

LABORATORY REPORT ON STEREO AMPLIFIERS

JULY 1961 • 50 CENTS

HiFi/Stereo review

FM STEREO MULTIPLEX:
HOW IT WORKS

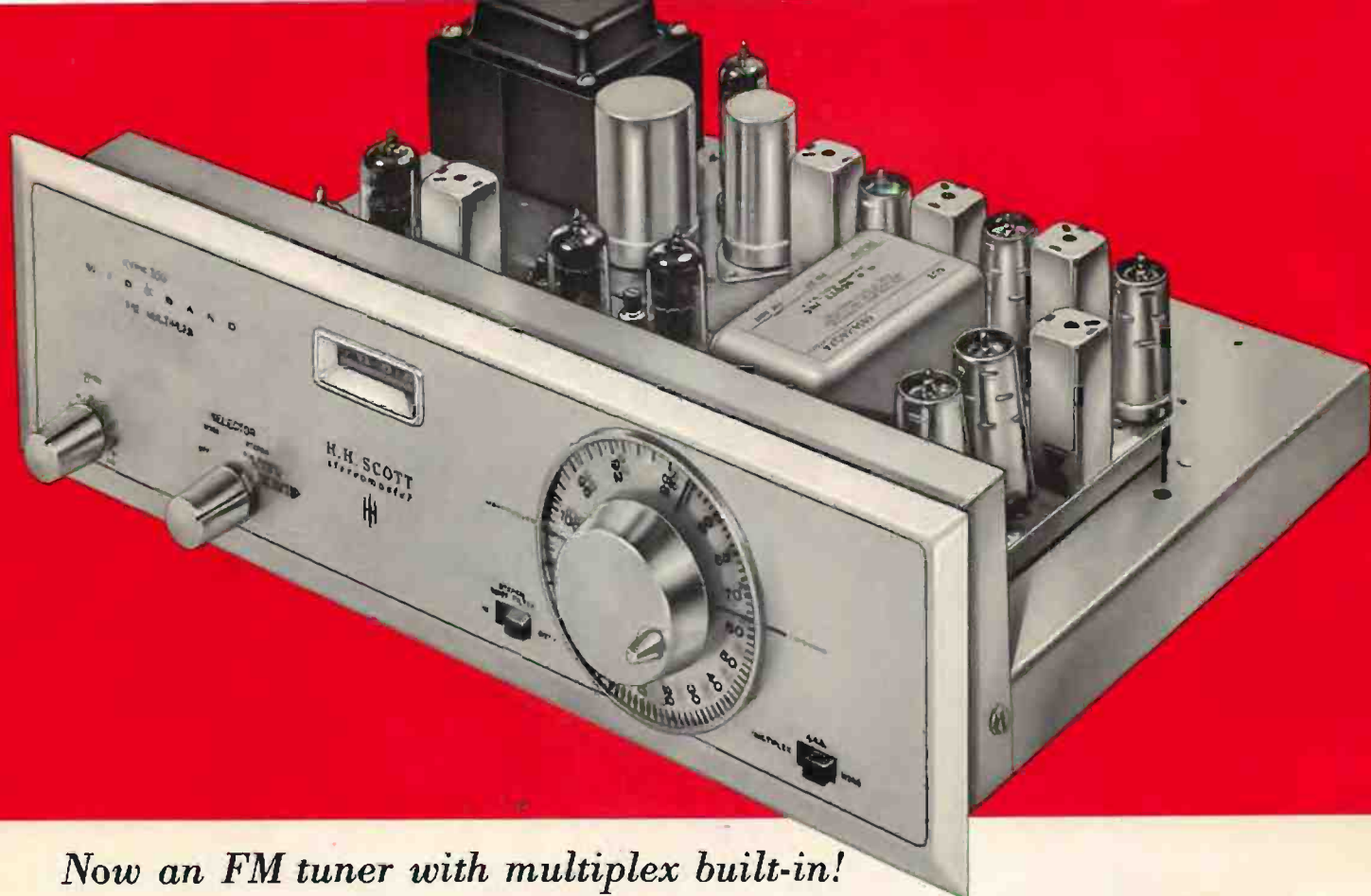
IS THE THIRD STREAM
KILLING JAZZ?

HOW TO GET THE MOST
FROM YOUR AMPLIFIER

THE FOLK-SINGING BOOM



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IF's and detector give the new 350 a remarkable *usable* sensitivity of 2.5 μv measured by stringent IHFM standards ... one of the best measurements of a tuner's ability to effectively receive weak multiplex signals.

If you are considering a new tuner, or addition of an adaptor to a conventional narrow-band tuner, you owe it to yourself to first listen to the new H. H. Scott Model 350 Wide-Band FM Multiplex Stereo Tuner. Its superiority in sound quality ... its ability to receive weak multiplex signals ... its complete freedom from drift ... are so dramatically different that you will not want to settle for less.

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Usable (IHFM) Sensitivity: 2.5 μv . 10 tubes, 11 diodes. Famous H. H. Scott silver plated front end. Tuning meter. Performance matches FCC transmission specifications. Can receive either monophonic or stereo multiplex programs. Special circuitry for perfect stereo tape recording. Dimensions in handsome accessory case 15 1/2"W x 5 1/4"H x 13 1/4"D. Matches styling of all H. H. Scott amplifiers. \$199.95, East of the Rockies.

*see paragraph 36, FCC Report and Order, Docket no. 13506, 4/19/61. Emphasis ours.

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Wide-Band Multiplex Adaptor



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Is this man an audiophile or an audio engineer?

In view of the many 'good music' FM stations now using Empire turntables, arms and cartridges, he *may* very well be an engineer. On the other hand, he *may* be an audiophile. We're not sure. The appreciation of fine equipment is not limited to professionals. Neither are we sure whether he is using a stereo or monophonic system. The Empire Troubador is known to be fully compatible with both.

However, we *are* sure of the quality of his other components. They are undoubtedly the finest obtainable. For, it is hard to imagine this man having exercised such meticulous care in the selection of his playback equipment being any less discriminating in the choice of his amplifier and speaker components for his music system.

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HiFi/Stereo

review

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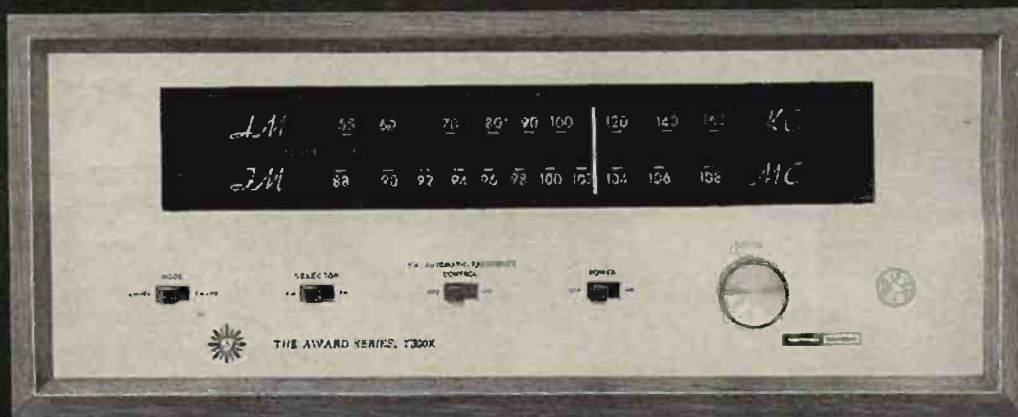
Average
Net Paid
Circulation
182,950

ABC Publisher's Statement,
December 31, 1960



Cover photograph by Bruce Pendleton

The new T300X
Award Tuner
does not need
a multiplex
adapter



The T300X, AM/FM tuner, does not need a multiplex adapter. It has one. Right where it belongs—built-in. On the chassis and out of sight. The T300X is completely ready to receive multiplex (FM Stereo) broadcasts now.

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The T300X is a striking example of Harman-Kardon's engineering leadership in the development of instruments for multiplex reception. It is designed with a wide-band Foster-Seeley discriminator and a 6BN6 limiter to insure freedom from distortion and noise. A total of 4 IF stages guarantee greater sensitivity. Automatic Frequency Control (AFC) with regulated voltage supply maintains oscillator stability regardless of line voltage variations. The T300X boasts superior impulse noise rejection plus uniform limiting and output at all signals. Here is a solid performer, rock stable and ideal for multiplex reception.

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cial controls are needed; no special adjustments. Just one simple connection converts the F500 into a completely integrated multiplex tuner.

Either tuner will provide outstanding performance with the Award amplifiers shown on the opposite page. Both are beautifully finished in brushed gold.

The T300X, AM/FM stereo multiplex tuner, is \$149.95; the F500, FM/multiplex tuner—\$129.95. The MX500 multiplex adapter for use with the F500—\$39.95. Optional enclosures, which fit both, include the CX50 (metal)—\$12.95 and the WW50 (walnut)—\$29.95. Prices are slightly higher in the West.

For complete information on the Award Series and other fine Harman-Kardon products write to Dept. R-7 Harman-Kardon, Plainview, N. Y.



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The new A300
Award Amplifier
makes stereo
attractive and
inexpensive



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The A300 delivers 15 watts (Music Power) per channel with less than 1% distortion. Special grain-oriented cores in the output transformers provide wide-band response. At normal listening levels the frequency response is ± 1 db at 15 to 70,000 cps.

Its many features, unique for an amplifier in this price class, include: A zero to infinity balance control which permits balancing of speakers for virtually any listening position in the room; a variable blend control to eliminate undesirable "hole-in-the-middle" effect; ganged treble and bass tone controls provide 12 db boost and cut at 50 cycles and 10 db boost and cut at 10,000 cycles; dynamic loudness contour control; silicon diode power supply for excellent B+ regulation; RIAA phono and NARTB tape equalization controls; two tape outputs (after tone and loudness

controls) for recording; illuminated push-button on/off switch which permits unit to be turned on and off without upsetting carefully pre-set controls; stereo reverse/normal switch and rumble filter.

The A300 and A500 will perform superbly with either of the Award tuners shown on the opposite page. Both instruments are handsomely finished in brushed gold.

The A300 is \$99.95; the A500—\$159.95. Optional enclosures, which fit both, include the CX50 (metal)—\$12.95 and the WW50 (walnut)—\$29.95. Prices are slightly higher in the West.

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EDITORIALLY SPEAKING

by FURMAN HEBB

EVER SINCE FM stations were given the green light to broadcast FM stereo multiplex, the hi-fi world has been in a turmoil of activity. Engineers have been feverishly at work, readying prototype models of multiplex adaptors for production. Several companies are already offering adaptors, and there will undoubtedly be many more to come. Sherwood has even announced a new stereo receiver that incorporates a multiplex adaptor in lieu of the usual AM section. This type of design will almost surely replace the AM-FM stereo receiver.

The initial reactions of FM broadcasters to stereo multiplex are very encouraging. According to a survey made by Motorola, more than a fourth of the country's FM stations plan to start transmitting stereocasts before the end of 1961, and almost half of the stations hope to be underway with stereo programming within three years. And when one or two stations in an area start broadcasting stereo, the others will no doubt feel the competitive pressure to follow suit.

What action should you take if you are interested in receiving FM multiplex? A first step would be to write or call the stations in your locale and find out if and when they will be transmitting stereo. This will serve two functions: first, it will provide information that will help you make intelligent buying plans; and second, it will register a vote for FM multiplex where it counts—at the stations. As to the choice of an adaptor, the best idea is to select a component that is made by the same company that manufactured your FM tuner; while it is probable that eventually all adaptors will be compatible with all tuners, it is not certain that this is the case at the present time. Meanwhile, don't let over-caution keep you from taking action to hasten the day when listening to stereo broadcasts will be a commonplace of musical enjoyment.

Coming Next Month

in

HIFI/STEREO REVIEW

MUSIC IN 2061

by Edward Cole and Bernard Seeman

GETTING THE MOST FROM
YOUR RECORD CHANGER

by Leonard Carduner

THREE RECORDED SHAKESPEAREAN PLAYS

by Randall Jarrell

TWELVE STEREO AMPLIFIERS: PART II

A Laboratory Report

HIFI/STEREO

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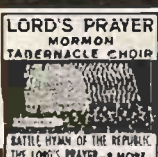
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HiFi Soundings



by DAVID HALL

RECORD AWARDS THAT MEAN SOMETHING

ANOTHER SEASON of awards and prizes—Pulitzers, Guggenheims, Fulbrights, National Academy of Arts and Letters, New York Drama Critics' Circle, Motion Picture Academy of Arts and Sciences—has come and gone. Almost every area of the arts and sciences, it seems, has come up with at least one series of annual awards that mark the finest achievements in its bailiwick.

The one glaring hole in the picture at this moment appears to be in the recording field. Although the American record industry and its international affiliates have produced hundreds of recorded performances of permanent artistic and documentary value over the past thirty-five years, there has been, in this country at least, inadequate recognition, in the form of a system of annual awards, of these recordings. Indeed, even on the international level, there seems to be only one award in the field of recording that carries with it an element of genuine prestige, and that is the French Grand Prix du Disque, bestowed by the Academie Charles Cros, presently under the presidency of the eminent musicologist and Vivaldi specialist Marc Pincherle.

The history of recordings awards in this country has been, generally speaking, an unhappy one. The only awards that seem to have achieved a degree of stature over the years have been those resulting from the reader-participation jazz polls conducted by *Down Beat* and *Metronome*. Both of these, however, are awards only in a special sense. And while it is true that the *Saturday Review* canvasses the country's classical record critics at the end of every year to single out the most meritorious releases of the previous twelve months, no attempt has yet been made to accord the results a measure of formal recognition. Most recently we have had from record-industry quarters the Grammy awards, a project of the National Academy of Recording Arts and Sciences (NARAS), which its sponsors have hopes of building up to the stature of Hollywood's Oscar awards. However, NARAS has a long way to go to achieve recognition for the Grammy award if the best choice it can make for the best engineering contribution to classical recording in 1960 is Capitol's "The Spanish Guitars of Laurindo Almeida," let alone its selection of the same artist's "Conversations" disc as the best classical chamber music disc of the year.

The NARAS award procedures are rumored to be due for a drastic overhauling between now and the announcement of the next series of awards in the spring of 1962. Meanwhile, it seems to us that the time has come to make a real effort to create a series of meaningful awards for the best recordings issued each year in this country. We feel that three types of awards are in order, each reflecting the views and tastes of a different sector of record listeners. These three awards should be made by: first, the informed and interested buying public; second, the record critics throughout the country; and, third, the record industry itself.

The record industry, through NARAS, already has in operation the machinery for an industry award. But it does need radically improved administration, so that the Grammy awards will represent

HiFi/STEREO

Multiplex Is A PLEASURE, Not A Problem

WITH THE FABULOUS

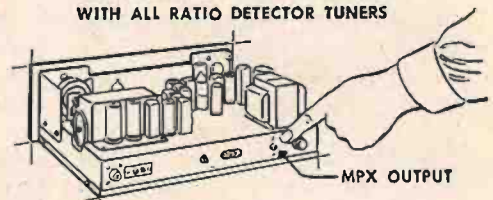
FISHER MPX-100

AND THE REASON IS

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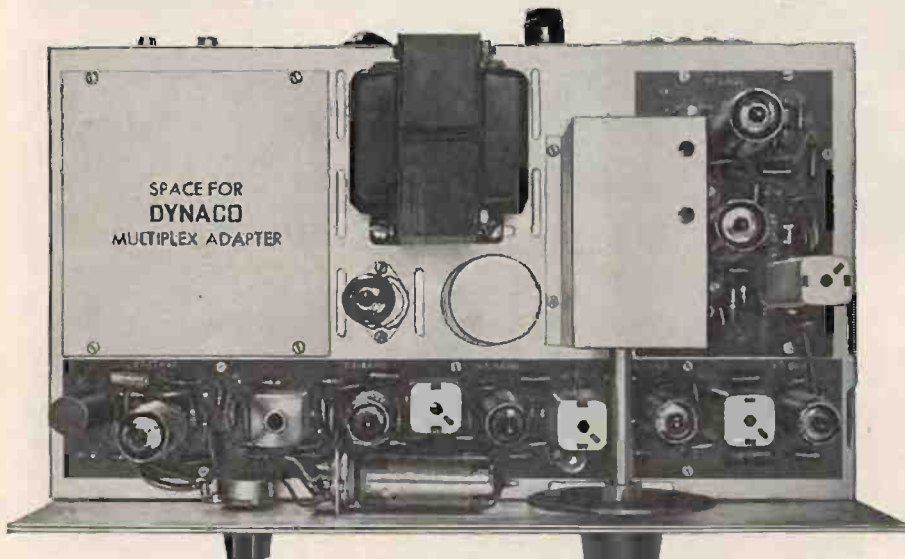
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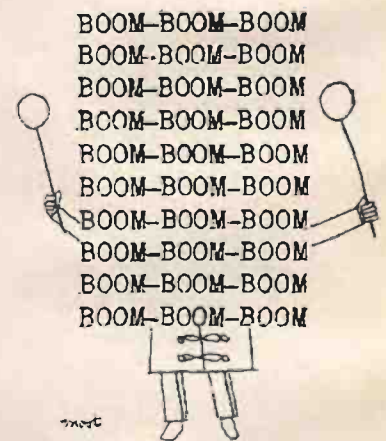
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a true majority opinion of knowledgeable professionals in the recording field, free from any taint of commercialism or intra-industry back-scratching.

The annual *Saturday Review* critics poll could be transformed with reasonable ease into a National Record Critics' Circle, which could announce its annual awards as do the New York Drama Critics' Circle or Music Critics' Circle. Thus we would have a meaningful expression from the experts in the field of recordings.

As for a barometer of the tastes and preferences of the informed record buyer, we have an extremely high opinion of our own readers, and we feel that they are an ideal jury to participate in an annual consumer poll that would cover all areas of recorded music. It was with this in mind that we announced last month the HiFi/STEREO REVIEW Record Awards, to be presented each year on the basis of our readers' preferences. If you have not already filled out the registration form to become a member of the HiFi/STEREO REVIEW Records Awards Committee that appeared in our June issue, we urge you to register yourself now



by turning to page 75 of the present issue and taking the appropriate action.

We would hope that our awards, in conjunction with awards made by record critics and by NARAS, may achieve a significance beyond that of ephemeral publicity value. Three such awards, honestly administered, can and should serve in two capacities: as a meaningful indicator of the tastes of those in whose lives records play an important part, and as public recognition for those in the record industry who have put their art, craft, and hard work into the production of recordings of genuine worth.



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Letters to the editor

Dutch Treatment

● I have heard the Amsterdam Concertgebouw Orchestra on London Records, on Epic Records, on old Telefunken 78-rpm records, and, during the orchestra's recent American tour, I finally had a chance to hear it in person. In every instance, it sounded quite different. What struck me most about the "live" performance was the smooth blending of the different instrumental groups, resulting in a solidly unified over-all sound. Oddly enough, the old Telefunken recordings most nearly convey this quality of the orchestra. The newer recordings, possibly because of close microphone placement, have a tendency to make individual groups (string, winds, brass, etc.) stand out more dramatically, but the over-all blend is lost. This may be fine for modern scores, but in the classics a more solidly massed orchestral sound would be closer to what is heard in the concert hall.

I wonder if recording engineers ever attend concerts. If they did, they might reappraise the current fashion of putting their microphones so close to the orchestra.

Peter Huising
New York, N. Y.

Band Aid

● In "Rx for the Big Bands," (May, 1961), "Doctor" Hentoff prescribes his medicine without really having diagnosed the ailment. The big bands, what few there are of them, are suffering from the same malaise as the combos—the tendency of modern jazz to put style above substance. Instead of playing recognizable tunes, as did the traditional bands, from Dixieland right through swing, the modern band seems merely intent on demonstrating some style theory. Like so many other forms of current expression, jazz has become stylized to the point of being abstract. No wonder it fails to kindle any enthusiasm in most listeners.

George Scaller
Plainfield, N. J.

● Regarding the big-band field, Mr. Hentoff is seeking something that does not exist: a concert audience ready to pay high prices just for the privilege of hearing a jazz orchestra run through a very limited repertoire of avant-garde selections that Mr. Hentoff would find acceptable. To be acceptable, according to Mr. Hentoff, a band must not play clichés. Since jazz artists have been playing variations on clichés for over sixty years, the standards Mr. Hentoff sets are staggering.

For reasons of his own, Mr. Hentoff has elected to put down the band that has

been a prime mover in awakening the public to a new consciousness of the big band's potential. For over five years, Maynard Ferguson has led a big band through some of the roughest vicissitudes to confront a leader. Road trips, fouled schedules, accidents, loss of key sidemen, personal trouble with embouchure and teeth—Ferguson and his band have risen above all this, to the acclaim of college students and fortyish buffs like myself.

I have heard all of the groups mentioned in Hentoff's "Best" section, and none comes close to the cohesion and excitement created by Ferguson and his well-rehearsed organization. Ferguson is a throwback to the days when bands were centers of musical entertainment. He demands and gets expert musicianship.

The so-called pioneers of the new big-band jazz have seldom, if ever, taken a band on the road to play in clubs and dance halls, where the truly wild and unreconstructed jazz fans are to be found. Hentoff and Gunther Schuller have apparently devoted their present and their



future to making jazz a music to be performed only before the betuxed and hotted concert audience. With the vitality of the music in mind, I am hopeful that what they seek will never come to pass.

Al Fisher
Chicago, Ill.

Mr. Hentoff's Reply:

If all jazz artists had been "playdog variations on clichés" for over sixty years, the music would hardly have developed as swiftly and in so many variegated directions as it has in that period.

The question of Maynard Ferguson's band is one of taste. I do not deny its enthusiasm but question its thinness of invention and shrillness of expression.

If indeed the "truly wild and unreconstructed jazz fans" are to be found in clubs and dance halls, the news will come as a joyful surprise to harried jazz leaders (of small combos as well as large bands) who have found working opportunities to be scarcer and scarcer this year.

I do not think, in any case, that the concert hall is the only answer for the future of big bands; but I should point out that not all concert halls—and theatres-in-the-round—are as coldly formal as Mr. Fisher implies. I agree with him, however, in preferring the informality of

the night club if it's well-run, reasonably priced, has decent acoustics and a fair facsimile of a piano. How many of that genre of jazz night club can Mr. Fisher name?

Record Prices and Repertoire

● Thanks to David Hall's tips on the best buys in low-price records (May, 1961) I was able to lay in a supply of music that normally would have been way above my means. To my delight, a surprisingly large number of the recommended \$1.98 and \$2.98 records proved musically and technically on a par with discs selling for \$4.98 and \$5.98. Which brings up the question of whether the record industry operates on some kind of double standard. What else could account for nearly one hundred per cent price difference for comparable merchandise?

Frank Manolis
Jacksonville, Fla.

Most low-price discs, unless they are reissues of old recordings withdrawn from a company's regular line, are done by the artists and organizations involved on a special package basis, calling for a lower initial cost per item, and often for a lower royalty. This is not, in most instances, a reflection on their artistic merit, but rather on the capriciousness of the value placed on name and fame. Besides this, lower-price discs are usually less expensively packaged.

● As an afterthought to David Hall's article on low-price records, let me offer the following suggestion.

Low-price discs would be an ideal medium for spoken-word recording. I, for one, hesitate to spend \$4.98 for a spoken record, knowing that it bears less repetition than music and won't be played as often. At \$1.98 or \$2.98, I would be less hesitant to invest in spoken repertoire. It surely would be a fine thing to have not only poetry but also a wide selection on drama available—Ibsen, Shaw, the verse plays of Christopher Fry, and, last but not least, some of the fine radio plays written specifically for listening rather than stage production. In England, France, Germany, Austria, and Italy, many of the finest contemporary authors write for radio, and their work is a vast, untapped resource for the spoken disc medium. Among American writings for radio, some of the better scripts of Clifford Odets and Norman Corwin should certainly be revived on records. I am sure that if such discs were to be sold in the \$1.98 to \$2.98 price bracket, they would find a ready public.

Marius Coleman
Huntington, N. Y.

Hi Fi / STEREO

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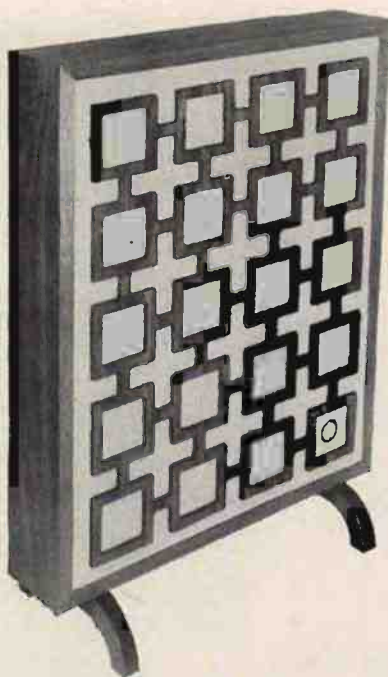
• **Audax** introduces in its Sonoteer an unusual speaker system in the shape of a narrow panel (total thickness four inches) with frontal surface of 21 x 25 inches.

Within its slim body the Sonoteer houses four six-inch woofers and a cone tweeter. Frequency response is from 50 to

At full output, harmonic distortion is 2%, response 40 to 20,000 cps + 0.5 db.

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In addition to basic operating controls, the R80 has a blend control with a balancing indication, a speaker/headset selector, level indicators for both channels, a third-channel level control, and a multiplex dimension control. Dimensions: 16½ x 14½ x 5¾ inches. Price: \$375.00. (Crosby Electronics, Inc., Syosset, L. I., N. Y.)



17,000 cps. Thanks to its high efficiency, the Sonoteer requires only five watts to drive it under normal conditions, but will handle up to 45 watts.

Because of its open-back construction, the Sonoteer radiates sound toward both front and rear, creating a bipolar sound-dispersion pattern. Price: \$79.95. (Audax Division of Reck-O-Kut Co., Inc., Corona, N. Y.)

• **Bell's** Model SS-2 bookshelf speaker, a ducted-port design, requires relatively little power, but it handles up to 35 watts. A 10-inch woofer is combined with a 4-inch mid-range unit and a 3½-inch tweeter to provide an over-all response from 35 to 16,500 cps. The system is housed in an enclosure of ¾-inch wood with walnut veneer. Dimensions: 25½ x 12¾ x 11⅞ inches. Price: \$99.95. (Bell Sound Division, Thompson Ramo Woolridge, Inc., 555 Marion Road, Columbus 7, Ohio.)

• **Crosby's** R80 stereo receiver combines AM and FM tuners with a stereo amplifier rated at 40 watts music power per channel (35 watts continuous power).

• **Lafayette** comes to the aid of tape recording fans who deplore the need of setting up two separate microphones for stereo. The new Model PA-263 combines two dynamic-type microphone elements in a single unit.

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The unit comes with a heavily weighted desk stand but can be adapted for floor-stand mounts. Price: \$17.95. (Lafayette Radio Corp., 165 Liberty Avenue, Jamaica 33, N. Y.)

• **PRS** is the name of a new marking tape to help identify individual selections on a reel of tape. The PRS tape can be written on with pencil or ball-point pen, and it sticks to the recording tape merely by application of pressure. Its white color stands out against the brown background, making it easy to spot the end or beginning of recorded selections.

The marking tape is applied to the shiny surface of the magnetic tape and hence passes over the tape heads without interrupting the program material. Price:



\$1 for a 600-inch reel. (The PRS System, Inc., 12 Manor House Drive, Dobbs Ferry, N. Y.)



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BERLIN TOURIST OFFICE

by ROBERT ANGUS

THE DIVIDED city of Berlin is today a study in contrasts. Set against each other are the empty streets of the Soviet sector and the teeming crowds of West Berlin, the somberness of East Berlin after dark and the brilliant lights of capitalist night life. The record collector is struck especially by the efficient service offered in West Berlin, as opposed to that available in the government-owned stores in East Berlin. These contrasts illustrate vividly the sharp differences between two ways of life, but each of these Berlins offers something distinctive to the collector of records.

West Berlin, a lively, modern city of two and a quarter million people, has literally hundreds of stores selling records, and it is in the more modern and elaborate of these that the American record buyer is most likely to feel at home. For not only do they look like the more prosperous record stores in our larger cities, but in their displays many of the record jackets are identical with those he has seen displayed in New York or St. Louis or Omaha, Dallas, or Chicago.

The racks are arranged as to type of music, so that the casual browser has a chance to run through at a glance the entire stock of lieder, or Dixieland jazz, or American pops, or opera. Soft lighting provides a pleasant atmosphere, as it does in many American stores, but thick carpeting gives an added feeling of luxury, and the service is more attentive than any commonly met with in shops that sell records on our side of the Atlantic.

RECORDS in West Berlin cost somewhat more than they do in the United States, a fact that hardly seems to impede their sale. Twelve-inch stereophonic records sell for the equivalent of \$6.50, large monophonic records for up to \$6, with no discounts and few low-priced labels available. As a result, extended-play 45-rpm discs (at about \$2) and ten-inch LP's (\$4.87 stereo, \$4.37 mono) are relatively popular. Another result of the high cost of records is that customers attach a great deal of importance to selecting the right record, and it is the norm in West Berlin for space and facilities

to be provided for customers to listen to what they buy. In fact, the visiting American who simply selects a record from the browser racks and tries to pay for it and go, as he might do at home, is met with an incredulous, almost reproachful, "but don't you want to hear it?" from the salesgirl.

In such shops, repertoire is nearly as extensive as it is in the United States, with perhaps a heavier emphasis on the classics. Opera, in particular, is available in profusion—not only new stereo sets of standard operas but also sets transferred from 78's and countless collections of arias by everyone from Enrico Caruso to Leontyne Price. And the Berliner has variety in other areas as well: there are as many Frank Sinatra and Frankie Avalon albums for sale on the Kurfurstendamm as there are on Broadway. The tremendous popularity of American jazz and dance music has made it necessary for dealers to import these records directly or to obtain them from German affiliates of American companies. Spoken-word recordings are, if anything, more popular in Germany than in the United States. Just as an American can buy recordings of the complete plays of Shakespeare, a documentary on World War II, or Dylan Thomas reading from his own works, the German collector can buy recorded plays of Goethe and Schiller and Brecht, readings of Villon and Erich Kastner, and recorded exercises. Even sets in English—including some by Dylan Thomas—are not too difficult to come by.

Such posh record shops in West Berlin, with their colorful jackets and near-utopian service, are only six short stops by elevated train from the unattractive record shops of East Berlin. At No. 1 Alexanderplatz, now one of the two busiest shopping centers in the Soviet Zone, but not yet quite free from associations of the Gestapo headquarters that once stood there, stands a combination book-and-record shop, on the ground floor of a postwar skyscraper. A large plate-glass window serves the dual purpose of letting light into the cluttered shop and providing display space for a few record jackets. Inside, their backs to the window, two clerks struggle to cope with a dozen or more pushing, shoving customers who are separated from them by a counter on which are two tall piles of records—a stock that bears no resemblance to the window display.

The customer begins to leaf through

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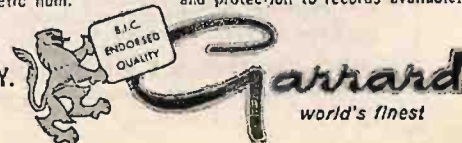


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Sleek looks, efficient service mark this typical West Berlin record shop.

One of the piles of records, mostly Czech Supraphon titles. Jackets, labels, and program notes are printed in English, despite the fact that scarcely one East Berliner in four speaks the language. "It is forbidden to buy from that pile. You must buy from this pile," says one of the clerks, a sour-faced youth. The second pile consists entirely of Soviet LP's in their blue jackets decorated with tinted Russian landscapes. While the jacket titles are printed in Russian (there are no program notes), labels are printed in Russian and English.

ACROSS the Alexanderplatz, at the entrance to the Leninallee, is another state-owned book-and-record store, Das Gute Buch. Polish, Hungarian, and Rumanian discs, in addition to a large stock of Soviet titles, are for sale here. No display, no sign in the window indicates that this is a record shop. The East Berliner knows, though, that if it's records he wants, this is one of three stores in the entire Soviet sector where he can go to buy them. The store is not new; the building in which it is located is one of the few in the Alexanderplatz to survive the bombings of World War II. Like No. 1, it is ill-lit, with only a few dim lamps on the very high ceiling, and these turned on only toward dusk. Pigeonholes behind the counter contain the store's entire stock, arranged by code number and inaccessible to the shopper.

To aid customers, there are two large

loose-leaf typed catalogs on the counter. They serve as the Soviet version of Schwann, and must be consulted at the store. The customer jots down the store's code number, which is entered next to the catalog number of the record. Then he asks one of the two elderly ladies behind the counter whether this number is in stock. If it is, she writes out a slip, giving the price, which the customer takes to a cashier at the front of the store. He pays for his record and returns with the slip properly stamped. The clerk then hands him his record and at last he is free to take it and go.

Rarely, however, are transactions this simple. A customer may ask for three or four titles—or, rather, numbers—before hitting on one that is in stock. The Iron Curtain countries press records in runs of about a million, and a store may get from half a dozen copies to half a gross; there's no way of knowing in advance. The title stays in the store catalog as long as there are records on the shelf, which may be several years. When the store sells its last copy, frequently the clerk fails to delete it, and the title continues in the catalog. If enough demand builds up, or if the government thinks a record is particularly meritorious, they will run off another million—but it may be years before that happens.

For the Soviets, the record business consists in roughly equal parts of classical and folk music. Pops, in the American sense, are virtually nonexistent.

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These new kits utilize the time-saving, labor-saving, techniques pioneered by H. H. Scott in their famous LT-10 FM tuner and LK-72 complete amplifier. To speed assembly time and reduce errors all wires are pre-stripped and cut to proper length; mechanical parts are already riveted in place; each electronic component is mounted on special part charts, easy-to-follow instruction books are in full color.

The new H. H. Scott LC-21 Pre-Amplifier and LK-150 Power Amplifier kits are completely professional units in looks... in design... in specifications. You'll be proud to show and demonstrate them to your friends.

Outstanding Features and Technical Specifications of These New Kits

LK-150 POWER AMPLIFIER KIT — Output rated at 65 watts music power per channel (60 watts steady state). Famous 6550 matched-pair output tubes, rated at 100 watts—the same tubes cited by the military for conservative design and consistent top quality. Unique H. H. Scott output circuitry assures top performance without adjustment with external laboratory equipment. IHFM power band from far below 19 cps to more than 25,000 cps (limits of laboratory test equipment). Total Harmonic Distortion less than 0.5% at full power. IM distortion less than 0.5% at full output. Damping factor adjustable to either 16:1 or 8:1 to compensate for differences between some efficient and inefficient loudspeakers. Switchable subsonic noise filter. Amplifier absolutely stable even without load. 15" W x 6½" H x 11¼" D. \$169.95*

LC-21 PRE-AMPLIFIER KIT —

There are five pairs of stereo inputs, derived center channel output and stereo tape recorder outputs. The 15 front panel controls include equalization provisions for microphone, tape head, or RIAA; scratch and rumble filters; magnetic pickup selector; phase reverse; tape monitor; derived center channel level control. Unique power supply shielding, DC tube heaters, and aluminum chassis permit unusually low —80 db hum level. Distortion less than 0.1% at 2.5 volts output. Can be wired for home or laboratory use where response below 10 cps is required. Frequency response 8 cps to 50,000 cps ± 1 db. Dimensions in handsome accessory case 15¼" x 5¼" h x 13¼" d (Match LT-10 FM Tuner Kit). \$99.95*

*Cage or case extra. Slightly higher west of Rockies



Unique time and labor-saving, features of H. H. Scott kits:

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Sherwood's dramatic Correfaire Furniture Modules are the perfect setting for your Sherwood hi fi components. Choose from sixteen interchangeable modules, styled with a contemporary flair in hand-rubbed Walnut and Pecan woods. Have truly flexible room arrangements. A beautiful four-color brochure is yours for the asking. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Illinois.

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ent. There are no such things as 45's. LP's come in an 8-inch size, holding six songs, as well as in 10-inch and 12-inch sizes. There is no stereo.

The Communists habitually slip in a little propaganda with their music. For example, a customer buying a selection of songs by Shostakovich will get on the other side of the record *Lenin Hills, Anthem of the International Student's Union, We're for Peace, and Moscow-Peking* thrown in for good measure.

The third store in East Berlin, the Czechoslovakian Pavilion, bears a marked similarity to its West Berlin counterparts. The building is new, the store attractively designed and decorated. At one end of the record bar are two turntables for listening to records—a welcome contrast to the single battered portable phonograph at No. 1 Alexanderplatz (*Das Gute Buch* has no playing facilities whatever). On the counter itself, the Czech Supraphon catalog is mounted under glass. Here a single clerk, a pleasant woman in her forties, tries to wait on crowds of ten and fifteen customers at a time. Prices here run as high as ninety cents for a 12-inch LP, thirty cents for an EP. Soviet discs are cheaper—seventy-five cents for a 12-inch LP, sixty cents for a 10-inch disc. "There's a good reason why Czech records cost more," record buyers in West Berlin say: "They're better."

The Supraphon catalog is mostly classical, but it also contains what little American pops and jazz are available, legitimately, behind the Iron Curtain. It also includes the few Eastern European 45-rpm discs on the market. The Supraphon catalog even includes some Slavic jazz, with the Karel Vlach and Dalibor Brazda bands swinging out *Stompin' at the Savoy, St. Louis Blues, Night and Day*, and a set of Gershwin favorites. The arrangements sound strange to American ears, but they are about as close as an East Berlin hipster can legally come to American popular music. Out of 470 Czech LP's, there are only three in this category.

WEST BERLIN collectors are always chasing bargains or hunting for some unusual music available only on an Iron Curtain record. Conversely, East Berliners crave jazz and rock-and-roll, despite the fact that all American music is officially forbidden by the government. In consequence, there has

HiFi/STEREO

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Years! Any Sonotone "Ceramik" stands up to all kinds of mistreatment...yet stays "fidelity" itself.

Until a few years ago, mikes were variable. If they were "hi-fi," chances were they were delicate. If they were sturdy, they didn't reproduce as well as they could. Then came the Sonotone "Ceramik" series.

All "Ceramikes" are shock-proof, impact-proof, shatter-proof, heat-proof and "bad-treatment"-proof. They will work even if you immerse them in water. The ceramic transducer at the heart is immune to changes of temperature and humidity. Extensive factory tests insure you that every "Ceramik" will keep on performing at its peak no matter what!

And fidelity? Look below, for specifications that would do anybody proud. If you want trouble-free, dependable performance and an installation that lasts for years, look into "Ceramikes" first.

Specifications for Complete "Ceramik" Line

CM-10A—For tape recorders, etc.	Frequency response50 to 11,000 cps	Frequency response200 to 8,000 cps
Sensitivity—56 decibels ±2db	Sensitivity—56 decibels ±2db	Sensitivity—63.5 decibels ±2db
CM-11A—Where greater sensitivity is desired	Frequency response80 to 9,000 cps	CM-17A—"Flex-Mike". For audio-visual labs, etc.
Frequency response80 to 9,000 cps	Sensitivity—53 decibels ±2db	Frequency response50 to 11,000 cps
Sensitivity—53 decibels ±2db	CM-110A—For stereo taping	Sensitivity—56 decibels ±2db
Frequency response50 to 11,000 cps	Frequency response50 to 11,000 cps	Frequency response100 to 6,000 cps
Sensitivity—56 decibels ±2db	Sensitivity—56 decibels ±2db	Sensitivity—49 decibels ±2db
CM-111A—For stereo taping, also greater sensitivity	Frequency response80 to 9,000 cps	CM-31—Coiled Cord. For communication use—
Frequency response80 to 9,000 cps	Sensitivity—53 decibels ±2db	Frequency response100 to 6,000 cps
Sensitivity—53 decibels ±2db	CM-12A—For long lead installations—PA systems, etc.	Sensitivity—49 decibels ±2db
with push-to-talk switch	Frequency response80 to 9,500 cps	CM-32—Standard Cord & Plug. For tape recordings—
	Sensitivity—49 decibels ±2db	Frequency response80 to 9,500 cps
		Sensitivity—49 decibels ±2db

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sprung up a lively, if illegal, trade in black-market discs. The trade is not without its dangers. West Berlin border guards spotting someone crossing on foot or on the elevated trains with a package wrapped in the telltale brown paper used by Communist stores are sure to confiscate the goods. Black marketeers carrying Western records into the East run even greater risks. They face stiff fines or jail sentences.

These hazards have driven bootleg prices in the East as high as \$10 for a 12-inch LP. If the average American must work about ninety minutes to earn a 12-inch LP by Perry Como or Dave Brubeck, an East Berliner must work 55 hours to pay for the same record. Surprisingly, the Bonn government encourages bootlegging to the East by putting an extra profit into the bootlegger's pocket. Larger record stores sometimes accept East German currency at the official one-to-one ratio, instead of the everyday exchange of four East German marks for one Western mark. This, in effect, enables the bootlegger to buy at a seventy-five per cent discount. The Federal Republic makes up the difference to the local dealer.

Nobody knows just how much intersector smuggling actually goes on, but virtually every record collector one meets in West Berlin has a few prize items picked up in East Berlin. He will apologize for their poor surfaces and low fidelity, but point out that you can't expect much for the prices there. In East Berlin, the volume of the bootleg traffic is even more difficult to estimate, although government-owned juke boxes in the East have recently been loaded with discs by Elvis Presley, Frankie Avalon, and other American singers, all bought from the bootleggers. Even the Soviet-controlled radio station has begun broadcasting American pops from smuggled records, presumably by way of horrible example.

What stereo there is in East Berlin consists of bootlegged records and equipment built by do-it-yourselfers. That there is a demand for stereo in the East is reflected by the remark of one West Berlin dealer. "I have a regular customer who lives in East Berlin and comes in at least once a week. He buys maybe ten or fifteen stereo records at a time, and a lot of American pops. I'm sure they're not all for his own use." Even an iron curtain isn't soundproof.

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ALTEC 309A AM/FM Stereo Tuner and 353A Stereo Amplifier-Preamplifier are look-a-like mates that offer a harmony of styling and engineering balance. The 309A features (FM) 2 mv max. sens. (equivalent to 1.0 mv. ref. 72 ohm antenna), 2.9 mv for 20 db quiet. sens. (equivalent to 1.45 mv. ref. 72 ohm antenna); ±1 db 20-20,000 cps freq. response and (AM) 3.2 mv max. sens.

The 353A provides 14 stereo or mono inputs, 6 outputs plus matricing network for 3-channel stereo and auxiliary speakers anywhere in the house or yard. 100 watts stereo prog. pk. pwr., 50 watts rms contin.; freq. response ±1.0 db 20-20,000 cps at 25 watts / ±0.5 db 10-30,000 cps at 1 watt.

NOTE: The tuners above are fully wired for FM Multiplex Converter.



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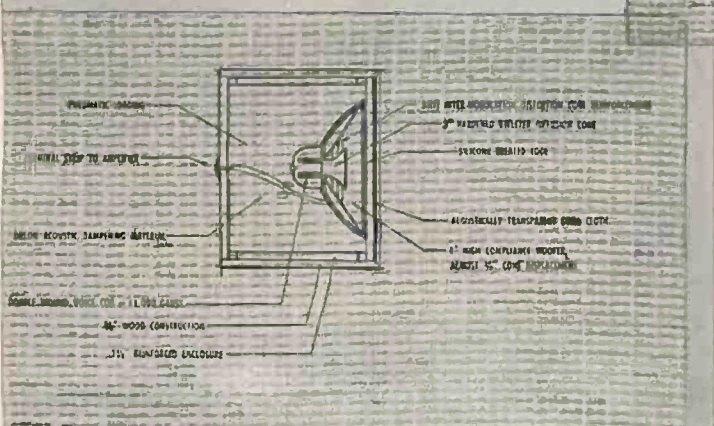
Price \$15.00. Unfinished only.

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SPECIFICATIONS:



Frequency response	500	Tone bursts	3500
Maximum frequency response			19-21000 cps
Frequency response	±3 db.		15-18000 cps
Harmonic distortion			less than 3% 70-21Kc
Impedance curve	within ±0	200%	of 8 ohms
			20-20000 cps
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Frequency response curve run at	continuous 10 watts.		
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Smaller in size, yet acoustically as fine as its namesake, "Legato-Compact" is a singular achievement in design. Two 12" high compliance woofers cover 30-800 cps; a special exponential horn and high-frequency driver cover 800-22,000 cps. 800 cps network is factory assembled. Rates 30 watts program. Drives with 3 watts. 16 ohm Z. Modified infinite baffle design. 132 lbs.

