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review

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REPORT ON THE NEW 45-RPM RECORDINGS



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STEREO

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to the Orchestra — Narrated by Master Henry Chapin;
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STEREO

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NEW YORK PHILHARMONIC
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THE CARNIVAL OF THE ANIMALS
NARRATED BY MR. BERNSTEIN
BRITTEN
THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA



STEREO

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AND FIRE AS
SOLO VIOLINIST
IN THESE RARELY
RECORDED WORKS.

STEREO

Bartok: Isaac Stern
Two Rhapsodies for Leonard
Violin and Orchestra Bernstein
Berg: New York
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AND ORCHESTRA;
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STEREO

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Les Noces
(The Wedding)

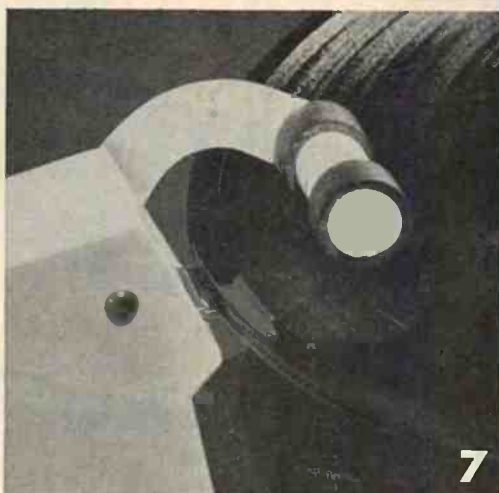
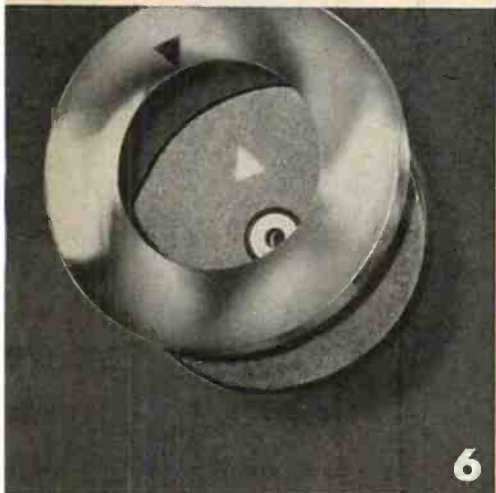
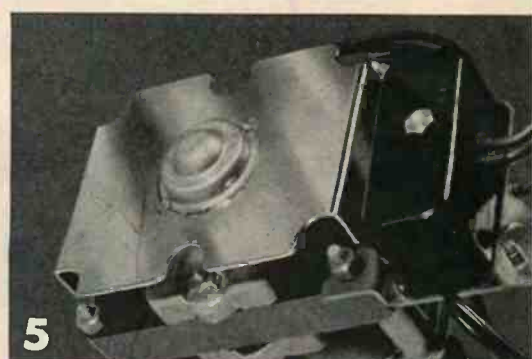
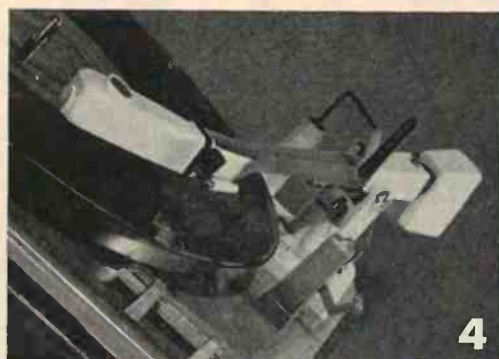
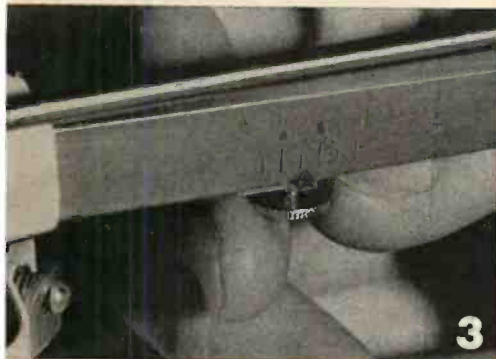
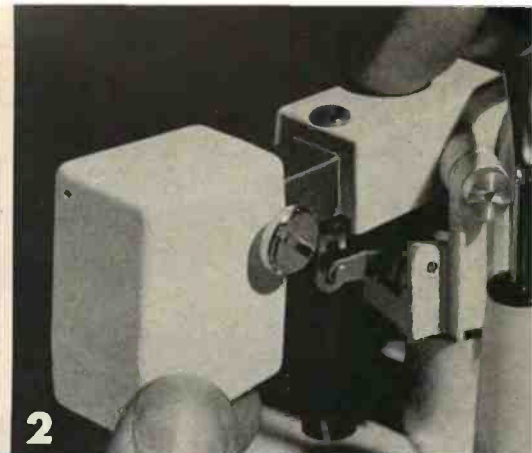
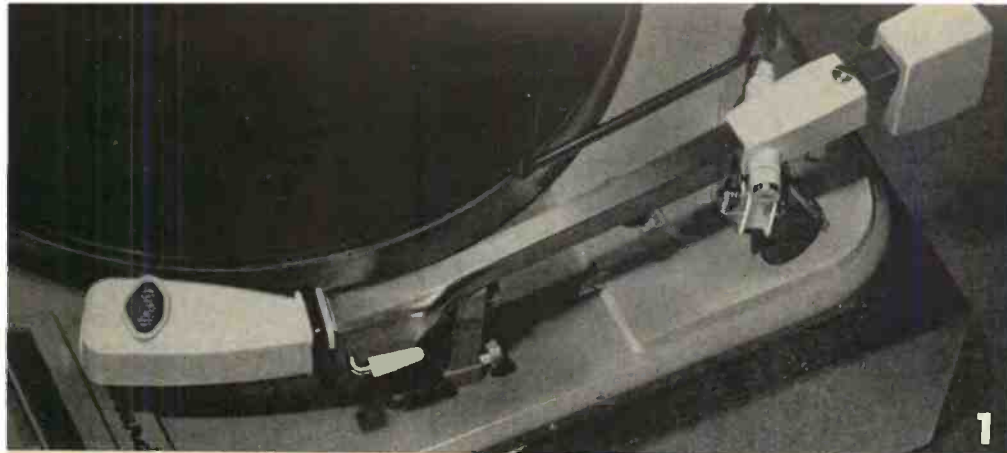
REHARD (The Fox)

Ragtime for Eleven Instruments



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THE SOUND OF GENIUS IS ON COLUMBIA RECORDS



1. Dynamically-balanced tone arm of the (Garrard Type A) showing plug-in shell, pivot mounting, and heavy counterweight. This precision arm has been factory installed and integrated with the record playing unit. It is comparable to those in greatest demand for separate purchase with professional turntables.

2. To set stylus pressure, counterweight is moved first...sliding along the (Garrard Type A) tone arm until it floats freely on a level, in perfect balance. This establishes "zero" pressure.

3. Once at "zero" pressure, the (Garrard Type A) arm is set at the correct tracking force designated by the cartridge manufacturer, using a gauge built into the side of the arm. Just about any cartridge may be used, including the ultra-sensitive high compliance "professional" types developed originally for separately sold arms.

4. Now that the (Garrard Type A) arm

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6. The 6 lb. turntable system of the (Garrard Type A) shows its unique "sandwich" design. It is actually two turntables balanced together: a drive table inside, and a heavy cast table outside. A resilient foam barrier between them damps out all semblance of noise or vibration. Since it

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7. This pusher platform, exclusive to the (Garrard Type A), provides the tremendous convenience of automatic play when desired, without any compromise in reproduction quality. It is acknowledged to be the gentlest automatic record handling mechanism ever developed.

8. Of course, the only record playing unit which offers all these advantages is the (Garrard Type A) Automatic Turntable. This new kind of precision unit, with all its distinctive features proven and reproven, has become the best known, best selling record playing component in the high fidelity field. A legion of proud owners originally amazed at its \$79.50 price, have come to realize that such an achievement could have been expected only from the Garrard Laboratories. For literature, write Dept. GR-122, Garrard Sales Corp., Port Washington, N. Y.

2000 notches...



fast on the draw

High Fidelity magazine's equipment report said: "The Troubador... platter comes up to operating speed within half a revolution." PRETTY FAST ON THE DRAW. "Speed accuracy very good... the spring-loaded 12-inch 980 arm moves exceptionally freely about its pivot points." PRETTY WELL ARMED. "Wow, flutter and rumble completely inaudible."

■ The Troubador is a big hit with everyone, professionals and audiophiles alike. The high caliber cartridge in the Troubador shown above, for example, has some 2,000 "notches" under its belt. It belonged to Chief Warrant Officer James Evans, stationed in Japan. Evans stated: "I purchased the enclosed Empire cartridge about 18 months ago and have played it constantly. It has a little over 2,000 honest hours on it, and is still doing a top-notch job." □ We don't recommend that everyone carve notches into their Empire Troubador bases... but if you do, when you reach 2,000 we'll be happy to replace the base free of charge. □ Shoot us a postcard for free color brochure.