Kit AS-21U, unfinished . . . \$22.50 dn., \$20 mo. **\$224.95**

Kit AS-21W, walnut fin. . . . \$23 dn., \$20 mo. **\$229.95**

Kit AS-21M, mahogany, fin. . . . \$23 dn., \$20 mo. **\$229.95**

NEW LOW-COST ACOUSTIC SUSPENSION SPEAKER



• 10" Acoustic Suspension Woofer • 2-3 $\frac{1}{2}$ " Cross-Fired Tweeters • Covers 30-15,000 cps • Drives With 10-40 Watts • Hi-Freq. Control • L-C 2250 cps Crossover Network • Assembled Cabinets

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Kit AS-10M, mahog. fin. . . . \$6.50 dn., \$6 mo. **\$64.95**



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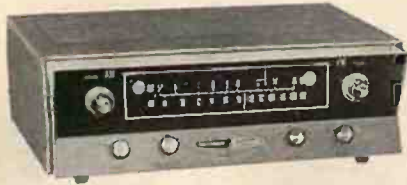
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HiFi/STEREO

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Heathkit AJ-11 AM/FM Tuner
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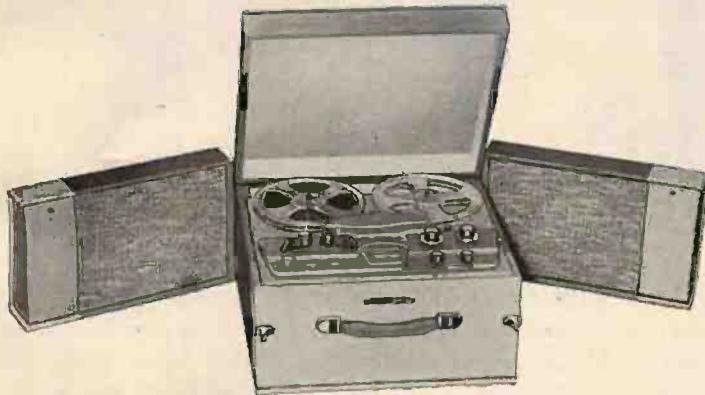


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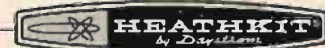
Kit AJ-30 . . . 25 lbs. . . \$10 dn., \$9 mo... **\$99.95**
Assembled AJW-30 . . . \$16 dn., \$14 mo... **\$159.95**



50 Watt Stereo Amplifier

• Hi-Fi rated at 25 watts per channel • Includes stereo preamps & power amps • 5 stereo inputs • Tape head input • Complete controls • Stereo speaker outputs • Mixed-channel center speaker output • Lighted panel • Luggage-tan vinyl clad louvered cabinet

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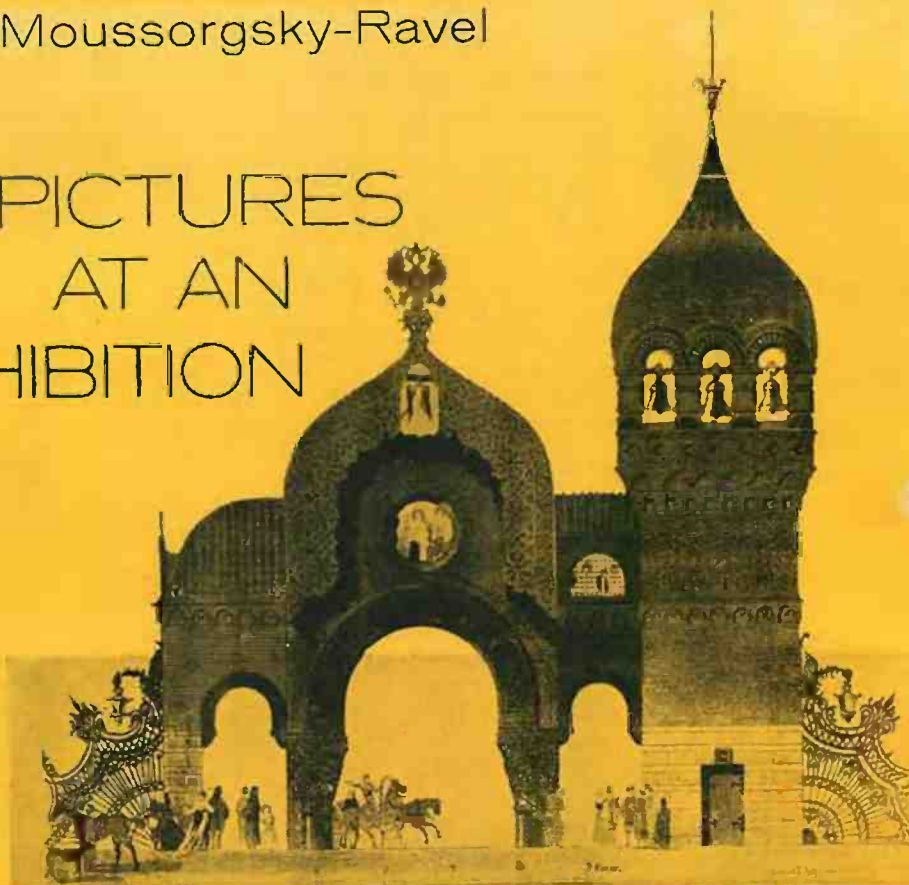
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The Moussorgsky-Ravel

PICTURES AT AN EXHIBITION

A reproduction
of painter
Victor Hartmann's
The Great Gate at Kiev



REY MADRACHOVIC

RUSSIAN INTELLECTUAL circles were shocked in 1873 when the painter and architect Victor Hartmann died suddenly at the age of thirty-nine. Hartmann was a member of the group whose mentor was the composer Mily Balakirev; others in the group were the writer Vladimir Stassov and the thirty-five-year-old composer Modest Moussorgsky. Soon after Hartmann's death, Stassov organized a showing of his watercolors and sketches, and this was the exhibition, these the pictures, that stimulated Moussorgsky to write the suite of piano pieces called *Pictures at an Exhibition*, whose orchestral transcription by Maurice Ravel has become so familiar a part of the symphonic repertoire.

Although the score, dedicated to Stassov, was dated 1874, the work was not published until 1886, some five years after one last indiscretion with a bottle of brandy in his hospital bed had ended Moussorgsky's life. Since then, various transcriptions have been made—by Sir Henry Wood, Lucien Cailliet, and Leopold Stokowski, among others. As an English critic wrote, many years ago, *Pictures at an Exhibition* "almost asks for orchestration, for implicit in the original are coloristic and dramatic effects that transcend the capacities of the pianoforte." But during the last fifteen years, the one orchestral version that has gained precedence over all the others, and that has come to be regarded as truly inspired, is the transcription made by Maurice Ravel, on commission from Serge Koussevitsky, who gave it its premiere in May, 1923, in Paris. This is the version with

which we are concerned for the purpose of this evaluation.

There are, in all, ten sections, or pictures, in the suite, framed and related to each other by a theme called "Promenade." In the permutations of this theme, according to Stassov, "the composer . . . portrays himself walking, now right, now left, now as an idle looker, now urged to go close to a picture; at times his joyous appearance is shadowed, and he thinks in sadness of his dead friend. . . ." Here is the order of the sections, along with brief notes on the fanciful pictures to which they relate:

"Promenade" (confident and assertive).

"Gnomus": A grotesque dwarf shaped like a nutcracker drags himself along on his twisted legs and utters little shrieks. ("Promenade," meditative now).

"The Old Castle": A minstrel sings in front of an old castle. ("Promenade," bold at first, then subsiding).

"Tuileries": An alley in the famous French gardens, with nurses and children chattering.

"Bydlo": A Polish ox-cart lumbers past on its huge wheels. ("Promenade," meditative again).

"Ballet of the Unhatched Chicks": Canary chicks enclosed in eggshells as in suits of armor (a design made by Hartmann for the ballet *Trilby*).


"Two Polish Jews," one plump and rich, the other skinny and poor.

"Limoges": The market place at Limoges, with women haggling.


"Catacombs": The ancient burial vaults, their mystery

**FIRST-
STRINGER!**



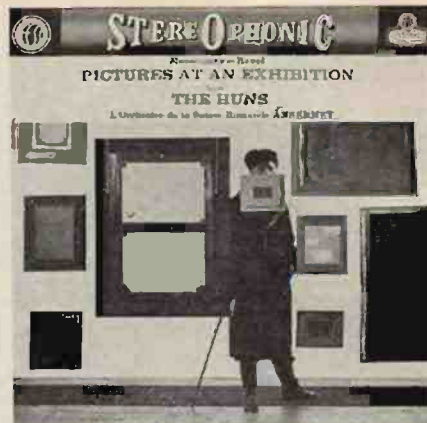
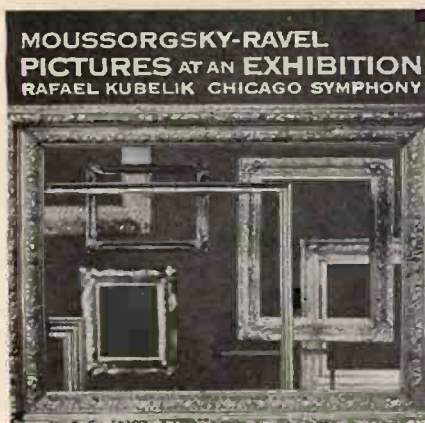
CHET ATKINS: The jazz crowd digs him. Concertgoers rank him among the guitar elite. Country fans will have no other! Based on millions of albums sold, Chet Atkins is beyond doubt the world's most popular guitarist. You'll know why when you hear his singing tone, his dazzling technique, his fresh ideas. Chet's new album, featuring such delights as It Ain't Necessarily So, Intermezzo and Hi-Lili, Hi-Lo, is a great way to get to know him. Hear Chet Atkins today! In Living Stereo or Monaural Hi-Fi. Ask your dealer about Compact 33, the newest idea in records, on **RCA VICTOR** 

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Popular
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ATKINS**





Kubelik's recording for Mercury was a sensation in 1951, and it is still a classic, while RCA Victor's mono version of the 1953 Toscanini reading remains one of the Maestro's best. In stereo, Ansermet, in a fiery new reading for London, profits from beautifully smooth sound.

and associations with death. ("Promenade" melancholy, but resolving in the major key).

"The Hut on Fowl's Legs": A design for a clock, in the form of the hut of Baba Yaga, the witch of Russian folklore; Moussorgsky has added Baba Yaga herself, flying along in a pestle, propelling herself by a mortar.

"The Great Gate at Kiev": A design for a massive set of gates for the city of Kiev, with a cupola shaped like a Slavic helmet; at the end of the piece, the "Promenade" theme rings out grandly for the last time.

One of the most famous recordings of Ravel's transcription of *Pictures at an Exhibition*—and one of the most famous recordings of the last decade—is that by the Chicago Symphony Orchestra under the direction of Rafael Kubelik on Mercury 50,000. This disc was the initial entry of Mercury in the field of modern high-fidelity recording of serious music, and its success was striking. The performance had a thrilling combination of poetic sensitivity and crackling drama, and the quality of the recorded sound was startlingly full-bodied and rich, with a lean and dazzling brilliance. Even now, a decade later, it deserves serious consideration as one of the best of all available monophonic recordings of the music.

It might be said, in fact, that the Mercury-Kubelik recording established the contemporary standard, and, ever since, conductors and orchestras have done some of their most spectacular work in recording this score. Among the first were Arturo Toscanini and the NBC Symphony Orchestra (RCA Victor LM 1838), who rose to the challenge a couple of years later and produced a recording that is one of the very best the conductor left us. The recent electronic-stereo reprocessing (RCA Victor LME 2410) creates an illusion of stereo separation, but the acoustics are harder than in the original, and the spots of distorted sound seem more obtrusive.

Of the dozen-and-a-half remaining recordings of the Moussorgsky-Ravel *Pictures at an Exhibition*, only those that are available in both monophonic and stereophonic versions will be considered here. The performance by Leonard Bernstein and the New York Philharmonic (Columbia MS 6080, ML 5401), despite the exercise of considerable imagination on the conductor's part, and despite excellent

recording, conveys an impression of strain and ponderosity.

The RCA Victor recording by Fritz Reiner and the Chicago Symphony Orchestra (LSC 2201, LM 2201) holds a performance that projects much the same kind of pomposity as Bernstein's, but for reasons that are quite different. Reiner substitutes a heavy-handed objectivity for Bernstein's self-consciously subjective approach. Neither achieves a total statement of the music, and Reiner's reading is further devalued by muddy stereo sound.

The antithesis of the Bernstein approach is that adopted by Antal Dorati (Mercury SR 90217, MG 50217), Vladimir Golschmann (Vanguard SRV 117SD, SRV 117), and Sir Malcolm Sargent (Everest SDBR 3053, LPBR 6053). All three of these conductors give straightforward, no-nonsense readings with wide dynamic contrasts and strong dramatic emphasis; but none of them seems to have any particular personal involvement with the music, and the performances they obtain are detached, clinical, almost antiseptic. The sound of the Sargent recording, however, is glowing and live, while the Dorati suffers from excessively shrill and harsh acoustics.

Alfred Wallenstein, on Audio Fidelity 50,000, gives a first-class reading of the music, truly sensitive to the changing moods of the various sections. Aside from some distortion toward the end of "The Great Gate at Kiev," the recording is vivid and detailed.

Which brings us to London CS 6177, CM 9246, in which the Suisse Romande Orchestra of Geneva is conducted by Ernest Ansermet. This is Ansermet's third recording of the score in the last fifteen years, and it is a rather amazing one. His two earlier accounts were rather small-scale and inhibited, but this one has all the fire and vigor one could wish, and at the same time it has throughout a fine sense of dignity and genuine sensitivity. The orchestra outdoes itself in the performance, and the London engineers have secured brilliant, beautifully smooth, and clear reproduction.

This Ansermet-London recording, both mono and stereo, seems to me to be much the finest available of the Moussorgsky-Ravel *Pictures at an Exhibition*, although the Kubelik-Mercury monophonic recording, which really started the music on its way to high-fidelity glory a decade ago, deserves a grateful bow.

Richard Dyer-Bennet

A New Age of Minstrelsy

A leading artist
in the field
examines the
present renaissance
of folk singing

THE THROB of guitar and the plunk of banjo are widely heard in the land, and above their simple harmonies float the voices of young Americans. And what a repertoire they sing! Elizabethan love songs, Restoration ditties, lonely mountain tunes, railroad ballads, trade union songs—all virtually unknown to the general public of twenty years ago.

The so-called folk singer is a familiar figure in the night clubs and coffee houses of our cities. Folk-song list—(continued overleaf)



ings take up a fair amount of space in the record catalogs. Books of folk songs, both hard-cover and paper-back, pour from the presses. Even that most conservative bastion of the music world, the concert stage, has opened to the magic of the old songs.

I say "so-called" folk singer because these young musicians are really not folk singers at all. They are minstrels. The true folk singer was, and is, of rural origin and experience; the new breed comes from the cities. The true folk singer learns his songs from hearing them sung by the older generation; the new urban singer learns his from books and from recordings. The true folk singer has never been a professional musician; he works at some other trade and sings simply as part of his way of life, while many present-day singers of folk songs hope to become professionals. The true folk singer knows only the songs of his home locality; the young urban minstrel knows songs from all over the country, and even from other lands.

But consider this quotation from Thomas Percy's *Reliques of Ancient English Poetry*, published in 1765: "The Minstrels were an order of men in the middle ages, who subsisted by the arts of poetry and music, and sang to the harp verses composed by themselves, or others." Replace the "harp" with "guitar" or "banjo," strike out the reference to the middle ages, and you have a fair working description of the modern minstrel.

THIS DISTINCTION between folk singing and minstrelsy is more than a mere semantic quibble. Yet many young musicians are making the mistake of trying to *become* folk singers. If you are born and raised among rural people who know the songs, and if you can carry the tunes, and do, you *are* a folk singer, like it or not. If you are born and raised



Richard Dyer-Bennet, in 1942, singing with veteran folk singer Leadbelly, at New York's Village Vanguard.

in the city, you may copy the intonation and accent of a true rural folk singer, but you will be, at best, an *imitation* of the real thing. What you can become is a minstrel.

The city-dweller who wishes to sing folk songs professionally has access to training in the arts of poetry and music, and he should make use of all means to cultivate the conscious art of minstrelsy. Imagine a city man, with access to visual-arts training, trying to become a primitive painter. The idea is patently ridiculous.

Objections may be raised that vocal and instrumental training will spoil the simplicity of the songs. My answer is that no song is ever harmed by being articulated clearly, on pitch, with sufficient control of phrase and dynamics to make the most of the poetry and melody, and with an instrumental accompaniment designed to enrich the whole effect. A good technique enables you to do what you want with your instrument, and what you do then becomes a matter of choice based upon musical taste rather than a matter of necessity based upon vocal limitations.

As a mature and versatile artist, Mr. Dyer-Bennet sings for a large and attentive audience at the Music Barn in Lenox, Mass., just a few miles from his year-round country home.

PHOTOS BY CLEMENS KALISCHER



Feodor Chaliapin, John McCormack, Richard Tauber, and Tito Schipa were all technically skilled, and each sang the folk songs of his native country beautifully. A singer who cannot sing a folk song well is to that extent an inadequate singer. It is true that we occasionally hear a genuine folk singer who charms us in spite of severe technical and musical limitations, but a young singer who deliberately copies the limitations, thinking to capture the charm, is simply cheating himself, his listeners, and the songs he sings.

THE MUSIC WORLD is now responsive to many different kinds of professional folk-song singing. I cannot say how other professionals got their start, but perhaps a sketch of my own development will suggest answers to questions that are often asked.

I was born in England in 1913. My family moved to Canada in 1919 and to the United States in 1924. I had a clear soprano voice as a boy, and grew up singing and listening with pleasure to the wonderful old single-sided HMV phonograph records. The voices of Caruso, Scotti, De Gogorza, Chaliapin, McCormack, Galli-Curci, and Schipa were my constant companions, though I had then no thought of becoming a professional singer.

My voice never broke, and at the age of seventeen it was midway between soprano and high lyric tenor in quality. I was in school in Germany when, on my seventeenth birthday, I was given my first guitar. A cello player who was also an amateur guitarist gave me a lesson or two, and I began to learn simple chordal patterns by ear; these I applied to the few German and English songs I knew.

At the age of twenty I was back in America, attending the University of California and ostensibly studying English literature. Actually, my time was being spent on the soccer field and on the tennis and handball courts, and in developing my hobby of singing to the guitar.

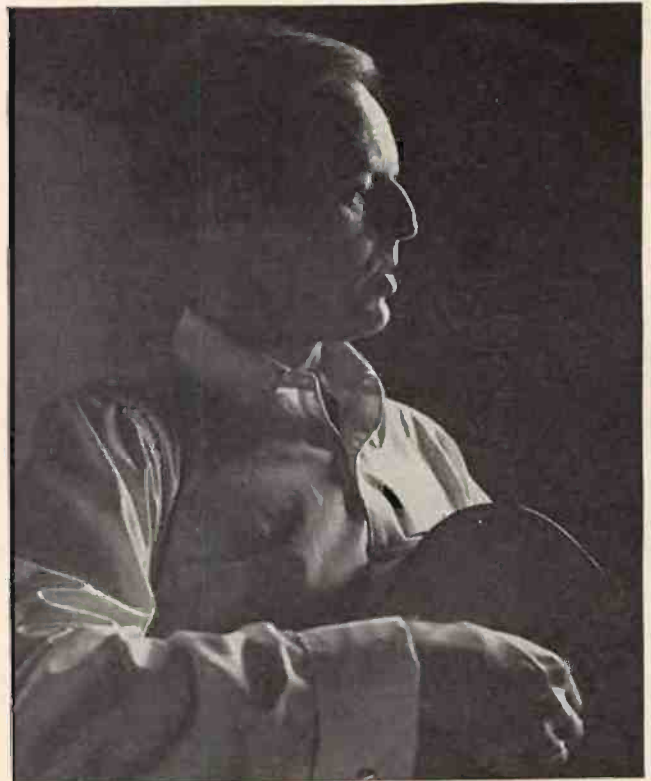
During the Christmas holidays of 1933, I sang a few songs at a party. The main entertainment of the evening was two Beethoven quartets, played by a group that included my brother John, and it was thought that a few songs between quartets might be a desirable change of pace. So there I was, with my half-dozen chords and my light voice, its range now limited by misuse to hardly more than an octave. I seem to have had some feeling for song, however, because after my performance a tall and imposing middle-aged woman introduced herself to me as a singer and teacher of singing and urged me to consider making a career of my hobby.

Gertrude Wheeler Beckman was the name of my encourager. She had been a student in Europe before the first World War, and there had known the great Swedish lute singer Sven Scholander. For many years she had been looking for a young singer who might follow the same musical path, and in me she thought she had at last found the fortunate candidate.

She offered to train my voice, holding out hopes for sufficient range and resonance to make a career possible. I was enthralled by the story of Scholander's life, and for the first

time I felt a clear call to become a singer. I changed my whole course of studies at the university and began learning the rudiments of theoretical music and the mysteries of notation. Five days a week I went to Mrs. Beckman's studio, and gradually began to overcome the habits that had robbed my voice of its natural range, resonance, and flexibility.

After a year and a half, I went to Sweden to meet, hear, and sing for Sven Scholander. I found him living quietly in the suburbs of Stockholm. He was seventy-five years old, and not much was left of his voice. Nevertheless, when he



"The way to performances that will always ring true is shaped by the words and music of the songs themselves and has nothing to do with transient taste or stylistic mannerism."

took his lute in hand and began *The Golden Vanity* I heard a kind of singing I had never dreamed of. He looked straight at me and spun tale after tale as though singing out of his own life. He sang of soldiers, sailors, young lovers; he sang dialogues between mother and daughter, altercations between birds and animals, descriptions of mountain and countryside. A pageant of the ages seemed to pass before my eyes, and it all was evoked by the husky voice of this old man and by his simple but exactly appropriate accompaniments on the lute.

I have since heard many singers to the lute and guitar, some quite competent, but no one to compare with Scholander. His fusion of poetry, melody, and harmonies on the lute made each song seem a perfect work of art. His singing moved me beyond anything I had ever experienced, and even as I recall the hearing, my scalp prickles. Scholander encouraged me to continue my singing and urged me to find a teacher of the classic guitar. Having heard what he

could do, I was now determined to become a singer of songs in that noble tradition. So I returned to California and to my studies.

Through 1936 and 1937, my teacher and I worked on the songs of the seventeenth- and eighteenth-century Italians. Then came Handel and Mozart, and finally Schubert, Schumann, Franz, Brahms, and Wolf. All this was good for my voice and general musical awareness. It also filled my mind with ideas for accompaniments, though I had not found a classic-guitar teacher and was involved in a painstaking

The Dyer-Bennet living room also serves as an informal recording studio. Below, listening to the playback.



attempt to master the instrument by trial and error.

In 1938, I took my first crack at New York. I auditioned for concert managements, lecture bureaus, radio stations, and record companies. No work. What precedent was there for professional self-accompanied singing? I made two more forays to New York, in 1939 and 1940, since I knew I must get a New York manager before I could begin to build a career. Neither was successful. But in 1941, having never set foot in a night club before, I auditioned for Herbert Jacoby, who engaged me to sing at Le Ruban Bleu. This appearance led to my first album of recordings (privately issued by Frederick C. Packard, Jr., of West Medford, Mass.) and also to a sustaining program on NBC. Then in March of 1942 I was engaged to appear at the Village Vanguard, which, under the venturesome management of Max Gordon, had become a prime showcase for fledgling performers. There I became a true professional, singing three shows a night, six nights a week. Max—may he prosper ever—did not urge me to rely only on my lighter, comic repertoire, but allowed me to experiment with all the songs I knew. This freedom was most important, for it allowed me to develop a repertoire worthy of the concert stage.

EARLY IN THE WINTER of 1943, I met Rey de la Torre. This was my first personal contact with a classic guitarist, and I begged De La Torre to take me as a pupil. His experiences with singers who "just wanted to learn a few chords" had made him wary, but, after hearing me sing, he decided that my musical intentions were honorable, and accepted me. He drilled me on hand positions, scales, arpeggios, and, in short, started me off as though I hoped to become a virtuoso guitarist. Though I will never gain such proficiency, it is thanks to him that I have become able to play the accompaniments to the great lute songs of John Dowland and Thomas Campian and the *vihuela* parts in Luis Milán's songs.

In March of 1944, I made my concert debut at Town Hall, under the management of Ted Zittel, a publicity man with no previous experience in the concert business. The house was full, the reviews were good, and Zittel booked the hall for a second concert in April. Again the house was full. A third concert, in May, was also quite successful. Zittel then booked Carnegie Hall for November, and this recital proved a turning point, for Sam Barlow, the composer, brought Sol Hurok to hear me. After the first group of songs, Hurok came backstage and offered to undertake my management. He said, "I've heard this sort of thing once before; in Riga, in about 1920, I heard a Swedish singer. . . ."

"Sven Scholander?" I interrupted.

"Yes!" said Hurok. "But you are too young to have heard him!"

Then I told Hurok about my meeting with old Scholander in 1935. Two days later I signed a contract with Hurok, and my professional future was in the best of hands.

There was no great demand for my services during the first few years of touring. It was not easy to explain to concert managers just what I did. One buyer said to a Hurok representative, "Yes, we've heard of Dyer-Bennet, but what

does he do? Is he Gene Autry in evening clothes?"

I sang about a dozen concerts my first season, and for small fees. The next year there were fifteen, then eighteen, then twenty, and the fees were rising; but until 1956 it was necessary to supplement my concert earnings with night-club engagements. In the last five years I have appeared only on the concert stage, and now I sing about fifty recitals a year.

During these years of growing acceptance of my work on the concert stage, many other singers of folk and traditional songs have established themselves. Burl Ives and Theodore Bikel have become familiar figures on the motion-picture and television screens, and now seem to be moving toward straight theater careers. Harry Belafonte and the Kingston Trio have found a repertoire and a manner that have enabled them to cross over into the pop field, and their recordings are quite correctly listed by Schwann in the popular-music section of the LP catalog.

Tom Glazer has specialized in children's songs. Pete Seeger's appeal comes from the driving rhythms of his banjo, the conviction of his delivery, and his ability to persuade audiences to join him in song. Marais and Miranda are well known on the concert stage, particularly for their duet arrangements of South African songs. Will Holt has a good lyric-baritone voice, a repertoire from several countries, and interesting guitar accompaniments; it is not yet clear whether his career lies in the concert hall, in night clubs, or perhaps on the revue stage. Alan Mills, a fine Canadian bass, has awakened Canadians to the value of their national songs through his CBC broadcasts, and he ought to be better known in the United States. Odetta has some of the powerful and earthy qualities of the great Lead Belly, but has yet to find a repertoire that can make full use of her capacities. Martha Schlamme is making a successful career as a concert soprano singing folk songs, though her use of a pianist as accompanist puts her technically outside the definition of minstrelsy, which is a self-accompanied song art.

Strictly speaking, not any of those mentioned above are folk singers, although some mistakenly call themselves so, and all are called so by general consent. All are professionals with repertoires from beyond their home lands.

A YOUNG MUSICIAN preparing for a career as a singer of folk songs will do well to consider carefully what repertoire suits him, or her; what kind of audience he wants; and whether the audience he wants can best be reached through the media of television, night clubs, recordings, the concert stage, or the motion-picture screen. It is clearly one thing to catch the ear of the high-school juke-box crowd and quite another to hold the attention of FM radio listeners. A five-minute spot on television requires the singer to stun his audience in the first sixty seconds and prevent them from switching channels for another four minutes; a half-hour night-club show gives the performer a bit more scope, but there is always the competition of the cocktail-party atmosphere, not to mention the alcohol itself.

While I have tried to be reasonably objective, I have no doubt failed to hide my own preference for a concert-hall

audience. As with all challenges in life, the most difficult can be the most rewarding to overcome, and the audience at a formal recital presents a powerful and exciting challenge to me. True, the listener here has nothing to distract him from the performance. But, by the same token, he listens carefully, and the performer had better merit his attention. Furthermore, a singer requires all his resources,



Occasionally, Mr. Dyer-Bennet sings classical repertoire, such as the Beethoven settings of Irish and Scottish songs.

interpretative and technical, to hold his listeners' interest for two hours. The concert hall is a quiet, sometimes magical, and impregnable fortress standing against the nervous, repetitive beat of the twentieth century.

Part of the current interest in folk song is a fad, and will pass. The next decade will certainly see some popular singers lose their appeal, and their audiences will turn to new fancies. But those singers who do not cater to whims of the moment, but who let the poetry and music of the old songs dictate the manner of their singing, will reach wider audiences than ever.

Civilization has doomed the true folk singer, who by definition depends on direct oral tradition for his music. Fortunately, there is a vast treasury of the old songs in books and manuscripts and on recordings, and this material will always be available to us. Some ways of using this material are of no more than ephemeral worth, some of lasting value. The way to performances that will always ring true is shaped by the words and music of the songs themselves and has nothing to do with transient taste or stylistic mannerism. All great singers of songs find this way for themselves, and the young aspirant will do himself and his art justice only if he searches until he finds it.

Richard Dyer-Bennet's artful minstrelsy has been disseminated on almost a dozen record labels in the twenty years he has been singing folk songs for the recording microphone. During the past six years, however, he has recorded exclusively for one label: his own. The Dyer-Bennet company now offers ten LP's, nine of them devoted to the many-faceted singing of Richard Dyer-Bennet. The one disc, by the renowned Danish lieder singer, Aksel Schiøtz, points to future expansion of the company's recording activities.

LABORATORY REPORT ON

Part 1

Covered this month are the Lafayette LA-250A, the PACO SA-40W, the EICO ST-70, the Heath AAW-100, the Harman-Kardon A500, and the Knight KN-775



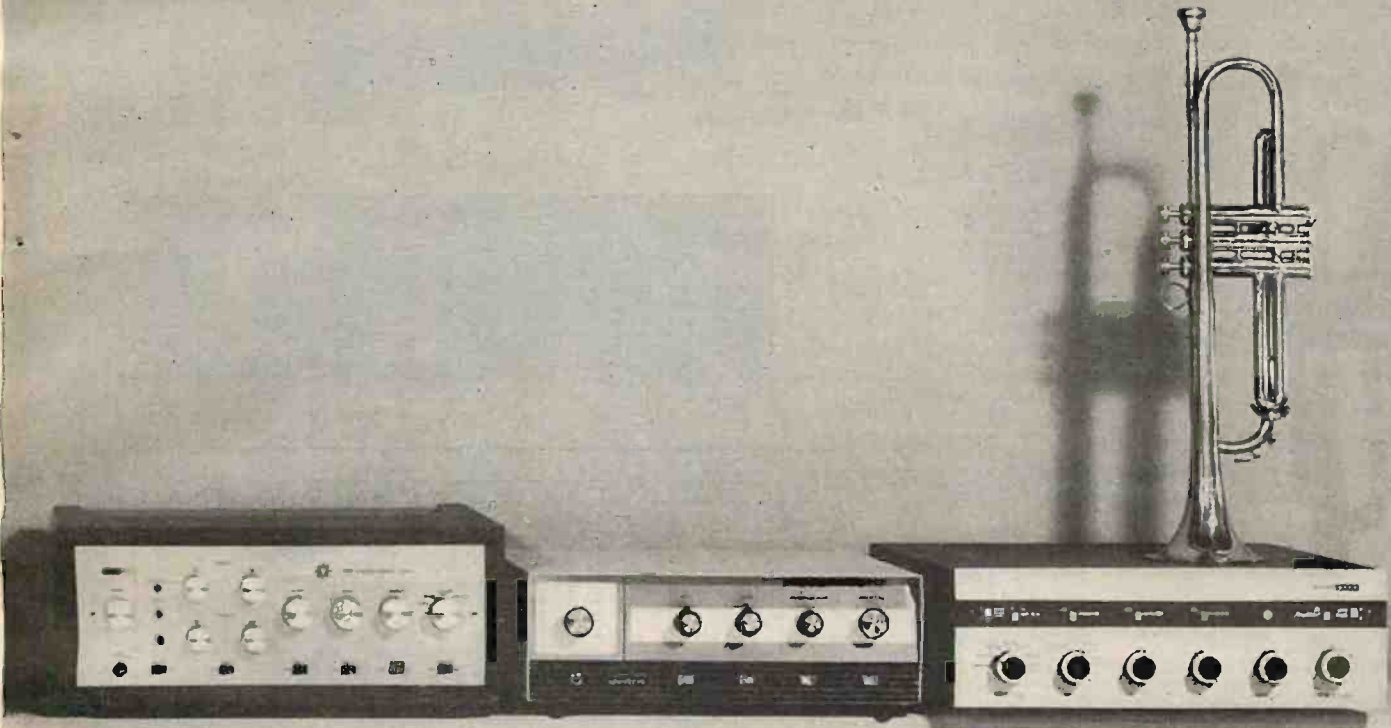
R EPORTED on here are six of twelve integrated stereo amplifiers that were recently tested by HiFi/STEREO REVIEW. The twelve amplifiers selected for testing span a wide price range—from \$99.50 to \$249.95—and are currently available models. In order of increasing price, they are: the Lafayette LA-250-A (\$99.50), the PACO SA-40W (\$129.95), the Heath AAW-100 (\$144.95), the EICO ST-70 (\$149.95), the Harman-Kardon A500 (\$159.95), the Knight KN-775 (\$169.95), the Bell 2440 (\$179.95), the Sherwood S-5000 II (\$199.50), the Scott 299C (\$219.95), the Fisher X-202 (\$229.50), the Pilot 248 (\$249.50), and the Bogen AP-60 (\$249.95). The last six of these will be covered next month.

Before presenting the results of the laboratory tests, a number of general comments should be made. First among these is that the reader should resist the temptation to "split hairs" with the results of the tests. While there are

some significant differences between the performances of the amplifiers, each instrument covered here is capable of producing first-rate sound. It would be decidedly unwise to prefer Amplifier C to Amplifier D solely because its distortion is 0.2 per cent lower at full output. Other factors could be of far greater importance to a particular listener: if, for example, a person owned a tape recorder that had tape-head outputs, an amplifier that had tape-head inputs of high sensitivity would be more valuable to him than an amplifier that had an output of two extra watts at 40 cps. Likewise, other features or special facilities may outweigh the significance of minor performance superiorities.

I N terms of measured performance, however, the old saying about your getting what you pay for was confirmed by the tests. The high-fidelity field is a fiercely competitive one, and no manufacturer has yet discovered a way to make an

INTEGRATED STEREO AMPLIFIERS:



amplifier that is superior to his competitor's at a significantly lower price. Because of the way stereo amplifiers come into being, however, it is true that an individual buyer can end up with his own personal best buy.

Assume, for example, that Company A and Company B decide to produce stereo amplifiers that will sell for the same price. Both companies have x number of dollars with which to design, test, and manufacture an amplifier, but the two may elect to spend the money in different ways. Company A may decide that what the public wants is an amplifier that is relatively simple so far as controls are concerned, with the highest output at the lowest distortion possible. Company B, on the other hand, may feel that their potential customers want every type of control for every conceivable circumstance, and that, as long as distortion is kept low, its unit need not put out quite as much power as Company A's amplifier. Thus the consumer has a choice,

and he should choose what best satisfies his personal needs.

All the amplifiers in the following report had the basic stereophonic control facilities: volume, input selector, bass, treble tone controls, and so on. But beyond these, there was a considerable variety in the type and number of controls provided. During the discussions of the individual units that follow, only the more unusual controls are pointed out, but all of the units, of course, have at least the minimal complement of controls.

WHEN the term "power" is used, it is used in all cases, in the sense of continuous sine-wave power, as opposed to "music" power. Some authorities hold that a music-power rating furnishes a better picture of an amplifier's power capabilities under actual operating conditions than does the conventional continuous-power rating. Other authorities contend that the music-power rating is inflated and mis-

leading. Until such time as the validity of the music-power rating is established beyond doubt, HiFi/STEREO REVIEW

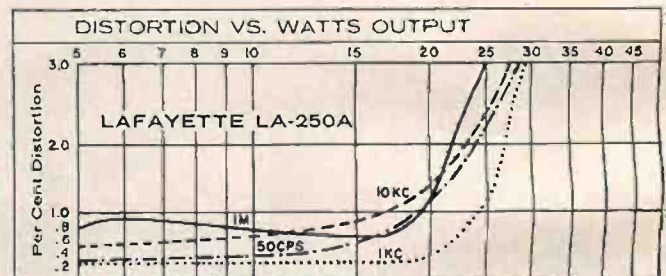
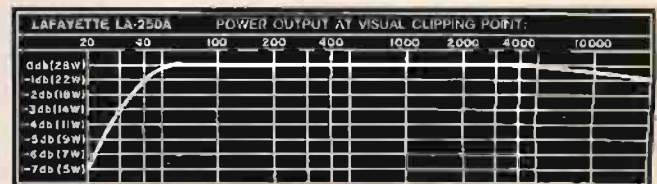
will continue to make all power measurements under the more stringent continuous-power system.

Lafayette LA-250A

• Priced at \$99.50, including a metal cabinet, the Lafayette LA-250A, is rated at 25 watts per channel. It is also available in kit form, as the KT-250A, for \$74.50. The LA-250A's front panel, if lacking in some of the control facilities found on more expensive units, has the virtue of simplicity. Facilities include loudness, separation, front-panel phase-reversal, ganged clutch-type bass and treble controls, and a third-channel output, to be used in conjunction with an additional amplifier-speaker system. Clutch-connected volume controls serve in lieu of a separate balance control. The LA-250A's concentrically mounted controls do not lock together, making them slightly more inconvenient to use than concentric controls that have a positive interlock between the controls for each channel.

The LA-250A put out about 28 watts at mid-frequencies, 23 watts at 20,000 cps, and 27 watts at 50 cps, below which point the power response sloped off rather sharply. IM distortion was under 1 per cent at all power levels below 19 watts.

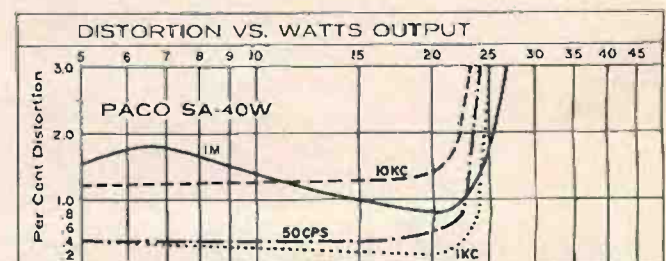
It should be mentioned that the two 7199 voltage-amplifier phase-inverter tubes in this amplifier are somewhat critical, and should it become necessary to replace one of these, a qualified technician who has distortion meters at his disposal should try several 7199's and use the one that yields the least distortion.



PACO SA-40W

• The PACO SA-40W is rated at 20 watts per channel, and it is priced at \$129.95, metal cabinet included. It is also available in kit form, as the SA-40, for \$79.95. Control facilities include switched equalization for playing back both 7½-ips and 3¾-ips tapes, loudness and balance controls, scratch and rumble filters, and switching facilities for operating a remote pair of stereo speakers. Provisions are also included for using the two built-in amplifiers together to power one stereo channel and an external amplifier to power the other. The bass and treble tone controls are ganged and concentrically mounted, but they do not lock together firmly.

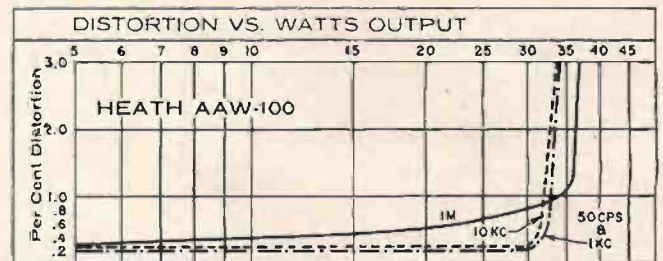
Over the range from about 35 to 20,000 cps, the SA-40 put out 20 watts or better, reaching its maximum output of about 24 watts in the mid-frequency range. At 50 cps, the output was 23 watts; the power response sloped off below this frequency. Within the amplifier's rated power capacity, the intermodulation distortion reached a maximum of 1.8 per cent at 6.5 watts, but it dropped to 0.8 per cent at 20 watts output.



Heath AAW-100

• Rated at 25 watts per channel, the Heath AAW-100 is priced at \$144.95, including a metal cabinet. It is also available in kit form, as the AA-100, for \$84.95. Control facilities include balance and separation controls, separate level controls for all inputs (excluding tape-head inputs), back-panel phase-reversal, input for a monophonic magnetic cartridge and a center-speaker output (requiring an external volume control). Bass and treble controls are mounted concentrically, but are not ganged, making it necessary to turn two different knobs to adjust either bass or treble.

The AAW-100 had excellent power-response characteristics, putting out 32 undistorted watts over the range from 20,000 cps down to 30 cps, below which frequency the output power dropped off. Harmonic distortion at 50 cps, 1,000 cps, and 10,000 cps was below 0.3 per cent at 30 watts and 1.0 per cent at 35 watts. Sensitivity on low-level inputs was exceptionally high: 1.5 millivolts on the magnetic phono inputs and 1.0 millivolt on the tape-head inputs.



HOW TO INTERPRET THE CURVES

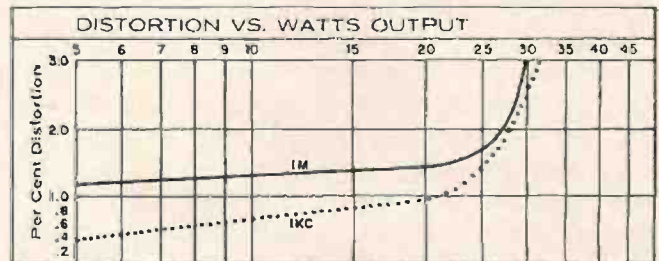
Power Output: The power-output curves show how much relatively undistorted power each amplifier that was tested gave at frequencies between 20 and 20,000 cps. The curves were plotted by driving the amplifier to the point where its output wave-shape was visibly distorted, as viewed on an oscilloscope, at various frequencies. Such a curve usually represents a harmonic distortion level of about 1 per cent at mid-frequencies and about 2 per cent at frequency extremes, so the outputs indicated can be considered to be essentially undistorted. In the power-output graphs, maximum undistorted output is plotted in terms of both decibels and watts against frequency.

Distortion Characteristics: Harmonic distortion was measured at three different frequencies: 50 cps, to check bass response; 1,000 cps, to check mid-range response; and 10,000 cps, to check treble response. A separate distortion-vs.-output curve for each frequency was then plotted from five watts to the power level at which harmonic distortion rose to 3 per cent. Intermodulation distortion was also plotted.

To simplify presentation, distortion levels below five watts output power are not shown, since distortion in this range is extremely low, and the distortion characteristics of an amplifier's two channels were averaged to obtain one set of distortion curves for each amplifier.

Shown above is a sample distortion-characteristics graph. To interpret a curve follow along its slope, noting the amount of distortion at various power

levels. At five watts, for example (5 on the horizontal scale), distortion at 1,000 cps (1 kc) is 0.4 per cent (four tenths of one per cent) as read on the vertical scale. As the curve crosses the 10-watt level, the distortion



tion rises to 0.7 per cent; at 20 watts, it is 1 per cent. Finally, at slightly more than 31 watts, the distortion reaches 3 per cent.

The intermodulation distortion is read in the same way. At five watts, the IM distortion in this hypothetical amplifier is 1.2 per cent. At 20 watts, it is 1.4 per cent, and so on.

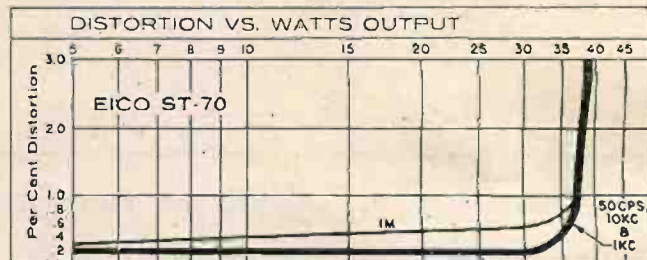
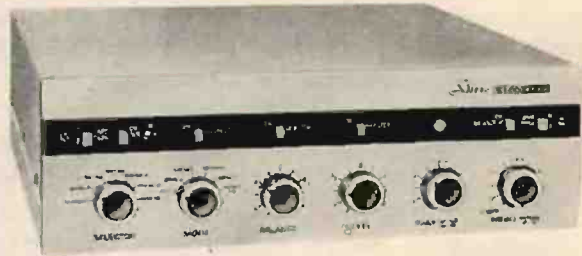
The distortion curves shown for the amplifiers in this article include curves that plot distortion against output at 50 cps, 1,000 cps, and 10,000 cps (10 kc). Some amplifiers whose low-frequency performance (as indicated by its 50-cps distortion curve) is excellent, may not perform as well at 10,000 cps. In other cases, the reverse may be true.

The consumer has a choice, and he should choose what best satisfies his personal needs

EICO ST-70

• The EICO ST-70 amplifier is rated at 35 watts per channel and sells for \$149.95, including a metal cabinet. It is also available in kit form, as the ST-70K, for \$94.95. Control facilities include balance and loudness controls, front-panel phase-reversal, rumble and scratch filters, switched equalization for playing back 7½-ips and 3¾-ips tapes, tape-monitor switch, inputs for two magnetic stereo cartridges, and a null-type balance-checking circuit. A third, or center, speaker can be driven directly from the amplifier, but an external volume control is required. Tone controls are ganged and arranged concentrically, but they do not lock together.

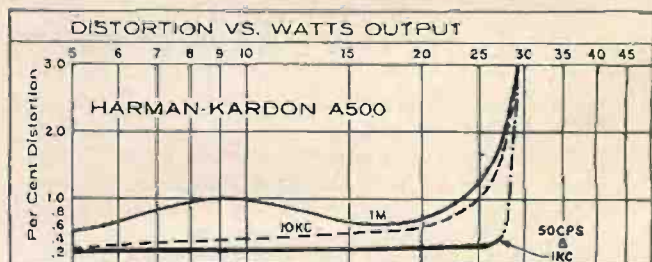
The ST-70 had excellent power-response characteristics, putting out 35 watts from 20,000 cps down to about 30 cps, with a roll-off below this frequency. At 50 cps, 1,000 cps, and 10,000 cps, harmonic distortion was 0.2 per cent at 30 watts output and below 0.5 per cent at 35 watts output. IM distortion was below 0.8 per cent at 35 watts. Low-level inputs were very sensitive: magnetic-phono sensitivity was 4.0 millivolts, and tape-head sensitivity was 2.2 millivolts with 7½-ips equalization.



Harman-Kardon A500

• Harman-Kardon's A500 amplifier is rated at 25 watts per channel and is priced at \$159.95. Accessory cabinets CX50 (metal) and WW50 (walnut) are available for \$12.95 and \$29.95. Control facilities include separation, balance, and loudness controls, rumble and scratch filters, tape-monitor switch, front-panel phase reversal, front-panel stereo headphone jack, and an "ambiance" control, which is a volume control for a center-channel output that can be fed to an external amplifier-speaker system. Because each tone control of each channel is mounted separately, there are four tone-control knobs in all, and to adjust either bass or treble, two different knobs must be turned.

The A500 put out at least 25 watts from 15,000 cps down to 20 cps. The amplifier's performance in the low-frequency range was remarkable: it is somewhat unusual for an amplifier to put out full rated power at 20 cps. Harmonic distortion was 0.8 per cent at 50 cps and 1,000 cps at 25 watts output. The 10,000-cps harmonic distortion was higher, measuring 1 per cent at 25 watts. The IM distortion was at a maximum of 1 per cent at 9 watts, but it fell to 0.7 per cent at 18 watts. The hum and noise level on the high-level input was very low, measuring 84 db below maximum output.



AMPLIFIER	CH.	FREQ. RESP. 20-20,000 cps.	HUM & NOISE (DB BELOW OUTPUT)		MAX. TRACK- ING ERROR	CHANNEL SEPARATION		SENSITIVITY		BASS CONTROL (50 cps.)		TREBLE CONTROL (10,000 cps.)	
			phono Input	aux. Input		1,000 cps.	10,000 cps.	Phono Input	Tape Head Input	Boost	Attn.	Boost	Attn.
LAFAYETTE LA-250A	A	± .5 db	59	70	.5 db	59 db	58 db	3.5	6.0	16	17	11	14
	B	± .5 db	44	72		60.5 db	46 db	3.5	6.0	16.5	17	11	16
PACO SA-40W	A	±1.5 db	46	72	1.5 db	50 db	32 db	6.0	6.0	15.5	17.5	18.5	18.5
	B	±2 db	58	68		47 db	30 db	6.0	6.0	15.5	17	18.5	18.5
EICO ST-70	A	± .5 db	47.5	70.5	.5 db	43 db	33 db	4.0	2.2	14.5	16	14	15
	B	± .5 db	52	75		43.5 db	34.5 db	4.0	2.2	14.5	15.5	14	15
HEATH AAW-100	A	±1 db	48	77	.5 db	39 db	31 db	1.5	1.1	15	16.5	12	18
	B	±1 db	46	75		39 db	27 db	1.5	1.1	15	16	12	20
HARMAN- KARDON A500	A	± .5 db	46	84	.5 db	41.5 db	36 db	4.0	2.6	12	13	8	10.5
	B	± .5 db	50	81		48 db	30 db	4.0	2.5	11	10.5	8	11
KNIGHT KN-775	A	±1 db	54	75	1 db	31 db	20 db	6.0	4.5	16	14	15	14
	B	±1 db	51	70		28 db	15.5 db	6.0	4.5	16	14	15	14

WHAT THE TABLES MEAN

Frequency Response: This is the measure of an amplifier's gain at various frequencies. The figures given were obtained by setting the amplifier's tone controls to the electrically neutral position, driving it with constant-level signals from 20 to 20,000 cps, and noting the variations in output power. A difference of less than 2 db is difficult, if not impossible, for most people to perceive.

Hum and Noise: This is a measure of an amplifier's inherent hum and noise levels. The figure given is measured in decibels below the amplifier's full rated output, and the higher the figure, the quieter the performance of the amplifier. Measurements were made first with the amplifier switched to its auxiliary input, then with the unit turned to its magnetic phono input. Because several additional stages of amplification are in the magnetic phono circuit, the hum and noise figures for this input are higher than those for the auxiliary input.

Tracking Error: Most stereo amplifiers use two volume controls, mounted on a single shaft, to control the volume of both channels simultaneously. Because the volume controls do not have precisely the same effect at every setting, a degree of output imbalance between the channels is inevitable. The maximum difference between the two channels is recorded in the table in terms of db. Again, it is difficult for most listeners to

discern a difference in loudness of less than 2 db.

Channel Separation: Every stereo amplifier has small amounts of cross-talk, or signal leakage, between the channels. Since most of this cross-talk is the result of stray capacitance between the two channels, cross-talk is generally higher at high frequencies than at low. For this reason, cross-talk was measured at both 10,000 cps and 1,000 cps for each amplifier under test. The figure given in the Channel A column represents the amount of cross-talk transmitted from Channel A to Channel B when Channel A was driven to full output. The higher the figure, the better the amplifier's performance. The figure in the Channel B column represents the amount of cross-talk transmitted from Channel B to Channel A.

Sensitivity: The figure given in these tables shows the amount of signal input necessary to drive the amplifier to full output with the volume control wide open. The lower the figure, the higher the sensitivity. The figures are given for both the magnetic phono and tape-head inputs, if they were provided.

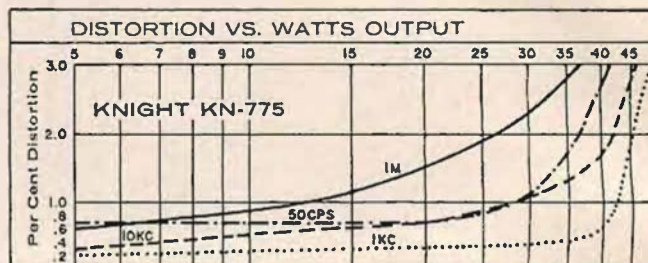
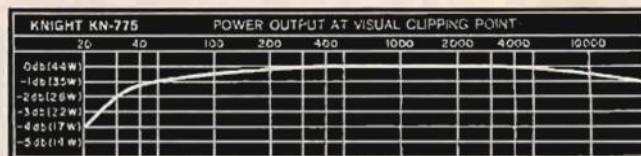
Bass and Treble Boost and Attenuation: These figures show the maximum boost and attenuation, in decibels, that can be achieved by turning the controls all the way up or down. The readings for treble controls were taken at 10,000 cps, those for bass at 50 cps.

Knight KN-775

• Rated at $37\frac{1}{2}$ watts per channel, the Knight KN-775 is priced at \$169.95, including a metal cabinet. It has balance and separation controls, rumble and scratch filters, two front-panel phase-reversal switches, front-panel stereo headphone jack, tape monitor, a three-position loudness switch, level controls for auxiliary, tuner, and magnetic inputs, and a third-channel output for a center speaker, for which an external volume control is required. The ganged tone controls are mounted concentrically and lock firmly into position.

Although rated at $37\frac{1}{2}$ watts per channel, the KN-775 actually put out 44 watts at only 1 per cent harmonic distortion at 1,000 cps. Power response sloped off at the frequency extremes, but the KN-775 still put out almost 28 watts at 30 cps and 35 watts at 20,000 cps. Harmonic distortion at 50 cps was 2 per cent at 37 watts; at 1,000 cps, harmonic distortion was 2 per cent at 45 watts. IM distortion was 2 per cent at 27 watts.

* * *



HOW THE TESTS WERE MADE

Unless otherwise noted, the following tests were made with tone controls set in the mechanically neutral position, with volume controls full open, and with scratch and rumble filters and other compensating networks switched off. Output measurements were taken with a 16-ohm noninductive resistor connected across the amplifier's 16-ohm output windings.

Each channel of each amplifier was checked for the following:

1) **Maximum power** at the visual clipping point from 20 to 20,000 cps. This information is given in the Power Output graphs, which show the average of an amplifier's channels.

2) **Harmonic distortion** at 50 cps, 1,000 cps, and 10,000 cps, at power levels from 5 watts to the overload point of the amplifier. The average distortion of an amplifier's two channels is shown in the Distortion Characteristics graphs.

3) **Intermodulation (IM) distortion** at power levels from 5 watts to the overload point of the amplifier. The average distortion of the two channels is shown in the Distortion Characteristics graphs.

4) **Frequency response** from 20 cps to 20,000 cps, with tone controls set in the optimum position for electrical flatness, and at an output level of one watt.

5) **Hum and noise** from the auxiliary or other high-level input and from the magnetic phono input, expressed in db below the maximum output of the amplifier.

6) **Maximum tracking error** between the two channels.

7) **Channel separation** both at 1,000 cps and at 10,000, and from Channel A to Channel B and from Channel B to Channel A.

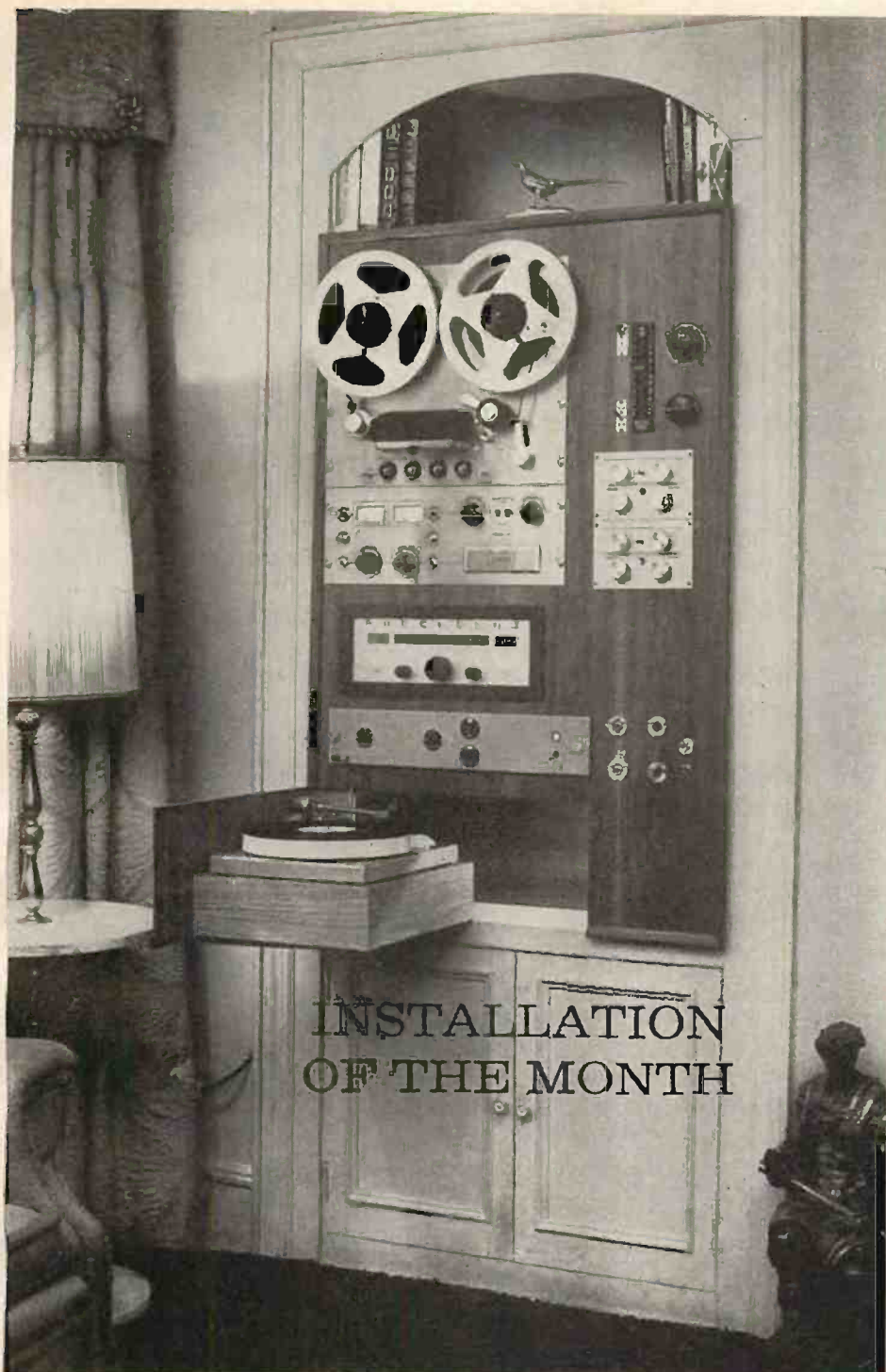
8) **Sensitivity** (the input voltage required to drive the amplifier to full output) on the magnetic phono and the tape-head inputs.

9) **Bass boost** and cut at 50 cps.

10) **Treble boost** and cut at 10,000 cps.

Test equipment employed included a Barker and Williamson Model 400 Harmonic Distortion Analyzer, a Hewlett-Packard Model 200CD Audio Oscillator, an EICO Model 460 Oscilloscope, a Heathkit Model AA1 Intermodulation Distortion Meter, and a Hewlett-Packard Model 400 CD VTVM. The amplifiers were supplied with electrical power through a General Radio Voltage Regulator, adjusted for 117 volts output, which, in turn was operated from a Sola Model CVH-1 Harmonic-Free Constant-Voltage Transformer. Before being tested, each amplifier was warmed up for thirty minutes, and then the various circuit adjustment controls—output tube bias, balance, etc.—were adjusted to yield optimum performance.

Next month: Full reports on the Bell 2440, the Sherwood S-5000 II, the Scott 299C, the Fisher X-202, the Pilot 248, and the Bogen AP-60



JOE PETROVIC

INSTALLATION
OF THE MONTH

ALL OUT
FOR
THE
UTMOST

IN THE PURSUIT of sonic realism, every audiophile eventually reaches his own personal "sound barrier," the point of diminishing returns. For some, an extra fillip of fidelity is worth any price, no matter how marginal the improvement. For others, budget limitations dictate a more conservative approach, no matter how enticing the prospect of a few extra cycles of bass response or an extra shading of musical detail. All this is by way of introduction to a stereo

system that is beyond either the means or the personal involvement of most people. Its owner, Nelson Seymour, a Brooklyn real-estate agent, is one of a handful of veteran audiophiles for whom the only "sound barrier" is outlined by the limitations of audio equipment itself. Mr. Seymour has incorporated professional equipment into his system, and he has spared no effort to close the gap between theoretical audio perfection and what he actually hears.

THE point where the music begins in Mr. Seymour's system is at the Neumann turntable, arm, and cartridge combination, an import from Germany that has recently been made available for home use. Other top-quality program sources include an Ampex 354 two-track stereo recorder, normally found in a recording studio, and an REL Precedent FM tuner.

Mr. Seymour's preamplifier is also a Neumann unit, which employs modular push-pull design throughout and is intended for studio use. Its versatility is increased by a special width-control device. This control, built for Mr. Seymour by Theodore Ratnoff, Neumann's American hi-fi representative, varies the "S" signal in M/S stereo recordings from Europe, widening the apparent sound source and increasing reverberation.

Not shown in the photograph is Mr. Seymour's stereo speaker system, the James B. Lansing Ranger-Paragon, a mammoth pair of horn-loaded speaker systems installed in a single cabinet that is over eight feet wide. Each section of the Paragon is a three-way, three-speaker system that uses both direct and indirect radiation to help spread the stereo effect throughout the listening room.

Each of the Paragon's six speakers is driven by a separate power amplifier. The mid-range and high-frequency speakers are driven by Marantz forty-watt amplifiers, and powering each bass driver is a 150-watt amplifier, custom-built by New York's Gotham Audio Corporation. Marantz electronic crossovers replace the usual crossover networks.

While Mr. Seymour's system may seem overelaborate to many hi-fi fans, it stands as an impressive attempt to obtain the ultimate in sound reproduction.



THE THIRD STREAM:

by NAT HENTOFF

NO

FOR ALL THE hue and cry that has been raised in certain quarters against third-stream music, it is much too soon to issue any categorical indictment of this kind of composition either as a failure in itself or as a menace to the purity of jazz.

First of all, a distinction has to be made between the fifty-year-old history of attempts from the outside to fuse jazz and classical music and the relatively new third-stream movement, which involves composers who are thoroughly oriented in jazz and are working from the inside out.

Igor Stravinsky, Darius Milhaud, and Maurice Ravel were drawn for a time to the possibilities of making use of jazz devices, and the works they produced that incorporated jazz elements were variously beguiling, but they showed the superficiality of their composers' knowledge and understanding of jazz practices. This is true, for example, of Stravinsky's *Piano Rag Music*, of his *Ragtime pour onze instruments*, of the ragtime section of his *L'Histoire du Soldat*, and of his later *Ebony Concerto*; it is true of parts of Ravel's two piano concertos; and it is true of Milhaud's *La Creation du monde*. Still, when it is taken on its own terms—which is to say, as being jazzy music rather than jazz itself—works of this sort, at their best, can exert a sort of hybrid charm.

When lesser composers have tried to blend jazz and classical usages, though, the results have consistently been either embarrassingly gauche or merely naïve, as witness Rolf Liebermann's *Concerto for Jazz Band and Symphony Orchestra* and Howard Brubeck's more recent *Dialogues for Jazz Combo and Orchestra*. In fact, the only traditionally educated composer so far who has begun to indicate a capacity for working naturally with the jazz language is Gunther Schuller, and—as might have been predicted—he is the only one who has had a long and thorough grounding in jazz.

George Gershwin was a superb song writer, but he failed in his big-scale "symphonic jazz" works because of his technical limitations as a traditional composer and because of his lack of a sense of what jazz is really about. In fact, his knowledge of jazz, as both his own piano playing and his manner of composition makes clear, was all on the surface. But to equate in any way current third-stream experiments with the inflated sentimentality of the symphonic Gershwin or such lesser Tin Pan Alley composers as Ferde Grofé is to

seriously misunderstand the nature of the third stream.

Essentially, the jazz composers—and all of them except Schuller are primarily jazzmen—who are now working in what can loosely be called the third stream are trying to create a personal music based on selected elements of the jazz and classical traditions. Some of them hope that this new music will be neither jazz nor classical. Others regard the music they compose as basically an extension of jazz, although they recognize the reluctance of many jazz players and listeners to accept their experiments as belonging legitimately within the framework of jazz. Still others are not at all concerned with labels. John Lewis, for instance, recently told Ralph Gleason, in a San Francisco *Chronicle* interview, "I only know really how to write one kind of music. I'm not like some composers who can write classical music and write jazz. I don't do that. I decided very early that wasn't what I was going to do. I just write John Lewis." Similarly, Charles Mingus often—and vehemently—objects to pigeonholing much of his work as "jazz" or "classical" or "third stream." "I write *me*," he insists.

THE point is that the term "third stream," although it was invented by Gunther Schuller, is still used almost exclusively by critics and record companies—hardly at all by the musicians themselves. It is very wrong to point to the existence of the term as proof that a narrow, easily defined school is emerging. It is, however, possible to use the term, as it is used here, to cover the many widely differing attempts by composers to expand the scope of jazz writing by making use of techniques that are new to jazz.

By this broad definition, "third stream" includes, among other manifestations, John Lewis' neoclassic counterpoint, George Russell's panrhythmic pantonality, the investigations by John Benson Brooks and Don Ellis into atonal composition and improvisation, and Cecil Taylor's intensely individualistic increase in the range and density of the harmonic bases of improvisation and his concern, as Martin Williams puts it, with "passages in which the over-all musical shape and direction take precedence over the actual notes." There are other musicians in the third stream—each different, each trying to work out his own language, and each feeling free to appropriate materials and devices from

(Continued on page 46)

IS IT KILLING JAZZ?

YES

by JOE GOLDBERG



THE QUESTION might better have been phrased: What is third-stream music? Then the answer would have been simple, because nobody knows. It seems to me that in describing the mixture of jazz and classical music that seems to be a basic requirement for a piece to be called third-stream, aesthetic terms like "synthesis" and possibly sociological ones like "integration" might well be abandoned in favor of a political motto, "peaceful coexistence."

As a matter of fact, the mixture is not so peaceful—it takes steady agitation to keep oil and vinegar in emulsion. But the political allusion is apt enough. To illustrate, let me quote Gene Lees, the editor of *Doubtful*, writing on the Ornette Coleman controversy in *Music* 1961: "Coleman's chief champions were [Gunter] Schuller, [John] Lewis, a New York jazz publication, the publisher and editors of the publication, and Atlantic Records. To the layman, it must have seemed that several people were independently championing Coleman."

"But, in fact, how independent were these voices? Schuller, who praised Coleman in the publication, was editing Coleman's music; Lewis was publishing it, or more precisely, a firm owned by the Modern Jazz Quartet was publishing it; Hsio Wen Shih, the publisher of the publication, was Coleman's manager; Atlantic Records, Coleman's Label—and Lewis—was a partial owner of the publication." When one realizes that the publication referred to is *Jazz Review*, and that its editors are critics Martin Williams and (of all people) Nat Hentoff (Schuller is a contributing editor), it becomes apparent that these are the same people as those most deeply involved in producing and publicizing so-called third-stream music.

THIS is not for a moment meant to imply that there is anything unethical about this third-stream promotion. All of these gentlemen are doing what they think is best for what they think is jazz. But when men like these bring their vast commonly held scholarly and critical apparatus to bear on something that is basically as simple and uncomplicated as jazz, the third stream that results is more than likely to be the product of an intellectual rather than an emotional grasp of the music, and hence, however unintentionally, is more likely to be self-serving than truly creative.

Take, as examples, the two outstanding recorded exam-

ples of such third-stream music, composed and performed by the people who are most closely identified with the public aspects of the movement. On the first, "Third Stream Music" (Atlantic 1345), the Modern Jazz Quartet and the Beaux Arts String Quartet play compositions by Lewis and Schuller. On the second, "The Modern Jazz Quartet and Orchestra," the Modern Jazz Quartet and the Stuttgart Symphony play compositions by Lewis, Schuller, André Hodeir, and Werner Heider. In a concert review of the two pieces that appear on "Third Stream Music" Martin Williams remarked that John Lewis must have held this attitude toward the classical string players: "Very well, these men phrase differently. Can I write a piece in which I do *not* try to make them accent our way, but let them use their idiom while we use ours, and still maintain unity?" And of Schuller's *Conversation*, he said, "I think the secret of its success lies in his having faced frankly and squarely the differences in quality and implicit emotional attitude between the two idioms and made those differences the basis of his piece."

SUCH attitudes might have led to the composition of pieces in which jazz and classical elements could blend in what I suggested earlier might be called "peaceful coexistence." But except in Schuller's compositions, where he sometimes achieves real fusion, the effect is more like that of an armed truce, every bit as tense and unpleasant as the global one. To illustrate, let us take the second record first, since it is more recent and venturesome.

André Hodeir is the French critic-composer whose *Jazz: Its Evolution and Essence* is the single most influential book of analysis in the field and whose *Since Debussy* is an arbitrary polemic on contemporary European music. One would scarcely expect the opening measures of his *Around the Blues* to be startlingly reminiscent of nothing more avant-garde than Dvóřák's "New World" Symphony—but they are. Shortly after the introduction, the symphony orchestra drops out while the Modern Jazz Quartet engages in some straight blues improvisation; then the orchestra decorously accompanies the quartet in a decided with-strings manner.

Werner Heider's *Divertimento* is more daring; or at least its opening measures are modern enough to pass for straight

(Continued on page 47)

IS THE THIRD STREAM KILLING JAZZ?

NO by Nat Hentoff

"If the stream is vital, it will not be stopped. If it is not, it will dry out by itself."

any musical tradition, so long as they work. Taylor, for instance, regards himself as primarily a jazzman, but he has made his eclecticism clear: "I am not afraid of European influences," he says. "The point is to use them—as Ellington did—as part of my life as an American Negro."

When the term is used in this sense, it is clear that the third stream is not likely to be stopped. The use of techniques adopted from outside of conventional jazz—which has been a blend of European and Afro-American elements from its very beginning—will continue and increase. Nearly all the young apprentices who will shape the jazz of tomorrow have been exposed, in formal training or by their own explorations, to many varieties of contemporary music, where their predecessors, by reason of their backgrounds and the nature of the jazz life until recently, were usually quite parochial in their ignorance of other music. It is unrealistic to expect such younger jazz writers to forget what they have learned from other music. More and more of them are insisting on more challenging materials than those that have been the building blocks of jazz in the past, and this is a natural, healthy development.

It is too early to tell just where this increased sophistication among jazz composers will lead. The albums labeled "third stream" in the past year have been uneven. In the first, "Third Stream Music: The Modern Jazz Quartet and Guests," Gunther Schuller's *Conversation* is the only piece that gives a substantial indication of what can be done in one third-stream direction—the manipulation by the composer of a classical instrumental combination (in this case, a string quartet) and a jazz combo as separate entities, with each retaining its characteristic way of speaking.

In the second, "The Modern Jazz Quartet and Orchestra," again only Schuller, it seems to me, produces more than an exercise. And even his more direct attempt at a fusion of jazz and classical elements is not wholly successful, partly because the non-jazz players failed to grasp what was required of them in terms of rhythm and phrasing. It is clear that before such large-scale third-stream works can be performed accurately a great deal must be done to train instrumentalists in at least the basic techniques of playing jazz.

As for the basic issue, it seems to me irrelevant, and not really responsible, to charge that third-stream music is "killing" jazz, or doing it violence at all. I believe that a new form of music that is neither jazz nor classical is possible and I believe that such a third stream can cut its own channel without draining the various other jazz and contemporary classical streams. But the third stream has not yet really begun to flow. More specifically, no major third-stream composer (or group of composers) has appeared,

although Schuller may yet be the first important proof that the third stream is more than a passing rivulet.

It seems probable, however, that—Schuller aside—the key third-stream composers, if they come, will appear from within jazz. In general, the young jazz composer of today has a wider background in music than his counterpart in classical writing. In this generation there are several exceptionally talented jazz apprentices who are drawn to both jazz and classical composition and who do not wish to give up either. It is logical, therefore, to expect them to try to find means of expressing what is for each of them the best of both disciplines. Each, however, will select differently and therefore, a third-stream music can result that will permit even more individuality of expression than has yet existed in jazz.

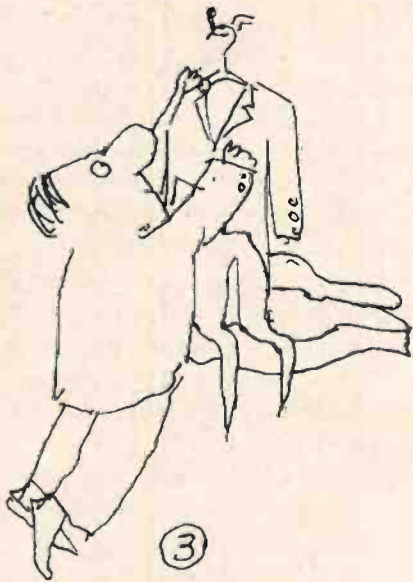
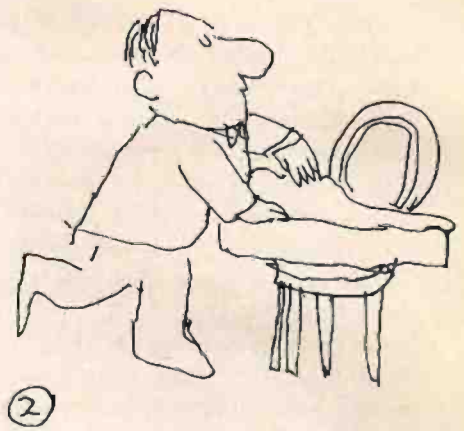
In any case, third-stream music is doing jazz no harm. The best jazzmen, after all, are still stubbornly empirical. Those who prefer their jazz to be primarily improvisational within the main-stream jazz language can ignore the third stream. Those who are curious can follow the third stream as long as they find the company and the material stimulating. And a few may well find in third-stream music an important means of enlarging their resources for self-expression.

In some respects, the polemicists against third-stream music remind me of those indignant partisans of New Orleans and Chicago jazz in the 1930's—those who argued bitterly that Duke Ellington's music was only quasi-jazz and that what they called its "European" elements might contaminate the main channel. Later, Charlie Parker and Dizzy Gillespie were considered by some—including a number of Ellington admirers—to be agents of the former colonial powers who still hoped to exploit the music of our pristine America. And now it is the third stream against which true jazz buffs are called upon to build a containing dam. As before, however, if the stream is vital it will not be stopped. If it is not, it will dry up by itself.

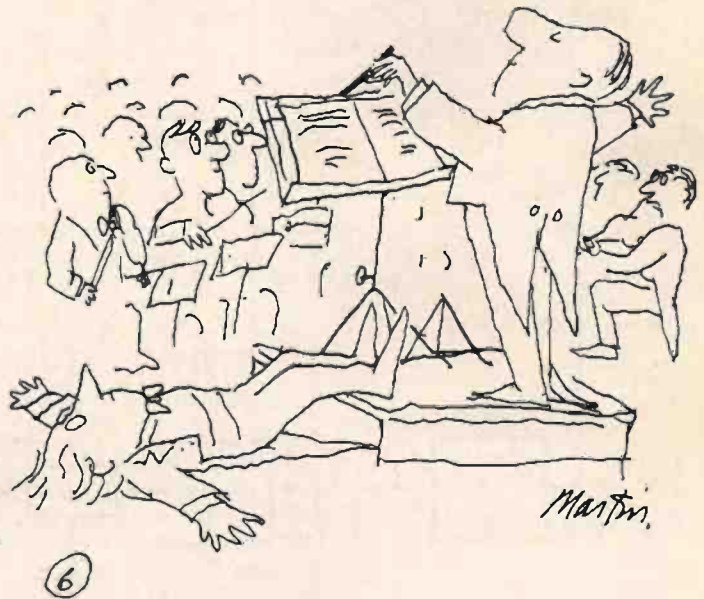
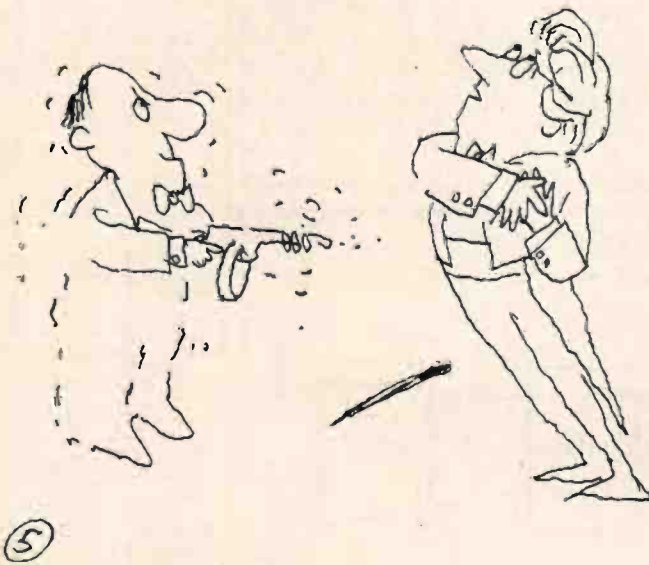


ROBERT PARENT

Nat Hentoff, widely published and often quoted, is known not only for his authoritative critical views, but also for his activities in the creative phase—most recently as A&R man for Candid Records' series comprising sessions with Charlie Mingus, Buck Clayton and Nancy Harrow, Max Roach, and Lightnin' Hopkins, among others. The success of this series, with its broad variety of performance styles, testifies to his understanding of both the creative and the commercial necessities of good jazz.



~~How~~
~~Why~~
Cellists
Become
Conductors
(continued)



Martin

HOW IT WORKS

by KEN GILMORE

model not yet equipped for unscrambling multiplex transmissions, all three of the signals mentioned above will be picked up. But the 19-kilocycle pilot carrier and the L-minus-R sidebands will be filtered out, leaving only the L-plus-R signal—the blended monophonic signal—to go on to the amplifier and speaker.

If you have a multiplex decoder, however, all of the signals will be unscrambled, detected, and finally changed back into separate left- and right-channel audio signals.

This process starts when the L-minus-R signal passes through a 23-53-kilocycle bandpass filter (see Figure 2). Since the maximum audio frequency response of the L-minus-R signal is 15,000 cps, all frequencies that make up its sidebands will fall between 23 and 53 kilocycles (38 plus 15, and 38 minus 15), as illustrated earlier. The filter is an electronic gate that lets through signals of all frequencies between predetermined limits and rejects all others. Meanwhile, the 19-kilocycle pilot-carrier signal is channeled through its own gate, a 19-kilocycle filter, to a doubler circuit. It emerges from the doubler as a 38-kilocycle signal and is mixed with the sidebands. In other words, the 38-kilocycle subcarrier that was suppressed in the transmitter, leaving only the sidebands, is reconstructed and reunited with its sidebands. The result is an L-minus-R amplitude-modulated 38-kilocycle subcarrier, identical with the one that was generated in the transmitter.

It may seem unnecessarily complicated to create a complex waveform (the L-minus-R amplitude-modulated subcarrier), tear it into several component parts, transmit the parts separately, then put it back together at the receiving end, but there are sound engineering reasons, too complex to discuss here, for doing this. The use of the amplitude-modulated subcarrier, incidentally, offers several important advantages. Through its use, engineers are able to pack two full-frequency (up to 15,000 cps) audio channels plus an SCA (storecasting) channel into one FM carrier, an accomplishment difficult, if not impossible, to achieve when

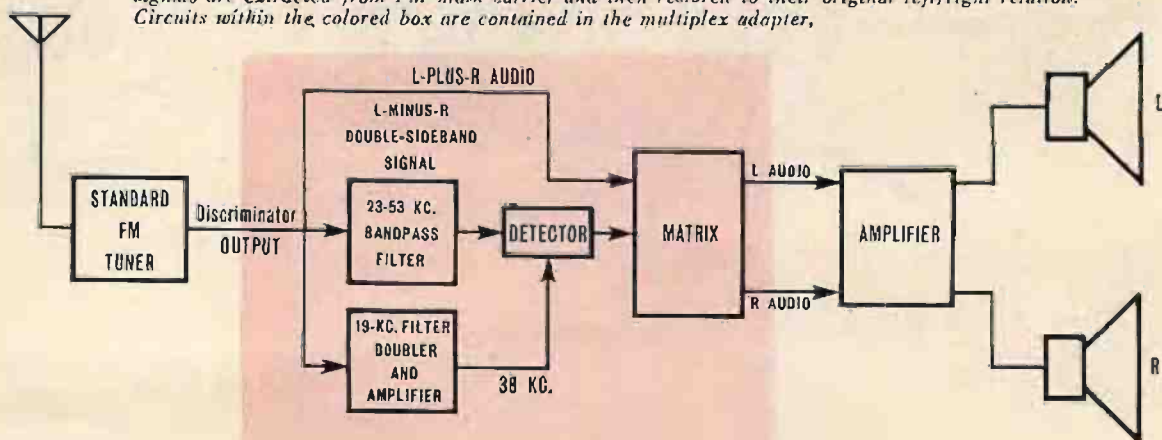
straight frequency modulation of the subcarrier is used.

At the same time, it might be worth while to note that although the L-minus-R subcarrier is itself an amplitude-modulated signal, it is used to frequency-modulate the main carrier. Thus the transmission system has the normal FM advantages of low noise, lack of interference, and so on, while taking advantage of the AM subcarrier technique to squeeze a maximum amount of information into the available frequency space.

Finally, after the sideband and subcarrier signals are reunited, the resultant composite signal is sent to an AM detector similar to the one in an AM tuner. Here the carrier is stripped away in such a fashion as to leave not sidebands but the original L-minus-R audio signal. This now goes to a matrix similar to the one used in the transmitter to produce the L-plus-R and L-minus-R signals. The L-plus-R signal, as shown in the diagram, has meanwhile traveled directly from the FM tuner to the matrix, while the L-minus-R signal was undergoing its various changes.

Both the L-plus-R signal and the L-minus-R signal are now at the input of the matrix. Needed to drive the stereo amplifier and speakers, however, are not L-plus-R and L-minus-R but the original left- and right-channel signals. The matrix extracts them from the combination L-plus-R and L-minus-R by applying a little algebraic sleight-of-hand. In the matrix, the L-minus-R signal is first electrically added to the L-plus-R signal. In effect, this cancels out the R's, leaving only the left-channel signal. Then the L-minus-R signal is subtracted from L-plus-R, which, by the same method, cancels out the L's, leaving a right-channel signal. This is not just a neat way of explaining the phenomenon; this electrical adding and subtracting is actually done. Analog computers, for example, use the same kind of circuits, and produce outputs in numbers rather than music, but the underlying principle is the same. After they have been unscrambled, the two signals, left and right, are then fed into a conventional stereo system.

Figure 2. Block diagram of FM receiver with multiplex adapter shows how sum and difference signals are extracted from FM main carrier and then restored to their original left/right relation. Circuits within the colored box are contained in the multiplex adapter.



FM STEREO MULTIPLEX:

WITH THE long-awaited decision of the Federal Communications Commission to authorize multiplex FM stereo broadcasting, stereo-equipped listeners in several parts of the country can already bear full-range, precisely balanced stereo regularly by simply tuning in to a single FM station. Ultimately, as more and more stations install multiplex equipment, these broadcasts will be available to FM listeners across the country.

The ingenious system adopted allows broadcasters not only to transmit two separate, full-range audio signals, one for each stereo channel, on a single FM carrier, but allows them to do this in such a way as to produce a fully compatible monophonic signal in tuners that are not equipped to decode FM stereo. In other words, listeners whose receivers are equipped with a multiplex adapter will be able to hear stereo, while those with regular tuners will receive a balanced monophonic signal that is a blend of the left and the right channels.

The electronic legerdemain that makes it possible for a single FM signal to provide both stereo and mono simultaneously is technically complex but not too abstruse in principle. As in any kind of stereo transmission, the broadcaster starts with two signals—one right channel, one left channel—from two microphones or from the two tracks of a stereo disc or tape recording. The two signals are fed to a matrix circuit (see Figure 1)—a kind of electronic adding machine where two things happen simultaneously. In one part of the matrix, the left signal is electrically added to the right signal. The result, called L-plus-R, is sent directly to the FM transmitter. There it modulates the FM carrier wave in exactly the same way that a normal audio signal does when the station is broadcasting regular monophonic program material. The station is at this point broadcasting a blend of left and right channels that is, in effect, a monophonic signal.

At the same time, the R signal is electrically subtracted from the L signal in a second part of the matrix. (The right

signal is shifted in phase 180 degrees, then electrically added to the left signal.) The result is called L-minus-R.

This L-minus-R signal goes to another special circuit, called the L-minus-R sideband generator, where it undergoes a few more changes. First, an oscillator in this section generates a 19-kilocycle signal, which is sent through a doubling circuit and comes out at a frequency of 38 kilocycles. This 38-kilocycle signal, called the subcarrier, is then amplitude-modulated by the L-minus-R signal. The amplitude modulation produces two sidebands—that is, signals above and below 38 kilocycles. For example, if the L-minus-R signal happened to be a 10,000-cps tone, sidebands 10,000 cps above and 10,000 cps below the 38-kilocycle subcarrier would be created. Thus there would be two sidebands, one at 48 kilocycles, the other at 28 kilocycles. Similarly, a 15,000-cps tone would produce sidebands at 23 and 53 kilocycles. Because music, of course, is made up of hundreds of simultaneous signals of many different frequencies, the sidebands would actually be composed of hundreds of simultaneous frequencies.

The 38-kilocycle subcarrier is generated for only one purpose: to help in the generation of the sidebands. Once this is done, the subcarrier is no longer needed, so it is suppressed, or filtered out, and the two remaining sidebands are sent to the transmitter where they frequency-modulate the FM carrier along with the L-plus-R signal. The output of the 19-kilocycle oscillator, before doubling, is also sent to the transmitter where it, too, frequency-modulates the carrier. Its part in the multiplex scheme will be seen later.

To summarize, at this point the FM carrier has been modulated by three separate signals: L-plus-R, the L-minus-R sidebands, and the 19-kilocycle signal, which is called the pilot carrier.

SEVERAL things can happen to the combined signal when it gets to your tuner, depending on what kind of equipment you have. If, for example, your tuner is a standard

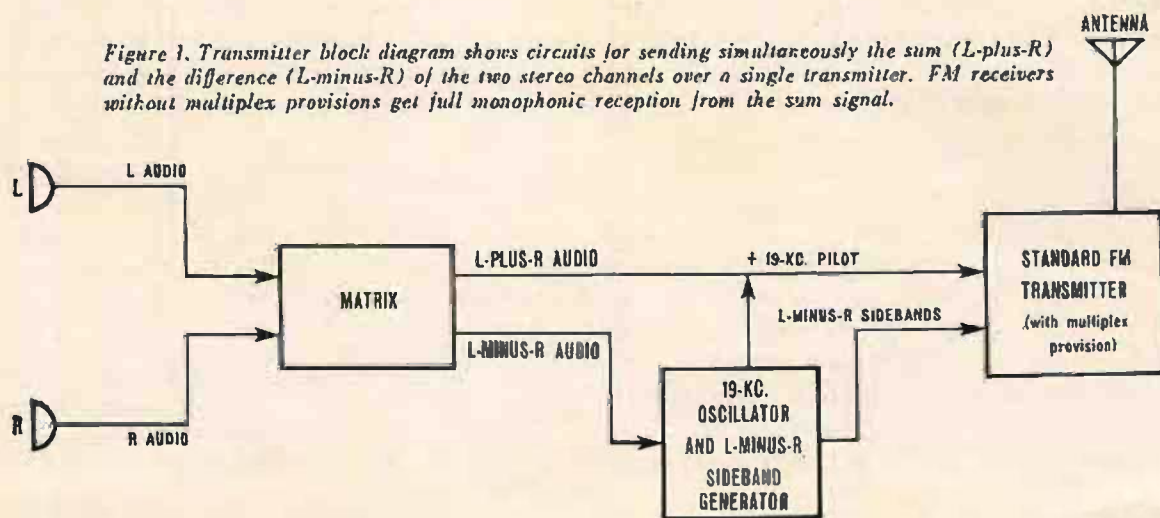


Figure 1. Transmitter block diagram shows circuits for sending simultaneously the sum (L-plus-R) and the difference (L-minus-R) of the two stereo channels over a single transmitter. FM receivers without multiplex provisions get full monophonic reception from the sum signal.

IS THE THIRD STREAM KILLING JAZZ?

YES by Joe Goldberg

When the third stream takes on more and more the characteristics of contemporary serious music, should it not be judged by the same rigorous standards?

Hindemith. After this, the quartet enters with some of its typical contrapuntal work. Again, either the two groups stay safely out of each other's way, or else the orchestra accompanies mildly. John Lewis' representation is *England's Carol*—the same pastiche-like arrangement of *God Rest Ye Merry, Gentlemen* that he recorded a few years ago on "European Windows" (Victor LPM 1742) with different soloists. It is a pity that he had nothing new to say.