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TROUBADOR TABLE OF CONTENTS

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EDITORIALLY SPEAKING

by FURMAN HEBB

This past June, at a meeting of the Electronic Industries Association, a consulting engineer named Lincoln Walsh proposed a new simplified method of rating loudspeakers and of presenting the information to consumers. According to Mr. Walsh's proposal, each loudspeaker would be marked with color-coded symbols that would indicate three things: frequency range, power-handling capability, and "general performance," which would take into account such factors as the speaker's response uniformity, distortion, transient response, dispersion, efficiency, and listening quality. The type of symbols used (circles, triangles, and so on) would indicate the speaker's power-handling ability; the colors of the symbols would denote frequency-range coverage (eight colors would stand for different frequency ranges, with gray, for example, indicating a 90-to-10,000-cps response). The number of colored symbols on the speaker (a maximum of ten) would indicate its "general performance."

It would be easy to criticize Mr. Walsh's system, in over-all concept as well as in detail. How, for instance, could one expect the American public, which is already burdened with remembering social-security numbers, bank-deposit numbers, ten-digit telephone numbers, and more, to keep in mind a loudspeaker-coding system of eight colors and seven symbols? But the proposal does serve to spotlight an unsatisfactory situation regarding the presentation of loudspeaker data; for, with few exceptions, loudspeaker-specification sheets supplied to the consumer are inadequate and confusing. What is one to conclude, for example, when two speakers are listed as having the same frequency response, even though one costs five times as much as the other?

It seems to me that a first step toward Mr. Walsh's goal of simplification would be for the manufacturers to supply detailed specifications—to state in plain figures or graphs such things as maximum deviation in decibels within the specified frequency range, distortion at various frequencies and at various power levels, efficiency at specified frequencies, high-frequency dispersion, and others. The buyer of high-fidelity equipment is usually knowledgeable enough to interpret such specifications if they are given to him. And although a speaker's aural characteristics will probably never be precisely translatable into graphs and numbers, it does seem that a purchaser should have access to information that would enable him, sound unheard, to make an intelligent choice of a loudspeaker.

Coming Next Month in HiFi/STEREO REVIEW
PROKOFIEFF: THE PRODIGAL'S RETURN

by Frederic Grunfeld

THE AGELESS WALTZES OF VIENNA

by Joseph Wechsberg

HUM: ITS CAUSES AND CURES

by Herman Burstein



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22. "It soars and it swings."—Playboy



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29. Also: Sabre Dance, Mam'selle, etc.



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15. "No better need be sought!"—Atlantic



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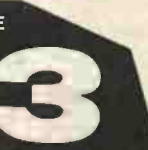
19. "Gorgeous colors."—Hi Fi Review



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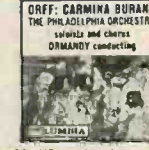
21. Also: Don Elliott, Gerry Mulligan, etc.



28. "Packed with rowdy gusto."—High Fidelity



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30. Also includes: April in Paris, etc.

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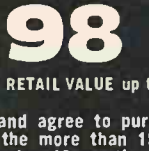
19. "Gorgeous colors."—Hi Fi Review



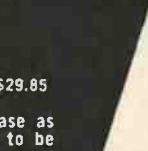
3. Also: How High the Moon, etc.



47. Isle of Capri, Si-boney, Say Si Si, etc.



31. A Wonderful Guy, I Love Paris, 12 in all



4. Moonlight Bay, Avon, 16 hits in all



13. "Fabulous sound."—Washington Post



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2. I'm Always Chasing Rainbows, 12 in all



34. Also: The Boy Next Door, Bewitched, etc.



46. Caravan, in a Persian Market, 9 more



8. "A glittering performance..."—Billboard



48. Rib Joint, With a Song in My Heart, etc.



20. "...perfect in stereo."—High Fidelity



45. Too Darn Hot, Bewitched, 43 hits in all



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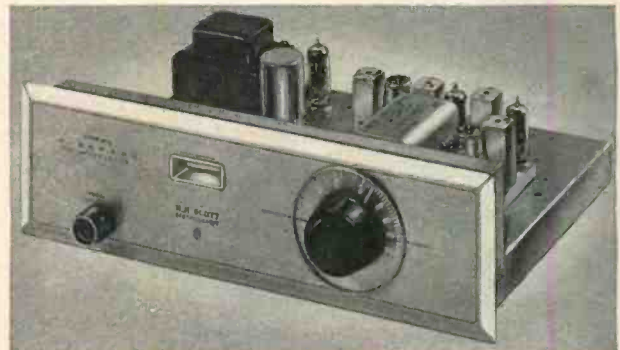
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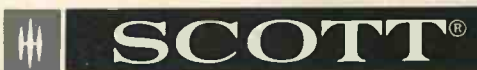
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LETTERS TO THE EDITOR

Simply Orffful

● Some remarks by composer Carl Orff in your June issue will come as a shock to students of medieval literature and lovers of Latin poetry. Regarding the collection of medieval Latin verse known as the *Carmina Burana*, Orff observes that although it was well known among scholars, it was "not really alive" because it lacked music. Then he adds: "Whenever folk songs lose their music they wind up on the library shelf. After my work appeared, students became excited about the poems."

There are at least two grave misapprehensions involved here. The first concerns the chronology of "excitement" about these poems. Schmeller's pioneer edition of the *Burana* appeared in 1847, long before Orff was born and reached its third edition the year of his birth (1895). Symonds's famous English translations (*Wine, Women, and Song*) were completed in 1884, and have since been cited and quoted times past number. Helen Waddell's exquisite English versions had fourteen editions between 1929 and 1957. The definitive Hilka edition with full critical apparatus, begun in Heidelberg in 1930, is not yet completed. Meanwhile there have been numerous other translations in German, English, French, and Italian. Selected poems have appeared in the standard (and pre-Orffian) anthologies. Several of the Latin originals with English prose translations are currently available in a new paperback. It would be practically impossible to find a Latin collection with a comparable perennial appeal, and Orff's relatively late (1937) musical version was a "bolt from the blue" only to people who apparently hadn't read much.

More serious is Orff's misleading description of the *Burana* as "folk" poetry. It is approximately as folksy as *Lolita*. Dozens of its poems, moreover, are acknowledged marvels of metrical and rhyming skill by strongly individual writers, and such men cannot be called folk poets simply because history has not preserved their names. You don't even have to read Latin to know that

*Dum Diana vitrea
 Sero lampas oritur . . .*

(When Diana tardily

Lifts her shining lamp . . .)

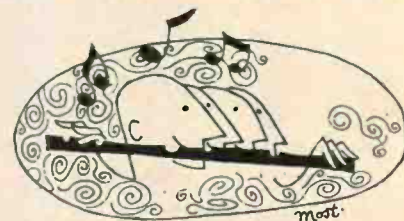
is not folk poetry. It is the precise and polished reflection of his thought by a poet, not a protoplasmic group production by a committee of Late Latin hillbillies. Its language is as personal and muscular as the English of Chaucer or the Italian of Dante—indeed, the Latin of the whole *Burana* is by turns mag-

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ROBERT CLIFFORD HARRISON
 New York City

Review Reactions

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(Continued on page 10)

now everyone can afford SCOTT®

New 30-watt Stereo Amplifier and New FM-Multiplex Tuner Bring You Scott Quality and Advanced Features at a Modest Price

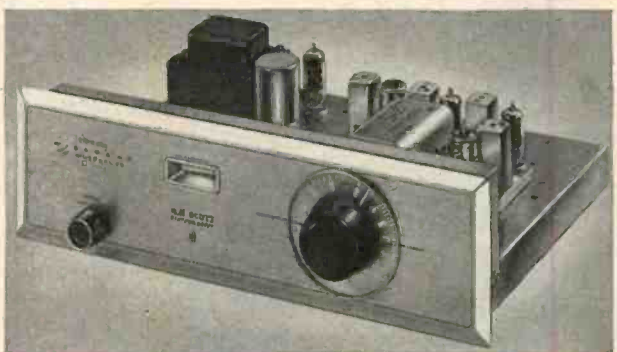
If you are one of the thousands of people who have always wanted to own a Scott stereo system but felt you couldn't afford it, here's great news. Scott engineers have come up with a new Stereo Amplifier and a new Multiplex Tuner well within your budget. And these are no-compromise units. They include many of the extras found only in more expensive Scott products.

The tuner features Scott's famous Wide-Band design, Sonic Monitor and Time-Switching multiplex circuitry. The 30-watt amplifier offers amazing flexibility . . . and the honest specifications Scott is noted for. Full power is delivered down in the extreme low frequency region where it's really needed. If your budget is limited, there is no longer any need to compromise and settle for an inferior stereo system. Hear the Scott 370 stereo tuner and 200 30-watt stereo amplifier at your dealer, and see why.