SCHULLER'S contribution, *Concertino*, is almost successful for the first two of its three movements; the impression, for once, is that of an homogeneous piece of music. It bogs down, however, in the third movement, and the opening of the last movement sounds very much like the film score that

lightly conceived, almost faultlessly executed piece. Certainly it is what certain jazz critics love to call "a significant step forward." But, on the other hand, it is highly reminiscent of *Music for Strings, Percussion, and Celesta*, and it by no means approaches Bartók's towering masterwork. Schuller is miles ahead of a composer like Horace Silver, whom jazz writers have called a major force simply because he inserts an ensemble interval in a thirty-two bar piece. But when the third stream takes on more and more the characteristics of contemporary serious music, should it not be judged by the same rigorous standards?

THE inevitable awkwardness in the creation of a new thing cannot wholly disguise the fact that it may not really be new at all, that the same thing has been done before, and done better. Which is simply to say that when dealing with a composer like Schuller, superlatives should be saved.

They should be saved, I think, for men like Duke Ellington and Charlie Mingus, who are constantly extending the scope of jazz from within rather than from without, purely through the use of jazz and folk elements. Ellington's best work is probably behind him, it is true, with things like *Koko*, *Black and Tan Fantasy*, and the rest. But he created an idea that Mingus has been able to develop further with *Pithecanthropus Erectus*, *Haitian Fight Song*, and his two Columbia LP's, *Mingus Ah Um* and *Mingus Dynasty*.

The point is that for a jazz work to be really good it must be sketched with particular soloists in mind, so that they may contribute to, and yet be submerged in, the total conception. Ellington's *Jack the Bear* requires Jimmy Blanton, and Mingus' *Fight Song* requires Jimmy Knepper. The Ellington orchestra is Ellington's instrument, and Mingus' various groups have served as his instruments. When a talented leader has a group whose individual impulses result in music greater than any of them could produce alone he has a chance to widen the horizons of jazz. This will not be done by a symphony orchestra reading a score.

Joe Goldberg, who is public relations director of Prestige Records, has an intimate knowledge of jazz artists, their professional problems, and their artistic challenges. His writing about things musical appears regularly in such authoritative magazines as Jazz Review, Metronome, and the American Record Guide. He is also currently contributing to a personality-oriented history of jazz, soon to be published in a paperback edition by Crowell-Collier.



THE MODERN JAZZ QUARTET
Leading proponents of the third stream

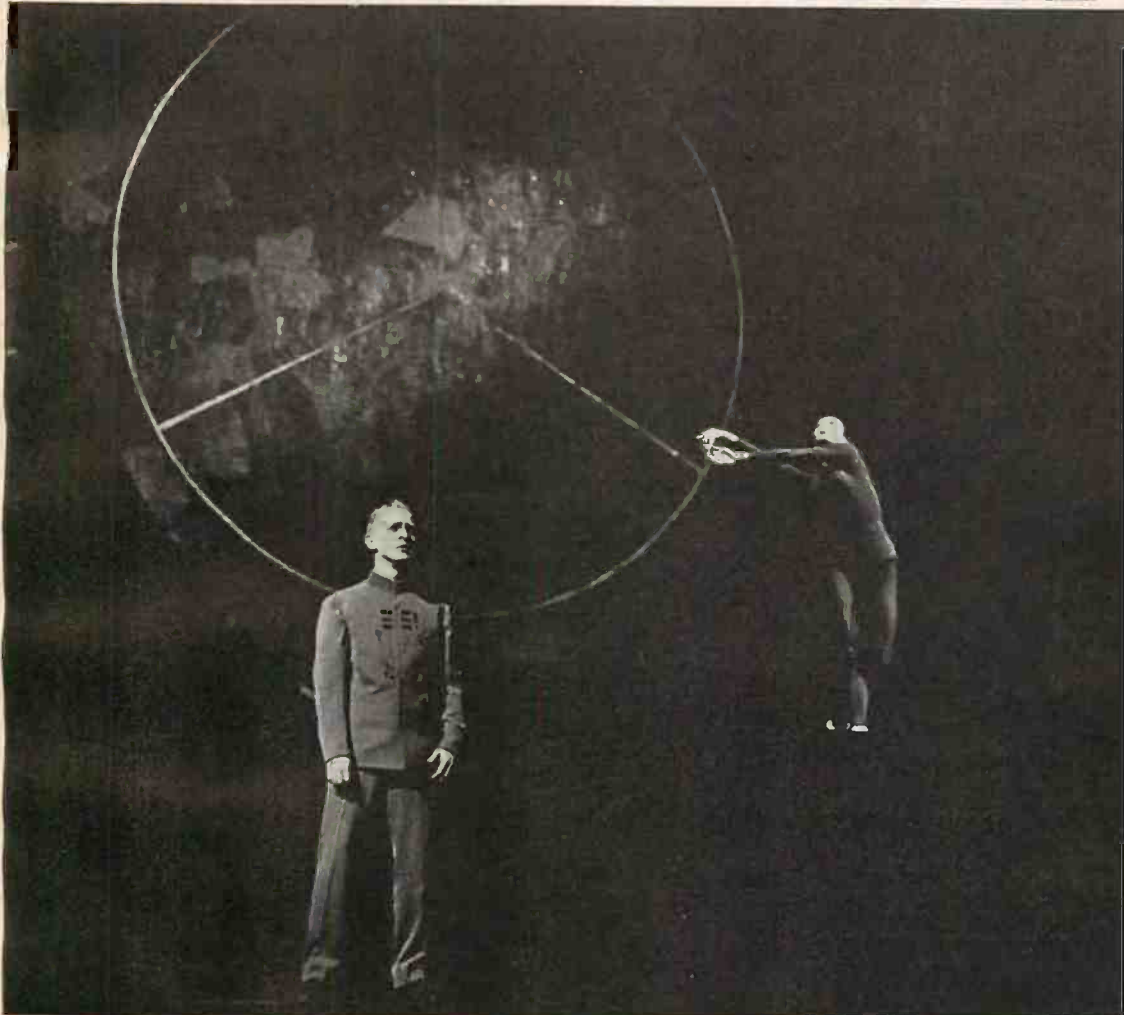
Alex North wrote, in less pretentious fashion, for *A Streetcar Named Desire*. The difference is that North had a functional reason, which Schuller does not, for combining Hollywood clichés with blues motifs.

Schuller's *Conversation*, on the first record, is, with only minor reservations, a completely successful composition, but on whose terms? To begin with, the structure, despite the title, is not so much one of conversation as of commentary. The Modern Jazz Quartet comments on statements made by the string quartet, and vice versa. And the vocabulary, while owing something to Anton von Webern, is primarily of the Bartók of *Music for Strings, Percussion, and Celesta*.

If this is so, then why withhold acceptance? The reason has much to do with the whole problem of evaluating third-stream music.

If one listens to it in terms of jazz, *Conversation* is a bril-

THE GOOD SHIP ANIARA



The Mimarobe (Erik Saedén) and Isagel (Loulou Portefaiz).

*Karl-Birger
Blomdahl's
opera
about life
and death
aboard the
space-craft
Aniara
makes an
exciting
debut
on records*

STOCKHOLM ROYAL OPERA

by DAVID HALL

IN 1956, Sweden's distinguished poet and man of letters, Harry Martinson (b. 1904), published his epic poem *Aniara*, which he called a "panorama of mankind in time and space." Its subject is life and death aboard the spaceship *Aniara*, which has become lost en route to Mars with eight thousand human beings seeking refuge from a radiation-devastated Earth. On one level, Martinson's poem is an account of the reaction of *Aniara's* passengers to their fate, and on another it is a philosophical meditation on the consequences of Man's willingness to sell his soul to the devils of technology.

About a year after publication of the *Aniara* poem, the Royal Opera in Stockholm commissioned one of the most brilliant of Sweden's younger composers, Karl-Birger Blomdahl (b. 1916), to create an operatic setting of Martinson's verse epic. With the help of Erik Lindegren (b. 1910), himself a poet of major stature, a workable scenario was extracted from Martinson's poem, and the opera had a

sensational premiere at the Stockholm Royal Opera on May 31, 1959. Later that year the solo principals recorded the score in Vienna under the direction of the American conductor Werner Janssen, and this is the recording that Columbia has at long last released.

Like many of the more serious operas written since Alban Berg's *Wozzeck* (1925), Blomdahl's *Aniara* is more properly a scenic cantata rather than an opera. Like Dallapiccola's *Il Prigioniero* (1949) and Schoenberg's *Moses und Aron* (1954), *Aniara* is in the nature of a morality. There is no character development as such; the figures of the Mimarob, Daisy Doody, Sandon, and Chefone are allegorical types.

Although Blomdahl uses every device of contemporary musical usage, including twelve-tone rows, tape music, instrumental pointillism, jazz, and the like, these elements are subordinated to dramatic effect. Thus the impact of the music is direct and unmistakable. Above all, Blomdahl's writing for solo voices is superbly effective and truly vocal

Fleeing a dying Earth *Aniara's passengers* *find space a deep abyss*

The two acts of *Aniara* are divided into seven scenes. In the first of these, the chorus tells of the emigrants, at the beginning of their trip to Mars, nostalgically praising the beauties of Earth, once a "land of milk and honey" but now poisoned by radiation. The Mimarob, as narrator, describes in eloquent arioso style the horrors of the last years on Earth, during which some three million terrified humans have been evacuated to Mars and Venus. At the end of the Mimarob's tale, the emigrants burst into an agonized lament for devastated Earth.

Scene 2 takes place in the main assembly hall of the spaceship, where a midsummer eve dance is in feverish progress. Daisy Doody, a sort of high priestess of mindless sex, leads the festivities, abetted by Sandon, the high comedian of escapism. The music is quasi-jazz; the words are sexually suggestive nonsense. But icy terror sets in as the spaceship narrowly misses an asteroid and is flung out of control. Stability is regained, but the steering mechanism is out of order, and *Aniara* is off course. Three technicians and the captain-dictator Chefone I (symbolic of mindless intellect) try to calm the panic, giving in clipped rhythms a scientific explanation of what has happened. The ship is

Daisy Doody (Kjerstin Dellert), symbolizing mindless sex, leads the orgiastic dance scene in Act I.



now headed toward the distant constellation Lyra. The dance is bidden to continue, which it does—but in a spirit of savage desperation.

The Chief Technician I now appears before the curtain and sings the words of Martinson's profoundly moving poem, in which he states his vision of Man's place in the Universe:

In every glass that stands alone, untouched, long enough, a tiny flaw or bubble will appear that moves with infinite slowness to a point within the glass, and in a thousand years, the bubble has completed its journey. So, too, in boundless space, a deep abyss of light years forms the arcades that enclose the bubble *Aniara* as she goes . . . O gladly would we turn back if we could, now that we've fathomed what our spaceship is: a tiny bubble in the glass of God.

The final scene of Act I takes place six years later and shows the Mimarob in his capacity as the attendant of Mima, the electronic brain. As a technological embodiment of a Jungian racial unconscious, it is Mima that in sound and picture provides newly uprooted mankind with a sense of continuity with the past on earth, and even with the future. We become aware of the Mimarob's symbolic significance as well, that of the humanistic spirit; and between him and the woman pilot Isagel is an unspoken bond (her role in the opera is restricted to dance and mime). She enters as the Mima's mechanism is started, but leaves as the emigrants and space cadets come in, singing their characteristic songs.

Mima "speaks" through the medium of a hair-raising eight-minute tape sequence. The sounds become ever more weird and ominous; before the horrified eyes of all, Earth is seen to explode. The specters of the destroyed—the Deaf Mute and the Blinded One—appear. The Blinded One describes the appalling scene in frantic speech-song, and then a second brief tape sequence evokes the last moments of the catastrophe as seen by Mima.

As Act II begins, a third tape sequence tells us that Mima, under the shock of what has happened, is disintegrating. As the Mimarob informs Chefone, the captain, upon his entrance, ". . . she had seen the hot white tears of granite when stones and ore in vapors disappear. . . . Now in the name of things inanimate she craves for silence. She will speak no more. Despite her vision, she saw no salvation for those imprisoned in this hold of death." The scene ends as Chefone, accusing the Mimarob and Isagel of sabotage, has them imprisoned.

In the next scene, we learn that all kinds of weird cults have sprung up among *Aniara's* inhabitants, and we are shown what has happened to the sex cult, which has become nauseatingly perverse. Daisy Doody has become transformed into a Lesbian, La Garçonne, and while her companions engage in narcissistic exhibitionism, she sings a libidinous couplet. But now the cult of penitents assumes the center of the stage, as the Chief Technicians lead a somberly impressive male chorus. As the penitents depart, the Blind Poetess, leader of the cult of light, enters and vocalizes



The three Chief Technicians (Bo Lundborg, Arne Ohlsson, Sven Erik Vikström) tell how the *Aniara* has been thrown off course.



The horror-stricken passengers and crew of the *Aniara* witness, through Mima, the final destruction of Earth.

in a state of mystic ecstasy, and it is her song that finds a responsive echo from an unseen chorus, those aboard *Aniara* who have preserved their essential humanity.

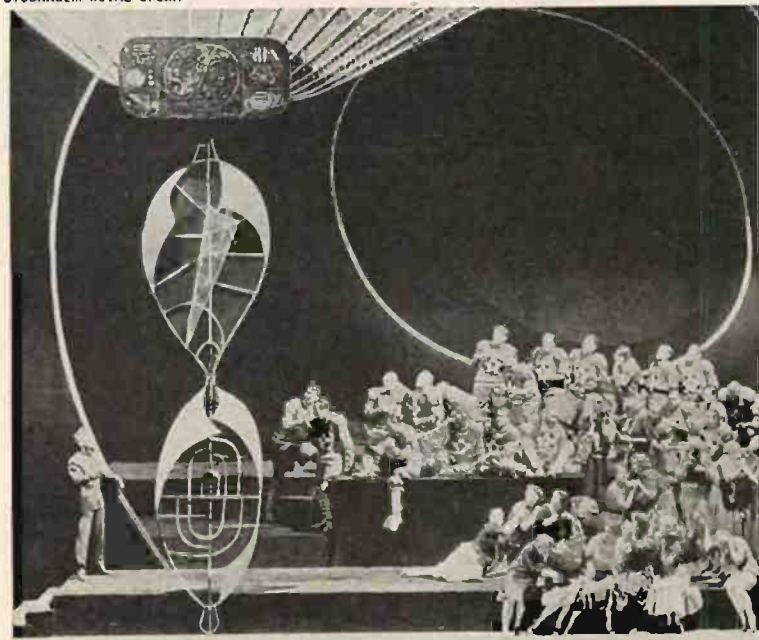
By the third scene of Act II *Aniara* has been travelling through space for twenty years, and the successor to Chefone I has proclaimed a celebration. As Chefone II announces the anniversary, he also conducts a funeral ceremony for the Chief Engineer, whose body is then rocketed toward the star Rigel. The dispirited throng responds with a ragged rendition of the anthem of salvation: "Wide the embrace, distant the harbor." But now the Blind Poetess sings her vision of Heaven; the technicians argue the scientific impossibility of miracles; the space cadets sing their "cast iron" song. The spell of the Blind Poetess is great, and even the technicians admit that "Chance and Miracle have the same sources and laws, for both follow the same courses."

In the final scene, we hear only the voice of the dying Blind Poetess, and we see the last dance of Isagel. In the twenty-fourth year of its voyage, *Aniara* has become a ship of death. As a weird light plays over the still forms, the music ends as it began, with an evocation of the endless reaches of the universe.

On the whole, the present recording of *Aniara* by Werner Janssen and his combined Stockholm-Vienna forces has been remarkably well accomplished. If the Viennese orchestra and chorus display occasional moments of rhythmic uncertainty in coping with the formidable demands of Blomdahl's score, this is more than compensated for by the outstanding work of the Stockholm Royal Opera soloists, in particular, Erik Saedén as the Mimarob, Margareta Hallin as the Blind Poetess, Sven Erik Vikström as Chief Technician I, and Ollie Sivall as Sandon. Their accuracy of pitch and rhythm, combined with unerring musical and dramatic sensibility, is something to be found in few opera houses. Werner Janssen is deserving of special commendation, not only for his conducting but also for having taken the initiative in bringing *Aniara* before the recording microphones (he had done the same with Prokofiev's heroic *War and Peace* for MGM only a few years ago).

From the standpoint of recorded sound, the *Aniara* album is magnificent, especially in its stereophonic spatial perspective. The engineers have done a remarkable job of capturing for the home listener the enormous variety of solo and choral perspectives called for in the score. There are moments when voices seem to come from the infinity of outer space, followed by other episodes that fling the listener headlong into scenes of shrieking horror and blind panic. The eerie sequences of tape music depicting the destruction of Earth and the disintegration of Mima are altogether masterly—indeed, fearsome. The widest possible range of frequency and dynamics had to be cut into the discs to accomplish these effects, and it is a tribute to the engineers involved in the production that the performance comes through with extraordinarily vivid dramatic power and sonic richness.

Columbia has included with the album the complete STOCKHOLM ROYAL OPERA



The Mima Hull scene, when the travelers realize their journey is to be an endless one.

A NOTE ON THE COMPOSER AND CONTEMPORARY SWEDISH MUSIC

THE MUSIC of Karl-Birger Blomdahl, who was born in Växjö on October 19, 1916, is the fruition of a development that began in the 1930's. Under the influence of the brilliant composer Hilding Rosenberg (b. 1892), young Swedish composers were propelled away from the romantic nationalism of Petersen-Berger, Stenhammar, Alfvén, and others, and toward the main stream of international modernism, as represented by Hindemith, Stravinsky, Bartók, and Schoenberg. The first steps in this direction were taken by composers such as Lars-Erik Larsson (b. 1908) and Dag Wirén (b. 1905), whose music manifested a classical leanness of style while remaining Swedish in the sense that we consider some of the finest modern designs to be "Swedish modern."

With Rosenberg's own pupils—Blomdahl, Sven-Erik Bäck (b. 1919), and Ingvar Lidholm (b. 1921)—the trend toward international modernism holds full sway. Today the Swedes are among the most gifted exponents of the contemporary idiom, with Bengt Hambraeus (b. 1928) and Bo Nilsson (b. 1937) in the forefront of the youngest generation. Not all Swedish composers, however, work exclusively in international modern style. As in the United States, there are not only avant-garde modernists, but neo-romantics, modern nationalists, and eclectics as well. One element that is distinctive in Swedish art-music, however, just as it is in Swedish literature, is an al-

most generically high level of poetic sensibility.

The music of Karl-Birger Blomdahl is particularly representative in this respect. If his earliest works have a Larsson-Wirén stripe or a Hindemithian tinge, his mature scores move toward ultra-chromatic expressionism, with closely woven harmonic textures, striking use of ostinato patterns, and effective shifts of meter. Equally impressive is Blomdahl's flair for obtaining vivid instrumental color by the use of highly individualized groups of instruments in concertante fashion.

During much of his mature creative period, Blomdahl has been influenced by his friendship with the remarkable expressionist poet, Erik Lindegren. His *Pastoral Suite*, composed in 1948, is an evocation of Lindegren poems, and he had Lindegren's collaboration in setting the *Anabasis* by the Nobel prize poet, St. John Perse, as well as with *Aniara*. Without any question, the most impressive of the Blomdahl-Lindgren creations has been *In the Hall of Mirrors* (1951-52), a stunning and sometimes horrifying dramatic cantata based on nine sonnets from Lindegren's *The Man Without a Way*. Immediately after this, Blomdahl completed a fascinating Third Symphony ("Facets") and a wonderfully effective concerto for piano, winds, and percussion (once recorded by MGM). Since then, he has done two mythologically-inspired ballets—*Sisyphos* and *Minotaurus*—for the dancer-choreographer Birgit Åkesson, who also did the choreography for *Aniara*. In these scores, the gesture rhetoric of Blomdahl's musical language comes vividly to the fore. *Aniara* represents the culmination of Blomdahl's development as a dramatist in music, which really began with his Lindegren-inspired *Pastoral Suite*.

Unlike many of his "advanced" modernist contemporaries, Blomdahl does not seem to be trying to create a style that is beyond reach of any but musical mathematicians of unlimited memory and attention-span. Rather, he uses the resources of both old and new to achieve his artistic ends. At times he may overreach himself in terms of length or in striving for shock effect. But Blomdahl, still in his middle forties, has ample time yet in which to realize his full potential.

Karl-Birger Blomdahl in the woods near his home.



AMERICAN-SWEDISH NEWS EXCHANGE

Swedish text of *Aniara*, together with the authorized and generally good translation by Elspeth Harley Schubert. The performance as recorded contains a few cuts that are said to have been sanctioned by the composer. These include fifty-two bars preceding the final chorus of Act I, scene 1, and forty-four bars at the beginning of scene 3, up to the entrance of Isagel. The cuts in Act II include the forty-three-bar orchestral postlude following La Garçonne's couplet in scene 2 and the final fifty-three bars of the orchestral introduction to scene 3. All told, this is a release that should

appeal to anyone whose interest in musical theatre is more than superficial.

© **BLOMDAHL:** *Aniara*, Erik Saedén (bass-baritone), the Mimrob; Kjerstin Dellert (soprano), Daisi Doodly; Olfie Sivall (tenor), Sandon the Comedian; Arne Tyrén (baritone), Chefone I and Chefone II; Sven Erik Vikström (tenor), Chief Technician I and the Blinded One; Kolbjörn Höiseeth (tenor), Chief Technician II; Bo Lundborg (baritone), Chief Technician III; Margareta Hallin (soprano), the Blind Poetess, Chorus and Orchestra of the Vienna Volksoper, Werner Janssen cond. COLUMBIA M2S 902 \$11.96.

HOW TO GET THE MOST FROM YOUR AMPLIFIER



by DANIEL R. von RECKLINGHAUSEN
Chief Research Engineer, H. H. Scott, Inc.

WHAT is the "most" in an amplifier? Is it power, wide frequency response, or long life? Is it low distortion or flexibility of use? It is all of these and more. It is all the qualities that make for the enjoyment of music through high-fidelity reproduction.

How can the maximum performance of any amplifier be obtained? It may sound prosaic, but one of the major causes of inadequate performance can be traced to the user's failure to read the instructions furnished by the manufacturer. Too frequently the owner attempts to connect and operate his new equipment immediately after unpacking it. Only when the performance is considerably less than satisfactory does he finally look at the instruction manual. Years of dissatisfaction can often be avoided by studying the manual.

Another factor that greatly affects an amplifier's performance, both initially and over a period of years, is how it is installed. While it is beyond the scope of this article to show how each of the many models of amplifiers can be used to their maximum capability in particular installations, a few methods of installation should be discussed.

One of the simplest types of installation incorporates an integrated amplifier into a bookshelf high-fidelity system. Here it is usual to find that the amplifier is installed in an accessory case and is mounted horizontally. Since high-fidelity amplifiers consume from 60 to 350 watts of electrical power, a considerable amount of heat must be dissipated, and the usual method of heat dissipation in a simple installation is natural convection of air. Thus the amplifier should be set out at least two inches from the wall, and preferably more than four inches of air space should be provided above it. If a tuner is used in the same installa-

tion, the tuner should be placed to the side of the amplifier if there is room for it there. If there is not, then the tuner should be installed below the amplifier, to keep heat from the amplifier from causing the tuner circuits to drift.

The installation of the turntable or record changer is equally important. Because the cartridge may pick up the magnetic hum field radiated from an amplifier's power transformer, amplifier manufacturers try to keep hum radiation as low as possible. However, some magnetic cartridges are sensitive to this magnetic field, and a little experimentation is usually necessary to determine the optimum relative positions of the amplifier and the turntable for minimum hum. As a general rule, the farther the turntable is from the amplifier the less hum radiation will be picked up.

It is, of course, important to have adequate shock mounting for the turntable to reduce mechanical feedback. Similarly, speaker systems should be installed so as to minimize any mechanical feedback between the speakers and the turntable. Small pads of felt or foam rubber under the speaker enclosure usually reduce or eliminate such feedback.

Mechanical feedback from the speaker to the tuner is seldom likely to be very troublesome. Separating the loudspeaker and tuner by a few feet is generally enough to eliminate this kind of difficulty.

Installation problems become more severe if all or part of the equipment is placed in a single cabinet. The general rules outlined above are applicable, of course, but the correction of difficulties will require more effort, mainly because space is generally restricted. If possible, avoid installing amplifiers and tuners in a vertical position. If appearance or space limitations make such placement necessary, it is

important that the units be fastened securely, not just supported by their front panels, unless the manufacturer specifically recommends such a method of installation.

Since the air heated by an amplifier rises, units mounted vertically run considerably warmer than do the units in a normal horizontal installation. This has a tendency to reduce the life of the components, although most manufacturers use components capable of operating at temperatures as high as 185 degrees. If the metal portions of the front panel reach a temperature of more than 120 degrees in normal operation, it is advisable to use fans to provide forced air circulation. While it is true that fans make distracting amounts of noise when running at normal speeds, adequate ventilation can almost always be obtained by using an a.c.-only eight-inch fan operated at low voltage. If the blades turn at a speed of 200-800 rpm instead of a normal 1,500-1,600 rpm they will provide adequate cooling without noise. The speed of the fan can be reduced by connecting a 15- to 50-watt light bulb in series with it. If the fan is plugged into an accessory power outlet of the amplifier, it can be turned off and on with the rest of the equipment. To filter out any mechanical vibration from the fan, it can be installed on shock mountings.

THE WIRING of the system and, in particular, the connections to the amplifier are generally described with sufficient clarity in the instructions provided by the maker. However, the following hints may further improve performance.

In connecting the speaker to the amplifier, particular attention should be paid to the neatness of the connection, particularly when the speaker cable has stranded conductors. It often happens that an individual strand of wire is not twisted among the other strands and creates a short circuit to another amplifier terminal, to a speaker terminal, or to the amplifier chassis, causing distortion, hum, motor boating, or other undesirable effects. The screw terminals on the amplifier and the speaker should be tightened until the connections can withstand the vibration induced by playing the system at high levels.

Cartridges, tuners, tape recorders, and other signal sources are generally connected to the amplifier by shielded cables that terminate in pin plugs. The outside shields of these plugs sometimes fail to make good electrical contact with the amplifier input jacks. All plug connections should be inspected carefully to ensure that proper contact is made.

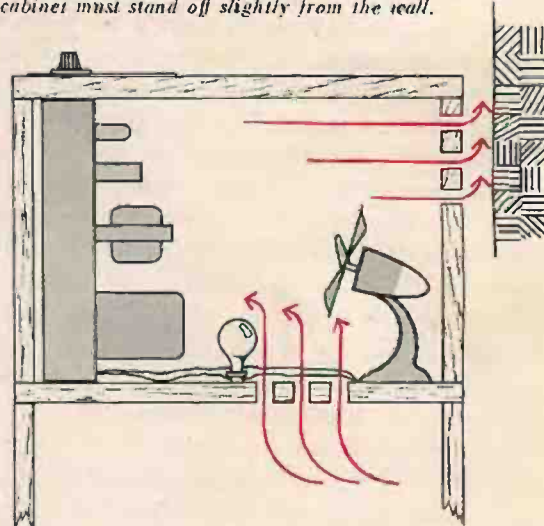
It frequently happens that these interconnecting cables are not of the exact length required for the installation. Not only are extra lengths of cables unsightly, but when they are just stuffed out of sight at random they can cause serious hum problems. One of the best methods of reducing hum due to wiring is to twist the two shielded cables coming from the pickup about each other very tightly before connecting them to the amplifier. If the cables are longer than necessary, the extra length may be reduced by making a tight little roll of cable as far from the amplifier as practical. A similar method may be used to reduce hum from tuner wiring, tape-recorder wiring, or the wiring from

other program sources. If separate preamplifiers and amplifiers are used, the same twisting-and-rolling procedure should be followed, except that the roll of cable should be located as far from the power amplifier as possible.

But even after proper installation the amplifier is not necessarily ready for optimum service. At this time, the instruction manual should be consulted so that the amplifier controls may be set to their correct operating positions. The preamplifier level control, sometimes called the pickup level control, should be turned to the position suggested for the particular make of cartridge used in the system. Some amplifiers may not have such a control, employing instead a number of phono inputs of differing sensitivity. Instructions indicating the proper input for a given type of cartridge should be followed carefully, because if a cartridge overloads the preamplifier circuits, distortion will occur. Only when the cartridge output and sensitivity of the amplifier are properly matched is optimum signal-to-noise ratio obtained.

These are generally the only adjustments necessary to ready an integrated amplifier for operation. Assuming that the speaker has average efficiency and that the room is of average size, normal listening level should be obtained with the loudness control turned up about halfway. As for the tone controls, the user should not be afraid to use them. There is no rule that tone controls must be set flat at all times, and there is no rule that the "normal" speaker adjustment is optimum in all installations. The sound of a high-fidelity system can vary greatly according to a number of factors, not the least significant of which are the char-

Cooling a vertically mounted amplifier with a fan slowed by a series-connected light bulb. To permit air flow, the cabinet must stand off slightly from the wall.



acteristics of the listener's ear, the acoustical characteristics of the listening room, the placement and characteristics of the speaker, and the characteristics of the pickup and of the recording being played. The tone, balance, loudness, and speaker controls should be adjusted to yield the most pleasing sound. Ideal sound is generally considered to be sound that approaches what is heard in a good hall.

The optimum control settings for one recording are not

necessarily the same for others. Some highly critical listeners may prefer to select different tone-control settings for each recording and perhaps even for different sections of the same recording. Some listeners have developed the habit of noting their control settings for each disc on the record jacket, so that they, or other members of the family, can reset the tone controls for each record without having to experiment.

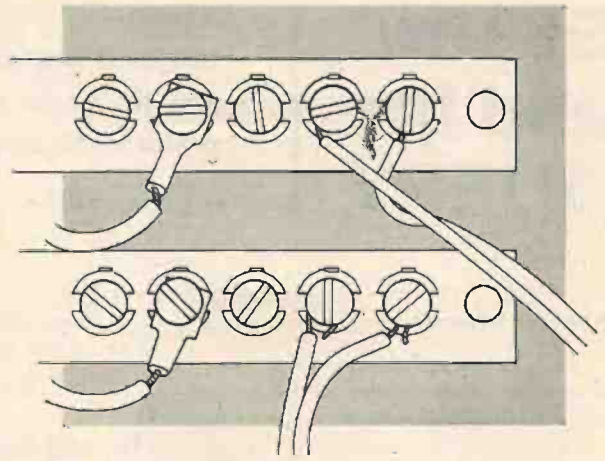
Most high-fidelity tuners and tape recorders also have output level controls. Some also have multiple output jacks that provide different output voltages. The level controls of these units should be set so that the loudness of the sound remains the same when the input selector of the amplifier is switched from "phono" to "tuner" or "tape recorder." If the amplifier or preamplifier has separate level controls for each of these inputs, it is generally best to keep the tuner or tape-recorder level controls near the maximum settings. The amplifier or preamplifier input level controls should then be adjusted to give the same volume from each input.

In most installations, the stereo-balance control can be kept near its center setting when listening to records. If considerable readjustment is required when listening to stereo broadcasts, it is then desirable to adjust the output level controls on the tuner (or multiplex adaptor, if used) until the same stereo-balance setting can be used either for stereo broadcasts or for records.

If the system contains a separate preamplifier and power amplifier, the level controls on the power amplifier should also be adjusted. As a first approximation, the controls should be set to give normal listening volume when the loudness control on the preamplifier is at approximately one half of its maximum setting. A more precise adjustment can be made by listening with loudness compensation and turning the loudness control from approximately ten o'clock (low listening level) to two o'clock (loud listening level) and noting the quality of the sound. If there is too much bass at the low setting, the level controls on the power amplifier are set too high. If there is too little bass at the low setting of the loudness control, the level controls on the power amplifier are set too low. The correct settings can be found quickly with a little experimentation.

In no case should the system produce a normal listening level when the loudness control is just barely turned up. This may give the owner a feeling of having lots of reserve power available, but actually the power rating of the equipment remains unchanged. Furthermore, it is practically impossible to obtain perfect stereo balance and tracking at very low settings.

IF THE amplifier is installed and adjusted properly, long and trouble-free service can be expected. Still, nothing in this world is perfect, and difficulties may occur at one time or another. By no means all of these will be the fault of the amplifier itself. Not infrequently the wiring or control settings are disturbed by children, pets, or visitors. It is advisable to keep a sketch of the wiring connections and control settings with the manufacturer's instructions, so that



Touching wires at speaker terminals, in upper strip, short out the signal. Lower strip shows neat, trouble-free connection.

the proper state of things can be quickly restored.

If it is not possible to correct a trouble by checking connections and control settings, the manufacturer's instructions may give servicing hints. The parts most subject to aging are tubes, and a few basic rules apply to their replacement. Never pull out a tube with the equipment turned on. This may cause additional damage. Replacement tubes must be of the identical type supplied in the original equipment, and preferably they should be of the same brand. Unless the manufacturer has given specific approval, no other tube type should be substituted, regardless of any claims that may be made for a certain type of tube. A great deal of trouble can be avoided by following this simple rule.

The only sure way to determine whether or not a tube is defective is to replace it by another one, noting any change in performance. Without technical training, it is generally not possible to spot defective tubes, other than those that have been broken. Even though a tube does not light up, it may be that another tube within the amplifier is at fault. It is a good safety measure to keep a set of spare tubes at home, along with spare fuses, in case of breakdown.

In cases where neither replacing tubes nor following the manufacturer's servicing instructions cures the malfunction, a competent service man (preferably from the manufacturer's authorized repair service) should be called in. If, after consultation with the manufacturer, it is found necessary to return the unit to the factory for service, the equipment must be packed properly and insured for its full value. The original shipping carton with all its filler material always makes the best shipping container. If you no longer have the original shipping carton, be sure the equipment is packed securely enough to withstand rough handling, including being dropped.

A high-fidelity system is like a fine car: its maximum performance can be obtained only when it is treated properly and when the manufacturer's instructions as to maintenance are followed. If questions come up, it is wise to assume nothing. Never hesitate to call on the manufacturer of the equipment for advice. Any reputable company will be pleased to provide you with all possible assistance.

SOUND and the QUERY

a forum for eliminating
the most common—
and often most exasperating—
problems of stereo hi-fi

by J. Gordon Holt

Speedy Grooves

In reading phono pickup specifications, I notice that output figures are listed at a stylus velocity of five or seven or ten centimeters per second. Yet I calculate that the actual speed of a stylus in a groove is closer to 24 cm/sec on a 12-inch LP or 105 cm/sec on a 10-inch 78-rpm disc.

Perhaps I misunderstand what is meant by stylus velocity, but it seems to me that an output specification based on an unrealistic velocity figure would not be of much use. Can you explain this?

W. F. Coret
Marietta, Ga.

A pickup produces output when its stylus follows the modulations in the groove, and it is the velocity of these movements that figures into output specifications. At any given frequency, the stylus must take a certain amount of time to complete one cycle. But the more the displacement of the groove within each cycle, the longer the groove path from one cycle to the next and, hence, the faster the stylus must zip from side to side to trace the modulations. It is the speed of this tracing motion that is listed in output specs as groove velocity or stylus velocity.

Go-No-Go Slide Switch

My stereo preamplifier gave me excellent service until recently, when one of its slide switches started acting up. When I touch it, the signal on one channel cuts in and out. When I remove my finger, sometimes it's on and sometimes it's off, and sometimes the sound comes through in chattering bursts.

Is there anything that will cure this trouble, short of replacing the switch, which looks like an involved project?

R. Friedman
Sacramento, Calif.

Turn the preamp so its control panel faces upward, and apply four or five drops of carbon tetrachloride to the switch, flipping it back and forth a few times to work the solvent into it.

The carbon tetrachloride will dissolve any deposits or tarnish that are on the contact surfaces, and this may be all

that's necessary to restore normal operation. If this doesn't work, reach for your soldering iron.

Howling Down Deep

When I'm playing a record, I can't advance the bass control beyond a certain point without starting a violent, low-pitched howling sound in the system. This noise occurs even when the turntable is stopped and the pickup is just resting on the record. But as soon as I lift the pickup from the record, the howl ceases.

What might be causing this trouble?

Edward A. Wucst
Cincinnati, Ohio

What you describe are the classic symptoms of a case of acoustic feedback. A phono pickup responds to vibrations of its stylus, and it doesn't care whether the vibrations come from the record groove or from somewhere else. So if vibrations from the loudspeaker system are able to travel through the floor to the record player, they are picked up by the cartridge and fed back into the system as soon as the stylus touches the surface of a record. The resulting increased output from the speaker is fed back again to the cartridge, and the vicious cycle continues until a swelling, thunderous roar issues from the speaker.

If the amplifier's volume control is turned down, the fed-back impulses are weakened, and they will die out instead of building to a crescendo. Also, if the volume control is set to just below the critical point, any slight additional amplification of bass frequencies will start the feedback cycle.

There are several remedies. Acoustic isolation of the record player, on light springs or thick foam plastic, is probably the best solution. Other possibilities include moving the record player or the speaker to different locations in the room (where the coupling through the floor is less efficient), replacing the cartridge or the speaker system with one whose bass resonance occurs at a lower frequency, and replacing the amplifier with one having a higher degree of low-frequency stability. And if the amplifier has a loudness-compensation switch, shutting off the

compensation will often eliminate otherwise knotty problems of acoustic feedback,

Tape Limitations

When some friends and I were discussing tape recording recently, we came up with a question we were unable to answer. Since we are all HiFi/STEREO REVIEW subscribers, we decided to ask you.

So, tell us, if you can, what is the maximum high-frequency response that can be obtained from magnetic tape? Is a tape recording's upper range limited by the recorder or by the tape itself?

Dale R. Nye
Tinker AFB, Fla.

The tape and the recorder interact to limit high-frequency response, but the recorder is generally the controlling factor. At any given running speed, the tape's upper frequency-response limit depends on the size of the oxide particles in its magnetic coating as well as on other magnetic properties of the oxide. However, most modern tape will accept higher frequencies (that is, shorter wave lengths) than recorders can record and reproduce.

The greatest treble losses take place in playback, as a result of the inability of the playback head's pole-piece gap to resolve the extremely short wave lengths of the magnetic domains that represent the very high frequencies. The narrower the gap in the playback head's pole-piece assembly, the better its treble response; but, for several practical reasons, it has not been possible to reduce the gap width to the point where the recorder's high-frequency response is as good as that of the tape.

Erasing Records

Is there any way of erasing an unwanted track from a disc record? I use a record changer, and I play many records that have a number of short selections on them. I find that I avoid playing some records because I don't like some of the numbers on them, and I'd like to know if there isn't a way of cutting a groove across the unwanted bands, so that the stylus would ride across them without playing them.

Maurice Taskel
McKeesport, Pa.

The very quality that makes vinylite ideal for records makes it virtually impossible to do what you would like to do. Vinylite is simply too tough to enable you to dig fresh grooves into it without running the risk of destroying the entire disc. Your best bet would be to get a tape recorder and copy onto tape only the numbers that you wish to hear.

BEST OF THE MONTH



CLASSICAL

STRAVINSKY CONDUCTS STRAVINSKY

The composer is his own best interpreter in Petrouchka and Le Sacre du printemps

THE NEW Igor Stravinsky album issued by Columbia is—one has only to glance at it to know—quite consciously submitted to the public as an historic document. The three discs (one of the sides is left blank) are enclosed in a lucite case through which peers a magazine-chic portrait by Richard Avedon. Behind the photograph are thirteen album-size pages of materials on the composer's life and times: autobiographical notes, appreciative notes, and nostalgic early photographs, of Stravinsky himself, of Diaghilev, of Nijinsky, of Picasso, of Cocteau—the whole legendary crowd. And, as a final fillip, the

single-sided disc contains twenty-odd minutes of recorded reminiscence, couched in strongly-accented English of anti-like deftness in its turn of phrase, about the times, fifty years past, when *Petrouchka* was new music and *Le Sacre du printemps* was the scandal of Paris.



IGOR STRAVINSKY

The master of his own music

It is by now a critical commonplace to note that Stravinsky provides what are, for many, apt to be less "satisfying" performances of his popular pre-neoclassic ballet scores than do such master conductors as, say, Pierre Monteux or Ernest Ansermet. With him conducting, the music sounds less dramatic, less sonorous, less—to use an all-purpose cliché—expressive. And while there is a case to be made for the more high-colored manner, there is, even more surely, a case to be made for the composer's hindsight view

of his own music. For Stravinsky's readings are, quite clearly, re-evaluations tempered by the austere, concise neoclassicism that became the dominating aesthetic of his creative life. In this performance of *Le Sacre du printemps*, for instance, he gives preference to absolute rhythmic precision and lucidity of orchestral texture as against lyrical expressivity and instrumental color. *Petrouchka* is dealt with in kind, less appropriately, perhaps, with the result that its impressionistic qualities are all but nullified. But what is lost in grandiosity is gained in certain

continued overleaf



musical perspectives.

Under the composer's hands the works take on a shapeliness, a lucidity that give them the structural identity of a Mozart symphony. *Le Sacre du printemps*, in particular, emerges not as a series of loosely attached balletic episodes but as a stringently unified, organic musical structure. For these purely musical reasons—even apart from the inherent interest in a great composer's recorded performance of his own music—it seems to me that this release is a must for all those who cherish this music. *William Flanagan*

© & STRAVINSKY: *Le Sacre du printemps*; *Petrouchka*. Three retrospective essays and à propos of *Le Sacre*. Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBA D 35614 \$14.50, D3L 300 \$12.50.

IMPRESSIVE POULENC

*A stirring Gloria
and a brilliant
Organ Concerto*

THE ANGEL issue

of Francis Poulenc's *Gloria in G Major* sets a new mark for promptness in the recording and issue of large-scale serious compositions. The work, composed in fulfillment of a Koussevitzky Foundation commission, was given its premiere by the Boston Symphony under Charles Munch on January 20 of this year, and three weeks later was done in Europe by the French Radio-Television Chorus and Orchestra, with Rosanna Carteri as soprano soloist and Georges Prêtre conducting. Within twenty-four hours of the European premiere, the same forces taped the score for Angel, and the disc was available by May 1.

FRANCIS POULENC AND GEORGES PRÊTRE
A composer finds a first-rate conductor



It is hard to believe that the composer responsible for the mockingly ironic flippancies of *Le Bal masqué* and *Les Mamellas de Tirésias* could also create such works as the deeply felt *Mass in G Minor* and the *Stabat Mater*, let alone the near-monumental grandeur of the Organ Concerto in G Minor, certain pages of the opera, *Dialogues des Carmélites* and, now, the *Gloria in G Major*. Yet until 1935 Poulenc was considered strictly a composer of epigrammatic trifles. The death in that year of a gifted composer-friend, Pierre-Octave Ferroud, began the growth of Poulenc's seriousness as a composer. It has been said that France has produced no composer of real stature since Ravel, but it now begins to look as though Poulenc may be recognized as the heir to the older master's mantle.

Certainly both the Organ Concerto and the *Gloria*, as representative of Poulenc's "big" style, are deeply rooted in aspects of French musical style that go as far back as the grand baroque manner of Marc-Antoine Charpentier and Lalande. The *Gloria* strikes us as a big ceremonial piece, in effect a modern, Stravinsky-flavored counterpart of a seventeenth-century *Te Deum* by Marc-Antoine Charpentier. The grandiose choral-orchestral opening echoes the opening pages of Stravinsky's *Oedipus Rex*. Further on, the musical phrase that accompanies "*Pater omnipotens*" is one that could have been lifted right out of Grieg. The influence of César Franck can be felt from time to time, and the final quiet pages recall moments of the Ravel *Pavane pour une Infante défunte*.

For all these echoes of the past, however, Poulenc's setting of the liturgical text (not included in the notes printed on the jacket of the Angel recording, by the way) is dramatically effective, and often poignant in its lyric impulse, as in the soaring line for solo soprano on "*Domine Deus, Agnus Dei*." The recorded performance is absolutely first-class, with Rosanna Carteri giving a warm-hued account of her solo role and the French Radio-Television Chorus singing with precision and vitality. Thirty-six-year-old Georges Prêtre, if he can interpret other repertoire as well as he does Poulenc, is clearly a young man to watch.

Excellent as the *Gloria* is, the Organ Concerto is what would make me buy this disc. The score, composed in 1938, is a full-blown neo-romantic utterance cast in a modern-baroque frame, filled with grandiose rhetoric, lyric sentiment, and feverish nervous tension. This recorded performance, with Maurice Duruflé as soloist, is altogether masterly, and the recording—supervised, like that of the *Gloria*, by the composer himself—keeps the textures clear even in the biggest and most intricate climaxes. And big climaxes there are; the organ proclamation at the very beginning will serve admirably to show off equip-

ment. E. Power Biggs and Richard Elsasser have both recorded the work, but neither version matches this in sonic magnificence. On both sides, the Angel stereo leaves nothing to be desired. *David Hall*

⑤ **POULENC:** *Gloria in G Major; Organ Concerto in G Minor.* Rosanna Carteri (soprano), Maurice Duruflé (organ); French National Radio-Television Chorus and Orchestra, Georges Prêtre cond. ANGEL S 35953 \$5.98.

✿✿✿ JAZZ ✿✿✿

DON ELLIS: NEW TRUMPET FROM BOSTON

*Exciting jazz with
a Schoenberg touch*

THE YOUNG Boston trumpeter Don Ellis, whose "How Time Passes" is a most impressive recording debut, is one of the few jazz musicians so far to employ tone-row or serial techniques with any degree of validity or conviction. In fact, this quietly intense collection brings forcibly home the rarity of this way of composing in jazz. A number of provocative, but singularly unsuccessful, attempts to adapt tone-row techniques to jazz usage were made on the West Coast during the early 1950's by the former Benny Goodman arranger Lyle "Spud" Murphy, and some recorded examples of his experiments have been preserved on "Gone With the Woodwinds" (Contemporary 3506); but that's about all.

However, tone-row music seems to be a natural language for the Don Ellis Quartet; there is nothing artificial, mannered, or strained in this extremely sophisticated group's performances of five compelling pieces, each of which has as its basis a single tone-row. The playing is wholly effective—delightfully pulsant, lyrical, and surprisingly gentle. The fascinating richness and variety possible with the serial techniques is perhaps best illustrated in Ellis' *Improvisational Suite No. 1*, which takes up an entire side. Despite the lack of real unity, this music has exciting movement in and out of swing rhythms and a powerful evocation of several expressive jazz styles and moods. Ellis and altoist Jaki Byard (who is an equally facile pianist) move with consummate ease and freedom through this difficult piece, demonstrating a sure mastery of both jazz and tone-row materials. Two shorter Ellis originals, *Sallie* and the blistering *A Simplex One*, are even more forceful and attractive pieces, mainly because of their tighter structure. *Peter J. Welding*

⑥ **DON ELLIS QUARTET:** *How Time Passes.* Don Ellis (trumpet), Jaki Byard (alto saxophone and piano), Ron Carter (bass), Charlie Persip (drums). *Improvisational Suite No. 1; How Time Passes; A Simplex One;* and two others. CANDID 8004 \$4.95.



JON HENDRICKS
He tells the story of the Blues

BLUES ODYSSEY BY A HIP HOMER

*Jon Hendricks tells
how the Blues came to be*

THE MOST individual success of the 1960 Monterey Jazz Festival was Jon Hendricks' presentation called "Evolution of the Blues," and the Columbia recording of his informal history explains the praise of the critics who heard it there. Hendricks, best known for his work in the Lambert-Hendricks-Ross vocal trio, has written and narrates a simplified odyssey of Afro-American music, with illustrations and sociological asides. At Monterey, he told the story to a group of children on the stage, and the album can certainly be recommended for children as well as adults.

Hendricks' language in the narration is idiomatic without being self-consciously hip; since he is very involved emotionally in the message, he communicates much warmth and intensity, and he has fortunately avoided much of the brittle cleverness and banality that mar some of his work for Lambert-Hendricks-Ross. His rhyming and imagery are more felicitous than usual, and the story line is generally accurate. The only thing I would question is an element of sanctimoniousness towards the end, when Hendricks overstates the church background of jazz instead of telling the usual story of its incubation in cabarets and brothels. History really can't be rewritten as completely as Hendricks might like; besides, just as hypocrisy is not unknown in church, the familiars of the red-light districts are not necessarily all completely beyond redemption.

Hendricks has a fairly satisfying supporting cast to illustrate his points; among the most notable are gospel shouter Hannah Dean, blues singer Jimmy



ABYSSINIAN BAPTIST CHOIR
Sings with relentless, exuberant drive

Witherspoon, and tenor saxophonist Ben Webster. Hendricks himself is in particularly good form in the work song *Aw, Gal* and in *W.P.A. Blues*. It is especially encouraging to see a major record company carry through a project of such value, since most of them still seem baffled as to how to present jazz imaginatively.

Nat Hentoff

JON HENDRICKS: *Evolution of the Blues Song*. Jon Hendricks, Hannah Dean, Jimmy Witherspoon, and "Big" Miller (vocals), "Pony" Poindexter, (alto saxophone), Ben Webster (tenor saxophone), Ike Isaacs Trio. *Some Stopped on de Way; See See Rider*; and twelve others. COLUMBIA CS 8383 \$4.98.

ENTERTAINMENT

ELLA SINGS ARLEN

Her latest song-book album is one of her finest

ONCE Ella Fitzgerald and Verve set about building towards a five-foot shelf of song-book recordings from the music of outstanding popular composers, it was bound to be only a matter of time before they got to Harold Arlen—and now they have. The resulting two-disc set is particularly rewarding, for Arlen is quite possibly the most distinguished American song composer of his weight-class to have developed since the 1920's, and, furthermore, his songs have an earthiness and vitality that makes them perfect for the inimitable Ella. It can be argued that he is not essentially a composer of blues, but there is in many of his songs a deep-rooted blues feeling that is unmistakable and that gives them a far more authentic ring than can be claimed for the general run of torch ballads.

One of the curious things about Arlen is that he is not, like most other popular composers of his stature,

primarily a theatre composer. In fact, relatively few of his best-known tunes—*Get Happy*, *I Gotta Right to Sing the Blues*, *Come Rain or Come Shine* were actually sung in Broadway musicals. The others were produced for Cotton Club floor shows or for films. Be that as it may, Miss Fitzgerald's singing on her new recording runs an emotional gamut that at times seems to go beyond the limits of purely vocal interpretation and reaches towards fully rounded musical characterizations. In *Let's Take a Walk around the Block* she sheds the years to become a saucy musical-comedy soubrette. In the haunting *Ill Wind* she becomes the personification of all possible misfortune. In *The Man That Got Away* she turns a usually propulsive number into a brooding characterization of the woman spurned. Then, as a clincher, she is all wide-eyed wistfulness as she yearns to find happiness *Over the Rainbow*. It is a diverse recital, yet one inimitably Ella Fitzgerald.

One of the admirable features of the collection is that most of the verses of most of the songs have been retained. What a joy it is to hear the sunny introduction to *Happiness is Just a Thing Called Joe* ("Caught a bluebird by the toe, a rainbow by the tail") or *My Shining Hour* (with its slight reminiscence of *Blue Room*).

Although Billy May's arrangements become a bit overpowering at times, he does a generally workman-like job. The album contains a stapled-in program booklet with some well-used photographs of Miss Fitzgerald, some informative notes by Edward Jablonski and Benny Green, and a completely enigmatical cover sketch by Matisse.

Stanley Green

© ELLA FITZGERALD: *Ella Fitzgerald Sings the Harold Arlen Song Book*. Ella Fitzgerald (vocals); orchestra, Billy May cond. *Let's Fall in Love; This Time the Dream's on Me; I've Got the World on a String; Ill Wind*; and twenty others. VERVE V 64046-2 two 12-inch discs \$11.96, V 4046-2 \$9.96.

GOSPEL SINGING FROM BOTH COASTS

*Gospel choirs sing
with thrilling fervor*

THERE ARE TWO splendid new collections of Negro gospel music this month, one, by the Abyssinian Baptist Choir, from Columbia; the other, by Bessie Griffin and the Gospel Pearls, from Liberty. Both are among the most powerfully alive recordings of this ardent and spontaneous music to have been issued in some time.

On the first of these, the 120-voice Abyssinian Baptist Gospel Choir of Newark, under the direction of Alex Bradford, perhaps the most influential composer of Negro church music in the country today, projects an astonishing fervor and a relentless and exuberant drive in its program of nine charging, persuasive numbers, eight of which are of his own composition. Rarely has the richness, vigor, and immediacy of gospel music been so forcibly projected as it is on this live-concert recording. A strong, surging rhythm is set up by piano, organ, and the choir's hand-clapping, over which its full-bodied singing ebbs and flows with mounting intensity. The whole effect is truly that of "a joyful noise unto the Lord."

The ten selections on the Liberty disc, performed with reckless abandon by Bessie Griffin and the Gospel Pearls septet, make up the gospel half of the show called "Portraits in Bronze," a survey of the religious and secular music of the American Negro recently put on in Los Angeles by the producer and arranger Robert "Bumps" Blackwell. The Gospel Pearls offer, perforce on a smaller scale, essentially the same sort of music as the Abyssinian Baptist Gospel Choir, and sing it with even more volcanic force, throbbing impulse, and gusty enthusiasm than the larger group. The techniques of stereo recording add considerably to the excitement.

Peter J. Welding

Ⓢ **ABYSSINIAN BAPTIST GOSPEL CHOIR.** Abyssinian Baptist Gospel Choir, Alex Bradford cond. *I Want to Ride that Glory Train; Sweet Jesus; I Can Call Him;* and six others. COLUMBIA CS 8348 \$4.98.

Ⓢ Ⓞ **BESSIE GRIFFIN AND THE GOSPEL PEARLS:** *Portraits in Bronze, Lord, in the New Jerusalem; Motherless Child; I Shall Not Be Moved;* and seven others. LIBERTY LSS 14002 \$5.98, LMM-13002 \$4.98.

NIGHTS IN A LONDON MUSIC HALL

*Stanley Holloway
gives us a bit of the
real old thing*

THE REMARKABLE ability of the phonograph record not only to transport the listener to another country but to recreate the atmosphere of a bygone time has seldom been more entertainingly demonstrated than in Stanley

Holloway's new Vanguard collection of English music-hall favorites. As something of a symbol—to American audiences anyway—of the performers who flourished in the music halls during the early years of the century, Holloway has a special claim to attention, and he brings all his infectious warmth and spirit to the numbers he sings on this recording. He accomplishes a good deal more than just selling himself as an entertainer, but the ingrained tradition of the old trouper shines through in everything he does.

Songs handed on from the English music halls are direct and unsubtle, and embrace quite a variety of moods. From two British musical comedies, *Maid of the Mountains* and *The Bing Boys Are Here*, come



STANLEY HOLLOWAY


A Briton who delivers the goods

the irresistibly jaunty *A Bachelor Gay* and the still affecting *If You Were The Only Girl In the World*. From American vaudeville comes *While Strolling In the Park* (correct title: *The Fountains In the Park*), *Where Did You Get That Hat?*, and *Down at the Old Bull and Bush*, which is nothing more than an Anglified version of *Under the Anheuser Busch*. There is even a street-vendor song, *Wot Cher!*, to capture the rollicking spirit of London's street entertainers.

The orchestra, under the direction of Ivor Raymonde, does wonders with the atmospheric arrangements. Incidentally, listeners who enjoy this album as much as I do will also be more than likely to enjoy "Ere's Olloway" (Columbia M 5162) and "Concert Party" (Riverside 12-824).

Stanley Green

Ⓢ **STANLEY HOLLOWAY:** *Join in the Chorus.* Stanley Holloway (vocals); orchestra and chorus, Ivor Raymonde cond. *Any Old Iron?; The Honeysuckle and the Bee; Seed of Love;* and nine others. VANGUARD VRS 9086 \$4.98.

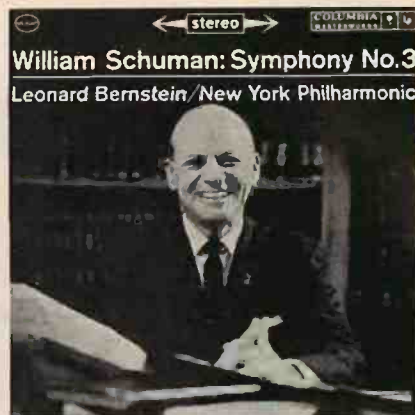


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Produced by **CYRIL RITCHARD**



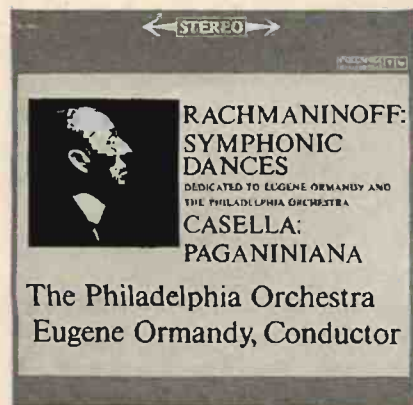
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Reviewed by MARTIN BOOKSPAN • WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

Ⓢ ALBENIZ-ARBOS: *Iberia*. TURINA: *Danzas Fantasticas*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6194 \$5.98.

Interest: Vivid Spanish color
Performances: A mite too neat
Recording: Superlative
Stereo Quality: First-rate

This stereo recording of these two works has the one element that is missing from the monophonic Ataulfo Argenta performances on London CM 9082H: absolutely incandescent recorded sound. But Ansermet does not show the kind of instinctive response to the music of Albeniz and Turina that was so satisfying a feature of the Argenta disc. But the warm vibrancy of the London recording is very difficult to resist. *M. B.*

Ⓜ BACH: *Brandenburg Concertos*. Lucerne Festival Strings and soloists, Rudolf Baumgartner cond. ARCHIVE 3156/57 two 12-inch discs \$13.98.

Interest: Eternal
Performance: Good
Recording: Excellent

The second Archive recording of the complete Brandenburg concertos (in a 1956 Heinrich Bessler edition, about which no specific information is given) is, as might be expected, better engineered than the earlier one.

These are able performances, and sometimes outstanding, as in the fourth concerto, which has the arching lift and sense of the long line that performances of this music ought to have. The opening movement of the sixth concerto is tender and musing here, and in the second movement, where an air of endless peace and good will prevails, the trills of the two solo violas are gracefully done and beautifully unified. On the other hand, the opening movements of the second and third concertos seem constricted by the bar lines. For all that, Rudolf Baumgartner's Lucerne Festival string ensemble is a flexible one, and the soloists—particularly the recorder players in the fourth concerto—are excellent. *E. S. B.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Italian Concerto in F Major (S. 971)*; *Partita in B Minor (S. 912)*. George Malcolm (harpsichord). LONDON CS 6197 \$5.98.

Interest: Large-scale masterpieces
Performance: Great
Recording: Superior
Stereo Quality: Subtle naturalness

Ⓢ BACH: *Italian Concerto in F Major (S. 971)*; *Chromatic Fantasy and Fugue in D Minor (S. 903)*; *Tocatta in D Major (S. 912)*; *French Suite No. 3, in G Major (S. 816)*. George Malcolm (harpsichord). LONDON CS 6197 \$5.98.

Interest: Best-known keyboard works
Performance: Virtuoso trickery
Recording: Close-up realism
Stereo Quality: Excellent

Ⓢ Ⓜ BACH: *Chromatic Fantasy and Fugue in D Minor (S. 903)*; *Toccatu in D Major (S. 912)*; *Partita No. 1, in B-flat (S. 825)*; *Six Little Preludes (S. 933-938)*. Carl Seemann (piano). DEUTSCHE GRAMMOPHON SLPM 138017 \$6.98, LPM 18522 \$5.98.

Interest: Bach favorites
Performance: Tidy
Recording: Excellent
Stereo Quality: Excellent

Ralph Kirkpatrick's performances of the *Italian Concerto* and *B Minor Partita* are among the finest he has given us on records, and his superb musicianship, bril-



RALPH KIRKPATRICK
Bach in fullest splendor

liant technique, and unfussy choice of harpsichord registration in these powerful, large-scale works should put this disc on the preferred list of any Bach enthusiast. Deutsche Grammophon has set forward the splendor of Kirkpatrick's playing in a recording that is about as realistic as can be imagined, with the stereo version possibly preferable. In his recital, George

Malcolm, noted for his virtuosity, shows himself to be a believer in registration changes at every conceivable (and inconceivable) opportunity, so that appreciation of his considerable abilities is spoiled by arbitrary pumping to achieve effects more appropriate to a performance on a piano. The sound is colorful but so close to that it exaggerates the sound of the mechanical action of the harpsichord. The recording by Carl Seeman is a good sample of his neat and logical pianistic approach to Bach. His playing is rhythmically straightforward but rather restricted in dynamics and lacking in personality, though he does create some excitement in the gignes of the partita and the toccata. The recorded sound in both mono and stereo versions is excellent. *I. K.*

Ⓢ BACH: *Saint John Passion*. Elizabeth Harwood (soprano), Maid; Helen Watts (contralto); Peter Pears (tenor), Evangelist; Alexander Young (tenor); Hervey Alan (bass-baritone); David Ward (bass), Jesus; Choir of King's College, Cambridge; Philomusica of London, David Willcocks cond. LONDON OSA 1320 three 12-inch discs \$17.94.

Interest: First time on stereo
Performance: Excellent
Recording: Overreverberant
Stereo Quality: Minimized by acoustics

This performance of Bach's mighty *Saint John Passion* is the first to be issued in a stereo recording. A great deal of work has gone into its preparation, including the preparation of a new English translation by Peter Pears and Andrew Ræburn, who succeed better than most in holding to the note values, syllables, and sense, and, on occasion, even approximate the sounds of the German original. Of course, there are some awkward spots ("But Pilate made answer . . ."), but, on the whole, the difficult task has been accomplished with distinction. For all that, it seems to me that the work might have been done with more effective impact in German.

The London vocal soloists are all of high caliber, and Peter Pears's singing as the Evangelist is a splendid example of his superb artistry and style. The solo instrumentalists are also outstanding, and the choir of King's College, Cambridge, is vigorous and well disciplined. In short, this is a first-class performance. Its one real drawback is the recorded sound, for the King's College Chapel is too reverberant for ideal clarity. In spite of this condition, the engineers have achieved remarkably good balances, but the stereo separation tends to be muddy. *I. K.*

Ⓢ **BACH: Seven Sonatas for Flute (S. 1030-1035, 1020).** Zoltán Jeney (flute), Paul Angerer (harpsichord), Johann Klika (cello). Vox VUX 2002 two 12-inch discs \$5.95.

Interest: Flute classics
Performance: Excellent
Recording: Good except for balance

These superb chamber sonatas have seldom been presented with such spirit, such stylistic insight, such devotion as they are in this recording. Zoltán Jeney plays with beautifully rounded tone and enormous technical proficiency, and the ensemble is consistently excellent. The Sonata in A Minor, for solo flute, included in both the Kaplan (Boston) and Wummer (Westminster) recordings, is not included here, but better recorded performances of the seven accompanied sonatas are not to be had, certainly not at so modest a price.

J. K.

Ⓢ **BEETHOVEN: Fidelio.** Torsten Ralf (tenor), Florestan; Hilde Konetzni (soprano), Leonore; Paul Schoeffler (baritone), Don Pizarro; Tomislav Neralic (baritone), Don Fernando; Herbert Alsen (bass), Rocco; Irmgard Seefried (soprano), Marcelline; Peter Klein (tenor), Jaquino. Vienna State Opera Orchestra and Chorus, Karl Boehm cond. Vox VBX 250 three 12-inch discs \$7.50.

Interest: Beethoven's only opera
Performance: First rate
Recording: Slightly dated

Economy is not the only factor that justifies Vox's reissue of this venerable 1950 performance; the dignified and impressively controlled direction of Karl Boehm and a cast of admirable singers make this set still very much worth while. Sonically, of course, it shows its age, and, being a recording of a live-concert performance, it shows inconsistencies in level and clarity, but these shortcomings are offset by the excellence of individual contributions, particularly those of Paul Schoeffler, who is in truly superb form as Pizarro, and the late Torsten Ralf, who is a moving and impressive Florestan; and although Hilde Konetzni's voice was past its bloom by 1950, there is no denying that her Leonore is in the grand tradition. The other principals are first-rate, and, thanks to Boehm, they blend their efforts in a remarkable ensemble.

None of the available recordings of *Fidelio* is perfect. RCA Victor LM 6025 offers Arturo Toscanini's galvanic leadership and exciting, if not completely idiomatic performances, by the singers, while Decca DX 147 has the most satisfying sound and holds a competent performance shaped along traditional lines. There is decidedly room for a new *Fidelio*. G. J.

Ⓢ **BEETHOVEN: Leonore Overture No. 3; Egmont Overture; Coriolan Overture; Consecration of the House Overture; Namensfeier Overture.** Amsterdam Concertgebouw Orchestra, Eugen Jochum cond. EPIC BC 1128 \$5.98.

Interest: Varied Beethoven
Performances: Beethoven in miniature
Recording: Ordinary
Stereo Quality: OK

Eugen Jochum's readings of these five Beethoven overtures are solid, well-re-

beared, impeccably played, and rather dull. There is higher drama in the *Leonore* No. 3, for example, than the conductor finds in it, and there is sharper conflict in the *Egmont* than he projects, greater poignancy in *Coriolan*. Technically, the recording is just about average, with no special virtues or faults. M. B.

Ⓢ **BERLIOZ: Symphonie Fantastique, Op. 140.** Vienna State Opera Orchestra, Vladimir Golschmann cond. VANGUARD SRV 120 SD \$2.98, SRV 120 \$1.98.

Interest: Symphonic staple
Performance: Adequate
Recording: Good
Stereo Quality: Good

Vladimir Golschmann gives an even-tempered, unexceptionable reading of the *Symphonie Fantastique*, apparently content with a performance that is faithful to the printed notes without any imposition of his own interpretative personality on the flamboyant personality of Berlioz. If the result is less exciting than some other recorded performances—those of Beecham, Goossens, Munch, or Wallenstein, for example—it is because the nature of the music seems to demand a similarly extroverted and uninhibited response to it. The recorded sound is good, with ample resonance and fine stereo separation. M. B.

Ⓢ **BLOCH: Three Jewish Poems for Orchestra. COPLAND: Variations for Orchestra; Fanfare for the Common Man.** Hartford Symphony Orchestra, Fritz Mahler conducting. VANGUARD VRS 1067 \$4.98, VSD 2085 \$5.95.

Interest: Mostly for Copland
Performance: Reasonable
Recording: A mite dull
Stereo Quality: Reserved

Aaron Copland's *Variations for Orchestra* is an instrumentation of his famous *Piano Variations* of 1930. The new work was written in fulfillment of a 1957 Louisville



VANGUARD RECORDS

NETANIA DAVRATH

Worthy successor to Madeleine Grey

Philharmonic commission, and one cannot take exception to Copland's having, in a sense, retitled the piece. For even though the notes are virtually the same, the piece is a different one in its orchestral dimension. Its contours are relaxed and softened. What are chunky block sonorities on the piano give way to lucid polyphonic detail when they are sifted through the separate colors of the orchestra. As a re-

sult, the work takes on a certain grandness that is curiously unrelated to the ingrown tenseness of the piano piece.

Fritz Mahler's performance lacks some in the drive and forward thrust that would keep the variations—which are, in fact, passacaglia-style, chainlike and continuous—from falling into aurally discernible entities. And in Bloch's *Three Jewish Poems* the Hartford Orchestra, for all its spirit and earnestness, has been reproduced in sound quite wanting in the voluptuousness that so suits the high-colored post-Romanticism of the score. W. F.

BLOMDAHL: Ariara (see p. 51).

Ⓢ **BRAHMS: Violin Sonata No. 1, in G Major, Op. 78; Violin Sonata No. 2, in A Major, Op. 100.** Igor Oistrakh (violin), Arthur Ginsburg (piano). ARTIA MK 1547 \$5.98.

Interest: Major pieces in the genre
Performance: Lyrical
Recording: Rather coarse

Igor Oistrakh has been recorded to better advantage than this during his several Western excursions. Here he collaborates with his capable partner in a pair of tasteful and sensitive readings that emphasize the songfulness and introspective lyricism of Brahms's music without doing full justice to its bold colors and inherent drama. There are several more vital recorded versions, notably by Stern and Zakin on Columbia SL 202. G. J.

RECORDING OF SPECIAL MERIT

Ⓢ **CANTELOUBE: Songs of the Auvergne.** Netania Davrath (soprano); orchestra, Pierre de la Roche cond. VANGUARD VRS 9085 \$4.98.

Interest: Something special
Performance: Beautiful
Recording: Excellent

Madeleine Grey's memorable pre-war recording of these exquisite songs, no longer available in domestic pressings, has a worthy successor in this recital by the Israeli soprano Netania Davrath. In addition to superior sound, the new release offers an even more generous survey of Canteloube's settings of folk tunes from the Auvergne, for Miss Davrath's program includes no fewer than fifteen of the songs, all of them delightfully sung. The haunting, pastoral *Bailero (Shepherd's Song)*, *Passo pel Prat (Go through the Meadow)* and *Breizavola (Lullaby)* are most enchanting, but the livelier songs—some with charmingly insinuating lyrics—are, in their own way, almost as irresistible.

Listening to these unique songs brings mysteriously alive a distant and, for most of us, unfamiliar panorama. The strands of Canteloube's imaginative orchestration cling teasingly and caressingly to the vocal line, and the soothing voice and self-effacing artistry of Miss Davrath do wonders for the texts. Whether or not her diction is in fact correct, it certainly sounds supremely right. It is true that there was more natural abandon in Madeleine Grey's treatments, for Miss Davrath is not an exuberantly communicative artist, nor does she go out of her way to emphasize earthiness, but it seems to me that the

HIFI/STEREO

highest form of enjoyment of folk music is to be had from the profoundly musical, tastefully controlled art of such performers as Victoria de los Angeles, Teresa Berganza—and Netania Davrath. G. J.

RECORDING OF SPECIAL MERIT

Ⓜ CHOPIN: *Piano Sonata No. 2, in B-flat Minor, Op. 35; Mazurkas: in C-sharp Minor, Op. 6, No. 2; in B-flat Minor, Op. 24, No. 4; in A Minor, Op. 17, No. 4; in A-flat, Op. 50, No. 2; in C Minor, Op. 56, No. 3; in F Minor, Op. 63, No. 2; in A Minor, Op. 67, No. 4.* Yakov Flier (piano). ARTIA MK 1549 \$4.98.

Ⓢ Ⓜ CHOPIN: *Piano Sonata No. 2, in B-flat Minor, Op. 35; Andante Spianato and Grande Polonaise in E-flat, Op. 22; Bolero, Op. 19; Berceuse, Op. 57.* Sylvia Zaremba (piano). REALISTIC S 1003 \$5.95, M 1003 \$4.95.

Ⓜ CHOPIN: *Mazurkas: in A Minor, Op. 67, No. 4; in C-sharp Minor, Op. 6, No. 2; in A Minor, Op. 68, No. 2; in A Minor, Op. 17, No. 4; in C-sharp Minor, Op. 63, No. 3; in C Major, Op. 68, No. 1. Grande Valse Brillante in E-flat, Op. 18; Prelude in D-flat, Op. 28, No. 15; Prelude in A-flat, Op. 28, No. 17; Polonaise in D Minor, Op. 71, No. 1; Polonaise in C Minor, Op. 40, No. 2.* Halina Czerny-Stefanska (piano). SUPRAPHON SUA 10012 \$5.98.

Ⓢ CHOPIN: *The Fourteen Waltzes.* Alexander Brailowsky (piano). COLUMBIA MS 6228 \$5.98.

Interest: Chopin panoramas
Performance: Flier is best
Recording: Zaremba fares best
Stereo Quality: OK

The Chopin piano literature is perhaps the most popular ever composed, but it takes a very special kind of pianist to communicate the gamut of human emotion that lies behind the printed notes. Of the four pianists represented here, it is only Yakov Flier who seems to have a fully matured rapport with Chopin's aesthetic. In the "Funeral March" Sonata, Flier plays with true warmth and nobility; the funeral march itself, as he plays it, is a voicing of inexorable fate, and the enigmatic whisper of the finale becomes the huge question mark that hovers over the whole work, and over life itself. For her part, Sylvia Zaremba plays the sonata nicely, but with nothing like Flier's re-creative power.

In the mazurkas, too, Flier shows himself to be a Chopin pianist to the manner born, capturing the impertinence of the C-sharp Minor, Op. 6, No. 2, as well as the poignant nostalgia of the A Minor, Op. 17, No. 4. On the recording by Halina Czerny-Stefanska these two mazurkas go well, but not with the instinctive rightness of Flier's performances. For the rest, Miss Czerny-Stefanska gives an interesting recital, although her tendency to over-pedal blurs the lines somewhat.

Alexander Brailowsky, for all the considerable reputation he has made for himself as a Chopin pianist, gets off to a most unfortunate start in his recording of the waltzes, with rhythmic insecurity, lack of co-ordination between hands, and failure to articulate the many repeated notes quite cleanly enough. Improving as the

JULY 1961

set goes along, he is at his most persuasive in the more introspective waltzes. M. B.

RECORDING OF SPECIAL MERIT

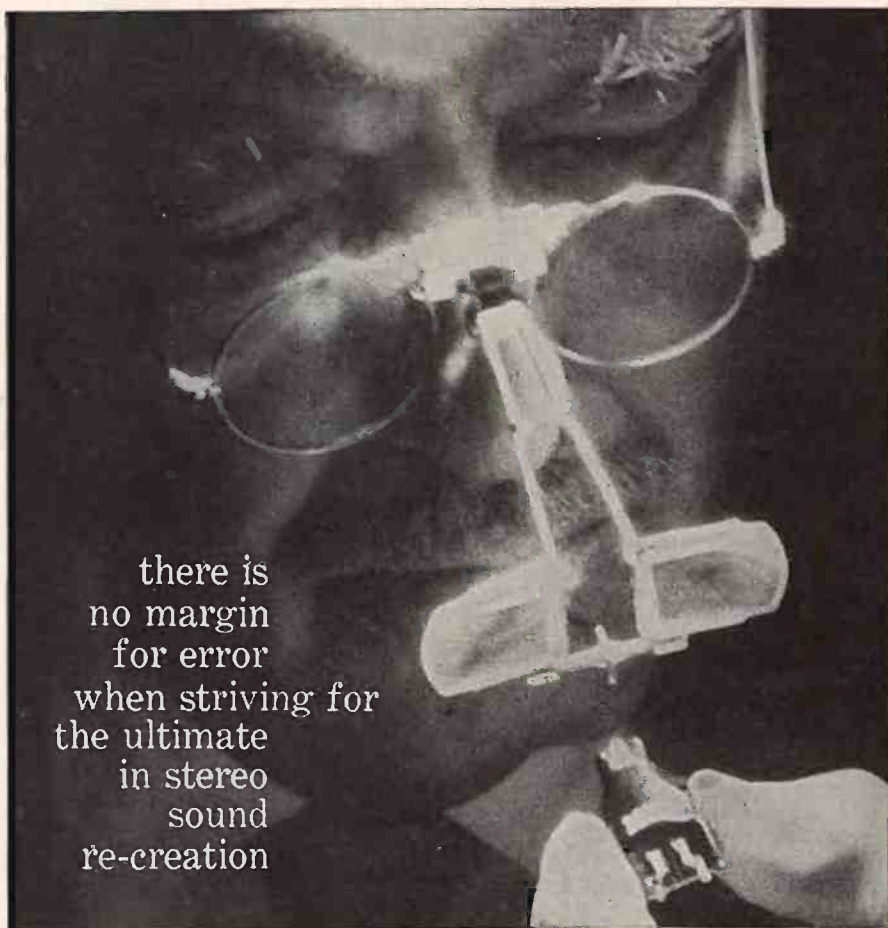
Ⓢ Ⓜ CARTER: *String Quartet No. 2.* SCHUMAN: *String Quartet No. 5.* Juilliard Quartet: Robert Mann (violin), Isidore Cohen (violin), Raphael Hillyer (viola), Claus Adam (cello). COLUMBIA LSC 2481 \$5.98, LM 2481 \$4.98.

Interest: Maybe-masterpiece by Carter
Performance: Topnotch
Recording: Just as topnotch
Stereo Quality: Meticulous

Elliott Carter's Second String Quartet, in its brief span—it was done in the summer of 1959—has had a full history. It

was first played by the Juilliard Quartet, in New York, in 1960; less than six weeks later, it won the Pulitzer Prize; and a few days before this writing it won the New York Critics Circle Award. Amid all of this fuss and celebrity, Victor has got out an altogether handsome recorded version of it.

This quartet, like all of Carter's more recent music, makes no concession to pretentiousness and avoids even the slightest taint of popularizing or compromise. At the same time, the work, chromatic though it may be, avoids commitment to serial methodology; it is the work of an entirely independent creative mind. Its originality lies less in any particular harmonic innovation than it does in the composer's remarkably liberated approach to the medium. As



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Virgil Thomson once pointed out about Carter's chamber music, each instrument is, in a sense, playing a separate, virtuosic piece all of its own. Surely no composer in America—or, probably, elsewhere—is lending the medium a contrapuntal complexity so genuinely lucid (if a paradox can be forgiven) as Carter. And he seems in the process of producing a quartet repertory second only to that of Bartók in this century. For that matter, will it be second even to Bartók's?

William Schuman's String Quartet No. 3 is a little better than twenty years old—the composer was thirty when he wrote it—and one does not envy him this coupling with the Carter, for his work sounds thin and boyish by comparison. Taken for itself, however, it gives pleasure and prefigures the more formidable Schuman to come—the lyrical spontaneity, the uncluttered linear flow, the genuinely American feel of his music. There is present, and no experienced ear will miss it, the mark that Roy Harris left on Schuman's early work, but the score is somehow the more affecting and nostalgic for this. The Juilliard Quartet plays both of the pieces brilliantly. *W. F.*

COPLAND: *Variations for Orchestra; Fanfare for the Common Man* (see **BLOCH**).

Ⓢ **DVOŘÁK:** *Symphony No. 4, in G Major, Op. 88; The Midday Witch, Op. 108.* Czech Philharmonic Orchestra. Vaclav Talich cond. ARTIA ALP 178 \$4.98.

Interest: Mostly the symphony
Performances: Excellent
Recording: Reasonable

A good many performances of Dvořák's G Major Symphony have been committed to discs since Vaclav Talich and the Czech Philharmonic first recorded the music in the 1930's. This newer performance exerts a powerful attraction, but it cannot be denied that some of the more recent ones—notably George Szell's with the Cleveland Orchestra (Epic BC 1015)—take precedence over it by virtue of vastly superior sound and equally probing musicianship.

The symphonic poem *The Midday Witch*, which fills out the second side, was previously available in this same performance on a Urania disc. The music is based on a Czech story concerning a witch who roams the countryside at midday and brings destruction upon those who invite her in. The score is typical of the rustic Dvořák, and it is good to have it back in circulation. The performance, needless to say, seems expert, and the recorded sound is surprisingly good. *M. B.*

Ⓢ **GRIEG:** *Piano Concerto in A Minor, Op. 16; Notturmo in C Major, Op. 54; Mélodie, Op. 47, No. 3.* Joyce Hatto (piano); Philharmonic Orchestra of London, Lawrence Leonard cond. ROULETTE SR 75008 \$5.98.

Interest: Piano favorites
Performances: Heavy
Recording: Boomy
Stereo Quality: OK

There is nothing of distinction here. Joyce Hatto's performance of the concerto is pompous and heavy-handed, with rather

boomy recorded sound, and her playing of the two shorter pieces for piano solo captures little of their essential charm and naïveté. *M. B.*

Ⓢ **HANDEL:** *Arias. Xerxes: Ombra mai fu. Acis and Galaten: Love in her eyes sits playing. Ptolemy: Silent worship. Jephtha: Waft her, angels. Messiah: Comfort ye, my people . . . Every valley shall be exalted. Semele: Where'er you walk. Judas Maccabees: How vain is man; Sound an alarm.* Kenneth McKellar (tenor); Orchestra of the Royal Opera House, Covent Garden, Sir Adrian Boult cond. LONDON OS 25234 \$5.98.

Interest: Choice arias
Performance: Mostly very good
Recording: Well-balanced
Stereo quality: Natural

If the opening "*Ombra mai fu*" and final "Sound an alarm" are not up to the generally pleasing level of this recital, in



KENNETH MCKELLAR
A fine Handelian stylist

the lyrical *Ptolemy* and *Jephtha* arias the gifted Scottish tenor Kenneth McKellar gives an excellent account of himself. An assured stylist, he can spin out the long Handelian runs on sustained vowels in a flowing legato, without breathing into each sixteenth-note. His intonation is remarkably good, and so is his diction—though not so good as to justify London's omission of the texts. Sir Adrian Boult provides orchestral backgrounds that are solid and well-balanced. *G. J.*

Ⓢ **HANDEL:** *Harp Concerto in F, Op. 4, No. 5; Lute and Harp Concerto in B-flat, Op. 4, No. 6; Concerto Grosso in C ("Alexander's Feast").* Osian Ellis (harp); Desmond Dupré (lute); Philomusica of London, Granville Jones cond. L'OISEAU-LYRE SOL 60013 \$5.98.

Interest: Handel reconstructions
Performance: Delightful
Recording: Good, though a little edgy
Stereo Quality: Superb

The six Handel concertos of Opus 4 are usually listed with either organ or harpsichord as the solo instrument, but the English musicologist, harpsichordist, and conductor Thurston Dart believes that the Concerto No. 5, in F Major, was originally for harp, and it is so performed here. The well-known Concerto No. 6 has long been known as *the* Handel harp concerto, but the present performance uses Dart's reconstruction of the missing lute part,

thus approximating the original double-concerto scoring.

The Opus 4 concertos, familiar through several recordings, are absolutely delightful in their unusual settings. The playing throughout is first-rate, and the stereo is sensational in its clarity. *I. K.*

Ⓢ **HANDEL:** *Recorder Sonatas: in G Minor, Op. 1, No. 2; in A Minor, Op. 1, No. 4; in C Major, Op. 1, No. 7; in F Major, Op. 1, No. 11.* Ferdinand Conrad (recorder), Johannes Koch (viola da gamba), Hugo Ruf (harpsichord). ARCHIVE ARC 73158 \$6.98, ARC 3158 \$5.98.

Interest: For recorder enthusiasts
Performance: Fine style but earthbound
Recording: Mono good; stereo not
Stereo quality: Unspectacular

Although the fifteen sonatas contained in Handel's Opus 1 may be performed, in accordance with eighteenth-century practice, on a variety of different instruments, the four sonatas in this collection were specifically designated for the recorder, and it is good to have them available on one disc. None of these works is new to the phonograph, but recorder enthusiasts are sure to be interested by the stylistically excellent embellishments and ornamentations of Ferdinand Conrad, although his unclear articulation tends to run phrases together and make these delightful pieces sound more pedantic than lively and carefree. In the stereo version the sound of the recorder is edgy, although in the mono version it is quite satisfactory. The balances are disadvantageous to the harpsichord but not to the beautifully played viola da gamba. *I. K.*

Ⓢ **HARRIS:** *Folk Song Symphony.* American Festival Chorus and Orchestra, Vladimir Golschmann cond. VANGUARD VSD 2082 \$5.95, VRS 1064 \$4.98.

Interest: Pretty sounds
Performance: On the prodigal side
Recording: OK
Stereo Quality: No complaint

"I was brought up with simple folk attitudes by my pioneer parents. Folk music was as natural to our way of life as corn bread and sweet milk. My mother played guitar and we hummed along with her after supper on the front porch or in the kitchen. . . . When I began to study music, I decided that composers were folk singers who had learned to write down the songs that took their fancy; and that therefore folksongs could be recast to suit a composer's purpose, and that they could be legitimately used to generate symphonic forms."

So writes Roy Harris in a liner note especially prepared for this recording. But both the comment and the title of the work at hand raise a question—one usually rooted in wearisome musicological carping: what reasonably can, or cannot, be called a symphony?

At the risk of academicism, it must be suggested that the title here is downright misleading. This work, which enjoyed a certain celebrity in the 1940's, is, in point of fact, neither more nor less than an uncommonly original and elaborate series of choral folk-song settings, relieved by an instrumental introduction and a couple

H i F i / S T E R E O

MORE CLASSICAL REVIEWS

★ IN BRIEF ★

of well-placed interludes. Such symphonic extension as there is adds up only to repetition and the recasting of harmonic backgrounds in a quasi-variational procedure.

Those who have a taste for this kind of thing should find the work a pleasure. Twentieth-century harmonic devices are blended into the folk materials with an easy and original naturalness. "Treatments," by their very nature, tend to inflame and sentimentalize simple materials, of course, but this is an awfully pretty score. Golschmann's stretching and milking of the vocal lines may be responsible for a certain lushness that some will find inappropriate. *W. F.*

⑤ **JOSQUIN DES PRÉS: *Missa de Beata Vergine***. Dessoff Choirs, Paul Boepple cond. Vox STDL 500.600 \$4.98.

⑤ **JOSQUIN DES PRÉS: *Motets: Dominus regnavit; Ave Christe, immolate; Tulerunt Dominum meum; O Jesu, fili David. Chansons: La plus des plus; De tous biens plaine; Parfons regrets; Bergerotte savoyssienne***. Dessoff Choirs, Paul Boepple cond. Vox STDL 500.580 \$4.98.

Interest: Renaissance choral works
Performance: Very good
Recording: Atmospheric
Stereo Quality: Excellent

These two records present one of Josquin's most renowned works, the *Missa de Beata Vergine* of 1514, a good example of a mass based on a variety of chant settings of portions of the Ordinary, plus a group of motets and chansons. The performances throughout are extremely skillful and clean-lined and show considerable attention to problems of ecclesiastical pacing. The approach, however, is modern both in respect to the cappella singing of the sacred works (instrumental doubling of the vocal lines was certainly practiced in Josquin's day) and the full-sounding vocal production of a fairly large contemporary choral group. If the music does not have a characteristic medieval ring, Paul Boepple has at least pared his choirs down from the massive forces he has used in some recordings, and the Vox engineers have provided splendidly cathedral-like acoustics. The chansons, which take up half of the second record, are done very capably by a tenor and a group of modern instrumental players, all unidentified. *J. K.*

RECORDING OF SPECIAL MERIT

⑤ **LOCATELLI: *L'Arte del Violino, Op. 3: Concerto No. 1, in D Major; Concerto No. 4, in E Major***. Susanne Laurenbacher (violin); Mainz Chamber Orchestra, Günther Kehr cond. Vox STDL 500.500/2 \$4.98.

Interest: Early violin concerto
Performance: Accomplished
Recording: Spacious and full
Stereo Quality: Good

The Italian-born violinist-composer Pietro Locatelli (1695-1764) was not the inventor of the violin concerto, but he was one of the great innovators in this form. The two concertos recorded here make up the second volume of the complete Opus 3, the first disc having been released by Vox well over a year ago. These are true violin showpieces, Baroque in spirit but
JULY 1961

DATA

⑤ **BACH: *Cantatas: No. 198 ("Trauer Ode"); No. 151 (Aus der Tiefe ruf' ich)***. Marni Nixon (Soprano); Loren Driscoll (tenor); and others; American Concert Choir with the Columbia Symphony Orchestra, Robert Craft cond. COLUMBIA MS 6177 \$5.98.

⑤ **BACH: *Cantatas: No. 33 (Allen zu dir); No. 105 (Herr, gehe nicht ins Gericht)***. Ruth Guldback (soprano); Else Brems (contralto); and others; Chamber Orchestra and Chorus of Danish State Radio, Mogens Wöldike cond. VANGUARD BC 603 \$4.98.

⑤ **BACH: *Violin Concerto No. 2, in E Major***. NARDINI: *Violin Concerto in E Minor*. VIVALDI: *Violin Concerto in G Minor, Op. 12, No. 1*. Mischa Elman (violin); Vienna State Opera Orchestra, Vladimir Golschmann cond. VANGUARD VSD 2073 \$5.95, VRS 1059 \$4.98.

⑤ **BRAHMS: *Vier ernste Gesänge, Op. 121***. DVORAK: *Biblical Songs, Op. 99*. Dietrich Fischer-Dieskau (baritone); Jörg Demus (piano). DEUTSCHE GRAMMOPHON SLPM 138644 \$6.98, LPM 18644 \$5.98.

⑤ **SCHUBERT: *Wandersers Nachtlied and other songs***. Dietrich Fischer-Dieskau (baritone); Jörg Demus (piano). DEUTSCHE GRAMMOPHON SLPM 138117 \$6.98, LPM 18617 \$5.98.

⑤ **HANDEL: *Julius Caesar: Arias and Recitatives***. Irmgard Seefried (soprano); Dietrich Fischer-Dieskau (baritone); Berlin Radio Symphony Orchestra, Wolfgang Meyer cond. DEUTSCHE GRAMMOPHON SLPM 138637 \$6.98, LPM 18637 \$5.98.

⑤ **HAYDN: *Lo Speciale (The Apothecary) (abridged)***. Eva Brinck (soprano); Erich zur Eck (tenor); and others; Cameraata Academica des Salzburger Mozarteums, Rolf Maedel cond. Eric BC 1105 \$5.98.