Model 200 Professional 30-watt Stereo Amplifier \$139.95**

1. Massive, heavy-duty transformers provide full power throughout the usable audio range. Will drive all popular speaker systems to full room level.
2. Separate bass and treble controls for each channel give maximum flexibility in adjusting for all types of program material.
3. Stereo headphone output conveniently located on front panel.
4. Tape monitor switch and special inputs and outputs are included for the tape recording enthusiast.
5. Electrolytic aluminum chassis for maximum heat dissipation and minimum hum.
6. Derived center channel output to drive power amplifier for extension speakers.
7. High gain input for all popular magnetic stereo cartridges.
8. Scott-developed balancing control allows you to perfectly balance both channels for any program source.
9. 15-Watts per channel (IHFM); IM Distortion 0.5%; Harmonic distortion 0.8%; -70 db hum and noise; Dimensions 15½" w x 5¼" h x 13¼" d in accessory case.
10. Backed by Scott's famous Laboratory Standard Guarantee.



Superb Model 370 Wide-Band FM Multiplex Tuner \$169.95**

1. Famous Scott "Time-Switching" multiplex circuitry for maximum stereo separation and flawless off-the-air tape recording.
2. Unique Sonic Monitor* automatically signals you when stereo is on the air.
3. Three-ganged tuning condenser with tuned RF stage to insure high sensitivity and selectivity.
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5. Individual level controls permit exact matching of channels.
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7. Professional planetary drive tuning with logging scale.
8. Famous Scott Wide-Band detector provides drift-free reception, eliminates distortion-producing AFC.
9. New circuitry uses missile-age compacton tubes giving multi-tube performance at modest cost.
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11. Backed by Scott's famous Laboratory Standard Guarantee.



How Sonic-Monitor* Works
To find FM stations broadcasting stereo multiplex simply turn the selector switch to "Monitor" and tune across the dial. When you hear the monitor tone from your speakers, you know positively that you have tuned to a stereo broadcast. Then simply switch back to "stereo", and enjoy FM stereo. The Scott Sonic-Monitor* provides a positive, reliable indication of FM stereo broadcasting. It is never activated by spurious signals.
*Patent Pending

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Address.....

City..... State.....

Include names and addresses of any interested friends.

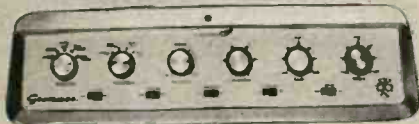
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Grommes
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LETTERS TO THE EDITOR

Simply Orfful

● Some remarks by composer Carl Orff in your June issue will come as a shock to students of medieval literature and lovers of Latin poetry. Regarding the collection of medieval Latin verse known as the *Carmina Burana*, Orff observes that although it was well known among scholars, it was "not really alive" because it lacked music. Then he adds: "Whenever folk songs lose their music they wind up on the library shelf. After my work appeared, students became excited about the poems."

There are at least two grave misapprehensions involved here. The first concerns the chronology of "excitement" about these poems. Schmeller's pioneer edition of the *Burana* appeared in 1847, long before Orff was born and reached its third edition the year of his birth (1895). Symonds's famous English translations (*Wine, Women, and Song*) were completed in 1884, and have since been cited and quoted times past number. Helen Waddell's exquisite English versions had fourteen editions between 1929 and 1957. The definitive Hilka edition with full critical apparatus, begun in Heidelberg in 1930, is not yet completed. Meanwhile there have been numerous other translations in German, English, French, and Italian. Selected poems have appeared in the standard (and pre-Orffian) anthologies. Several of the Latin originals with English prose translations are currently available in a new paperback. It would be practically impossible to find a Latin collection with a comparable perennial appeal, and Orff's relatively late (1937) musical version was a "bolt from the blue" only to people who apparently hadn't read much.

More serious is Orff's misleading description of the *Burana* as "folk" poetry. It is approximately as folksy as *Lolita*. Dozens of its poems, moreover, are acknowledged marvels of metrical and rhyming skill by strongly individual writers, and such men cannot be called folk poets simply because history has not preserved their names. You don't even have to read Latin to know that

*Dum Diana vitrea
 Sero lampas oritur . . .*

(When Diana tardily

Lifts her shining lamp . . .)

is not folk poetry. It is the precise and polished reflection of his thought by a poet, not a protoplasmic group production by a committee of Late Latin hillbillies. Its language is as personal and muscular as the English of Chaucer or the Italian of Dante—indeed, the Latin of the whole *Burana* is by turns mag-

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 (Continued on page 10)



SHE LOOKS

And says, "Hi-Fi? This is Hi-Fashion and I love it!" She doesn't see a speaker system at all. She sees a beautiful and versatile piece of furniture... its use limited only by her imagination. She's happy because SONORAMA doesn't fight her decor, but blends with it beautifully. She's delighted that SONORAMA is so compact... doesn't require any floor space at all. She's thrilled with the Contemporary style in oil-rubbed walnut (as shown). Also available in Early American in Maple and French Provincial in Fruitwood.

PAT. APPLIED FOR



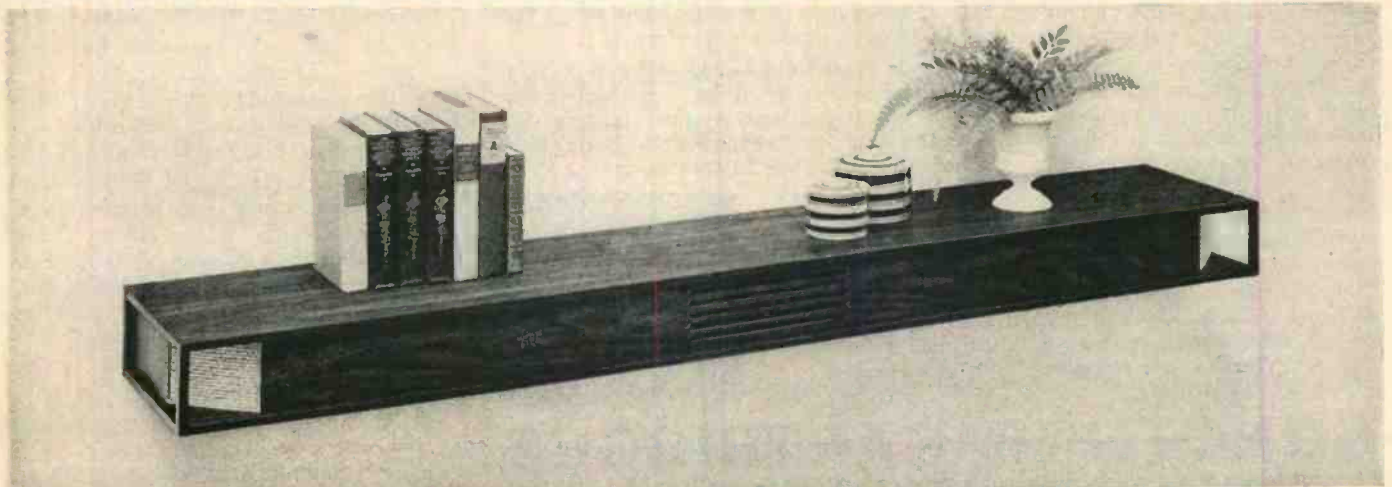
HE LISTENS

Never before has he heard one stereo speaker system that does the work of two. No matter where he places SONORAMA, no matter where he sits, he hears the same vivid, natural separation of tones... from its big bass through magnificent mid-range to highs of superb clarity. He senses a wide source of sound... amazingly non-directional. How?

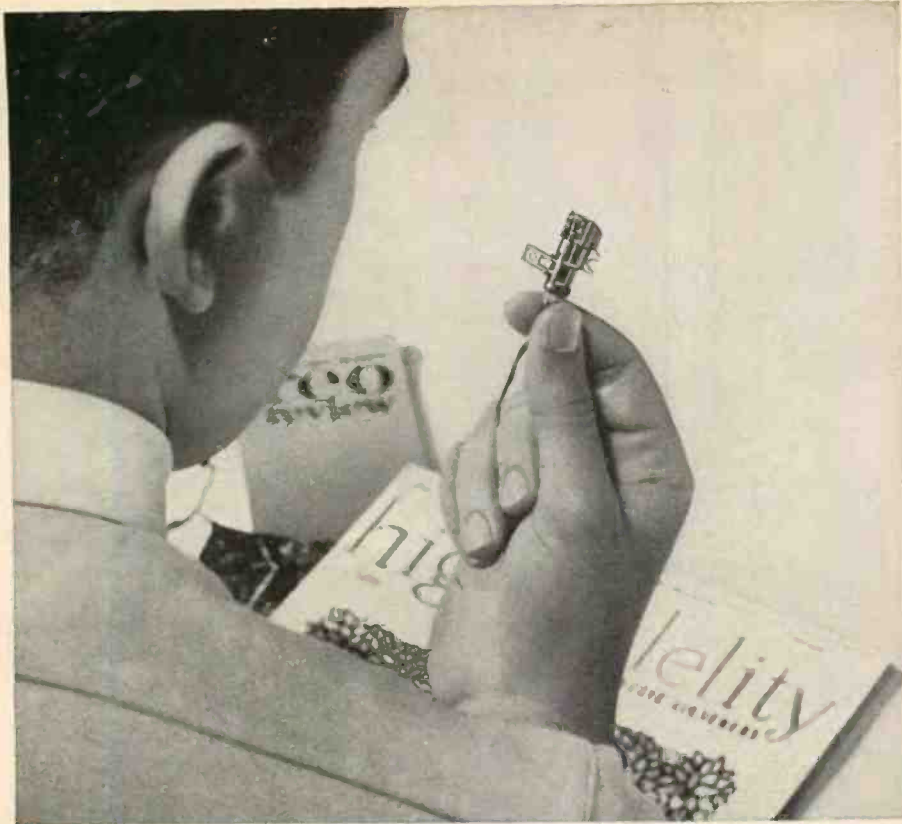
An advanced configuration of SONORAMA'S four 8-inch woofers and two super tweeters. Response: 40-17,000 cps. High efficiency: operates from as little as 2 watts power up to 50 watts. SONORAMA... just 5" x 12" x 67"... yours for only \$149.95 net (as illustrated—other models slightly higher).