⑤ **POULENC: *Concerto for Two Pianos and Orchestra***. SAINT-SAENS: *Carnival of the Animals*. Whittemore and Lowe (duo-pianists); Philharmonia Orchestra, Pierre Dervaux cond. CAPITOL SP 8537 \$5.98.

⑤ **MOZART: *Flute Quartets: D Major (K. 285); G Major (K. 285a); C Major (K. 285b); A Major (K. 298)***. Samuel Baron (flute); members of the Fine Arts Quartet. CONCERT-DISC SC 215 \$4.98.

⑤ **TCHAIKOVSKY: *Symphony No. 4, in F Minor, Op. 36***. Berlin Philharmonic Orchestra, Herbert von Karajan cond. ANGEL S 35885 \$5.98.

⑤ **TCHAIKOVSKY: *Symphony No. 4, in F Minor, Op. 36***. USSR State Symphony Orchestra, Konstantin Ivanov cond. ARMA ALP 155 \$4.98.

⑤ **VAUGHAN WILLIAMS: *Fantasia on Greensleeves; English Folk Song Suite; Fantasia on a Theme by Tullis***. Vienna State Opera Orchestra, Sir Adrian Boult cond. WESTMINSTER WST 14111 \$5.98, XWN 18928 \$4.98.

COMMENTARY

Both of these discs contain music that is seldom heard; both are highly recommended. The soloists on the Columbia disc have light, clear voices that are nicely suited to the Bach style, with the exception of the somewhat throaty contralto of Elaine Bonazzi. On the Vanguard disc, Ruth Guldback and Else Brems are particularly admirable. The over-all performance on both discs are uniformly excellent, and their recorded sound does fine justice to Bach's instrumental colors. *D. R.*

In one sense, Elman is in better form in these performances than in earlier years. His addition to full, lush tone is still in evidence, but not in excess. He is least convincing in the Bach work, which sounds slightly labored. Vanguard's sound, stereo and mono, is impeccable. *D. R.*

In the series of Schubert *Lieder* he is recording for Angel and Deutsche Grammophon, Fischer-Dieskau is steadily building one of the most important artistic monuments of our time. Both discs under consideration here call for superlatives. Vocally and interpretatively, these are magnificent performances. The accompanist is skillful, the recording warm and rich. *W. D.*

Almost all of Handel's operas qualify for the term "little known," and this one is no exception. But it is a gem, and so is the disc itself. Both soloists are in fine voice, the orchestra plays beautifully, and the recording is fine. *D. R.*

An air of earnestness prevails here, in the unearthing and performing of this early Haydn opera, but it does not carry the day. The performances are by no means outstanding, and the opera itself is no more than diverting. *G. J.*

Poulenc's mixture of dry humor, shameless romance, and swift delicacy provides a fine vehicle for Whittemore and Lowe, who play it with bite and grace. The Saint-Saëns is less successful, especially the orchestra's contribution. Fine sound. *J. T.*

These are fine performances of fairly unusual Mozart. K. 285 is a masterpiece, K. 298 less inspired. The recording is intimate, and stereo lends a fine sense of presence to the instruments. *D. R.*

Neither of these performances is a very significant contribution to the discography of Tchaikovsky Fourth. Both are properly dramatic; neither is convincingly personal. The Berlin Philharmonic plays magnificently, however, and both discs are well recorded. *M. B.*

It seems strange that there is only one other recording—by Frederick Fennell on Mercury—of the delightful *English Folk Song Suite*. Sturdy and tuneful, it is replete with orchestral color and is a natural for high fidelity. *J. T.*

Reviewed By

Martin Bookspan, Warren DeMotte,
George Jelinek, David Randolph, John Thornton

with an element of virtuosity that looks forward to Paganini.

Susanne Lautenbacher, a young German violinist, handles her formidable assignment with skill and a sense of stylistic awareness. Hers is not a rich tone, but the general quality of playing, as well as the orchestral execution, is most enjoyable. The stereo recording is full and dramatically spacious.

L. K.

Ⓢ Ⓜ **MEDELSSOHN: *Symphony No. 3, in A Minor, Op. 56 ("Scotch"); Scherzo from Oetel in E-flat, Op. 20.*** Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2520 \$5.98, LM 2520 \$4.98.

Interest: Felix in the Highlands
Performance: Big-scaled
Recording: Big hall sonics
Stereo Quality: Adequate

Because it juxtaposes so many elements of Mendelssohn's style, the "Scotch" Symphony has always been a tough nut for conductors to crack. In general, interpretations of the "Scotch" Symphony tend to fall into one of two categories—the atmospheric-transparent or the romantic-dramatic. Munch's is quite definitely of the latter persuasion. This gives us an impressive introduction and a splendidly turbulent storm episode in the first movement. The heady scherzo, however, has none of the electrifying excitement and nervous tension that it should have to make its full effect. The somber slow movement achieves impressive drama, but the finale seems a bit heavy-handed, and the professional epilogue (always a problem to interpret) sounds more pompous than solemnly exultant.

Some of the blame must be laid to the recording, which seems unduly affected by the highly colored reverberation characteristic of Symphony Hall. This is especially noticeable whenever the timpani are called upon to reinforce the bass line in the climaxes of the first and last movements.

As far as alternate stereo recordings of the "Scotch" Symphony go, there seems little doubt that Peter Maag's, with the London Symphony (London CS 6191), is the best available choice. The mono disc by the late Dimitri Mitropoulos and the New York Philharmonic (Columbia ML 4864) is also very exciting.

D. H.

Ⓢ Ⓜ **MOZART: *Clarinet Concerto in A Major (K. 622); Quintet in A Major for Clarinet and Strings (K. 581).*** Jost Michaels (clarinet); Endres Quartet; Westphalian Symphony Orchestra, Hubert Reichert cond. Vox ST GBY 511110 \$4.98.

Interest: Two masterpieces
Performances: Sincere
Recording: Good
Stereo Quality: OK

Jost Michaels phrases with sensitive intelligence and plays with a warm tone. In the concerto a microphone sounds to have been placed very close to him, for the clicking of the keys can be heard; in the quintet, this is not so. Both performances are careful and honest, lacking a bit in spontaneity, to be sure, but rewarding nonetheless. The stereo treatment is satisfyingly unobtrusive.

M. B.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **MOZART: *A Musical Joke (K. 522).*** Members of the North German Radio Orchestra, Hamburg, Christoph Stepp cond. *Snite from The Abduction from the Seraglio (K. 384).* Wind ensemble of the South German Radio Orchestra, Stuttgart. *Divertimento in B-flat (K. 196 f).* Detmold Wind Sextet. ARCHIVE ARC 73150 \$6.98, ARC 3450 \$5.98.

Interest: Delightful Mozart
Performance: Impeccable
Recording: Golden
Stereo Quality: Near-perfect

In *A Musical Joke*, where Mozart intended to spoof the mediocre composer who has overreached himself, the music might be taken today for a neoclassic Mozart-with-wrong-notes effort; but no living composer could be clumsy so gracefully. The snite from *The Abduction from the Seraglio* is a reduction for winds of the overture and seven arias and duets from the opera.



LYRIC OPERA OF CHICAGO

BRUNO BARTOLETTI

Leads a spirited "Il Barbiere"

Mozart was not alone in arranging this music; this version may not be his, but small matter: the music is, and it is most enjoyable in this setting. The B-flat Divertimento is here given in a version that omits oboes. All three works are rendered with an impeccable grace, and the stereo sound has first-rate directionality and depth; the monophonic version is equally well engineered.

E. S. B.

Ⓢ Ⓜ **MOZART: *Piano Concerto No. 20, in D Minor (K. 466); Piano Concerto No. 23, in A Major (K. 488).*** Eric Heidsieck (piano); Paris Conservatory Orchestra, André Vandernoot cond. CAPITOL SC 7240 \$5.98.

Interest: Major Mozart
Performances: Uninteresting
Recording: OK
Stereo Quality: Unobtrusive

Eric Heidsieck's playing here is carefully thought out and cleanly executed, but it has a bland colorlessness that would seem to indicate an unstimulating musical intellect at work. André Vandernoot's orchestral accompaniment is rather limp and generally unimaginative. The recorded sound, as such, is clear and well-balanced.

M. B.

POULENC: *Gloria in G Major; Organ Concerto in G Minor (sec p. 60).*

Ⓢ **PUCCINI: *Madame Butterfly (excerpts).*** Marie Collier (soprano), Cio-Cio-San; Charles Craig (tenor), Pinkerton; Ann Robson (mezzo-soprano), Suzuki; Gwyn Griffiths (baritone), Sharpless. Sadler's Wells Orchestra, Bryan Balkwill cond. ANGEL S 35902 \$5.98.

Interest: Opera in English
Performance: Good
Recording: First-class
Stereo Quality: Lifelike

Angel pays its respects to the cause of opera in English with this well-sung and extremely well-recorded performance by the London-based Sadler's Wells ensemble. The excerpts include the Pinkerton-Sharpless scene and the love duet that ends Act I; "One fine day" and the flower duet from Act II; and the scene that ends with Butterfly's death from Act III. Unaccountably, Pinkerton's offstage cries are omitted from the concluding measures; otherwise the excerpts are logically edited. Marie Collier and Charles Craig handle the principal roles very commendably, and their enunciation of R. H. Elkin's English text, a decent but somewhat dated effort, is far above average.

The easy accessibility of librettos and convenience of home listening cancel out arguments against recorded opera in the original language, but if there is a demand for the vernacular, here's a hearty endorsement to such able efforts as this.

G. J.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **ROSSINI: *Il Barbiere di Siviglia.*** Nicola Monti (tenor), Almaviva; Giorgio Tadeo (bass), Bartolo; Gianna d'Angelo (soprano), Rosina; Renao Capecechi (baritone), Figaro; Carlo Cava (bass), Basilio; Gabriella Carturan (mezzo-soprano), Berta; Giorgio Giorgetti (baritone), Fiorello and Officer. Bavarian Radio Orchestra, Bruno Bartoletti cond. DEUTSCHE GRAMMOPHON SLPM 138665-67 three 12-inch discs \$20.94, LPM 18665-67 \$17.94.

Interest: Comic masterpiece
Performance: Zestful
Recording: Sumptuous

Had this delightful performance reached us before the star-studded enticements of the London, Angel, and RCA Victor sets, it would have undoubtedly rated a more enthusiastic welcome. Actually, the absence of star personalities may even be a distinct asset in this lively and homogeneous ensemble, which exudes much spirit and conviction.

The always dependable Renato Capecechi, a bundle of vitality, sings with a lusty opulence and unbounded good humor. Gianna d'Angelo is a thoroughly charming and vocally impeccable Rosina and Carlo Cava a solid, competent Basilio, while Giorgio Tadeo, a delightfully comic and sonorous Bartolo, is a real buffo find. Nicola Monti sounds a bit tired here, and his skirting around the exacting ornamentation is not as gracefully accomplished as it has been on other occasions. Still, he is a good Almaviva, surpassed only by Cesare Valletti among his rivals on records. The minor roles of Berta and Fiorello are passably done.

Except for a photograph showing him in action, the album notes tell us nothing.

HIFI/STEREO

Warren DeMotte's MUSIQUIZ

1. The closing days of World War I found Igor Stravinsky in a precarious artistic-financial position. No longer was there the well-heeled Diaghilev ballet company for whom he could write scores like *The Fire Bird*, *Petrouchka*, and *The Rite of Spring*. To meet the new austerity situation, he devised, with writer C. F. Ramuz, a traveling theatre, which presented a ballet that required only seven instrumentalists, a dancer, and two speakers, one of whom also danced. What was the name of this production?

2. This is a representation of Leopold Mozart and his famous little son, Wolfgang Amadeus. How-



ever, at the time, the girl who is shown in the picture was quite as celebrated as the brilliant young boy. Who was she?

3. Like the great majority of their contemporaries, most famous composers enjoyed a status of wedded bliss. However, a few—just as famous—missed the brass ring on the merry-go-round of romance and remained unruwed. Can you name five leading nineteenth-century composers who never married?

4. In the informal world of jazz, nicknames are common, often completely replacing given names. Thus Leon Beiderbecke became Bix Beiderbecke, and Edward Ellington became Duke Ellington. "Hawk" for Coleman Hawkins presents no problem; but who are, or were, (a) Bird, (b) Lady Day, (c) Klook, (d) Mr. B, and (e) Satchmo?

5. Like the clown who yearns to play Hamlet, the composer of "light" music often aspires to write "serious" music. What two highly successful composers of operetta tried their hands at composing full-scale operas—and failed to make the grade?

6. What sometimes occurs in the life of a coloratura heroine of an opera that enables her to show off her brilliant techniques and (perhaps) acting ability? It is experienced by the heroines of Vincenzo Bellini's *Il Pirate*, Gaetano Donizetti's *Lucia di Lammermoor*, and Ambroise Thomas' *Hamlet*.

7. Good opera librettos are difficult to come by, and composers are always on the lookout for them. Hence it is surprising that at least two opera composers have written librettos, not for their own operas, but for those of fellow composers. Do you know the names of those unselfish composers-turned-librettists?

8. His father was only a peasant, but this Russian rose to the rank of admiral in the Imperial Navy and was made a count by Empress Elisabeth. When he became Ambassador to the Austrian Empire, he formed a string quartet in Vienna, with himself as second violin. As a patron of the arts, he commissioned the composition of three quartets, which bear his name and whose greatness has brought him immortality. Who was he?

9. Rhythmic mastery has brought considerable fame to these three drummers. Who are they,



and which one of them is currently working for a Doctor of Philosophy degree in Public Administration?

10. We are all familiar with the type of corny gag-question that goes: Who wrote Beethoven's Fifth Symphony? However, here are three questions that are not corny gags, but are based on errors that were once commonly made in attributing certain compositions to the wrong composers:

- (a) Who wrote Haydn's *Toy Symphony*?
- (b) Who wrote Purcell's *Trumpet Voluntary*?
- (c) Who wrote Mozart's *Wiegenlied*?

ANSWERS

- 1. *L'Histoire du Soldat* (*The Soldier's Tale*).
- 2. Wolfgang's sister Maria Anne, affectionately known as Nannerl, shared his fame as child virtuoso on the clavier.
- 3. Beethoven, Schubert, Chopin, Liszt, Brahms.
- 4. (a) Charlie Parker, (b) Billie Holiday, (c) Kenny Clarke, (d) Billy Eckstine, (e) Louis

Armstrong.

- 5. Sir Arthur Sullivan and Victor Herbert.
- 6. Insanity. Ah, those mad scenes!
- 7. (a) Arrigo Boito, who wrote the librettos for Amilcare Ponchielli's *La Gioconda* and Giuseppe Verdi's *Otello* and *Falstaff*. (b) Gian-Carlo Menotti, who wrote the libretto for Samuel Barber's *Panessa*.

8. Andreas Kyrillovich Rasoumovsky, who commissioned Beethoven's *Rasoumovsky Quartets*, Op. 59.

- 9. (a) Michael Babatunde Olatunji, (b) Gene Krupa, (c) Philly Joe Jones. Olatunji is attending New York University for the Ph.D.
- 10. (a) Leopold Mozart; (b) Jeremiah Clarke; (c) Bernhard Flies.

ing about conductor Bruno Bartoletti. This is a pity, for his whereabouts ought to be made known to the Metropolitan. Bartoletti's tempos are a shade slower in spots than those favored by most conductors, but his sense of balance and his command of ensembles are unerring. Without a doubt, chief credit for the happy results belongs to his authoritative leadership.

Rossini's score is not given in its entirety (as it is in the Leinsdorf-directed RCA Victor version), but some traditional cuts have been restored. Both mono and stereo sound deserve the highest praise (despite occasional overmicrophoning of vocal passages), and special mention should be made of the silent surfaces and the over-all high quality of the pressings—to which, I regret to say, most domestic productions compare unfavorably. G. J.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **ROSSINI: *La Cambiale di Matrimonio***. Renata Scotto (soprano), Fanny Rolando Panerai (baritone), Tobia Mill; Renato Capecchi (baritone), Slook; Nicola Monti (tenor), Edoardo Milfort; Mario Petri (bass), Norton; Giovanna Fioroni (mezzo-soprano), Clarina. Virtuosi di Roma, Renato Fasano cond. MERCURY SR 2-9009 \$11.96.

Interest: Rossini's first opera
Performance: Very enjoyable
Recording: Rich-sounding
Stereo quality: Just right

Here is another bright chapter in the inspired Mercury-Ricordi collaboration that, in unearthing dormant masterpieces of the eighteenth century, has done so splendidly by Paisiello (*Il Barbiere di Siviglia*) and Pergolesi (*La Serva Padrona*). Rossini, of course, is not a neglected composer in anybody's book (except, perhaps, in Rudolf Bing's), but *La Cambiale di Matrimonio*, for all we have known about it until now, could just as well have been written by an obscure Florentine scholar. In fact, this opera is the work of an eighteen-year-old conservatory student, and it was dashed off in a few days. It is not, it cannot be, the unmitigated delight that *Il Barbiere di Siviglia* is, but many of its frolicsome pages sparkle with the same quicksilver quality. At one point ("Ah, nel sen di chi s'adora" in Fanny's aria on Side 4) listeners will enjoy the discovery of a lengthy passage Rossini was to incorporate into the "Dunque io son" duet in *Il Barbiere*.

The versatile Renato Capecchi plays the part of Slook to a hilt, surpassing the entire cast in his assured command of the Rossini style. All are fine singers, but Rolando Panerai has a tendency to get carried away into vehement outpourings, and Renata Scotto is often content with the neat and musicianly reading of notes without displaying much character or convincing comedy spirit. Renato Fasano's comfortably paced reading keeps the ensemble in line and allows for an affectionate treatment of the singers as well as of Rossini's cavorting melodies. With the exception of a few insignificant cuts, the opera is given complete. There is excellent sound and effective stereo, and Mercury's customary elegant album presentation—all told, a praiseworthy release indeed.

G. J.

SCHUMAN: *String Quartet No. 3* (see CARTER).

Ⓢ Ⓜ **SCHUMANN: *Symphony No. 1, in B-flat, Op. 38 ("Spring"); Manfred Overture, Op. 115***. Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2474 \$5.98, LM 2474 \$4.98.

Interest: Top symphonic Schumann
Performance: Somewhat hectic
Recording: Overreverberant
Stereo Quality: Somewhat muddy

This, the third recorded performance of the "Spring" Symphony to be issued in stereo, adds little of importance to the Schumann orchestral discography. Munch's reading is somewhat high-strung for what is, after all, the most idyllic of the German Romantic master's four symphonies. The more dark-hued *Manfred Overture* can stand this treatment very much better, but the recordings by George Szell and the Cleveland Orchestra are still the best stereo versions of both scores (Epic BC 1039, also available in mono). The Cleveland sound, as a matter of fact, is the acme of felicitous warmth as compared with the excessively live and none-too-clear textures of the RCA Victor recording. For some reason, the reverberation content of Symphony Hall in Boston seems to have gotten somewhat out of control in this particular recording, stereo and mono alike. D. H.

STRAVINSKY: *Le Sacre du printemps; Petrouchka* (see p. 59).

Ⓢ Ⓜ **TCHAIKOVSKY: *String Sextet, Op. 70 (Souvenir of Florence)***. Leonid Kogan and Elizaveta Gilels (violins), Rudolf Barshai and Heinrich Talalyan (violas), Sviatoslav Knushevitsky and Mstislav Rostropovich (cellos), ARTIA MK 1544 \$5.98.

Interest: Romantic rarity
Performance: Hard to surpass
Recording: Hard to endure

Tchaikovsky wrote this, his only string sextet, in 1890, after returning to Russia from an extended journey. It is a throbbing, passionate work, with a first movement of a rather orchestral character, a



RENATO CAPECCHI
Excels in early Rossini

hauntingly beautiful adagio, a characteristic scherzo, and a final movement that is strangely reminiscent of Grieg's *In the Hall of the Mountain King*. It is not an easy work to play, but these outstanding Russian artists bring it off excitingly and with virtuoso brilliance. Unfortunately,

their superior effort is marred by inadequate sound. The surfaces are noisy, and Side two suffers from intolerable fuzziness and distortion. Besides, with only about twenty-five minutes of music, the disc is not a convincing bargain. G. J.

TURINA: *Danzas Fantasticas* (see ALBENZ).

Ⓢ Ⓜ **YARDUMIAN: *Passacaglia, Recitative and Fugue for Piano and Orchestra***. John Pennick (piano). *Cantus Animae et Cordis; Chorale Prelude*. Philadelphia Orchestra, Eugene Ormandy cond. MS 6229 \$5.98.

Interest: Skillful scoring
Performance: Glowing
Recording: Handsome
Stereo Quality: Excellent

This recording should make Richard Yardumian a happy man indeed, for it is a rare American composer—young, between, or not-so-young—who can boast of a high-class Columbia stereo record devoted to his music and performed by Eugene Ormandy and the Philadelphia Orchestra.

Yardumian's style is readily palatable, even, I should think, for the timid. It is modal (in the Vaughan-Williams manner), essentially and highly consonant, and, if the truth is to be told, ever so slightly tinged by a four-square academicism associated with composers of choir-loft background. There is, as well, a prevailing religiosity, and the composer is inclined to bear heavily on the wonderful Philadelphia strings, and, in turn, to use the winds rather like an organ imitation of orchestral wind instruments.

This is, in any case, evidently a devoted composer. The music, for a certainty, is wanting in variety—both in texture and where fast-and-slow is concerned. But it is as earnest as can be, and one might imagine it to have been composed with the special talents of the Philadelphia Orchestra in mind. W. F.

COLLECTIONS

Ⓢ Ⓜ **ENESCO: *Romanian Rhapsody No. 1; Rumanian Rhapsody No. 2***. LISZT: *Hungarian Rhapsody No. 2*. SMETANA: *Overture to The Bartered Bride; The Moldau*. RCA Victor Symphony Orchestra, Leopold Stokowski cond. RCA Victor LSC 2471 \$5.98; Mono LBC 2471 \$4.98.

Interest: Stokowski with chestnuts
Performance: Pure Stokowski
Recording: Flashy
Stereo Quality: Excellent

This heavily-juiced recording is of no particular musical interest unless it be that of catching Stokowski at his old tricks. The cover describes the interpretations as "voluptuous," which indeed they are, and as having been perpetrated by a "wizard at work," which is as may be. The record is, to be sure, fun on good equipment, but, speaking musically, it's the last word in absolutely nothing. W. F.

Ⓢ Ⓜ **RICHTER: *Flute Concerto in D Major***. F. BENDA; *Flute Concerto in E Minor*. Jean-Pierre Rampal; Prague Chamber Orchestra, Milan Munclinger cond. SUPRAPHON SUA 19037 \$6.98.

Ⓢ Ⓜ **J. A. BENDA: *Symphony in B-flat***. Czech Philharmonic Orchestra, Václav Tausig cond. DECCA RECORDS
HiFi/STEREO

WITH THE half-dozen discs reviewed here, the Louisville Philharmonic Society closes the books on one of the most remarkable projects in American cultural history—the commissioning, performance, and recording, as a matter of policy, of music by living composers from all over the world.

Beginning with the records scheduled for 1961 release, the Louisville First Edition Series will no longer be devoted exclusively to Louisville-commissioned works, but will offer a dozen contemporary works that have thus far been passed up by the recording companies. Most of the music has been selected by the composers themselves as their choice for recorded representation. Elliott Carter's *First Symphony*, Peter Menin's *Fifth Symphony*, and Alan Hovhaness' *Magnificat* are the most ambitious items on the 1961 program. Other composers represented will be the late Arthur Honegger, Joaquín Rodrigo, Alexei Haieff, Ernst Toch, Chou Wen-Chung, Alexander Tcherepnin, Robert Kurka, Roberto García-Morillo, and the orchestra's conductor, Robert Whitney.

As was remarked two years ago in this magazine, in a detailed account of the Louisville Commissioning Series, one might reasonably have expected long-established and wealthy symphonic organizations in New York, Boston, Chicago, or Philadelphia to commission a series of new scores; but for a medium-sized community to have its relatively unknown orchestra adopt such a policy was unprecedentedly imaginative and audacious. It took the dynamism and daring of Charles P. Farnsley, who was mayor of Louisville at the time the project was initiated in 1948, and the tenacity and courage of Robert Whitney, to produce the results that are now documented on forty-two Louisville First Edition recordings. All the works written for the orchestra were scaled, by request, to the requirements of a fifty-piece ensemble, because it had been decided that the new compositions would fare better at the hands of a compact, well-trained group than at the hands of a larger, less expert orchestra.

THIS final installment of the specially commissioned scores offers just four recent items; the others date from the early years of the Louisville project. First of the new pieces is *To The Chief Musician* (Louisville 601) by Paul Ben-Haim (b. 1907). Here we have lushly scored music that suggests late Mahler with Oriental overtones. There is much use of the solo harp and harpsichord, and the score, if not of world-shaking impact, is colorfully effective. Coupled with the Ben-Haim score is one of the last works by Wallingford Riegger (1885-1961), whose recent death robbed this country of one of its most powerful and uncompromising musical creators. The tartly anti-romantic flavor of Riegger's *Variations for Violin and Orchestra* provides an astringent contrast to Ben-Haim's sensual style. Written in Riegger's vital and exhilarating atonal style, the variations are full of rhythmic bite and wry humor. Like Riegger's *Variations for Piano and Orchestra* of 1954, this is one of the most successful recordings of the series.

JULY 1961



The Sound of Louisville



ROBERT WHITNEY

From tenacity and courage, success

Most ambitious of the new Louisville scores is the *Third Symphony* (Louisville 602) by Klaus Egge (b. 1906), one of the most dynamic personalities on the current musical scene in Norway. Egge's new symphony is a far cry from the overblown romanticism of his wartime *First Symphony*, as well as from the elegant neo-classic nationalism that marked his *Second Piano Concerto*. In this symphony, Egge gives us a wholly personal kind of work cast in a fluid, expressive, chromatic idiom, with iambic meters playing a dominant role in the musical texture. Egge's new symphony does not fit any of the standard labels used to characterize the more fashionable styles in contemporary music. Here is a man who is plainly speaking for himself, and repeated hearings are necessary before one can penetrate to the core of his musical message.

An early Louisville commission, *Kentucky Spring*, by Roy Harris (b. 1898), is coupled with the Egge symphony, and it provides a delightful relief from the high-strung Norwegian score. Harris' lightweight piece is turned out in his most ingratiating folkly-modal song-and-dance manner.

The two-record set of *Beatrice* (Louisville 603) by the young American, Lee Hoiby (b. 1926), is the sixth of the Louisville operas to be recorded. Both as music and drama, however, *Beatrice* is a pretty dreary affair, based on a subject much favored in Mediterranean countries: a nun's conflict between profane and sacred love. The music of Hoiby's opera attempts to join chromatic and modal elements in a lyrical postimpressionist manner, with Menottiian influences evident in the treatment of recitative episodes. However, *Beatrice* has none of the electrifying dramatic impact that is encountered in Menotti at his best, let alone any frankly "big tunes" that might compensate for its essential lack of drama.

FORMIDABLE and brilliant is *Judith* (Louisville 604), the choreographic poem commissioned from William Schuman (b. 1910) for Martha Graham, and given its premiere at Louisville in January, 1950. It is powerful music, written in the rhythmically complex and harmonically taut manner of Schuman's remarkable *Sixth Symphony* (recorded on Columbia ML 4992), and conductor Robert Whitney brings to it a remarkable measure of power, polish, and assurance.

Poles apart in spirit from the surgingly vital music of Schuman is that of the work coupled with it, the *Piano Concerto No. 3* by Italy's venerable and urbanely sophisticated master, Gian-Francesco Malipiero (b. 1882). In keeping with its long allegiance to a neo-baroque classicism and his opposition to the post-Verdian melodic fashion, Malipiero has written his *Third Piano Concerto* in somewhat dry style, save for a really lovely, nocturnelike slow movement.

Three of the first Louisville commissions are joined on Louisville 605: the busy *Sinfonietta in E* by Paul Hindemith (b. 1895), a neo-romantic musical portrait based on Shakespeare's *Timon of Athens* by David Diamond (b. 1915), and a pleasant bit of conservative homespun Americana, by the late Claude Almand (1915-1957), the *John Gilbert Overture*, evocative of the stern-wheeler of that name that plied the Mississippi during the 1880's.

Last of the 1960 discs is Louisville 605, which also presents earlier commissions: the neo-Ravelian, Japanese-inspired *Dance Scenes* by Bernard Rogers (b. 1893), a pert Americana-cum-Prokofiev *Serenade* by Vincent Persichetti (b. 1915), and, more substantially, *Madrigales Amatorios*, by the blind Spanish composer, Joaquín Rodrigo (b. 1902), whose *Concierto de Aranjuez*, for guitar and orchestra, has become a disc favorite in recent years. Though the texts are Andalusian *coplas*, the Spain evoked by Rodrigo is not that of the gypsies in Falla's *El Amor brujo*, but rather the medieval land of Don Quixote.

In common with other Louisville recordings of recent years, those of 1960 offer performances of high competence, and, in the instance of the works by Riegger, Egge, and Schuman, of gripping verve and brilliance. The recorded sound is bright and full-bodied and—as we have come to expect from Louisville's Columbian Auditorium—just a bit echoey.

David Hall

lich, cond. MICA: *Symphony in D Major*. Prague Symphony Orchestra, Václav Smetáček, cond. J. STAMIC: *Symphony in A Major* ("Spring"). Prague Chamber Orchestra, Otakar Trhlik, cond. MYSLI-VECEK: *Symphony in D Major*. Prague Chamber Orchestra, Martin Turnovský, cond. SUPRAPHON SUA 19040 \$6.98.

© KROMMER-KRAMAR: *Clarinet Concerto in E-flat, Op. 36*. Vladimír Říha (clarinet) Prague Symphony Orchestra, Václav Smetáček, cond. J. A. BENDA: *Concerto in G Minor for Harpsichord and Strings*. Zuzana Růžicková (harpsichord) Prague Chamber Orchestra, Václav Neumann, cond. SUPRAPHON SUA 19039 \$6.98.

Interest: Eighteenth-century Bohemians
Performances: All excellent
Recordings: Adequate

These records serve to introduce us to the music of men who have been, for the most part, nothing more than names in the history of music. For that reason alone, these discs are an important addition to the recorded literature. The delight that much of the music itself affords us, provides a more important motive for adding these



IGOR MARKEVITCH
Fiery Russian readings

discs to one's library. Among the composers represented on these recordings are predecessors of Haydn and Mozart who helped forge the link between the baroque style of Vivaldi and the so-called classic style that we have come to associate with the Viennese masters.

In the Vivaldian vein are the two concertos by the Benda brothers, with the closing movement of the harpsichord concerto having an almost angry drive to it. The younger Benda's brief symphony is a charming work, full of good-humored surprises.

Richter's Flute Concerto begins in Mozart like fashion, and then harks back to the Vivaldi style.

The symphony by Míča, who was the earliest composer in the group, having been born in 1694, is, curiously, closer to the classic style, with a Mozartean opening movement. Mysliveček's eight-minute symphony is a pleasant affair, while the fifteen-minute symphony of the historically important Jan Stamice (better known in German spelling as Johann Stamitz) must be revered, alas, only for its historic importance. Despite the fact that its four-movement form pointed the way to the symphonies of Haydn and Mozart, the music as such is rather pallid.

Perhaps the most appealing for modern ears of all these works is the clarinet concerto by Krommer-Kramář, who was born three years later than Mozart, in 1759, and who lived until 1831. In its harmonic touches, it frequently brings to mind Mozart's famous concerto for the same instrument. It is a really fine work.

The performances are uniformly first-rate, and the recordings, while they tend to sound slightly cramped in the louder portions, are quite serviceable. Certainly no institution of learning will want to miss these discs, and they can afford much pleasure to the individual listener who is anxious to explore some of the more interesting musical literature.

All three albums are handsomely bound in cloth, and contain full-color reproductions of paintings on the covers. In addition, each album comes with extensive notes on the composers, as well as musical analyses. D. R.

RECORDING OF SPECIAL MERIT

© RUSSIAN ORCHESTRAL MUSIC. Tchaikovsky: *Francesca da Rimini, Op. 32*. Borodin: *In the Steppes of Central Asia*. Glinka: *Ruslan and Ludmilla: Overture*. Liadov: *From the Apocalypse, Op. 66*. Lamoureux Orchestra, Paris, Igor Markevitch cond. DEUTSCHE GRAMMOPHON SLPEM 136225 \$6.98.

Interest: Colorful grab-bag
Performance: Brilliant, dramatic
Recording: A new DGG sound
Stereo Quality: Sharply defined

After a long period of somewhat indifferent success with distant microphone pickup for orchestral stereo, DGG seems to be going on a radically different tack, for this set of four Russian showpieces, set forth under the Markevitch baton, seems to have been recorded with skillful multiple miking plus a certain amount of canny knob twiddling to enhance stereo effect.

The performances are both brilliant and sensitive, and the recorded sound is notable. The Liadov score is a novelty, being a far cry from the charming orchestral legends and Russian folk dance settings by which he is best known. *From the Apocalypse* has distinctly Wagnerian and Korsakovian overtones, but it is effective enough in its own way and a knock-out of a hi-fi display item. D. H.

© TCHAIKOVSKY: *The Nutcracker Suite, Op. 71a*; SCHUBERT: *Marche Militaire*; WEBER: *Invitation to the Dance*; NICOLAI: *The Wives of Windsor Overture*. Vienna Philharmonic Orchestra, Hans Knappertsbusch cond. LONDON CS 6192 \$5.98.

Interest: So-so
Performance: Slow-paced
Recording: Good
Stereo Quality: Fine

All the music here is conducted at a tempo that borders on the lethargic. The Vienna Philharmonic, which sounded so lovely for Fritz Reiner in the Brahms and Dvořák dances, drags along through this disc without snap or sparkle. Knappertsbusch usually favors leisurely tempo, but here this tendency robs the *Nutcracker Suite* of its charm and fails to give impetus to Weber's waltz essay. J. T.

© ROYAL BRASS MUSIC OF KING JAMES I. Simpson: *Intrada*. Harding: *Almánde*. Holborne: *The Fairy Round*; *The Choice*; *Galliard: As It Fell on a Holy Eve*; *The Fruit of Love*. Leetherland: *Pavan*. Guy: *Almánde No. 13*. J. Bassano: *Fantasia*. A. Bassano: *Pavan No. 16*. Farnaby: *Almánde*. Johnson: *Almánde No. 7*. Coperario: *Fantasia No. 76*. A. Ferrabosco II: *Almánde No. 5*; *Pavan*; *Alman*. Der- ing: *Fantasia*. Lupo: *Almánde*. Maurice André and Jean Piroet (trumpets); Maurice Suzan, Henri Arqué, Camille Verdier, and Bernard Gallot (trombones); Thurston Dart cond. L'OISEAU-LYRE SOL 60019 \$5.98.

Interest: Renaissance brass ensembles
Performance: Excellent style
Recording: Blasty
Stereo quality: Effective

That Renaissance brass and wind ensembles were not wholly restricted to church services is well proven by Thurston Dart's collection for L'Oiseau-Lyre. King James I had at his disposal a band of twenty musicians, whose abilities included the playing of cornets, crumhorns, shawms, sackbuts, and recorders. These nineteen pieces, mainly dances, date from between 1599 (James was crowned in 1603) and approximately 1617, and were most likely played by cornets and sackbuts for the king's entertainment. Dart performs them with two trumpets and four trombones, roughly the modern equivalents of the ancient instruments, but although the direction and playing are expert, the tone colors are too brassy, penetrating, and strident. As they sound here, even King James might have had difficulty in listening to more than three of these pieces at a time. I. K.

© SCHUMANN: *Six Intermezzos, Op. 4*; *Romance No. 2, in F-sharp, Op. 28*. LISZT: *Valse Oubliée No. 2, in A-flat*. PROKOFIEV: *Visions Fugitives, Op. 22, Nos. 3, 10, 11, and 16*. SCRIBABIN: *Waltz in A-flat, Op. 38*. Dmitri Bashkirov (piano). ARTIA MK 1531 \$5.98.

Interest: Bashkirov in recital
Performance: Stimulating
Recording: Good

Dmitri Bashkirov, one of the younger generation of Soviet pianists, plays here with virtuoso flair and quite a bit of temperament, which is to say he does more than merely state the facts of the texts as printed. He gives the Schumann intermezzos a thoroughly rhapsodic treatment, characterized by beautiful singing tone, and in the rest of the pieces shows further stylistic awareness. The sound, as in many recent Russian imports, is on the overresonant side but otherwise good. I. K.

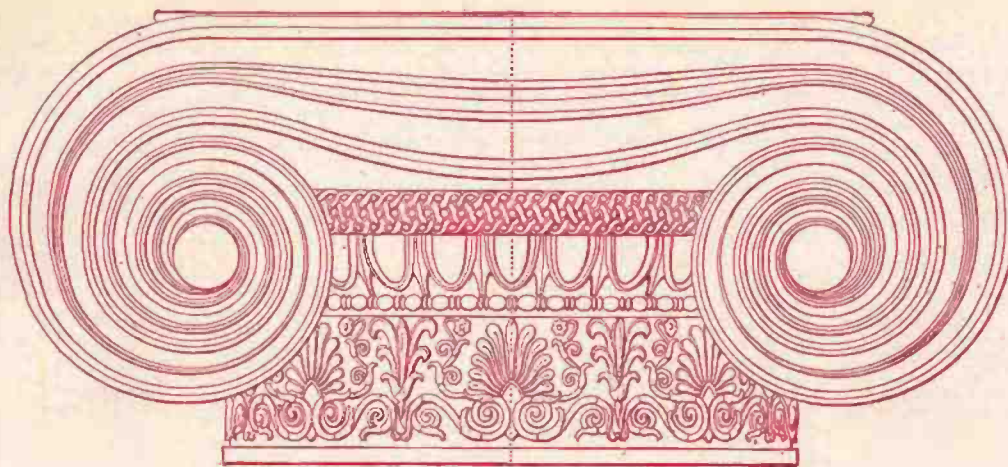
RECORDING OF SPECIAL MERIT

© BACH: *Prelude and Fugue in E Minor*; BEETHOVEN: *Piano Sonata in G Major, Op. 79*; PAGANINI-LISTZ-BUSONI: *La Campanella*; CHOPIN: *Etudes, Op. 25—No. 5 in E-flat, No. 11 in A Minor*; *Polonaise-Fantasia, Op. 61*. Daniel Pollack (piano). ARTIA MK 1548 \$5.98.

Interest: Fine new pianist
Performance: Entirely impressive
Recording: Good

Daniel Pollack, a young California pianist

HiFi/STEREO



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COMMITTEE

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who placed high in the Tchaikovsky International Piano Competition that Van Cliburn won, is a pianist to reckon with. The disc, which was made in the Soviet Union, presents the young artist in a solo recital that reveals Mr. Pollack as a born musician. He seems incapable of an even faintly unmusical gesture, and his fingers and reflexes are both highly and accurately trained. The young man has, moreover, genuine stylistic perception. His Bach is clean, spare, and linear; his Chopin has a big, romantic flair and lots of musical scope; his Beethoven is ever reasonable in its fixed attention to formal detail.

There is perhaps a slight reserve (perhaps caution is a better word) to Mr. Pollack's playing that smacks a bit of the conservatory. But this young pianist has quite literally at his fingertips an all but faultless keyboard technique; he also has a head on his shoulders. We will be hearing a good deal more from him. *W. F.*

RECORDING OF SPECIAL MERIT

⑤ **TERESA BERGANZA: 18th-Century Arias.** Gluck: *Orfeo ed Euridice: Che savò senza Euridice; Che puro ciel.* Alceste: *Divinités du Styx.* Paride e Elena: *O del mio dolce ardor.* Cherubini: *Medea: Solo un pianto.* Pergolesi: *La serva padrona: Stizzoso, mio stizzoso.* Handel: *Giulio Cesare: Piangerò la sorte mia.* Paisiello: *Nina: Il mio ben quando verrà.* Teresa Berganza (mezzo-soprano); Orchestra of the Royal Opera House, Covent Garden, Alexander Gibson cond. LONDON OS 25225 \$5.98.

Interest: Eighteenth-century gems
Performance: Exquisite
Recording: Voice spotlighted
Stereo quality: Unobtrusive

Teresa Berganza's tasteful, straightforward musicality, and technical aplomb are admirably suited to this program.

It is interesting to compare Miss Berganza's approach to Cherubini's "Solo un pianto" with Eileen Farrell's version on



TERESA BERGANZA
Classici per excellence

Columbia MS 6086; the latter is tonally more opulent, but the Spanish artist's more restrained conception is truer to the character of the servant girl Neris, who sings the aria. Emotional restraint is evident throughout the recital, and the Gluck arias, good as they are, would have been more effective with an added touch of passion. In the Pergolesi aria, on the other

hand, Miss Berganza displays an admirable sense of color by whitening her vibrant tones to achieve desired effects. "Piangerò la sorte mia," from *Giulio Cesare*, requires a transposition of two steps to a more congenial mezzo-soprano key, but in "Divinités du Styx," which is sung as written, Berganza has no trouble whatever with her high B-flats.

Except for holding down the harpsichord to a very low level in the Pergolesi aria, Gibson's accompaniments are clear-textured and well-balanced, though at times not vigorous enough. Full texts and translations are given. *G. J.*

⑤⑥ **ALFRED DELLER: Deller's Choice.** Viadana: *Exaudi me Domine.* Schütz: *In te Domine speravi.* Locke: *Organ Voluntary in G; Organ Voluntary in F.* Purcell: *The Queen's Epicedium (Elegy on the Death of Queen Mary, 1695).* Humfrey: *A Hymn to God the Father.* Cipriano de Rore: *Ancor che 'ol partire.* Frescobaldi: *Torciata terzo.* Blow: *The Self-Banished.* Weldon: *The Wretched Nightingale.* Handel: *Rodelinda: Dove sei.* Froberger: *Tocatta in D Minor.* Bach: *Bist du bei mir.* Alfred Deller (countertenor); Gustav Leonhardt (organ and harpsichord), Marie Leonhardt (violin), Robert Schevein (cello). VANGUARD BACH GUILD BGS 5038 \$5.95, BG 612 \$4.98.

Interest: Alfred Deller
Performance: Artistic but unvaried
Recording: Very good
Stereo quality: Excellent

This collection, which Vanguard has subtitled "A Concert of Music both Rare and Rewarding," will hold much appeal for fans of the noted English countertenor. The vocal selections, ranging from such an unfamiliar sixteenth-century madrigal as Cipriano de Rore's *Ancor che 'ol partire* to the more popular *Bist du bei mir* from Bach's *Anna Magdalena Notenbuch*, have been interspersed with organ and harpsichord pieces played in a facile manner by Gustav Leonhardt. Whether these works, too, are among the singer's preferences is not stated, but they are undeniably effective in setting off what does seem to have been Deller's choice—a series of pieces uniformly slow in tempo. The impression here, consequently, is too often an unrelieved sameness of mood, which not even Deller's artistic, albeit occasionally precocious, style can overcome. The mono recording is very good, and the stereo version is even better, by virtue of its superior spaciousness and definition. *I. K.*

⑤ **ZARA DOLUKHANOVA: Recital.** Bach: *Cantata No. 68: Also hat Gott die Welt geliebt.* St. Matthew Passion: *Eybarme dich.* Handel: *Admetos: Cangiò d'aspetto il crudel fatto.* *Amadigi di Gaula: Ah! spietato.* Pergolesi: *Se tu m'ami.* Marcella: *Quella fiamma che m'accrede.* Stradella: *Pietà, Signore.* Caldara: *Come raggio di sol.* Giordani: *Caro mio ben.* Carissimi: *Pittoria, vittoria!* Zara Dolukhanova (mezzo-soprano); orchestra. ARTIA ALP 189 \$4.98.

Interest: Vocal treasury
Performance: Great artist
Recording: Will do

This renewed exposure to the art of Zara Dolukhanova not only confirms but deepens the admiration inspired by her first

recital (Monitor 2029) about a year ago. Undoubtedly, the program has something to do with it. The Monitor disc had a something-for-everybody appeal, and its appeal relates to this music as does antipasto to ambrosia.

Throughout this record Miss Dolukhanova displays a plush voice of enviable range and under firm control. She sings with artistic discipline; firm, though not infallible, intonation; and impressive, though not virtuosic, technique. Her Bach and Handel soar with the needed grandeur and nobility of line, and her Italian songs are securely shaped to the proper style. The program is more than welcome. I know of no current recordings of these Handel arias, and, while the six Italian songs frequently turn up at recitals, they are hard to find on records. The beautiful *Pietà, Signore*, known in the classic performances of Caruso and Gigli, has not been recorded in a quarter of a century. Dolukhanova sings a more extended treatment of this song than has been previously heard on discs.

The orchestral playing is on the deferential side, and the bass line disappears here and there in the Bach arias. The over-all sound, however, is up to the better Iron Curtain standard. Full texts and translations are supplied. All in all, a decidedly worthwhile and enjoyable collection. *G. J.*

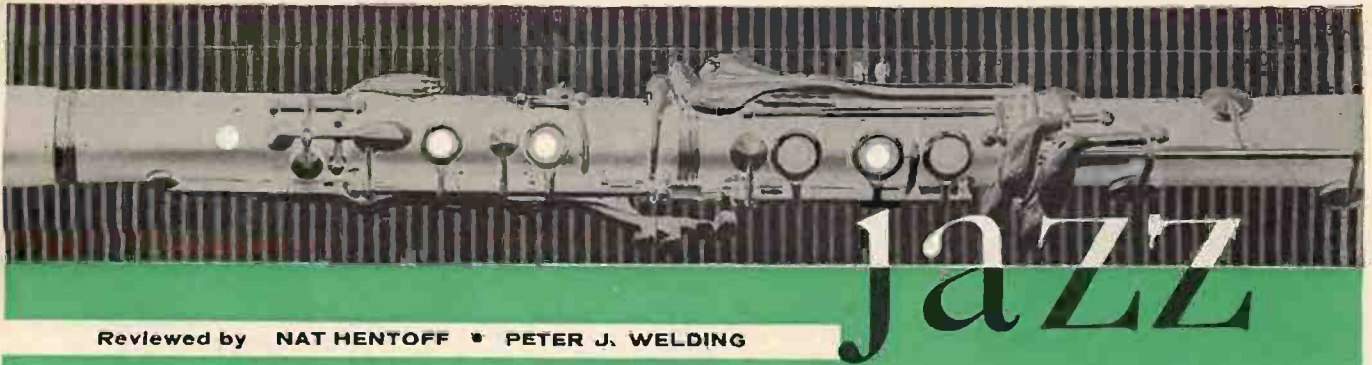
⑥ **IVAN KOZLOVSKY: Arias and Ukrainian Folk Songs.** Tchaikovsky: *Eugene Onegin: I love you, Olga.* Lenski's aria. Glinka: *A Prayer; In the Field the Wind Is Humming.* Traditional: *The Sun Is Low; I Gaze at the Heavens; Raven Brows; Hazel Eyes; Cossack Boys; To Battle.* Ivan Kozlovsky (tenor); Bolshoi Theater Orchestra, Boris Khaiken and Eugene Svetlanov cond.; State Bandurist Ensemble, Alexander Minkovsky cond. ARTIA ALP 161 \$4.98.

Interest: Specialized
Performance: Consummate artist
Recording: Fair

The operatic abilities of Ivan Kozlovsky, a leading tenor of the Bolshoi Theater since 1926, have been known here for some time. Now we are shown another, and impressive, side of his vocal art—one that communicates the unaffected charm of Ukrainian folk songs, and this in spite of the language barrier. His clear, flexible voice is supported by a spirited vocal and instrumental ensemble. Together, with utter abandon, they produce music you can alternately kick your heels to or cry into your vodka by.

On side one, Kozlovsky presents the two Lenski arias with an appealing sweetness of tone and the appropriate melancholy coloration, though at somewhat dragging tempos. In Glinka's moving but overlong *Prayer*, set to a Lermontov poem, the choral sections are not very well balanced and the orchestra is thin-sounding, but the tenor's voice is acceptably reproduced.

The main interest throughout is in Kozlovsky. His voice is rather light and characteristically Slavic in its whitish, metallic timbre, but he has an engrossing technique, and he is decidedly worth hearing in any repertoire he chooses. *G. J.*



Reviewed by NAT HENTOFF • PETER J. WELDING

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

RECORDING OF SPECIAL MERIT

Ⓢ **ANDY AND THE BEY SISTERS.** Andy and the Bey Sisters (vocals). *Trees; On the Sunny Side of the Street; Revenge; It Must Be So*; and eight others. RCA Victor LSP 2315 \$4.98.

Interest: Impressive new vocal trio
 Performance: Formidable
 Recording: Excellent
 Stereo Quality: Stunning

Andy and the Bey Sisters, an exciting trio made up of two sisters and a brother from Newark, N. J., seem a more commercial version of the Lambert, Hendricks, and Ross group. In Europe, where they have been working for the past few years, they have established a solid reputation and gained a large following with their wholly distinctive stylings. Harmonically and rhythmically, their approach is rooted in Negro gospel music. Beyond this, they have fantastic precision, singing with a perfection of blend that even extends to a collective vibrato.

Their arrangements are consistently inventive, witty, and tasteful. But in striving to reach too wide an audience they have wasted their talents on a number of vapid selections, most notably *Trees* and *Zombie Jamboree*, and several tracks are hoked up with the addition of a mawkish choral backing. Even so, this is an impressive disc debut. P. J. W.

Ⓜ **LOUIS ARMSTRONG:** *The Authentic Sound of Louis Armstrong in the '30's.* Louis Armstrong (trumpet and vocals); orchestras. *When It's Sleepy Time Down South; Basin Street Blues; High Society; Snowball*; and thirteen others. RCA Victor LPM 2322 \$3.98.

Interest: Armstrong the nonpareil
 Performance: Superb in the solos
 Recording: Adequate

These 1932-33 Louis Armstrong performances had been re-released before by RCA, but they were no longer available on L.P. As George Simon points out in his honest notes, the accompaniments, by the Chick Webb band on three tracks and by a Chicago ten-piece unit on the others, are generally poor and lumbering, but Armstrong himself is thrillingly soaring in his trumpet work and exuberant in his vocals.

His singing, as a matter of fact, reaffirms how nonpareil a jazz vocalist he was—and is—in the instrumental nature of his phrasing and in his uncannily exact and always pulsating timing. Particularly worth having available again is the chaotically informal *Laughin' Louie*, the product of a break in a late-night recording session. In addition to its candid sound-sketch of Armstrong at ease, the track holds a brilliant unaccompanied trumpet solo. N. H.

RECORDING OF SPECIAL MERIT

Ⓜ **BIX BEIDERBECKE:** *The Bix Beiderbecke Legend.* Bix Beiderbecke (cornet); orchestras. Jean Goldkette, Paul Whiteman, Hoagy Carmichael, and Bix Beiderbecke cond. *Sunday; From Monday On; Sam*; and eleven others. RCA Victor LPM 2323 \$3.98.

Interest: One of the great
 Performance: Burning bright
 Recording: Of the time

Bix Beiderbecke had one of the purest sounds in jazz history, and he played with a flaring attack, a siting clarity, and a wholly personal phrasing that insure his



BIX BEIDERBECKE

After thirty years the fire still glows

reputation as one of the major originals. Even, as here, when he worked with bulky commercial bands, he was able to lift lesser musicians into a semblance of jazz feeling.

Here RCA has assembled Beiderbecke performances from 1924 to 1930, and has included two alternate takes for comparison purposes. Much is made on the hard-sell cover of the discovery of a previously unknown solo with Jean Goldkette on *I*

Didn't Know, but there are better Beiderbecke choruses here and in the invaluable three-volume Columbia set (CL 844-846) compiled by George Avakian. On every track, Bix's appearance, however brief, is the climax, but there are also some vo-de-do-do period singing as well as brash vocals by the young Bing Crosby. Charles Edward Smith has written a long, admirable essay on Beiderbecke, which has been printed in a separate booklet. Now that Victor has begun a serious reissue program, maybe they will make available again the excellent "vault originals" series issued a few years ago. N. H.

RECORDING OF SPECIAL MERIT

Ⓜ **ART BLAKEY AND THE JAZZ MESSENGERS:** *A Night in Tunisia.* Art Blakey (drums), Lee Morgan (trumpet), Wayne Shorter (tenor saxophone), Bobby Timmons (piano), Jymie Merritt (bass). *Sincerely Diana; So Tired; Koko's Waltz*; and two others. Blue Note 4049 \$4.98.

Interest: Driving modern jazz
 Performance: Aggressive
 Recording: Very good

Although Art Blakey's energetically self-assertive Jazz Messengers sometimes over-emote (as in the noisy opening of *A Night in Tunisia*), their performances at least are seldom dull. Aside from the leader and his fierce drumming, the key man in the present unit is Lee Morgan, a crackling trumpet player who keeps maturing in taste while losing none of his youthful ardor and playfulness. Tenor saxophonist Wayne Shorter is less developed, but in one superior solo, in *Yama*, he shows what could become a highly personal and superbly shaded ballad style. That same tune, written by Lee Morgan, is the most intriguing of the originals in the set. The album would have been still more impressive if there had been more variety of mood, but it is a substantial outpouring of one of the more boiling currents of the mainstream of modern jazz. N. H.

RECORDING OF SPECIAL MERIT

Ⓜ **CHARLIE BYRD TRIO:** *Charlie's Choice.* Charlie Byrd (guitar), Keter Betts (bass), Buddy Deppenschmidt (drums). *Speak Low; Django; To Ginny*; and nine others. Offbeat OJ 3007 \$4.98.

Interest: Tasteful trio play
 Performance: Very skillful
 Recording: Excellent

Two considerable virtues of Charlie Byrd

are his preference for the unamplified guitar and the refreshingly warm sound he extracts from it. He is also a musician of superior technique and taste. His work seems to lack large-scale emotions and the capacity to dig in occasionally and roar, but on the basis of what he sets out to accomplish—intelligent, reflective improvisation—he is hard to fault; and he can



WASHINGTON RECORDS

CHARLIE BYRD

Intelligent work on the jazz guitar

certainly create near-hypnotic moods, as in *Taboo* and *Nuages* and in the happy, tender tribute to his wife, *To Ginny*.

Byrd's support could hardly be more appropriate. Keter Betts has a big, mellow tone and a deeply swinging beat that complements Byrd's softer rhythmic approach, and Buddy Deppenschmidt, who is just twenty-two, gets a briskly musical and multi-colored range of sound from his drums, is never too obtrusive, and keeps firm time. N. H.

© ORNETTE COLEMAN QUARTET: *This is Our Music*. Ornette Coleman (alto saxophone), Don Cherry (pocket trumpet), Ed Blackwell (drums), Charlie Haden (bass). *Blues Connotation; Beauty Is a Rare Thing; Kaleidoscope*; and four others. ATLANTIC SD 1353 \$5.98.

Interest: Emotions misspent
Performance: Slovenly
Recording: Very fine
Stereo Quality: Adequate

No one can deny the emotional intensity of Ornette Coleman's music, but that is all there seems to be here—no logic, no order, no coherence, no discipline, no imagination, no taste. Why go on? Coleman has been proclaimed a bold new pioneer, a restless explorer of new areas, a dauntless iconoclast, and so on, but his music strikes me as so much belligerent and adolescent nose-thumbing—a sort of musical Bronx cheer. Besides, it's sloppily executed.

For example, Coleman's febrile *Embraceable You* (widely publicized as his first recorded ballad performance) has force and urgency, to be sure, but is totally lacking in any sort of rational or emotional development, continuity, or unity. The ensemble writing is occasionally stimulating, as in *Humpty Dumpty*, but whatever interest is implicit in the themes is soon dissipated when the soloing begins. I just can't take this pointless stuff seriously. P. J. W.

© JOHN COLTRANE: *My Favorite Things*. John Coltrane (soprano and tenor saxophones), McCoy Tyner (piano), Steve Davis (bass), Elvin Jones (drums). *My Favorite Things; Everytime We Say Goodbye; Summertime; But Not for Me*. ATLANTIC SD 1361 \$5.98.

Interest: Exploratory jazz
Performance: Stronger on tenor
Recording: Clear and live
Stereo Quality: Horn not centered

This is the first full album by John Coltrane's current quartet, and it is also the first to provide a fairly extended chance to hear Coltrane on his new subsidiary instrument, the soprano saxophone, which he uses for two essays in creating moods—a sinuous, too long, but generally effective *My Favorite Things* and a softly colored *Everytime We Say Goodbye*.

The second side, on which Coltrane returns to tenor saxophone, is more fiery and, to me, seems to have more interesting ideas; Coltrane's *Summertime*, for example, is a brilliant, intense personalization of the tune. Steve Davis and Elvin Jones are excellent, flexible associates, but I find McCoy Tyner's piano playing a disappointment. He is much less individualistic than his leader, and his style is rather diffuse. All told, this is a satisfying disc, but not indispensable. N. H.

DON ELLIS QUARTET: *How Time Passes* (see p. 61)

© MAYNARD FERGUSON: *Maynard '61*. Maynard Ferguson (trumpet) and his orchestra. *New Blue; The Pharaoh; Goodbye*; and three others. ROULETTE SR 52064 \$4.98.

Interest: Loud, stiff jazz
Performance: Strident
Recording: Rather shrill
Stereo Quality: O.K.

On this disc the Maynard Ferguson band holds its place as one of the most inflexible in jazz. The arrangements are unsubtle and often burdened by clichés, with massive force substituted for vitality and imagination. In these surroundings, most of the soloists take on an hysterical edge, and although Ferguson himself has an excellent embouchure he has little jazz distinction. The band tries a slow mood number in *Goodbye*, and the results are fully as ponderous as in their up-tempo numbers. N. H.

© STAN GETZ: *Stan Getz at Large*. Stan Getz (tenor saxophone) and rhythm section. *Night and Day; Pummie's Tune; Amour*, and eleven others. VERVE MG VS 68393-2 \$11.96.

Interest: A major sax stylist
Performance: An off-day for all
Recording: Very good
Stereo Quality: First-rate

This is the last of a series of recordings made by Stan Getz during his self-imposed European exile. It is a dismal collection, with Getz moping along lifelessly on crutches of clichés. A buoyant rhythm section might have saved this date, but the trio that backs him seems to be suffering from creeping paralysis. Benny Green's liner notes give an illuminating analysis of Getz's development, though his lethargic playing would seem to belie all comments. P. J. W.

© GIGI GRyce QUINTET: *The Happin'ns*. Gigi Gryce (alto saxophone), Richard Williams (trumpet), Richard Wyands (piano), Julian Euell (bass), Mickey Roker (drums). *Frankie and Johnny; Lover Man; Minority*; and three others. PRESTIGE/NEW JAZZ 8246 \$4.98.

Interest: Modern small-group jazz
Performance: Lackluster
Recording: Very good

There is nothing to distinguish this recording from any number of competently routine New York studio blowing sessions, save possibly two attractive Gigi Gryce originals, *Minority* and *Nica's Tempo*, both of which have been better played in earlier versions. Gryce's own playing, never much to write home about, has become increasingly genteel, and here it is positively bland. Richard Williams ignites the group with some vivid flashes of invention, but only occasionally. P. J. W.

JON HENDRICKS: *Evolution of the Blues Song* (see p. 61)

© RAMSEY LEWIS TRIO: *More Music from the Soil*. Ramsey Lewis (piano), Eldee Young (bass and cello), Ed Holt (drums). *Around the World in 80 Days; Since I Fell for You*; and six others. ARCO LP 680 \$4.98.

Interest: Superficial chamber jazz
Performance: Skillful
Recording: Clear and sharp

The unabashedly romantic music of Ramsey Lewis is a sort of bloodless and inconsequential blend of quasi-jazz and pop schmaltz, graceful and limpid but with little depth. He has all the current funky clichés down pat and scatters them indiscriminately through his solos, apparently in the hopes that they will give his insipidities some sort of earthy solidity. They don't. The title of this album has my vote for most inapposite of the year. P. J. W.

© SHELLY MANNE: *At The Black Hawk, Vol. 3*. Shelly Manne (drums), Joe Gordon (trumpet), Richie Kamuca (tenor saxophone), Victor Feldman (piano), Monty Budwig (bass). *I Am in Love; Whisper Not; Black Hawk Blues*. CONTEMPORARY M 3579 \$4.98.

Interest: Competent club work
Performance: Mostly predictable
Recording: Excellent

This is the third in a four-volume series by a group that Shelly Manne was leading in September, 1959. All four were recorded during evenings at the Black Hawk in San Francisco. Like its predecessors, the album contains long, relaxed solos and accurately conveys the feeling and pace of a characteristic night-club set. Unfortunately, as before, none of the soloists is inventive or striking enough to lend the album distinction. N. H.

© SHELLY MANNE: *At The Black Hawk, Vol. 4*. Shelly Manne (drums), Joe Gordon (trumpet), Richie Kamuca (tenor saxophone), Victor Feldman (piano), Monty Budwig (bass). *Cabu; Just Squeeze Me; Nightingale; A Gem from Tiffany*. CONTEMPORARY M 3580 \$4.98.

Interest: Modern small-combo jazz
Performance: Just routine

Recording: Good, for location taping

This is the fourth and last album in Contemporary's location recording of drummer Shelly Manne's quintet at the San Francisco jazz club The Black Hawk, and it is easily the weakest of the four discs. The solos are mostly discursive and flatulent, though both Richie Kamuca and Joe Gordon have their moments. Occasional flashes of inspiration are not enough to sustain interest through four overlong performances. The British pianist Victor Feldman is the most consistently rewarding soloist; Budwig and Manne provide impeccable rhythm support throughout.

P. J. W.

⑤ "BIG" MILLER: *Revelations and the Blues*. "Big" Miller (vocals); Red Mitchell (bass), Frank Butler (drums), Ben Webster (tenor saxophone), and others. COLUMBA CS 8411 \$4.98.

Interest: Uneven blues preaching
Performance: Forceful
Recording: Very good
Stereo Quality: Well-balanced

As his name indicates, "Big" Miller is a big man with a big voice. He communicates vigorous emotion, but in some of his up-tempo performances his fervor seems somewhat contrived. Most of the lyrics are by Miller, and they are mostly undistinguished, although they are idiomatic in the common blues tradition.

N. H.

⑥ NEW ORLEANS RHYTHM KINGS: *Tin Roof Blues*. Paul Mares (trumpet), George Brunis (trombone), Leon Rappolo (clarinet), and others. *Bugle Call Blues; Oriental; Maple Leaf Rag*, and nine others. RIVERSIDE RLP 146 \$4.98.

Interest: Important documentary
Performance: Spirited
Recording: Low-fi

All but one of these tracks are taken from the New Orleans Rhythm Kings' initial recording sessions from Gennett in 1922 and 1923. The sound is thin and distant, and a good deal of what must have been striking has been clouded by time. It is possible, however, to get an impression of the powerful momentum the band generated in ensemble, spurred on by Paul Mares' driving trumpet. Occasionally one can also hear spurts of Leon Rappolo's liquid but hot clarinet and Brunis' gruff trombone. Included here is *Tin Roof Blues*, on which George Brunis developed what turned out to be the classic trombone solo on the tune.

N. H.

⑦ ANITA O'DAY: *Waiter, Make Mine Blues*. Anita O'Day (vocals); orchestra, Russel Garcia cond. *That Old Feeling; The Thrill Is Gone; Angel Eyes; Detour Ahead*; and eight others. VERVE MG VS 62145 \$5.98.

Interest: First-rate vocals
Performance: Too stylized
Recording: Excellent
Stereo Quality: Very good

At times Anita O'Day can be one of the most stimulating vocalists in jazz. She must make an effort to do so, for she has to sluck off all the cloying cuteness, slick mannerisms, and vocal gimmicks with

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JAZZ AND ENTERTAINMENT REVIEWS

★ IN BRIEF ★

DATA

⑩ **IRWIN COREY:** *Win With Irwin*. ATLANTIC 1326 \$4.98.

⑨ **JERZY HERMAN:** *American Jazz*. Jerzy Herman Jazz Ensemble of Poland's Hot Club. *Rough Road; Strange Melody*; and ten others. BRUNO BR 50142 \$3.98.

⑨ **CLIFF JORDAN:** *Spellbound*. Cliff Jordan (tenor saxophone), Cedar Walton (piano), Spanky DeBrest (bass), Albert Heath (drums). *Toy; Spellbound*; and three others. RIVERSIDE RLP 9340 \$5.98.

⑨ **TINY LITTLE AND PETE FOUNTAIN:** *Mr. New Orleans Meets Mr. Honky Tonk*. Tiny Little (piano), Pete Fountain (clarinet) and others. *After You've Gone; Limehouse Blues*; and ten others. CORAL CRL 757334 \$4.98.

⑩ **ED McCURDY:** *Frankie and Johnny. Sweet Kitty Glower; Jay Gould's Daughter*; and thirteen others. CLASSIC EDITIONS CE 1045 \$4.98.

⑨ **MANTOVANI:** *Songs to Remember*. Mantovani and his orchestra. *Far Away Place; Jamaica Farewell; Tenderly*; and nine others. LONDON PS 193 \$4.98.

⑨ **THE TARRIERS:** *Tell the World About This*. Clarence Cooper, Bob Carey, Eric Weissberg. *Take This Hammer; John Hardy*; and twelve others. ATLANTIC SD 8042 \$5.98.

⑩ **RENÉ THOMAS:** *Guitar Groove*. René Thomas Quintet. *Spontaneous Effort; Like Someone In Love; Milestones*; and four others. JAZZLAND JLP 27 \$4.98.

⑩ **CHILD BALLADS TRADITIONAL IN THE UNITED STATES, Volumes 1 and 2.** Jean Ritchie, Molly Jackson, Mrs. Texas Gladden, and others. *The Two Sisters; Lord Bateman; The Ship Carpenter; The Golden Willow Tree*; and sixteen others. ARCHIVE OF FOLK SONG AAFS L 57, L 58 \$4.50 each.

⑩ **FOLK MUSIC FROM WISCONSIN.** Dora Richards, Arthur Mosely, and others. *Lumberjack Dance Tune; The Little Brown Bulls*; and eighteen others. ARCHIVE OF FOLK SONGS AAFS L 55 \$4.50.

⑩ **GIANTS OF SMALL-BAND SWING.** Bands led by Dicky Wells, Sandy Williams, Joe Thomas, and J. C. Higginbotham. *Bed Rock; Riff Street*; and ten others. RIVERSIDE RLP 145 \$4.98.

⑩ **MORAVIAN FOLK SONGS AND DANCES.** Unidentified performers. ARTJA ALP 153 \$4.98.

COMMENTARY

Mr. Corey here documents his claim to being "the world's foremost authority"—on stale, stock gags. But genuine humor evidently evades him. Too bad. N. H.

If Polish jazz enthusiasts can smuggle any jazz records onto their phonographs, they are unlikely to be fervent for the group on this disc. The music neither sings nor moves; it's dead. So is the recorded sound. R. J. G.

Cedar Walton, a promising young pianist and the chief attraction here, has several good solos. Jordan plays fairly well, but not well enough to rise above second-rank status. Good sound. R. J. G.

This is stereo gimmickry at its irritating worst. There's one group here and one over there. And they alternate—to no good musical purpose. The music is cheerful but unimaginative. Good (?) sound. N. H.

McCurdy is a folk singer who has the musical equipment to match his varied repertory. His aim is to entertain, but he does not stretch his materials out of shape. A fine, good-humored performance, well recorded. N. H.

Mantovani adheres to the main melodic line in these selections with his usual taste and craftsmanship. These are smooth performances, beautifully recorded. J. T.

The Tarriers depressingly represent the "citybilly" approach to folk music. On this disc they turn raw grief and joy into very tame stuff. Only Eric Weissberg's banjo has any vitality. Excellent sound. N. H.

This disc is strictly for casual listening. There's nothing individual, outstanding, or moving here. The sound is good, but it doesn't matter. R. J. G.

There are no truly professional singers here, and the recording quality is uneven, but the performers have lived with their songs. The lords and devils they describe are close enough to mourn and fear. The "Child" of the title is no infant, but Francis James Child, who codified these British-born ballads. N. H.

The singers here are, again, not professionals, but they do well enough, and indicate how these tunes must have sounded originally. The instrumental solos are good but few. Aged but adequate sound. N. H.

These are more reissued performances from the old Hot Record Society catalog. But they are far from the best of the H.R.S. materials, and their availability is not important. Very slipshod engineering. N. H.

The merriment is contagious in this addition to Artia's lively folk series. The songs celebrate the joys of wine, marriage, and bachelorhood. Good sound. N. H.

which she's larded her style over the years. It is easy for an experienced stylist to coast along on tricks; it is far more difficult to give really meaningful interpretations. Unfortunately, Miss O'Day never once gets beneath the surface of her material in this album, although the surface glitter is brilliant. Russ Garcia's settings are functional. P. J. W.

⑩ **BUDDY RICH:** *Playtime*. Buddy Rich (drums), Mike Mainieri (vibraharp), Sam Most (flute), John Morris (piano), Wilbur Wynne (guitar), Richard Evans (bass), Don Goldie (trumpet). *Lulu's Back in Town; Playtime; Will You Still Be Mine?*, and five others. ARCO LP 676 4.98.

Interest: Predictable modern swing
Performance: Uneven
Recording: Very good

The only matters of interest in this generally bland album are the virile drumming of leader Rich, long considered a drummer's drummer, and the vibraharp playing Mike Mainieri. This, Mainieri's first recording, verifies the rumors of his prowess that have spread through the jazz world since Rich discovered him a year ago. He has a swinging, incisive, thoroughly pianistic attack, and he builds his supple choruses with a firm sense of logic. The routine work of his fellow soloists suffers by comparison with his charging, exhortatory playing. P. J. W.

RECORDING OF SPECIAL MERIT

⑨ **MAX ROACH:** *Moon Faced and Starry Eyed*. Max Roach (drums), Tommy Turrentine (trumpet), Stanley Turrentine (tenor saxophone), Julian Priester (trombone), Ray Bryant (piano), Bob Boswell (bass), Abbey Lincoln (vocals). *Speak Low; You're Mine You; Never Leave Me*, and six others. MERCURY SR 60215 \$4.98.

Interest: Easily absorbed modern jazz
Performance: The Turrentines excel
Recording: Very good
Stereo Quality: Tastefully balanced

This is a predominantly gentle album in which each track features one soloist. The most imaginative performances are by the Turrentine brothers. Both of them play in a thoroughly modern idiom, but with much of the lyrical sweep and beauty of tone of the better swing-era jazzmen. N. H.

⑨ **JACK SPERLING:** *Fascinatin' Rhythm*. Jack Sperling (drums); orchestra, Charles Bud Dant cond. *Fascinatin' Rhythm; Golden Wedding; Big Crash from China*; and nine others. CORAL CRL 757341 \$4.98.

Interest: For stereophiles
Performance: Assured
Recording: Excellent
Stereo Quality: Superior

Jack Sperling, featured drummer with the group of New Orleans clarinetist Pete Fountain, here gets a chance to set off his pyrotechnics against the backing of a large studio band. What he and arranger Don Bagley have cooked up between them will surely delight stereo fans, for the swing-styled arrangements are neatly designed for fine, sharp stereo separation, with Sperling pitted against the entire

Reviewed By

Ralph J. Gleason, John Thornton, and Nat Hentoff

band. He is a propulsive, inventive drummer, and here his normal battery has been augmented by a number of tuned drums. The arrangements are relaxed and uncluttered, though largely predictable. From time to time there is some warm, fluent clarinet work by Fountain. P. J. W.

© **JIMMY SMITH: Home Cookin'.** Jimmy Smith (organ), Percy France (tenor saxophone), Kenny Burrell (guitar), Donald Bailey (drums). *See See Rider; I Got A Woman; Motorin' Along; Home Cookin'; Messin' Around; Gracie; Come On Baby.* BLUE NOTE 4050 \$4.98.

Interest: Contagious blues
Performance: A subdued Smith
Recording: Superior

For this listener, who has previously been resistant to Jimmy Smith's ferocious treatment of the Hammond organ, this is his most listenable album to date. His playing is commendably subdued, and while he is still short on ideas, he does have a strong feeling for the blues. The best soloist is Kenny Burrell. On four tracks, Percy France plays a big-toned, authoritative tenor saxophone. The opener, *See See Rider*, is one of the least pretentious and most moving blues performances of the year. N. H.

RECORDING OF SPECIAL MERIT

© **ART TAYLOR: A. T.'s Delight.** Art Taylor (drums), Dave Burns (trumpet), Stanley Turrentine (tenor saxophone), Wynton Kelly (piano), Paul Chambers (bass), "Potato" Valdez (conga drum). *Syceda's Song Flute; High Seas; Blue Interlude; Epistrophe; Move; Cbokoo and Fungi.* BLUE NOTE 4047 \$4.98.

Interest: Above-average modern jazz
Performance: First-rate
Recording: Excellent

Drummer Art Taylor, a sideman on scores of jazz records, proves to be an intelligent combo leader in his first Blue Note album. The repertoire is well chosen, including pieces by John Coltrane, Thelonious Monk, and Kenny Dorham. Wynton Kelly plays his piano solos with characteristic wit and zest, and Paul Chambers is consistently impressive. Dave Burns, too seldom recorded in recent years, plays with crisp imagination, and Stanley Turrentine is an effective tenor soloist with a full, round tone and well-organized ideas. N. H.

© **LARRY YOUNG TRIO: Testifying.** Larry Young (organ), Thornel Schwartz (guitar), Jimmy Smith (drums), Joe Holiday (tenor saxophone). *Testifying; When I Grow Too Old to Dream;* and five others. PRESTIGE/New Jazz 8249 \$4.98.

Interest: Soulful organ
Performance: Lackluster
Recording: Excellent

What starts out as a pleasant set of soul pieces for organ and rhythm section soon turns tedious and insipid, for Young does not have sufficient powers of invention to manage seven overlong numbers without falling back on all the current soul-music clichés. The organ sound, especially when the wide tremolo used, will give your rig a real workout. P. J. W.

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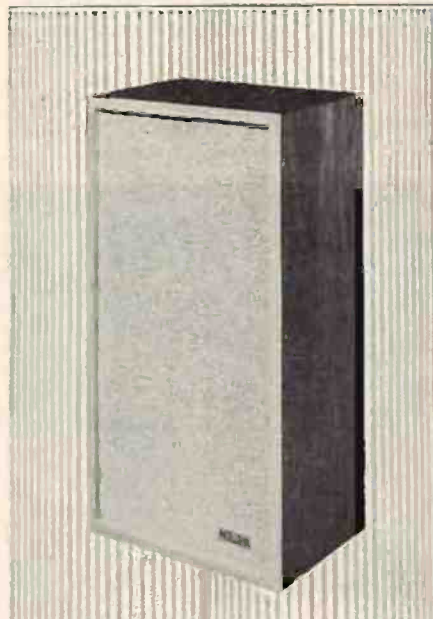
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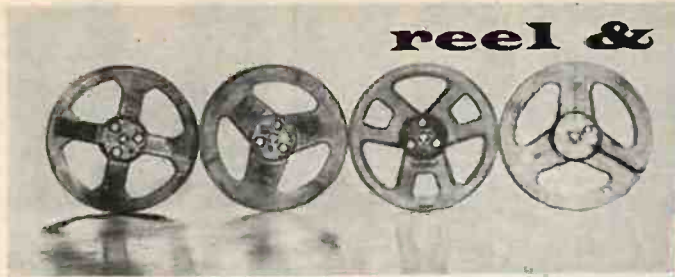
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- Ⓢ = stereophonic recording

4-TRACK CLASSICS

Ⓢ **BEETHOVEN:** *Piano Sonata in F Minor, Op. 57 ("Appassionata"); Piano Sonata in A-flat, Op. 26.* Sviatoslav Richter (piano). RCA Victor FTC 2069 \$8.95.

Interest: Famous sonatas
Performance: Unrevealing
Recording: Flurry
Stereo Quality: O.K.

Because he is so good in so much else, Sviatoslav Richter's playing of Beethoven piano sonatas is puzzling. There is great power and remarkable attention to detail in his readings of both of the works on this tape, but there is also a certain tendency to linger without sanction by the score, and the finale of the "Appassionata" ends up as a virtuoso exercise. The review tape, as checked on two machines, was badly afflicted with flutter; the disc version had none. *E. S. B.*

Ⓢ **BEETHOVEN:** *Symphony No. 5, in C Minor; Coriolan Overture.* Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor FTC 2032 \$8.95.

Interest: High, of course
Performance: Expert
Recording: Grainy, coarse
Stereo Quality: OK

Fritz Reiner again proves that he is one of our most consistent conductors, as he continues to turn out many of the best performances in the catalog. In the symphony, after a vigorous first movement and a straightforward reading of the andante section, Reiner moves into the last movements at a suddenly, accelerated pace. At all times he holds the Chicago players under tight control. The result is a model of ensemble technique.

Perhaps the Ansermet-London recording, made over two years ago (London CS-6037), has more excitement, although the Suisse Romande Orchestra does not have the big sound of the Chicago Symphony.

Technically, this album is not one to recommend, for the sound is coarse, grainy, rather close, and distorted in the transients. *J. T.*

RECORDING OF SPECIAL MERIT

Ⓢ **DEBUSSY:** *La Mer.* **STRAUSS:** *Don Juan, Op. 20.* Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor FTC 2057 \$8.95.

Interest: Top-drawer tone poems
Performance: Brilliant
Recording: Remarkable
Stereo Quality: First-class

These are both straightforward performances, but Reiner is more successful with *Don Juan*. The basic trouble with his *La Mer* is rigidity of tempo; a more subtly plastic beat is needed for Debussy's magic. This is front-row-center sound; with the addition of a touch of bass it rates among the best. *E. S. B.*

RECORDING OF SPECIAL MERIT

Ⓢ **GOULD:** *Interplay, Latin-American Symphonette: Tango and Guavacha, Fall River Legend.* Orchestra, Morton Gould cond. RCA Victor FTC 2061 \$8.95.

Interest: Top American ballets
Performance: Excellent
Recording: Excellent
Stereo Quality: Near-flawless

These composer-conducted performances could scarcely be bettered. The gripping *Fall River Legend* is the major matter here, and coupling it with *Interplay*, whose gay fast movements frame a piquant gavotte and a quiet, lovely blues, was a delightful notion. The *Latin-American Symphonette* excerpts make a



RCA VICTOR RECORDS

MORTON GOULD
Scores a stereo triumph

pleasing filler. The recording, near-flawless in depth and directionality, is a stereo triumph, although the review copy had some print-through and hiss. *E. S. B.*

Ⓢ **MOZART:** *Don Giovanni.* Cesare Siepi (bass), Don Giovanni; Suzanne Danco (soprano), Donna Anna; Anton Dermota (tenor), Don Ottavio; Lisa della Casa (soprano), Donna Elvira; Fernando Corena (bass), Leporello; Kurt Boehm (bass), Commendatore; Walter Berry

(bass), Masetto; Hilde Gueden (soprano), Zerlina. Vienna Philharmonic Orchestra and Vienna State Opera Chorus, Josef Krips cond. LONDON LOV 90007 two reels \$25.95.

Interest: Supreme Mozart
Performance: Vocally elegant
Recording: Early stereo
Stereo Quality: Good, considering

The new RCA and Angel stereo versions of *Don Giovanni* will presumably find their way to tape, but for the present, this 1955 recording has the field to itself. Krips has neither the overpowering drama of Leinsdorf (RCA) nor the volatility of Giulini (Angel), but he can turn a nice lyrical phrase, and he has first-rate singers, particularly among the men. In fact, despite the miscasting of Suzanne Danco as Donna Anna, this *Don Giovanni* remains in many respects vocally the most polished of all available versions. So if it is singing for its own sake you are after, this set of tapes has much to offer. You won't get fancy stereo production here, but you will get some very fine music-making, in recorded sound that still has lots of life, even after a half-dozen years. *D. H.*

Ⓢ **PROKOFIEV:** *Piano Concerto No. 3, in C Major, Op. 26.* **MACDOWELL:** *Piano Concerto No. 2, in D Minor, Op. 23.* Van Cliburn (piano); Chicago Symphony Orchestra, Walter Hendl cond. RCA Victor FTC 2060 \$8.95.

Interest: Especially for MacDowell
Performance: Poetic
Recording: First-class
Stereo Quality: Very good

Prokofiev's playing of his own Piano Concerto No. 3 (you can hear it on Angel's LP transfer of his 1932 recording) had a curious relaxed wryness, but later pianists, intense and steely-fingered, have molded a different image of the work for this generation. Van Cliburn follows some of Prokofiev's tempos but misses the piquancy of the composer's performance. In fact, Cliburn is just as much the likable romantic poet in the Prokofiev as he is in the MacDowell concerto, which is much better suited to his treatment. The piano is faithfully recorded, well centered in the MacDowell, slightly to right of center in the Prokofiev. The stereo spread is adequate; the depth noteworthy. *E. S. B.*

Ⓢ **STRAVINSKY:** *The Fire Bird (complete ballet); Song of the Nightingale (Symphonic Poem); Pulcinella Suite.* Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCK 80042 \$11.95.

Interest: Colorful Stravinsky
Hi Fi / STEREO

Performance: Elegant
Recording: Mostly good
Stereo Quality: OK

Being familiar with the complete *Fire Bird* score as recorded in stereo by both Dorati and Ansermet, I belong with those who prefer the shorter suite. Not even Dorati's brilliance can conceal the furniture-moving music that dilutes the magic of the best pages in this score. Nevertheless, it is good to have the entire piece documented by both of these outstanding interpreters.

Ansermet's way with *The Fire Bird* is more lyrical and less rhythmically tense than Dorati's, which is good in episodes like the "Round of the Princesses," but disappointing in the ferocious pages for Kastchei and in the pageantry of the finale.

Thoroughly successful, however, are the Ansermet readings of the more transparently scored *Song of the Nightingale*, perhaps the most brilliantly instrumented of all Stravinsky's work, and the neoclassic *Pulcinella* music that is based on Pergolesi originals.

The recorded sound is good throughout, but is at its most effective in the more lightly scored pieces. As a twin-pack coupling, this tape is an unusually good musical value. D. H.

RECORDING OF SPECIAL MERIT

© **TELEMANN:** *Oboe Concerto in D Minor; Oboe Concerto in E Minor; Violin Concerto in A Minor; Viola Concerto in G Major; Sonata a Quattro in A Major.*

Jelka Krtek (violin); André Lardot (oboe); Stefano Passaggio (viola); I Solisti di Zagreb, Antonio Janigro cond. VANGUARD FTC 1682 \$7.95.

Interest: Baroque charm
Performance: Strikingly good
Recording: Fine
Stereo Quality: Good

Telemann's music here makes a striking impression, with the Solisti de Zagreb showing their familiar precision and sensitivity. Of the five Telemann works offered here, only the concerto for viola is anywhere nearly as well known as, say, Handel's Op. 6, No. 5. Actually, this excellent concerto is overshadowed by the pair of oboe concertos, with the pungency of the one in E minor making it particularly noteworthy. The Solisti di Zagreb play with a long, arching line that bears the listener forward with inexorable verve, causing him to overlook for long moments any lack of arresting ideas in the music itself. The sound on this tape has a ruddy warmth, with convincing stereo directionality and depth. Hiss is low and print-through negligible; there is no cross-talk that I can hear. E. S. B.

RECORDING OF SPECIAL MERIT

© **VAUGHAN WILLIAMS:** *English Folk Song Suite; Fantasia on Greensleeves; Fantasia on a Theme by Thomas Tallis.* Vienna State Opera Orchestra, Sir Adrian Boult cond. WESTMINSTER WTC 148 \$7.95.

Interest: For the Tallis fantasia
Performance: The best
Recording: Glowing
Stereo Quality: First-class

The major offering on this tape is the *Fantasia on a Theme by Thomas Tallis*. Sir Adrian Boult has long been associated with this score, and this, the finest of his three recordings of it, outstrips all competition through the subtlety and the unforced power with which he sets it forth. The lovely *Fantasia on Greensleeves* and that pleasant band staple, the *English Folk Song Suite* (played here in the standard orchestral arrangement by the composer's pupil Gordon Jacob) are equally well done. The sound glows darkly; the stereo balance is first-class. E. S. B.

© **VERDI:** *La Traviata.* Anna Mollo (soprano), Violetta; Richard Tucker (tenor), Alfredo; Robert Merrill (baritone), Germont; Anna Reynolds (mezzo-soprano), Flora; Piero di Palma (tenor), Gastone; Franco Calabrese (bass), Baron Douphol; Vito Susca (bass), Marquis d'Obigny; Franco Ventriglia (bass), Dr. Grenvil; and others. Rome Opera House Chorus and Orchestra, Fernando Previtali cond. RCA Victor FTC 8002 two reels \$21.95.

Interest: Verdi's lyric peak
Performance: Poignant
Recording: Good, but badly processed
Stereo Quality: Uneven

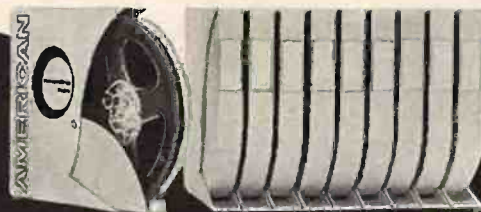
A first *La Traviata* on tape was something to look forward to, for this is the true masterpiece of lyrical intensity among Verdi's middle-period operas. As to the performance, I find myself wholeheartedly in agreement with George Jellinek, who spoke well of its musical qualities when he reviewed it from discs in the June



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⑤ **HANDEL: Concerto No. 3, in F Major, for Double Wind Choir and Orchestra.** **VIVALDI: Flute Concerto in D Major ("Goldfinch").** **GEMINIANI: Concerto Grosso in C Minor, Op. 2, No. 2.** Samuel Baron (flute); Saidenberg Little Symphony. Daniel Saidenberg cond. FERRODYNAMICS FD 1001S \$8.95.

⑤ **TELEMANN: Don Quixote Suite.** **HANDEL: Oboe Concerto No. 3, in G Minor; Largo for Two Horns and Strings; Two Arias for Wind Quintet.** Harry Shulman (oboe); Saidenberg Little Symphony. Daniel Saidenberg cond. FERRODYNAMICS FD 10028 \$8.95.

⑤ **PURCELL: Suite from The Gordian Knot Untied.** **BOYCE: Symphony No. 8, in D Minor.** **PERGOLESI: Trio Sonata in G Major.** **TELEMANN: Trio Sonata in C Major.** Gotham Baroque Ensemble; Saidenberg Little Symphony. Daniel Saidenberg cond. FERRODYNAMICS FD 1003S \$8.95.

⑤ **BACH: Trio Sonata No. 1, in C Major.** **HANDEL: Concerto a Quatro No. 1, in D Minor.** **BEETHOVEN: Quintet in E-flat**

for Piano and Winds, Op. 16. Theodore Saidenberg (piano), Robert Conant (harpsichord), Claude Monteux (flute), Harry Shulman (oboe), George Ricci (cello), Charles Russo (clarinet), Joseph Singer (horn), and Arthur Weisberg (bassoon). FERRODYNAMICS FD 1004S \$8.95.

⑤ **MOZART: String Quartet in B-flat (K.458) ("Hunt").** **HAYDN: String Quartet in D Major, Op. 76, No. 5.** Claremont Quartet. FERRODYNAMICS FD 1005S \$8.95.

⑤ **KEYBOARD MUSIC OF THE FRENCH COURT.** Organ and harpsichord works by François Couperin, Louis Couperin, Le Begue, Grigny, Dandrieu, Du Mage, Balbastre, Chambonnières, and Lacquet de la Guerre. Paul Maynard (organ and harpsichord). FERRODYNAMICS FD 1006S \$8.95.

Interest: Early gems
Performance: Good to superb
Recording: Fair to magnificent
Stereo Quality: Good

The first four tapes in this group offer solid, workmanlike recorded performances of seventeenth- and eighteenth-century music, with Purcell's incidental music for *The Gordian Knot Untied* and William Boyce's sturdy *Symphony in D Minor* being of special worth. However, most of the recorded sound could stand considerably more spaciousness.

The needed improvement becomes immediately evident with the tapes of Mozart and Haydn quartets and of French keyboard music. Both of these offer readings of real vitality and brilliance and absolutely superlative recorded sound. In fact, I do not know of any stereo recording of solo organ or harpsichord to match this. Some may find the Claremont Quartet performances of the great Haydn and Mozart quartets to be somewhat on the facile side, but in terms of youthful high spirits they rate as topnotch jobs in every way. The recorded sound, furthermore, is elegant in its realism. D. H.

HiFi/STEREO REVIEW. Anna Molfo's Violetta is youthful and poignant; Richard Tucker's Alfredo is ardent and tender; and Robert Merrill's Germont, if not yet the quintessence of fatherly compassion and dignity, is powerfully sung. In fact, from the strictly vocal standpoint, all the principals are in top form, though there are moments (notably "Follie! Follie!" in Act I and "Cosi alla misera" in Act II) where I would have liked more piercing intensity from Miss Molfo.