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NEW! THE FIRST COMPLETE STEREO SPEAKER SYSTEM IN ONE UNIT!



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NEW VELOCITONE MARK II why it's the finest stereo cartridge you can use with your record changer

It isn't as if the new Mark II won't work wonders with your transcription turntable and arm. That it would. But, matching a cartridge to a record changer is the far more challenging problem. It's a tougher nut to crack.

Here are some of the problems. You can select one of those ultra-high-compliance magnetic cartridges that track at a gram or two. Now what?

Says Joe Marshall, noted authority in the January, 1962, issue of *High Fidelity*: "An attempt to reduce needle pressure with an arm not designed for low needle pressure will usually result in high distortion due to loading the needle with the mass and friction of the arm."

And in the April 7, 1962, issue of *Opera News*, Conrad Osborne observes: "The thing to be sure of when seeking a new cartridge is that the compliance . . . suits the characteristics of your tonearm. A cartridge with extremely high compliance will not necessarily turn in better performance with arms on changers, or with manual turntable arms requiring fairly heavy stylus pressure . . ."

Now let's take a look at the Velocitone Mark II. Compliance: 5.5×10^{-6} cm/dyne, designed to track at from 2 to 4 grams. Perfect! Also because it is a ceramic transducer, you can play it with an unshielded motor—in an intense magnetic field—without a trace of magnetically induced hum. Fine! But, how about frequency response, output, channel separation? How does it perform?

The usable response of the Mark II extends from 20 to 20,000 cycles — ± 1 db to 17,000. And it has better than 30db channel separation. What's more, it is supplied with plug-in, matched equalizers so that it functions as a constant velocity transducer, and can be fed directly into the 'magnetic' phono inputs of any stereo preamp. Universal terminal plug eliminates soldering to arm leads.

Its output is in the order of 11mv per channel. You can operate your amplifier with lower gain settings and with less power, resulting in improved signal-to-noise ratio, lower distortion. What more could you ask?

The Velocitone Mark II is priced at \$22.25 with two 0.7-mil diamond styli; \$19.25, diamond/sapphire; \$14.75, dual sapphire. Ask your hi-fi dealer to show you and demonstrate the new Velocitone Mark II.



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Cartridges • Speakers • Tape Heads • Microphones • Electron Tubes • Batteries • Hearing Aids

I am grateful to HiFi/STEREO REVIEW for having pointed the way to hundreds of records that I count among my most enjoyable possessions.

FRANK A. BROTHERTON
Jasper, Alabama

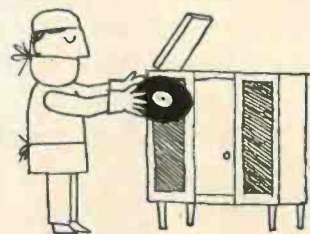
Better TV Sound

● Furman Hebb's editorial in the July issue is timely indeed in calling attention to the poor quality of television sound. Improvement in this area seems long overdue, especially on musical programs, few though they may be. Part of the trouble is undoubtedly insufficient attention being given to good microphoning by TV producers and the transmission of the audio signal through cables that have limited frequency response. Nonetheless, part of the blame may also lie with the quality of the simple tuner sections that are built into most television sets. These are incapable of good sound even when their audio outputs are played through external high-fidelity systems. It would seem that a high-quality TV sound tuner would be a highly useful piece of audio equipment.

A. E. FOSTER
East Orange, N.J.

Review Index

● I have every issue of HiFi/STEREO REVIEW since its inception. However, it



is almost an impossibility to find the review of a particular record. Why don't you publish an annual review index?

KENNETH PORTNOY
Brookline, Mass.

A basic source index for reviews printed by leading record magazines in the United States and England is the quarterly *MLA NOTES*, published by the Music Library Association, Library of Congress, Washington 25, D.C. Most metropolitan public libraries, as well as those in colleges and universities, subscribe to *MLA NOTES*. On a less scholarly level, but useful in that it covers entertainment and jazz in addition to classical records, is the annual *Polart Index of Record Reviews*. The 1960 index is available for 75¢, and the 1961 index for \$1.50, from Polart, 20115 Goullart Avenue, Detroit 5, Michigan.

Successful Therapy

● As I am a record reviewer for two newspapers, keeping my playback equipment in top form is a professional obligation.
(Continued on page 12)



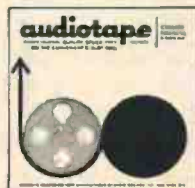
bzzzz

When a very small boy has his hair cut, the clippers make a harsh buzz—a nervous, exciting sound. Yet the same machine gives off only a dull hum when it's used on a man.

The unfortunate part is that once you've heard the dull hum, you never get to hear that exciting buzz again. No matter what. Even Audiotape can't record it.

Audiotape can (and does) take care of everything else that adds to listening enjoyment. It gives you clarity and range, freedom from noise and distortion and unequalled uniformity, reel after reel. All you have to supply is the point of view. Audiotape does the rest, and does it superbly.

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CONTINENTAL '400' (EL 3536)
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 4-track stereo head output direct to external stereo preamp for portable high fidelity tape-deck applications • completely self-contained for 4-track mono record and playback • mixing facilities • lightweight, compact, rugged • dynamic microphone.

CONTINENTAL '100' (EL 3585)
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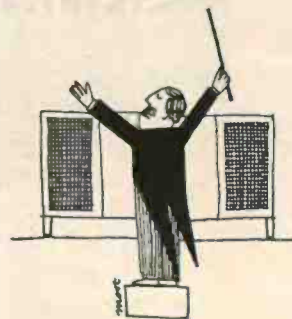
tion for me. The article on "Basic Hi-Fi Troubleshooting" in your July issue was a tremendous help, leading me to diagnose and cure various minor ailments, including two output tubes in a state of mild imbalance.

Your excellent charts were of direct use to me in blueprinting a logical approach to the things in need of adjustment, and I am filing your article for handy reference. Congratulations for an invaluable contribution to the good health and morale of hi-fi owners.

PEREGRINE WHITE
 Durham, N.C.

Tone-arm Installation

● In his review of the Audio Dynamics ADC-85 pickup system in the August "Technical Talk," Julian Hirsch suggests he had some difficulty in attaching the audio cable to the pedestal of the arm. This is surprising, since previously we had not had a single adverse comment



regarding this design feature. While we do recommend that for complete security the components be attached where they can be checked visually, this is apparently not a troublesome operation, for we have sold several thousand ADC-85 pickup systems without receiving any complaint of this type.

BERT GEDZELMAN
 Sales Manager
 Audio Dynamics, Inc.

Art vs. Solvency

● The general argument of William Flanagan's article about "How to Succeed in Composing Without Really Succeeding" (July, 1962) is that the contemporary American composer is not appreciated by the public. Mr. Flanagan does not give the reason, either because he is too naïve to see it or does not dare confess it. The fact of the matter is that American composers or, for that matter, all living composers of any nationality, are not inspired but are merely technicians who feel they must be discordant to be "original."

Mr. Flanagan speaks about the doubtful economic survival of the composer who is "a recognized, performed talent." Recognized by whom? By his own colleagues and an insignificant number of people? In order to succeed financially,

(Continued on page 14)

Rockford Acoustical Cabinetry

DESIGNED BY ACOUSTICAL ENGINEERS
MADE BY JOURNEYMAN CABINETMAKERS

Rockford Cabinetry is made for Custom Hi-Fidelity, and to grace the homes of people who have Hi-Fidelity equipment. It is not just a place to hide wires and components, but is in itself a definite component contributing to the pleasure of enjoying the Highest Fidelity in Sound. Acoustically-engineered and furniture-crafted of selected woods, this fine furniture is priced much lower than you would expect for such exceptional styling and workmanship. Equipment cabinet and free-standing speaker enclosures may be placed together or separate, as you desire. Sturdy construction assures long-life stability.



DANISH MODERN CABINET ENSEMBLE
Cabinet (Model 700, \$124.95) and Twin Speaker Enclosures (Model 701, \$64.50 ea.). Crafted with genuine Walnut wood veneer in Oil Walnut finish.



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INSIDE SPEAKER ENCLOSURE. Individual speaker enclosures provide proper stereo separation, yet are free standing to permit further separation or positioning for desired stereo listening in any room. Each is an acoustical component to permit your own choice of speaker system for thrilling music reproduction. Internally baffled and ported. Lined with 1" acoustical fibre glass. No cabinetry feedback or resonance. Houses up to 12" loudspeaker. Overall size of each speaker enclosure: 17" wide, 28 $\frac{1}{4}$ " high, 17 $\frac{1}{4}$ " deep. (Other models available for 15" speakers. Send for catalog.)



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he must be appreciated by the general public, and this is how it should be.

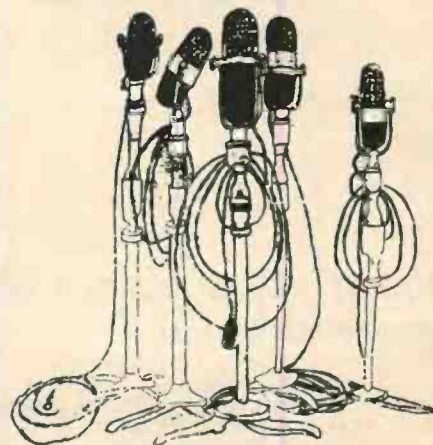
Mr. Flanagan suggests Federal subsidy for "recognized talent." No, Mr. Flanagan, the person who thinks he can write music ought to stand on his own feet. If he can write something the general public will enjoy hearing, he will not need any crutch from anybody.

DAVID FONSECA
Chattanooga, Tenn.

Mr. Flanagan replies:

If Mr. Fonseca's letter is to be taken literally, I must defer to his superior knowledge; for I can only assume that his statement "... American composers or, for that matter, all living composers of any nationality, are not inspired ..." implies that he has familiarized himself with all works by all living composers. If this is true, I don't have to agree with him to honor his achievement.

If, on the other hand, his statement is simply the demagogic justification for a closed mind, I would point out to him that my article, in point of fact, was not about the neglect of contemporary American music. It was to a large extent about



a work that I consider to be successful with the large public, to which Mr. Fonseca refers. It was an article to suggest that, even in success, the American composer can be poor because of the very nature of the musical set-up in our contemporary society.

Mr. Fonseca's suggestion is, in the last analysis, nothing more nor less than the following equation: Good music equals success and financial reward. In other words, all good music is immediately recognized as such by audiences and critics, so the composer need only await their judgment. If it is favorable, he can start thinking up new tunes on his way to the bank. If it isn't, he can write himself off as uninspired and ask the man at the bank for a job.

The history of music tells us, of course, that this simply is not true. Many of the so-called classics—I take them to be the yardstick by which Mr. Fonseca measures the failure of today's composers—would not be with us today if it were.



which
twin
has the
phoney
?
(stylus,
that is)



your eye can't tell... but your ear can

PRICE VS. PERFORMANCE

Ruskin said it: "There is hardly anything in the world that some man cannot make a little worse and sell a little cheaper and the people who consider price only are this man's lawful prey." Hear, hear. And not being ostriches, we admit to having seen so-called "stylus replacements for Shure Cartridges" selling for less than genuine Shure Dynetic® Replacement Styli. We bought several and examined them:

LABORATORY FINDINGS

Shure laboratory tests show that the imitation stylus assemblies labeled as replacements for the Shure Model N7D Stylus Assembly vary drastically in important performance characteristics. For example, the compliance varied from a low of 0.9 to a high of 11.5, requiring 9.0 grams to track a record with a low compliance stylus, and 2 grams with a high compliance stylus. The high compliance stylus retracted at 4 grams needle force, allowing the cartridge case to drag on the record surface, thereby becoming inoperative. Response at high frequency (relative to the 1 kc level) ranged from a 5.5 db peak to a drop of 7.5 db. Separation varied from "good" (27 db) to "poor" (16.5 db) at 1 kc. These figures reveal that *there is very little consistency in performance characteristics of the imitation Dynetic Styli.*

In each of the categories shown above, the results ranged from good to poor. As a matter of fact, only 10% of the samples met the Shure performance standards for the Shure N7D Stereo Stylus.

A DIAMOND IS A DIAMOND IS A DIAMOND

Time was when the stylus price was measured by its tip—diamond, sapphire, ruby, etc. All good styli have diamonds today—and it is *no longer an important determinant of price.* Shure Dynetic Styli, for instance, are precision crafted throughout and each is painstakingly inspected dozens of times before it is shipped. Tolerances are incredibly rigid. Rejects are high. These standards and procedures are expensive... but, we feel well worth the time, labor and expense because the stylus is, in fact, the *major* factor in the Shure Stereo Dynetic's reputation for unvarying high quality, superb performance, and utmost record protection. Obviously, if you use an imitation Dynetic Stylus, we cannot guarantee that the performance of your Shure cartridge will meet published specifications.

SHURE PROTECTS YOU

Shure offers a full one year guarantee on all Dynetic Styli covering workmanship and materials. And, in addition, Shure protects you in the event of damage through your mishandling the stylus. Repair costs are nominal... for the life of the stylus! (This does not cover normal and expected needle tip wear.) When to replace the stylus? No safe "number of hours in use" can be given—however, with normal use, we suggest a new stylus about every 18 months—it pays for itself in increased record life. Or, ask your high fidelity dealer to inspect your stylus periodically.

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Literature: Shure Brothers, Inc.
222 Hartrey Avenue, Evanston, Illinois

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"Brings
out sound
from records
that more
expensive
cartridges
do not"

Preston McGraw
United Press
International Hi-Fi
equipment reviewer

the incomparable new

SHURE SERIES M33

Stereo Dynetic®

HIGH FIDELITY PHONOGRAPH CARTRIDGES

NOT HOW MUCH? BUT HOW GOOD?

According to United Press' Preston McGraw, the Shure series M33 cartridges are "so good that a hard-shelled listener might suspect Shure engineers of not knowing what they had when they hung a price tag on them."

We knew, all right, Mr. McGraw. It's just that we don't believe the best sounding cartridge need be the most expensive. The new Series M33, after all, was developed by the same team of engineers who developed the redoubtable Shure M3D series... the world's first truly high fidelity stereo cartridge. Numerically, Shure has made *more* highest-quality stereo cartridges than any other manufacturer—and they're used by more critics and independent hi-fi authorities than any other. Chronologically, Shure had a two year head start on the others. In short, Shure has learned how to make these critical components in the kind of quantities that result in lower prices.

THE SOUND OF SPECIFICATIONS

Again quoting Mr. McGraw: "Professional engineers are largely impressed by specifications, and the specifications of the M33 (except for compliance) are not unprecedented. But the way it sounds is something else again. The M33 puts flesh and bones on specifications. It brings out sound from records that more expensive cartridges do not."

He's right. To begin with, Shure specifications (as published) are not theoretical laboratory figures, or mere claims... they are actual production standards. 20 to 20,000 cps. response may appear average. But what the bare specifications don't show is that the M33 series goes right through the audible spectrum without a hint of the break-up prevalent in most other cartridges. Also, it is remarkably free from disconcerting peaking at this frequency or that. Result: absolutely smooth, transparent, *natural* sound re-creation. (Incidentally, where would you find a record that goes from 20 to 20,000 cps. with genuine music on it?)

Separation is over 22.5 db. at 1000 cps. Much more than necessary, really. Again, the separation figure doesn't show that the M33's separation is excellent throughout the audible spectrum. No cross-talk between channels. Even when an oboe plays.

And the matter of compliance: 22×10^{-6} cm. per dyne for the M33-5. Now there's a specification! According to Mr. McGraw, the Shure stylus feels like a "loose tooth." And so it should. The incredible compliance of the M33-5 gives it the ability to respond instantly to the manifold and hyper-complex undulations of the record groove. Superior sound is one outcome of the superb compliance.

Another is the ability to track the record at low force. *The M33-5 will track at forces as low as any other cartridge on the market today.*

SPECIFICATIONS	M33-5	M33-7
Channel Separation (at 1000 cps)	Over 22.5 db	Over 22.5 db
Frequency Response	20 to 20,000 cps	20 to 20,000 cps
Output Voltage (per channel, at 1000 cps)	5 mv	5 mv
Recommended Load Impedance (per channel)	47,000 ohms	47,000 ohms
Compliance; Vertical & Lateral	22.0×10^{-6} cent. per dyne	20.0×10^{-6} cent. per dyne
Tracking Force	$\frac{1}{2}$ to 1.5 grams	1.5 to 3 grams
Inductance	600 millihenrys	600 millihenrys
D.C. Resistance	750 ohms	750 ohms
Stylus:	.0005" diamond	.0007" diamond
Terminals	4 terminal. (Furnished with adapters for 3-terminal stereo or monaural use.)	
Mounting Centers		Fits Standard $\frac{1}{2}$ "

One other item: if your tracking force is 4 to 6 grams, the even lower cost M77 Stereo Dynetic will deliver the best sound you can possibly get from your cartridge-arm combination.