Fernando Previtali conducts a performance full of nervous tension, and, for the most part, chorus, orchestra, and principals stay with him. The recording as such seems good, even though there is some vagueness in stereo localization. I say "seems" advisedly, because the review tape was afflicted with considerable distortion in climactic moments for the soloists, particularly in the duet episodes. D. H.

COLLECTIONS

⑤ **MORTON GOULD: Moonlight Sonata.** Orchestra. Morton Gould cond. Beethoven: *Moonlight Sonata*; (first movement). Debussy: *Clair de lune*. Gould: *Night Watch*. Arlen: *That Old Black Magic*; and eight others. RCA VICTOR FTC 2066 \$8.95.

Interest: Spotty
Performance: Heavy going
Recording: Good
Stereo Quality: Good, varies

Morton Gould has done better in the past with both his own compositions and his arrangements. Some of these selections, notably *Clair de lune* and the title piece, seem to go on forever, and there is an arrangement of *All through the Night* that is surely the racketiest ever made. The least soupy performance, and the best arrangement, is of Debussy's *Réverie*. Very widespread stereo with lots of directionality is the sonic constant; the brightness

and fullness of the string sound is variable from number to number. E. S. B.

⑤ **RENATA TEBALDI: Operatic Recital.** Mozart: *The Marriage of Figaro: Porgi amor; Dove Sono.* Cilea: *Adriana Lecouvreur: Io son l'umile ancella; Poveri fiori.* Catalani: *La Wally: Nè mai dunque avro pace!* Mascagni: *Lodoletta: Flammen perdonami.* Rossini: *William Tell: Selve*



RENATA TEBALDI
Refice fares better than Mozart

opaca. Refice: *Cecilia: Per amor di Gesù; Grazie sorelle.* Renata Tebaldi (soprano); St. Cecilia Academy Orchestra, Rome, Alberto Erede cond. LONDON LOL 90029 \$7.95.

Interest: The quality aria
Performance: Good, except in Mozart
Recording: Very good
Stereo Quality: Excellent

Renata Tebaldi's way with the Mozart arias is that of a large-scale declamation from which the engineers with their microphones seem to have backed away. Elsewhere the music is more congenial, and the voice is more closely miked. Perhaps Miss Tebaldi's most affecting work

is in the Refice excerpts. Alberto Erede's accompaniments are sympathetic. The stereo sound gives the impression of a soloist in concert with the orchestra onstage. E. S. B.

4-TR. ENTERTAINMENT

⑤ **AL COHN: Son of Drum Suite.** Mel Lewis, Charlie Persip, Don Lamond, Jimmy Cobb, Louis Hayes, and Gus Johnson (drums); orchestra, Al Cohn cond. *Son of A Drum; Brushmanship;* and four others. RCA VICTOR FTP 1068 \$7.95.

Interest: Flat jazz novelty
Performance: Thoroughly professional
Recording: Very good
Stereo Quality: Stunning

The album "Drum Suite" on which this sequel is based was at best of minimal jazz interest, though it did have commercial success. The follow-up is even less imaginative, with no cohesiveness or development at all and with not a fresh moment to relieve its banality. P. J. W.

⑤ **MAYNARD FERGUSON ORCHESTRA: Jazz for Dancing.** Maynard Ferguson (trumpet); orchestra. *Don'cha Go 'Way Mad; That Old Feeling; What's New; Dancing in the Dark;* and eighteen others. ROULETTE RTP 511 \$11.95.

Interest: Frenzied dance music
Performance: Ragged in spots
Recording: Topnotch
Stereo Quality: Excellent

Of the new dance bands formed in the past several years, Maynard Ferguson's has been the most spectacularly successful—by commercial standards, that is. This extended collection shows the superficiality of the band's association with jazz. It does generate a good deal of surface excitement with strident, bellicose arrangements built around Ferguson's shrill, piercing trumpet style, but all the num-

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bers are of this type, and what could be an effective device if used sparingly soon becomes meaningless and tedious. P. J. W.

© **DIZZY GILLESPIE ORCHESTRA:** *A Portrait of Duke Ellington*. Dizzy Gillespie (trumpet) and his orchestra. *In a Mellow Tone; Things Ain't What They Used to Be; Serenade to Sweden; Chelsea Bridge;* and seven others. Verve VSTC 252 \$7.95.

Interest: A signal achievement
Performance: A constant joy
Recording: Clarion-clear
Stereo Quality: Poor balance

Between them, Dizzy Gillespie and arranger Clare Fisher have come up with one of the most thoroughly delightful jazz sessions—small group or large—of the past several years. Gillespie himself has certainly rarely been heard to better advantage than in this program of eleven low-keyed and lovely Ellington classics. This is unusual improvisational fare for his volatile, puckish trumpet, and he responds to it with some of his most sweepingly lyrical, expansive, and joyous playing on records to date. Fisher, until now known as the pianist and arranger for the Hi-Lo's, shows himself to be a most imaginative, witty, and ingenious orchestral writer whose sensitive, continually arresting scores enhance the beauty of the original lines and gently but firmly prod Gillespie into solos of consistent taste and inventiveness. Inexplicably, Fisher's name appears nowhere on the album. Recording balances are insensitive at times.

P. J. W.

© **ERNEST GOLD:** *Exodus*. Sound-track recording. Sinfonia of London Orchestra, Ernest Gold cond. RCA Victor FTO 5007 \$8.95.

Interest: Good movie score
Performance: Composer's own
Recording: Bright
Stereo Quality: Good

Ernest Gold's musical score for *Exodus* is one sufficient to evoke compelling imagery without the listener having seen the film. The section labeled "Escape" is all sharp edges and tension, a vivid experience even when severed from the visual action. A folklike tune threads its unifying way through the sections, reflecting the strongly emotional story. Victor's bright, high-level sound favors fullness and depth over stereo spread. There was some print-through on the review copy, and noticeable, though not intolerable, background hiss.

F. S. B.

© **JOHNNY HODGES ORCHESTRA:** *Blues A-plenty*. Johnny Hodges (alto saxophone), Ben Webster (tenor saxophone), Roy Eldridge (trumpet), Vic Dickenson (trombone), Billy Strayhorn (piano), Jimmy Woode (bass), Sam Woodyard (drums), *I Don't Know about You; Cool Your Motor; Gone with the Wind;* and six others. Verve VSTC 251 \$7.95.

Interest: Stunning small-band swing
Performance: Quietly impassioned
Recording: Bright and sharp
Stereo Quality: Vivid

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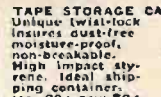


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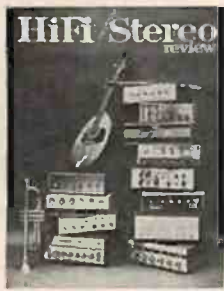
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Hodges' elegant playing is as viable today as it was thirty-five years ago when he set out on his career. Here in the company of a number of his old Ellington sidekicks, he presents nine airy and reflective examples of mellow small-band swing at its most quietly affective. The collection is also memorable for the pungent trumpet of Roy Eldridge. P. J. W.

© **NORMAN LUBOFF CHOIR:** *This Is Norman Luboff!* Norman Luboff Choir; Orchestra. *All the Things You Are; Band of Angels; Baia; Of Thee I Sing;* and eight others. RCA Victor FTP 1070 \$7.95.

Interest: Light choruses
Performance: Smooth
Recording: Every word
Stereo Quality: Very good

The Norman Luboff Choir is strongest when functioning on a men-only basis, for the female voices that join in some of the numbers seem rather harsh. The most attractive items on this tape include an evocative arrangement of *Baia* and a handsome modern-day cowboy ballad, *Do Not Forsake Me*. The other selections vary in worth. The stereo sound for the chorus is well tailored, but the engineers occasionally let an accompanying saxophone come through too prominently. Hiss is low but noticeable. E. S. B.

© **CARLOS MONTOYA:** *Montoya. Nana el Gitano; Madrid 1800 Medley; Gnanaina; El Vito;* and five others. RCA Victor FTP 1044 \$7.95.

Interest: Flamenco guitar
Performance: Urbane
Recording: Excellent
Stereo Quality: The same

Carlos Montoya's flamenco guitar playing may lack the lusty excitement of Sabicas'. But he has a controlled, urbane, glittering mastery of the instrument, as he shows in the virtuoso *Sacromonte*, and he can be exciting in his own way, as in the moody-dramatic *Duende Flamenco*. The sound from this tape, with the guitar perfectly centered, is thoroughly real. But the music it reproduces so well really needs to be seen—danced—as well as heard. E. S. B.

© **GERRY MULLIGAN BAND:** *The Concert Jazz Band.* Gerry Mulligan Band. *Secret and Slow; Bwoebida Bobbida; Manoir des Mes Rêves;* and five others. Verve VSTC 250 \$7.95.

Interest: Good big-band jazz
Performance: Generally cohesive
Recording: Good
Stereo Quality: Fine

If the Gerry Mulligan Band is going to spark a big-band revival, as its enthusiasts claim, it will have to come across with much more stimulating work than it does here. There is a hesitant, discursive quality about the arrangements, as if Mulligan hadn't quite made up his mind about the nature and approach of the band. They have little of the strong, assertive originality that characterized the writing in his ground-breaking quartets and sextets. In fact, these arrangements seldom

move far away from the old, well-tryed formulas. This is hardly what Mulligan's solid achievements in small-group scoring would have led one to expect. Only the final selection, *I'm Gonna Go Fishin'*, shows a real stylistic homogeneity and a conscious attempt to break into new areas. Yet, all things considered, this is still one of the most provocative bands in some time. P. J. W.

© **COLE PORTER:** *The Musical World of Cole Porter.* Starlight Symphony, Cyril Ornadel cond. *Night and Day; So in Love; I Love Paris; You're the Top;* and fifteen others. MGM STC 3845 \$7.95.

© **RODGERS AND HAMMERSTEIN:** *The Musical World of Rodgers and Hammerstein.* Starlight Symphony, Cyril Ornadel cond. *Some Enchanted Evening; Do-Re-Mi; Oh! What a Beautiful Morning; I Whistle a Happy Tune;* and sixteen others. MGM STC 3817 \$7.95.

Interest: Glamor-washed pops
Performance: Glossy
Recording: Superb
Stereo Quality: Remarkable

There are some clever stereo effects here, but the arrangements generally degenerate into the standard solution-for-everything wash of glamor-orchestra strings, the sound of which covers up most of the music on both tapes. The sound is full and well separated, although with occasional print-through. E. S. B.

© **KID ORY ORCHESTRA:** *The Original Jazz.* Kid Ory (trombone), Darnell Howard (clarinet), Marty Marsala (trumpet), Cedric Haywood (piano), Frank Hagerty (guitar), Charles Oden (bass), Earl Watkins (drums). *Baby Face; Spanish Shawl; Ida;* and three others. Verve VSTC 253 \$7.95.

Interest: Predictable Dixieland
Performance: Robust
Recording: Topnotch
Stereo Quality: Fine separation

The veteran New Orleans trombonist Kid Ory leads his six men through a straightforward, ungimmicked program of Dixieland staples, but not much that is very exciting or exceptional happens in the course of the six overlong performances to raise the collection above the run-of-the-mill. However, the Ory band plays with such a crisp expertise, exuberant passion, and persistent good humor that even the well-worn *Down by the Riverside* bursts into life. P. J. W.

© **TITO PUENTE:** *Tambo.* Tito Puente (drums); orchestra. *Dance of the Headhunters; Call of the Jungle Birds; Rumba-Timbales;* and nine others. RCA Victor FTP 1065 \$7.95.

Interest: Exotic novelties
Performance: Fevered
Recording: Very good
Stereo Quality: Effective

This tape, strictly for stereophiles, shows off some fiery Afro-Cuban rhythms, with the accompanying music (and here the music is decidedly secondary) serving exclusively as punctuation. The effect is fierce at times, but all in all rather pointless and boring. P. J. W.

Reviewed by STANLEY GREEN • NAT HENTOFF • PETER J. WELDING

Explanation of symbols:

- Ⓜ=monophonic recording
 Ⓢ=stereophonic recording

POPS

Ⓜ MURIEL ANGELUS: *Muriel Angelus Expresses the Lyrics of Oscar Hammerstein II with Music by Richard Rodgers*. Muriel Angelus (vocals); orchestra. Paul Lavalle cond. *Something Wonderful; The Sound of Music; I Have Dreamed*; and seven others. STRAND SL 1022 \$3.98.

Interest: Minimal
 Performance: Hokey
 Recording: All right

This album has two distinctions: it has the longest title of the year, and it is the first set recorded since the death of Oscar Hammerstein 2nd to be devoted to his works. The second fact makes the situation all the more deplorable, for Miss Angelus has elected to "express" the lyrics rather than sing them, and the result is a dramatic reading of embarrassing ineptitude. It is unfortunate enough that this LP was released, but what is even harder to understand is that, to date, no company has honored Hammerstein with a collection worthy of his great and enduring accomplishments. S. G.

Ⓢ FRANK BARCLEY AND HARRY ARNOLD: *Girls of My Dreams*. Frank Barclay (piano); Harry Arnold Orchestra. *Ramona; Louise; Mona Lisa; Dolores; Maria Elena*; and seven others. Arco 33-127 \$4.98.

Interest: Relaxed listening
 Performance: Pleasant
 Recording: Full-bodied sound
 Stereo Quality: Tasteful

Rounding up a dozen songs named after a dozen females may not strike you as being exactly inspired programming, but it does make for a pleasantly relaxed, well-performed album. Eschewing fancy finger-work, pianist Barclay performs here as an integral part of Harry Arnold's Orchestra rather than as a front-and-center featured attraction. To my pleasant surprise, they get along just fine. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ ACKER BILK: *Sentimental Journey*. Acker Bilk (clarinet); Leon Young String Chorale. *Greensleeves; Carolina Moon; I Can't Get Started*; and nine others. Arco 33-129 \$4.98.

Interest: Appealing repertory
 Performance: Elegant

Recording: Perfect
 Stereo Quality: High

Although he is one of England's top jazz clarinetists, Acker Bilk here offers a program of superior mood music, lushly abetted by the Leon Young Chorale. Mr. Bilk's penchant for the lower register takes the form of either a rich, creamy tone (*Greensleeves, Deep Purple*), or a rather breathlessly puffy tone (*Sentimental Journey, Mean to Me*), with the former seeming somewhat more natural. Most of the songs are familiar, but there is a rather seductive item called *Take My Lips* that deserves a wider hearing. S. G.

Ⓢ DIAHANN CARROLL: *Fun Life*. Diahann Carroll (vocals); orchestra. Peter Matz cond. *Rummin' Wild; Fun Life; I Don't Care*; and nine others. ATLANTIC SD 8048 \$5.98.

Interest: No surprises
 Performance: Attractive
 Recording: Very good
 Stereo Quality: Tasteful

Like Lena Horne, Diahann Carroll is more interesting to watch than to hear. A lissome, mocking girl, she is an increasingly more confident performer. Musically, however, she still lacks distinctiveness. Her voice is light and pleasant, but it produces few shivers. Her phrasing is intelligent, but she rarely makes a song seem part of her autobiography. She projects warmth, but little depth and less passion. Pete Matz's arrangements are serviceable and as bright-surfaced as Miss Carroll's singing. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ NAT KING COLE: *The Touch of Your Lips*. Nat Cole (vocals); orchestra. Ralph Carmichael cond. *The Touch of Your Lips; I Remember You; Illusion; You're Mine, You!*; and eight others. CAPITOL SW 1574 \$5.98.

Interest: Lush ballad interpretations
 Performance: Ardent and assured
 Recording: Vivid
 Stereo Quality: Excellent

Since Nat Cole deserted the jazz world for the greener pastures of popular music, he has carved a niche for himself as a skillful and sensitive purveyor of romantic ballads second only to the redoubtable Sinatra. The possessor of a warm, sweet voice, a caressing delivery, and a knowing sense of timing, Cole here comes across with another series of affecting, if at times cloying, vocal cameos. The tasteful selection of tunes—many of them heard all too seldom—is a decided asset, as are the arrangements of Ralph Carmichael. P. J. W.

Ⓜ SAMMY DAVIS JR.: *The Wham of Sam*. Sammy Davis Jr. (vocals); orchestras. Morty Stevens and Marty Paich cond. *Lush Life; Bye Bye Blackbird; Soon*; and nine others. REPRIS R 2003 \$4.98.

Interest: Sammy keeps trying
 Performance: Not quite right
 Recording: First-rate

Although Sammy Davis' debut for Frank Sinatra's Reprise label is one of his best-produced albums, he is still much more effective in a visual setting. He sings with



NAT KING COLE

CAPITOL RECORDS

A skillful purveyor of romantic ballads

considerable aplomb, and there are touches of wit; essentially, however, he sounds most often like a very skillful imitator. Sinatra has been his major influence, but there are also occasional overtones of Tony Martin, as in *I'm A Fool To Want You* and *I'm Gonna Live Till I Die*. Rarely is there an impression of spontaneity or a really individual turn of style. Davis sings as if he were lip-synchronizing to an image of what he considers a tastefully hip pop singer ought to be. N. H.

ELLA FITZGERALD SINGS THE HAROLD ARLEN SONG BOOK (see p. 62).

Ⓜ CONNIE FRANCIS: *Connie Francis at the Copa*. Connie Francis (vocals); orchestra. Joe Mele cond. *Ol' Man Mose; Jealous of You; Mama*; and twelve others. MGM E 3913 \$3.98.

Interest: Well-trod paths
 Performance: Pitching all the way
 Recording: So-so

To judge by this sampling of her performance at the Copacabana in New York, Connie Francis is hell bent on persuading somebody to give her an award as Miss Show Business of 1961. Her ambition is laudable, but the trouble is that everything about her act is so obviously calcu-

lating. Her songs must either be of the big, sock-'em-across-the-footlights variety or maudlin tearjerkers, with one or two applause-catchers thrown in to help sew up the Jewish and Italian votes.

Toward the end of her program, Miss Francis even exhumes the old Tribute to Al Jolson bit, which I naively thought had been laid to rest after Lennie Bruce's devastating take-off on Georgia Gibbs. All inhibitions and taste leave her as she pines away for the deceased Mammy-singer with such special lyrics as this endearing couplet grafted onto *You Made Me Love You*: "You gave my heart a whammy/Each time you sang to Mammy." The finale? What else but *When the Saints Go Marching In*. S. G.

Ⓢ **HOMER AND JETHRO:** *Songs My Mother Never Sang*. Homer and Jethro (vocals); unidentified accompaniment. *Sweet Violets*; *Please Help Me, I'm Falling*; *I Love Your Pizza*; and eight others. RCA Victor LSP 2286 \$4.98.

Interest: Unfunny comedy
Performance: Deadpan
Recording: Good
Stereo Quality: Well-balanced

Homer and Jethro attempt a series of singularly unamusing parodies with conventionally commercial "country" backgrounds that apparently are meant to point up the irreverence in the foreground. To add to the humor content, sections of the ad libbing in the studio between takes are included. They're not funny either. N. H.

Ⓢ **FRANKIE LAINE:** *Hell Bent for Leather!* Frankie Laine (vocals); orchestra and chorus, Johnny Williams cond. *High Noon*; *Wanted Man*; *Gunfight at O.K. Corral*; and nine others. Columbia CS 8415 \$4.98.

Interest: Spurious Western ballads
Performance: Competent
Recording: Very good
Stereo Quality: Excellent

This awkward collection, which pits nightclub singer Frankie Laine against a dozen heavy-handed mock-Western tunes, was apparently slapped together by Columbia to plump out and string together the stereo reissue of three of his old hit singles, *High Noon*, *Mule Train*, and *Call of the Wild Goose*; Laine is an exciting stylist, but he can do little with the empty and dismal trifles that dominate this disc. The results are hardly "a musical evocation of the great days of the West," as the notes proclaim. P. J. W.

Ⓢ **RICHARD MALTBY:** *Maltby Swings Folksongs*. Richard Maltby and his orchestra. *Billy Boy*; *Little Brown Jug*; *Casey Jones*; and nine others. Roulette R 25148 \$4.98.

Interest: Dated gimmick
Performance: Competent
Recording: Good
Stereo Quality: Very good

Richard Maltby has arranged twelve folk and quasi-folk songs for dance-band treatment. Unfortunately, the scoring is predictable and too reminiscent in places of the old Glenn Miller band to have any impact. There are some crisp, more

modern solos by trumpeters Bobby Nichols and Rusty Dedrick and trombonists Urbic Green and Frank Rehak, but these are too brief to overcome the over-all sameness of the writing. The notes, ostensibly written by Maltby's son, are a new nadir in coyness. N. H.

Ⓢ **PETER NERO:** *Piano Forte*. Peter Nero (piano); orchestra, Marty Gold, cond. *I Can't Get Started*; *Night and Day*; *Cherokee*; and nine others. RCA Victor LDP 2334 \$4.98.

Interest: Mostly for cocktails
Performance: Flashy
Recording: Bright and clear
Stereo Quality: Excellent

Peter Nero has studied at Juilliard, and he majored in music at Brooklyn College. Now twenty-six, he has chosen the slickly commercial route, and has played The Embers, Hickory House, and The Sands in Las Vegas. His technique is expert, but his taste is debatable, for he tends to frills on ballads and to showboating on up-tempo numbers. The arrangements are generally tricky rather than imaginative, and there are occasional annoyingly inapposite interpolated quotations from classical works. N. H.

Ⓢ **ANDRÉ PREVIN:** *Thinking of You*. André Previn (piano); orchestra. *Thinking of You*; *When Will I Hear from You*; *What's New*; *Lost Letter*; and eight others. Columbia CS 8395 \$4.98.

Interest: Bland pop-jazz fare
Performance: Deft
Recording: Excellent
Stereo Quality: Very good

This month's ration of André Previn is another collection of bright, pleasant, essentially cocktail-style piano pieces. He



CAPITOL RECORDS

FRANK SINATRA

Sounds good on his own label

spins out his glib, mannered solos against a bank of petulant, whining strings, playing it safe all the way and never showing the faintest glimmer of originality. It is nice, lush background music—no more. P. J. W.

Ⓢ **ROBERTA SHERWOOD:** *Live Performance!* Roberta Sherwood (vocals); orchestra, Matty Malneck cond. *Together*; *Small World*; *Are in the Hole*; and sixteen others. Decca DL 74100 \$4.98.

Interest: Not too much
Performance: Voice shows wear
Recording: Just right
Stereo Quality: Satisfactory

At its best, Roberta Sherwood's voice was never exactly a thing of beauty, but she did have a certain compelling rhythmic drive that compensated for vocal defects. Now, alas, it seems that time has taken its toll. On this record, made during an actual performance at Ciro's, in Hollywood, her range and projection are woefully limited, and her voice comes across as little more than a rasp. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ **FRANK SINATRA:** *Ring-A-Ding Ding!* Frank Sinatra (vocals); orchestra, Johnny Mandel cond. *A Foggy Day*; *The Coffee Song*; *I've Got My Love to Keep Me Warm*; and nine others. Rerelease R 1001 \$4.98.

Interest: Superior pop skills
Performance: Commanding
Recording: Good

Except for the weak title tune, Frank Sinatra's first album for his own label is a further demonstration of his deftly casual leadership of the pop vocal legions. The album, however, is not up to his best efforts for Capitol. The main flaw is Johnny Mandel's surprisingly cliché-heavy, dated arrangements, which often require Sinatra to swing the band instead of allowing him to lay back and ride with it. He succeeds, however, and his remarkably resilient timing is quite evident. His voice sounds better here than in other recent albums. N. H.

COLLECTIONS

Ⓢ **CIVIL WAR ALMANAC, Vol. 1 (Yankees).** The Cumberland Three (vocals). *Down to Washington*; *Tobacco Box*; *Minnie Balls*; and nine others. Roulette R 25152 \$3.98.

Ⓢ **CIVIL WAR ALMANAC, Vol. 2 (Rebels).** The Cumberland Three. *Hal-lowed Ground*; *Number 292*; *Aura Lee*; and nine others. Roulette R 25153 \$3.98.

Interest: Unusual collections
Performance: Robust folk singers
Recording: Bright

Ⓢ **THE BLUE AND THE GRAY.** Lansdowne Orchestra; George Mitchell Chorus. *Dixie*; *All Quiet along the Potomac*; *Grafted into the Army*; and seventeen others. Decca DL 74017 \$4.98.

Interest: The panoramic view
Performance: Rather stiff
Recording: Slightly sharp
Stereo Quality: Adequate

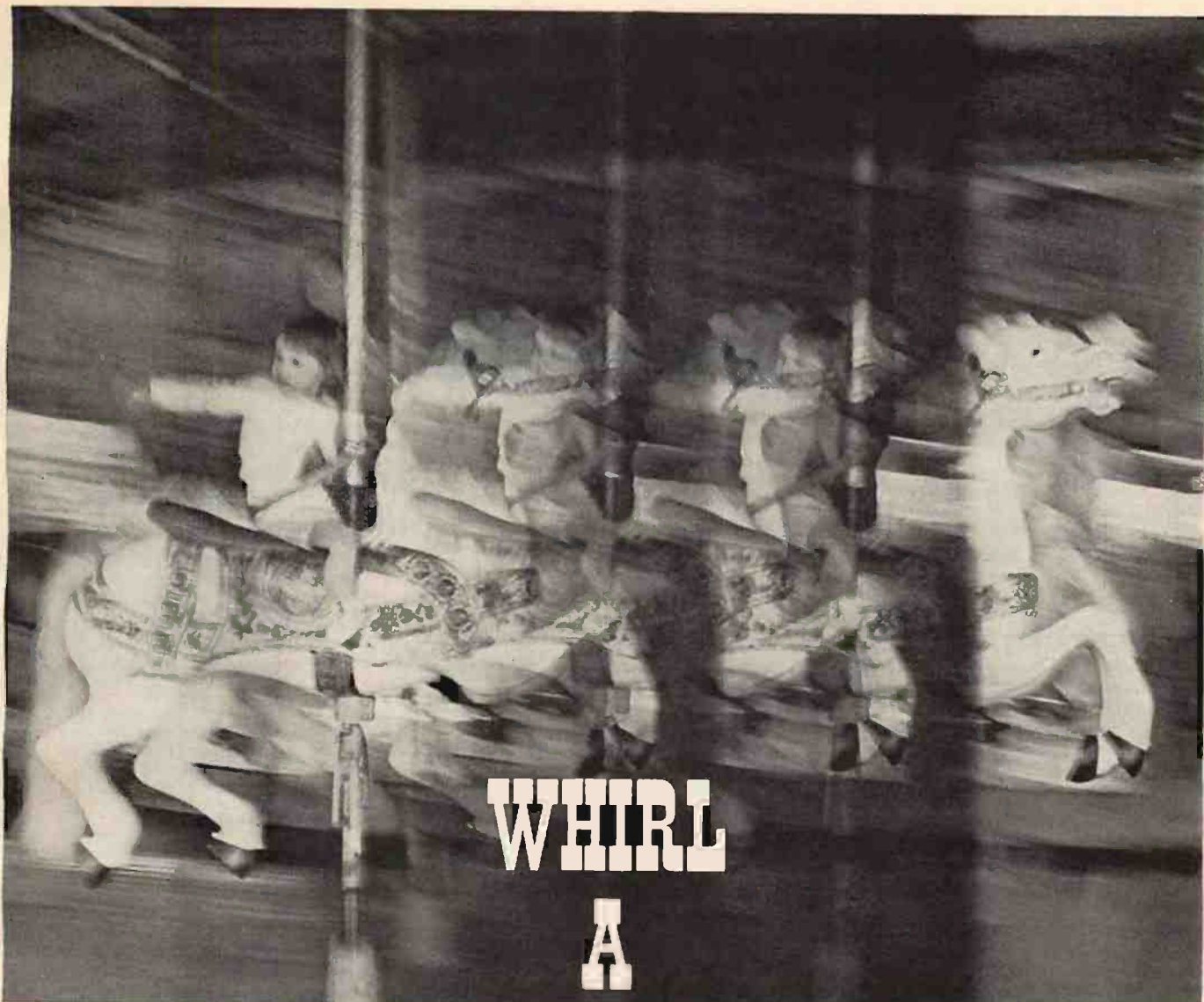
Ⓢ **SONGS OF BILLY YANK AND JOHNNY REB.** Jimmie Driftwood (vocals). *On Top of Shiloh's Hill*; *Oh, Florie*; *Git Along Little Yesslings*; and nine others. RCA Victor LSP 2516 \$4.98.

Interest: Original repertoire
Performance: Genuine
Recording: Clear
Stereo Quality: Unbalanced

Bruce yourselves, boys, here comes the Civil War again. What with so many songs to choose from and so many singers to sing them, this centennial year will probably hear more music about the Blue and the Gray than any time since the 1860's.

The Cumberland Three are a fine, robust singing group, and they have chosen

H I F I / S T E R E O

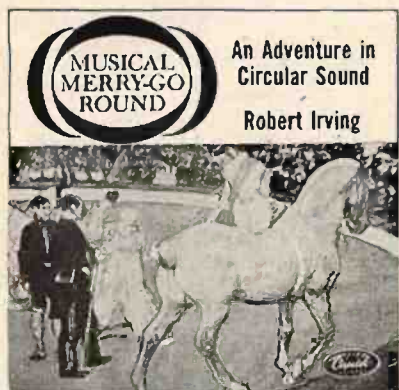


WHIRL A

GIG

The music goes round and round oho hoho, and if you're set up for stereo you can actually follow it with your eyes as it spins around the room from speaker to speaker. Waltzes from *Carousel* and *Masquerade*, *La Ronde*, *Dance of the Comedians*, and other fetching tunes of carnival and fun make up this new Capitol Musical Merry-Go-Round. Waltz down to your friendly neighborhood record store, give it a whirl.

And while you're there, catch these other new Capitol Classics: BORODIN: *Polovtsian Dances*, *Symphony No. 2 in B Minor* (S)G7249; *Exotique* (selections by RAVEL, DEBUSSY, etc.) (S)P8550; BEETHOVEN: "Kreutzer" and "Spring" Sonatas (S)G7246; SCHUMANN: *Scenes From Childhood* and *Carnaval* (S)P8555; *Starlight Fantasia* (S)P8553.



(S)G7244



(S)P8550



(S)G7249

many songs that are infrequently performed. What troubles me, though, is that quite a few unfamiliar titles turn out to have familiar melodies. And instead of their composers, such as Henry C. Work or Patrick Gilmore, receiving credit, most of the songs are attributed to Oscar Brand and Gil Rubin.

The Decca set is made up of musical selections heard on a BBC radio program called "The Blue and the Gray." The singing group is competent but not particularly involved, and the orchestral backing is rather weak. Still, this does offer more Civil War songs on one record than any other album I know of, and the liner notes are helpful in showing what events inspired what songs.

Jimmie Driftwood, the composer of *The Battle of New Orleans*, has written a dozen original songs about the war that, frankly, sound as authentic as any of the actual songs. What's more, he is completely non-partisan, with songs about the South, songs about the North, and songs for both sides. S. G.

HUMOR

RECORDING OF SPECIAL MERIT

Ⓢ MORRIS GRANTS PRESENTS **JUNK**. *Jumping with Symphony Sid; Gone With the Wind; Le Tub;* and eight others. ARGO 4008 \$3.98.

Interest: Satiric
Performance: Witty
Recording: Very good

This happy disc pokes some not-so-gentle fun at one of jazz's omnipresent and much maligned institutions, impresario Norman Granz's Jazz at the Philharmonic, a traveling concert program that is perhaps best described as a musical Roman circus and that has a well-deserved reputation in the business for the low standards of its crowd-pleasing music. Here Argo has produced an amusing, if rather special, spoof of a typical JATP program, with a series of irreverent and sharp-edged satiric portraits of some of jazz's leading stylists. Among these, the caricatures of Dave Brubeck, Paul Desmond, Gene Krupa, and Ornette Coleman are especially effective. What is most impressive is the taste and restraint with which the take-off is done; it would have been easy to overdo it. Unfortunately, the perpetrators are not identified. P. J. W.

RECORDING OF SPECIAL MERIT

Ⓢ GERARD HOFFNUNG: *At the Oxford Union*. LONDON 5606 \$4.98.

Interest: Full of laughs
Performance: Remarkable
Recording: Fair

"I was called Gerard after a cousin, and I was called Hoffnung after Gerard." So begins this recorded lecture by the late cartoonist and musician who won international fame with his hilarious Hoffnung Music Festivals. Sounding like the personification of Colonel Blimp, Hoffnung had a rare ability to make his audience laugh. His material, consisting of set gags, puns, and stories (the one about the bricklayer has become a classic), would not be funny



GERARD HOFFNUNG
Virtuoso wit with or without tuba

if told by anyone else, but so perfect was his delivery that the recording—in spite of its sonic defects—is an almost continuous delight. S. G.

STANLEY HOLLOWAY: *Join in the Chorus* (see p. 63)

FOLK

ABYSSINIAN BAPTIST GOSPEL CHOIR (see p. 63)

Ⓢ DOMINGO ALVARADO AND ROGELIO REGUERA: *Flamenco*. Domingo Alvarado (vocals) and Rogelio Reguera (guitar). PRESTIGE INTERNATIONAL 13007 \$4.98.

Interest: Authentic flamenco
Performance: Fiery
Recording: Very good

Domingo Alvarado has a strongly compelling voice with an edge of harshness that communicates an impression of raw power. Alvarado is particularly penetrating—as a good *cantador* must be—in *cante hondo* (deep song) selections that concern the most basic emotions. He receives firm support from guitarist Reguera. Cynthia Gooding's notes are useful, but texts of the songs should also have been included. N. H.

Ⓢ CROATIAN SONG AND DANCE ENSEMBLE: *Lada, Three Sisters-in-Law Long for Corn; Lindjo; Good Morning;* and ten others. MONITOR MF 344 \$4.98.

Interest: Vigorous, colorful
Performance: High-spirited
Recording: Good

The ten-year-old Croatian Song and Dance Ensemble is enthusiastically involved with preserving the folk culture of that part of Yugoslavia. Some of the old folk instruments are used—the three-stringed *lijerica*, for example—and the bold, sometimes harsh voicings are close to those of untutored folk choraling.

Among the most memorable tracks is a Dalmatian dance, sung with no accompaniment but the clanking of metal ornaments on the dancers' costumes. The album is a vivid illustration of the fact that the spirit of traditional regional music can be retained even if the performers are quite conscious of their own art. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ NETANIA DAVRATH: *Behold Thou Art Fair*. Netania Davrath (soprano); orchestra, Josef Leo Gruber cond. VANGUARD USD 2076 \$5.95, URS 9077 \$4.98.

Interest: Atmospheric Israeliana
Performance: Superb
Recording: First-rate
Stereo Quality: Good

Both as art music and as an expression of the gentler feelings and hopes of Israel, this album is a distinguished success. Netania Davrath, a leading singer of the Israel Opera, has been heard previously in passionate but skillfully controlled interpretations of Russian songs (on VRS-9065, VSD-2056). She is equally impressive here. Her voice is pure but also strong and warm. She is capable of producing a wide range of tonal colors, and she can keep a melodic line alive with soaring confidence.

The songs are by Israeli composers (the texts of two are from the Song of Solomon). The majority are about love, including love of the land and its promise. Complete texts and translations are included. The Vanguard sound, always good, is particularly natural and spacious. N. H.

Ⓢ THE DUDAIM: *Ben and Adam*. Ben Amdursky and Adam Gurion (vocals); arrangements by Fred Hellerman. *Erev Ba; Afuego; Ron Tsit;* and eleven others. ELECKTRA EKL 196 \$4.98.

Interest: Entertaining folk act
Performance: Polished
Recording: Fine

The Dudaim are a pair of Israeli singers who have worked successfully throughout Europe as well as Israel and are now in America for night-club engagements. They work comfortably together, blending well harmonically and occasionally alternating in providing counterlines. Individually, their voices are attractive, although neither has a strikingly individual musical personality. The repertory emphasizes Israeli material, but there are also appealing songs from Paraguay, France, Greece, and Scotland. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ FOLK SONGS OF FRANCE. Various vocal and instrumental ensembles. *Magali; The Bell Ringer of Toul; Suite of Songs and Dances; The Drummer Boy;* and thirteen others. MONITOR MF 339 \$4.98.

Interest: Fascinating anthology
Performance: Unaffected
Recording: Good

This musical tour of France includes songs of Catalogne, Champagne, Languedoc, Lorraine, Normandie, Pays Basque, and Provence. The widely divergent traditions make for a continually absorbing album, enhanced by the first-rate explanatory notes and the separate booklet of complete texts and translations. There are dance tunes, gay songs of the vineyards, decidedly unbellicose military marches, the inevitable love songs, Christmas music, and children's tunes.

For me, the peaks were a lively Basque street song, intermittently interrupted by

H i F i / S T E R E O

AF AUDIO FIDELITY

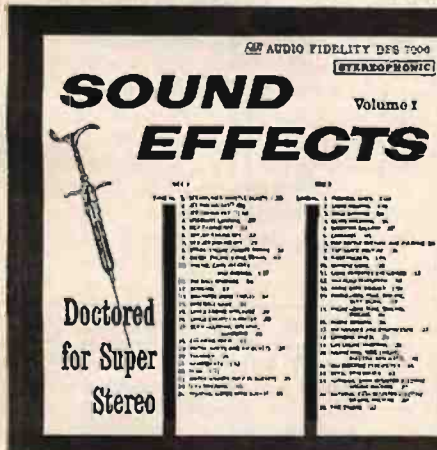
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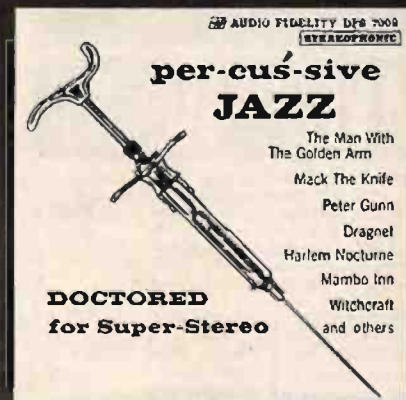
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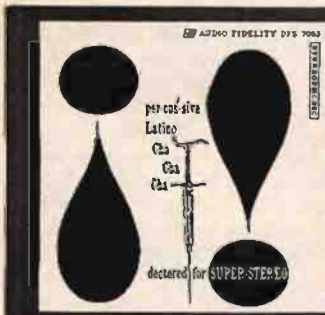
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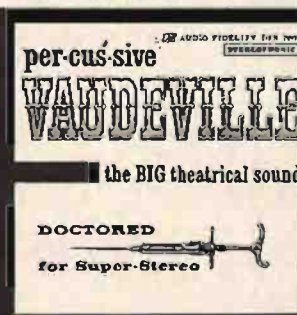
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BESSIE GRIFFIN AND THE GOSPEL PEARLS (see p. 63)

RECORDING OF SPECIAL MERIT

Ⓢ **LIGHTNIN' HOPKINS:** *Lightnin' in New York.* Sam "Lightnin'" Hopkins (vocal, guitar, piano). *Take It Easy; Mighty Crazy; Your Own Fault, Baby, To Treat Me the Way You Do;* and five others. CANDID 8010 \$4.95.

Interest: Blues in the raw
Performance: Solid
Recording: Good

For the past thirty years, the tall, lanky figure of blues singer Sam "Lightnin'" Hopkins has been a standard fixture of the dives and dance halls of Houston's sprawling Negro wards. Only in the past two years, however, has he begun to receive much attention. Now nine records on several labels have served to solidify his reputation as being one of the finest and most tradition-rooted of contemporary blues singers.

This, his most recent album, is an undiluted program of Hopkins' searing, introspective blues singing. He accompanies himself with sensitive guitar work in his characteristic style, an exciting amalgam of primitive and sophisticated manners, and with bright, striding blues piano.

P. J. W.

RECORDING OF SPECIAL MERIT

Ⓢ **A MOISEYEV SPECTACULAR.** Orchestra of the Moiseyev Dance Ensemble. *Seasons of the Year; Snow Storm; Gypsy Dance;* and nine others. ARTIA ALP (S) 189 \$5.98.

Interest: Vivid orchestrations
Performance: Brisk
Recording: Clean and live
Stereo Quality: Well balanced

To coincide with the Moiseyev Dance Ensemble's return to America this past spring, Artia issued this brightly colored, rhythmically swirling instrumental program by the troupe's orchestra. Included are dances from several areas of Russia. Like Moiseyev's choreography, the orchestrations are "carefully eclectic." His credo, as he explains in the notes, is "to create a dance of our own, which may not repeat all the particulars of the various authentic versions, but which synthesizes them into a vivid national image." The music for these dances is in the same vein.

The recorded sound is about the best to come out of Russia. This is a particularly agreeable album. N. H.

Ⓢ **MORAVIAN FOLK SONGS AND DANCES.** Unidentified personnel. ARTIA ALP 153 \$4.98.

Interest: Authentic and sprightly
Performance: Delightful
Recording: Good

Artia continues its lively folk series with a generous collection of music from Moravia, the Czech province from which the renowned composer, Leoš Janáček, came.

The performances, instrumental and vocal, are contagiously merry. The songs celebrate wine, love, those who are married, those who are still free, and the warm delights of dancing. N. H.

Ⓢ **PEGGY SEEGER:** *The Best of Peggy Seeger.* Peggy Seeger (vocals, banjo, and guitar). *Pretty Little Baby; The Wagoner's Lad; Henry Lee;* and twelve others. PRESTIGE/INTERNATIONAL 13005 \$4.98.

Interest: Fine choice of songs
Performance: Generally convincing
Recording: Very good

Peggy Seeger has become a specialist in music from the northern and eastern states of America and from Nova Scotia. She has a light, clear voice that occasionally becomes strident, as in *Henry Lee*. Her diction is excellent and her style has steel as well as high spirits. Her version of *The Lowlands of Holland* is penetratingly gentle, while the unaccompanied *I'll Not Marry at All* is judiciously defiant. Her playing on banjo and guitar is crisply tasteful. N. H.

Ⓢ **SOUNDS FROM THE ALPS.** Inge and Rudi Meixner (yodelers) Nussdorfer Schrammeln. *Der Adam; Der Tannenbaum; A Hutterli;* and nine others. WESTMINSTER WST 15057 \$4.98.

Interest: Postgraduate yodeling
Performance: Delightful
Recording: Clear and close
Stereo Quality: Very well balanced

In the Alps, particularly, yodeling has become a highly subtle, variegated, and challenging skill as Inge and Rudi Meixner demonstrate with buoyant skill in this program. The repertory ranges from the euphoric to the melancholy. There is light-hearted, sensitive accompaniment by a small instrumental combo. Unhappily, the packaging is poor; no translations or backgrounds for the tunes are supplied. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ **A VISIT TO SWITZERLAND.** Various singers and instrumental groups. *The Bear of Barn; Open the Doors; At the Source of the Rhine;* and twenty others. CAPITOL ST 10264 \$4.98.

Interest: Best of its kind
Performance: Entirely charming
Recording: First-rate
Stereo Quality: Good

To my knowledge, this is the most varied and delightful cross-section of Swiss music on records. Included are light-textured dance music; fresh-voiced choral singing, including some by children; some extraordinarily melodious yodeling; and the heroic sound of the alphorn, an instrument from seven to twelve feet long that is played without valves. This is a very carefully and intelligently prepared set. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ **MUSIC OF YUGOSLAVIA:** *Dalmatia.* The Dalmatian Singers, Peter Tralich, cond. *Love of a Soldier; Woe Is Me; I Am a Young Dalmatian;* and ten others. MONITOR MF 349 \$4.98.

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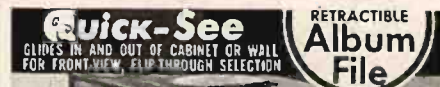
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STEREO: Check here if you own a STEREO record player and agree to buy your six future selections in stereo, which the Club sells for \$1.00 more than monaural. Then the 4 records you have chosen marked "S" will be sent to you in STEREO with a bill for \$1.00 more (total: \$1.98). **BONUS ALBUMS** and future selections will also be in stereo. **NOTE:** Stereo records can be played only on stereo equipment.

PRINT NAME.....

ADDRESS.....

CITY.....

ZONE..... STATE..... H6-7

SEND NO MONEY. We will bill you. (Membership limited to one per household.) Slightly higher in Canada: Angel Record Club of Canada, 1181 Castledale Ave., Toronto 19, Ont. If you wish to join through an ANGEL record dealer authorized to solicit club subscriptions, write his name and address in margin.



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For literature and name of nearest franchised dealer, write Superscope, Inc., Dept. B, Sun Valley, California.