THE ULTIMATE TEST

Give a listen. In fact, compare the Shure M33 series with any other cartridge, regardless of price, in A-B tests (we do it all the time). If you are not impressed with the distinct difference and greater naturalness of the Shure, don't buy it. That's punishment enough for us.

PRICES:

Why spend more than you must? M33-5 and M33-7 net for \$36.50 The M77 is only \$27.50

If you *insist* on Shure when you buy, you can *demand* more from the rest of your system when you play... write for literature, or still better, hear them at your high fidelity showroom: Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois.

IN
TEST
AFTER
TEST
AFTER
TEST
AFTER
TEST



... experts report that your present stereophonic phonograph cartridge has been surpassed in quality by the ADC cartridge.

Tracks best at 3/4 gram
"I can honestly say that I have never heard more effortless, clean, and musical response from any cartridge than I have from the ADC-1. Records that have excessive levels and are unplayable or distorted with other cartridges frequently sound fine with this pickup.

... In fact, it tracked the highest velocities better at 3/4 gram than most other high-quality pickups do at 2 grams or more."

*Julian D. Hirsch
Hi-Fi Stereo Review
August 1962*

No Observable Record Wear
"... we know at last for certain that it is possible to trace a stereo groove of any configuration perfectly with a playing weight of only one gram and with no observable wear after 50 playings — even under a microscope."

*Percy Wilson
The Gramophone
September 1961*

Tracks Perfectly
"Even at a level of an output of 25 mv., the ADC-1 tracked perfectly, and this is a far higher level than

ever appears on a standard recording... one became conscious of hearing material that had escaped one's notice before."

*J. C. G. Gilbert
Music Trades Review
March 1962*

Superb sound
"United States Testing Company, Inc., characterizes the ADC-2 as a superb sounding cartridge which would complement the finest of high fidelity systems."

*High Fidelity Magazine
November 1961*

Deserves the finest
"This cartridge deserves — almost requires — the finest loud speaker system for its qualities to be fully appreciated."

*Hirsch-Houck Report
Hi-Fi Stereo Review
November 1961*

While the ADC-1 stereophonic phonograph cartridge can be used in most high-quality tone arms, Audio Dynamics recommends its use with the ADC-40 Pritchard Tone Arm. The cartridge itself costs \$49.50. The tone arm, \$44.50. Together, as the ADC-85 Pritchard Pickup System, they cost \$89.50, at your high fidelity dealer.



AUDIO DYNAMICS CORPORATION

Pickett District Road, New Milford, Connecticut

just **LOOKING**

...at the best in
new hi-fi components

● **B&K** enters the high-fidelity field with an FM antenna of unusual design. The Model ST7B consists of seven vertically stacked dipoles compactly designed to a width of 30 inches and a height of 22 inches. The antenna pattern is omnidirectional, and the signal gain is greater than that of a crossed dipole. Price: \$24.95. (B&K Manufacturing Company, Division of Dynascan Corp., 1801 West Belle Plaine, Chicago 13, Ill.)
circle 178 on reader service card

● **Bogen** presents a new stereo FM tuner, the TP250, which includes a pilot light that automatically indicates when a stereo program is being received. Other features include defeatable AFC, a visual tuning indicator, and a built-in filter to suppress the stereo FM carrier frequency



when recording off the air. The sensitivity is 0.85 microvolt for 20 db quieting. Price: \$159.95 (walnut cabinet \$27.65, metal enclosure \$11.95). (Bogen-Presto Division of Siegler Corp., Paramus, N.J.)
circle 179 on reader service card

● **Harman-Kardon** augments its Award Series with an AM-FM stereo receiver, the Recital II (Model TA3000X), combining AM and FM tuners, a stereo FM adapter, and dual amplifiers rated at 12 watts continuous power per channel at less than 1 per cent distortion. Amplifier frequency response is 15 to 70,000 cps ± 1 db; the input sensitivity for the magnetic phono channel is 2.0 millivolts; and hum (at minimum volume) is 80 db below rated output.

The FM tuner section has a sensitivity of 3.2 microvolts (IHFM), discriminator bandwidth of 1 megacycle, and less than 0.1 per cent distortion at 100 per cent modulation.

Operating controls include ganged tone controls, a blend control, defeatable loudness compensation and AFC, and rumble and scratch filters. Dimensions: 15 1/4 x 5 7/16 x 11 1/2 inches. Price: \$239.95. (Walnut enclosure: \$29.95). (Harman-Kardon, Inc., Plainview, N.Y.)
circle 180 on reader service card

● **Heath** introduces an all-transistor stereo amplifier kit rated at 35 watts
(Continued on page 20)

HEAR TOMORROW TODAY

AT THE N.Y. HIGH FIDELITY SHOW, OCT. 2 TO 6
TRADE SHOW BUILDING, RMS. 642, 644, 645

In New Pioneering Firsts from KLH

Each year, at the New York Show, KLH has brought you something new and wonderful of tomorrow's high fidelity. Two years ago, we unveiled the Model Eight FM Receiving System, first of the 'Miracle Miniatures', and the Model Nine Electrostatic Loudspeaker — still, in our opinion, the finest loudspeaker ever made. Last year, we introduced the Model Ten, which set a new high in performance for its size and cost, and a new standard of value for the industry.

But you haven't seen anything yet. This year, KLH brings you the future on a silver platter. In the new Model Twelve, the two most important principles in speaker design are for the first time united in one magnificent speaker system. And in the Model Eleven, a complete component record-playing system is for the first time unified in a portable stereo phonograph of flawless performance and incredible compactness. There's a new multiplex adapter for Model Eight owners, too — KLH quality, of course.

The Model Eight Multiplex Adapter

A KLH designed, fully transistorized adapter, including stereo preamplifier and power amplifier, which combines with the KLH Model Eight to form an extremely sensitive wide-band receiver for FM stereo broadcasting. When used in conjunction with the 8AS auxiliary speaker, they form a complete FM stereo receiving system of equal performance with the Model Eight itself. In tuning, a stereo broadcast is automatically indicated by an audible signal. The adapter is housed in a matching cabinet to the Model Eight.

#8MA Multiplex Adapter \$95
With Speaker \$149

A Speaker

Only KLH Could Bring You

The KLH Model Twelve. Culmination of the art, and the science, of speaker design. From the maker of the Best-rated Models Four and Six, high water marks in acoustic suspension speaker systems, and of the Model Nine, the only fully realized electrostatic loudspeaker, comes a superb new full-range speaker system embodying the very best of both principles. An electrostatic upper end is matched with an acoustic suspension lower end, perfectly integrated as only KLH could integrate them, for a new experience in the communication of emotion through music. About \$200.

The 2nd

'Miracle Miniature'

The KLH Model Eleven portable stereophonic phonograph is a true component system evolved into a 26 pound package of breathtaking performance.

Heart of the system is a pair of revolutionary new speakers with a 30 watt peak, all-transistor stereo amplifier, created and matched by KLH, especially for the Model Eleven. Each circuit function in the amplifier, including separate treble and bass controls, is on its own individual circuit board.

Inputs are provided for a tuner or tape recorder. A Garrard AT-6 changer, modified with a dynamically balanced tone arm, and a Pickering 380C magnetic pickup with diamond stylus complete a system of astonishing bass performance, clarity and freedom from distortion. \$199.



See
ad
on
pages

114-115



KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

THE SPOTLIGHT'S ON CONCERTONE 605



A new standard of perfection from Concertone

Concertone introduces a new standard of perfection in professional quality tape recorders. The 605 brings you the ultimate in advances of the state of the art in tape recorder engineering. ■ Never before have so many features and so much professional quality been packed into one recording instrument...and for such a low price! See it at the New York Hi Fi show.

IN THE SPOTLIGHT:

- Precision plug-in head assembly: Includes four precision heads.
- Separate microphone and line controls: Input can be mixed!
- Delay memory control circuit: Never spill or break tape!
- Automatic glass tape lifters: Including electric cue feature!
- Sound on sound and add sound: With convenient front panel switch!
- Solenoid operated brakes: For fast, sure action!
- Three motors: Includes 2-speed hysteresis synchronous drive.
- Automatic rewind: Fast rewinds at end of tape.
- All electric push button operation: Remote control optional.
- Reverse-O-Matic®: Play tape from end to end and back *automatically!*
- New magnetic heads: Ferrite erase, laminated and lapped. 4-track has no reverse channel cross-talk.
- Frequency response: 7.5 ips 50-15 KC \pm 2 db.
- Wow and flutter: Less than .2% R.M.S. at 7.5 ips.

(Model 605 availability, October, 1962.)

(Broadcast Version Model 607: 19" x 14" in size; special plug-in transformers! Availability, January, 1963.)

For complete details of the versatile performer, write to:



AMERICAN CONCERTONE, INC.
A DIVISION OF ASTRO-SCIENCE CORPORATION
9449 WEST JEFFERSON BOULEVARD • CULVER CITY, CALIFORNIA

AMERICAN CONCERTONE, INC.
9449 West Jefferson Boulevard • Culver City, California
ATT: Dept. HSR 1062
Please send me complete information on the new Concertone 605:

name _____
firm name _____
address _____
city _____ zone _____ state _____

sine-wave power per channel. The Model AA-21 employs 28 transistors and 10 diodes and delivers full power over a range of 13 to 25,000 cps \pm 1 db. The transformerless output stages have multiple feedback loops that reduce harmonic distortion to 0.5 per cent at 1,000 cps (at rated output) and IM distortion to less than 1 per cent. Hum and noise are -45 db on the magnetic-phono inputs, -60 db on the auxiliary inputs. Channel separation is a minimum of 55 db at 1,000 cps.

Kit assembly is simplified through the use of circuit boards, and the preamplifier circuits are factory-wired and encapsulated in epoxy-covered modules, ready



for installation on the circuit boards. All controls are located on the front panel, with those that are less often used being concealed behind a hinged lid. Dimensions: 15 1/4 x 5 x 14 inches. Price: \$134.95 (kit), \$219.95 (factory-assembled). (Heath Co., Benton Harbor, Mich.)

circle 181 on reader service card

● **IMF** introduces a "Styrene Pressure" loudspeaker system employing a woofer with a convex mass of polystyrene stiffened with aluminum rods in place of the conventional cone. This mass vibrates as a rigid piston, eliminating cone flexure under heavy loads. The plastic foam mass is mounted in a compliant suspension that permits linear excursions of wide amplitude.

The tweeter uses an impregnated fabric diaphragm vibrating behind a slotted plate. As the slot dimensions are very small, air pressure builds up between cone and plate. This pressure-loading constrains the cone from excess vibration, and the small slots constitute point sources of sound that help disperse high frequencies over a wide angle.

The enclosure is vented but is said to be completely nonresonant. Frequency response is from 25 cps to beyond 16,000 cps, and the power requirement is 10 to 30 watts. Dimensions: 25 1/2 x 16 1/2 x 11 1/2 inches. Price: \$200.00 (Tweeter and woofer are separately available at \$25.00 and \$120.00 respectively.) (Lectronics of City Line Center, Inc., 7644 City Line Ave., Philadelphia 51, Pa.)

circle 182 on reader service card

● **Jensen**, long known as a manufacturer of loudspeakers, now enters the headphone market with the HS-1 moving-coil stereo headphone. The unit employs rear-loaded high-compliance diaphragms that extend bass response to 20 cps. The upper range extends to 15,000 cps, and a special damping fluid (Continued on page 22)

Only kit of its kind for the Tape Recordist

the superlative **knight-kit**[®]

Model KP-70 Stereo Tape Record-Playback Preamp Kit



professional quality at amazing savings... a pleasure to build

PROOF OF VALUE SPECIFICATIONS: Response (Independent of transport) ± 2 db, 18-22,000 cps. Harmonic Distortion—recording sections, less than 0.3% at max. recording level; playback sections, less than 0.3% at 2 v. output. *Input Sensitivity* (for max. record level)—0.5 mv at mike inputs; 80 mv at aux inputs. *Equalization*—NAB at 7½ ips (playback); internal adjustment permits matching any recording head to produce NAB equalized tapes; separate equalization for 3¼ ips recordings. *Bias Oscillator*—65 kc (voltage or current internally adjustable to match any head). *Record Head Current*—adjustable to match any head. Size—4½" (plus ½" legs) x 15½ x 9". Aluminum panel is beautifully styled in Desert Beige and Sand Gold (Cordovan Gray metal case available—see below right).

ONLY
\$89.95
less case

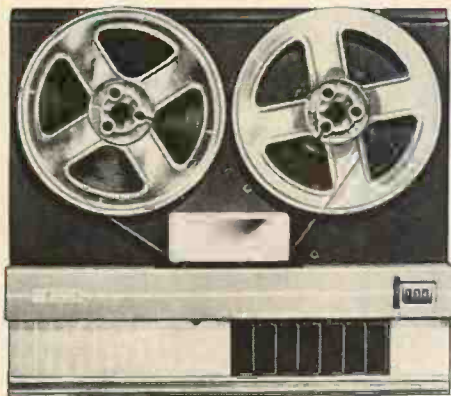
only \$5 per month on Allied's Credit Fund Plan

- Recording & Playback With Any Tape Transport
- Separate, Dual-Channel Record & Playback Preamps
- "Sound-on-Sound" & "Echo Chamber" Effects
- Ultra-Flexible—Adjusts to Match Any Tape Head
- Dual, Concentric Clutch-Type Level Controls
- High Quality Calibrated VU Meters

Unsurpassed for performance and an outstanding array of features. Ultra-flexible design provides high-fidelity recording and playback with any stereo tape transport. Superb response over the entire musical range. Can be used for 2- or 3-head operation; with 3-head transports, such as the Knight KN-4000, you can create studio effects—"echo chamber," "sound-on-sound," etc.

The KP-70 has dual concentric, clutch-type level controls for mike and auxiliary inputs, and for playback. Panel switch selects equalization for either 7½ or 3¼ ips on both record and playback. Mike and aux inputs (tuner, etc.) can be mixed on each channel for truly professional recordings. A-B monitor switch permits comparison of tape and source. Printed circuitry for easy assembly. Complete with all parts, wire, solder, step-by-step instructions. For 110-125 v., 60 cycle AC. Supplied for 3-head operation (2-head operation requires switch listed below.) Shpg. wt., 15 lbs.

83 YU 916BT. KP-70 Preamp Kit (less case) only.....\$89.95
(Metal Case for KP-70; 5 lbs., only \$4.95) (2-Head Switch, only \$1.95)



Knight KN-4000 Deluxe Pushbutton Tape Transport

ONLY
\$129.95

only \$7 per month on Allied's Credit Fund Plan

Professional quality transport features three separate precision heads—one each for 4-track erase, record and playback. Has three heavy-duty 4-pole motors. Seven convenient "keyboard" pushbutton controls handle all functions with maximum ease. Permits recording "sound-on-sound", echo and "add-a-track" special effects. Also includes DC dynamic braking; has digital tape counter; automatic shutoff; standby control; 2-speed operation, 7½ and 3¼ ips. Beautiful Desert Beige and Sand Gold styling. 13½ x 15½ x 7". For 110-125 v., 60 cycle AC. 23 lbs. 95 DU 650BT. KN-4000 Tape Transport, only.....\$129.95

PORTABLE CARRYING CASE. Durable luggage-type case holds both the Knight-Kit KP-70 Preamp and the Knight KN-4000 Tape Transport. Handsome fabrioid cream and brown finish. 20 x 16½ x 11½". Shpg. wt., 15 lbs. 95 DU 575BT. Portable Carrying Case, only.....\$24.95

satisfaction guaranteed or your money back

ALLIED RADIO

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Ship me the following:

- KP-70 Stereo Tape Record-Playback Preamp Kit 83 YU 916BT
 - Metal Case for KP-70, 83 YX 936 2-Head Switch 83 Y 940
 - KN-4000 Pushbutton Tape Transport 95 DU 650BT
 - KP-70 Preamp Kit and KN-4000 Transport Combination 21 YU 066-2BT
 - Portable Carrying Case for Combination Package 95 DU 575BT
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- New Credit Customers Only: Send name and address present employer, how long employed, position, monthly salary (also same for prior employment); rent or own home, how long at present address (also same for prior address); 2 credit account references; give age (21 min. for credit accounts).
- \$.....enclosed (check) (money order)

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Prima!

That's Italian for top-rated. And all over the world the Dual-1006 CUSTOM is not only top-rated but owned, used and loved by thousands of discerning audiophiles. Why? Most likely because it's the best combination automatic turntable and record changer available. Over 11 leading consumer and technical publications in this country alone have given it top-rated reviews (some even twice). But if you—like so many of us—don't just take anyone's word for things (even experts) you'll take a look at the CUSTOM for yourself. You'll watch it perform, hear it play, inspect all its features, read the fine print in the literature. Then you'll examine all other machines—regardless of brand name. Having done that, you'll never have to either blame yourself or go back to anybody to ask: "Why didn't you tell me about the top-rated Dual-1006 CUSTOM?"

UNITED AUDIO



FOR THE FACTS TO BE FAMILIAR WITH BEFORE CONSIDERING ANY PURCHASE OF RECORD PLAYING EQUIPMENT, WRITE: UNITED AUDIO PRODUCTS, 12-14 WEST 18 STREET, NEW YORK, N. Y.

CIRCLE NO. 72 ON READER SERVICE CARD

suppresses resonances and assures smooth response.

Impedance is 8 ohms, and a jack panel is furnished for connecting the HS-1 to



any stereo amplifier. Weight: 16 ounces. Price: \$24.95. (Jensen Manufacturing Co., 6601 S. Laramie Ave., Chicago 38.)
circle 183 on reader service card

● **Ravenswood** has adapted the "reflection coupler" loudspeaker design employed in its stereo consoles and one-piece stereo speaker systems to individual loudspeakers that are so thin they may be hidden behind couches or other furniture. These speakers employ the indirect-radiation principle, reflecting the sound from the wall behind the speaker. The new Model M50W speakers have a frequency response of 45-17,000 cps, 16 ohms impedance, and a power-handling capacity of 35 watts. Dimensions: 20 x 16 x 6 inches. Price: \$49.95 (in utility black), \$54.95 (in oiled walnut). (Ravenswood Division of Annapolis Electro-acoustic Corp., 241 West Street, Annapolis, Md.)

circle 184 on reader service card

● **Realistic** announces a stereo receiver that combines a tuner equipped for FM stereo with a stereo amplifier rated at 12 watts per channel. Sensitivity is 2.5 microvolts for 30 db quieting, and the frequency response of the amplifier section is from 20 to 20,000 cps ± 1 db. An output jack for the stereo headsets is provided in addition to the usual speaker outputs. Price: \$124.95. (Radio Shack Corporation, 730 Commonwealth Avenue, Boston 17, Mass.)

circle 185 on reader service card

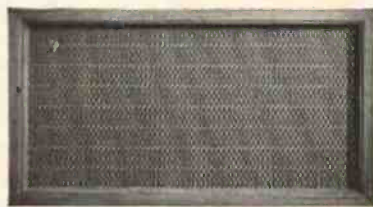
● **Rus-Lang** introduces a new principle to increase the low-frequency output of small loudspeakers. The Rus-Lang "1+



2" speaker system has an enclosure with elastically mounted side panels that vibrate with the backwave of the speaker. The increased sound-radiation area is
(Continued on page 24)

we didn't know our bass was dangerous

(even at a distance of thirty feet!)



When the EMI Model DLS-529 bookshelf loudspeaker was first introduced, we said it was a "dangerous loudspeaker." We even described the speaker's dangers in minute detail. Now we find it is dangerous even beyond our imagination. The worst part is that someone else had to warn us.

High Fidelity magazine recently tested the DLS-529 and reported it smooth and well-balanced "throughout its range which is estimated to extend from about 30 cps to beyond audibility." That's true. Its frequency response is far greater and far smoother than many speakers costing twice as much.

The journal also stated that the DLS-529 "does not need much amplifier power to produce a good deal of bass response." That's right. The bass-producing capability of the speaker is unique. Other bookshelf types, and some larger systems, need a minimum of 25 watts of amplifier power to drive their speakers effectively at very low frequencies.

High Fidelity tells of driving the DLS-529 with a 60 watt amplifier. The pre-amplifier was set "just past the '12 o'clock' position" and "enough bass power was radiated to set up vibrations in a cabinet door located some thirty feet away from the speaker." And therein lies an unrecognized danger of the dangerous loudspeaker.

The lesson is obvious. If your penchant is for Bach organ works, be especially careful. Every pedal note will roll through your listening room as if in a cathedral.

Music, heard through a top-flight system with true fidelity loudspeakers, is meant to be felt as well as heard. The renowned designer of the DLS-529, Dr. G. F. Dutton, understood this very well. He deliberately constructed the speakers to recreate the feeling, plus the purely-auditory experience of concert hall listening. Enjoy it. But if your cabinetry loosens, remember...we warned you.

One more thing. Extreme highs may not make their presence felt as dramatically as extreme lows, but they are quite important. The smooth, balanced response to "beyond audibility" (as High Fidelity termed it) bestows an exciting quality and a liveness on reproduced sound that can be felt as surely as powerful bass. This smoothly-balanced response over the entire frequency range first made us realize that the DLS-529 was dangerous because it demands a reappraisal of previously accepted standards of excellence.

And now...dangerous because the "physical feel" of its bass response transports the listener out of the listening room and into the concert hall.

But we do not fear the inevitable judgment of your ears...even when you hear this \$159.00* speaker system compared with other speaker systems regardless of price.

For further information, write Scope Electronics Corporation, 10 Columbus Circle, New York 19, N.Y., exclusive distributors of EMI Loudspeakers and Integrated Tone Arms and Pickups.

EMI

*\$169.00 in south and west.

(ELECTRIC AND MUSICAL INDUSTRIES LTD.) ENGLAND

OCTOBER 1962

CIRCLE NO. 31 ON READER SERVICE CARD

23



“O new born
big brother, doest thou feel
more competent than I to up-
hold the flawless reputation
of KOSS STEREOPHONES”



“O little brother,
thy sound is as sharp & clear as the
day KOSS invented thee but when
it comes to the tough professional
jobs, give thee way to my shining
armour”

KOSS

ELECTRONICS INC.

2227 NORTH 31st STREET, MILWAUKEE, WISCONSIN

said to produce an 8-db low-frequency gain over conventional enclosures of the same size.

The system is powered by an 8-inch wide-range speaker with a 1-inch voice coil, a flux density of 12,000 gauss, a frequency response of 40 to 14,000 cps, and an impedance of 8 ohms. Dimensions: 18 x 9 $\frac{3}{4}$ x 9 $\frac{1}{2}$ inches. Price \$34.95. (Rus-Lang Corp., 138 Hurd Avenue, Bridgeport, Conn.)

circle 186 on reader service card

● **Sherwood** introduces an indicator, intended as an accessory to stereo FM tuners or adapters, that lights up when a stereo signal is received. The sensitivity of the unit is adjustable for operation with any current FM tuner. Special circuitry prevents false identification of noise impulses as stereo signals. Dimensions: 2 $\frac{1}{2}$ x 2 $\frac{1}{4}$ x 7 $\frac{1}{2}$ inches. Price: \$29.50 (including case). (Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Ill.)

circle 187 on reader service card

● **Tandberg** updates the Series Six line of tape recorders with the Model 6-44, which includes a special filtered input for recording stereo FM. Other new features include a switch that allows



the reel hubs to turn freely during loading and threading, and a microswitch to stop the tape at the end of a reel.

The recorder operates at 7 $\frac{1}{2}$, 3 $\frac{3}{4}$, and 1 $\frac{7}{8}$ ips, with frequency response (at 7 $\frac{1}{2}$ ips) of 30 to 20,000 cps and 0.1 per cent rms flutter and wow. A separate erase head erases either one or both tracks, permitting material to be erased from four-track mono recordings without disturbing the remaining tracks. The signal-to-noise ratio is better than 55 db. Facilities are provided for sound-on-sound recording, echo effects, tape monitoring, and remote control. Price: \$498.00. (Tandberg of America, Inc., 8 Third Avenue, Pelham, N.Y.)

circle 188 on reader service card

● **Viking** is offering an accessory filter, Model MX-10, that eliminates interference produced by the interaction of the multiplex carrier and the bias frequency of tape recorders when recording stereo FM broadcasts. Intended for use with stereo tuners and tape recorders that have no built-in filter, the MX-10 is connected with phono cables. Price: \$14.50. (Viking of Minneapolis, Inc., 9600 Aldrich Avenue South, Minneapolis 20, Minn.)

circle 189 on reader service card



The new Weathers "66" weighs 96 ounces ...and every ounce is pure performance!

The Weathers "66" is the finest achievement in uncompromising design and performance. The low mass of the Weathers "66" makes it the proper turntable for today's high compliance stereo cartridges and tonearms. In appearance alone, the "66" is radically different. It is 16" long, 14" deep, but only 2" high, including the integrated base. It is the closest approach to rotating a record on air. It achieves this ideal through unique engineering design and precision manufacturing.

The Weathers "66" uses two precision hysteresis synchronous motors mounted on opposite sides of the deck. Virtually vibration-free, they directly drive two soft rubber lathe-turned wheels which in turn drive against the inside rim of the platter. This is the quietest, most accurate and dependable drive system yet designed. Its -60 db. rumble is the lowest of all turntables.

Eliminates Feedback Problem—Because the new high compliance cartridges and tonearms track at extremely light pressures, they can pick up floor vibrations which are transmitted into the music as audible distortion. The "battleship" type of turntable more easily picks up room vibrations and transmits them with greater amplitude. When a high compliance pickup system is used with the heavier turntable, acoustic feedback is apt to occur. And there is no practical, effective way to acoustically isolate these heavier units.

The Weathers "66" is suspended on 5 neoprene mounts which produce an isolation from floor vibrations of more than 500 to 1. Paul Weathers calls this system a "seismic platform" (implying that only a violent earthquake could cause any vibrations or feedback).

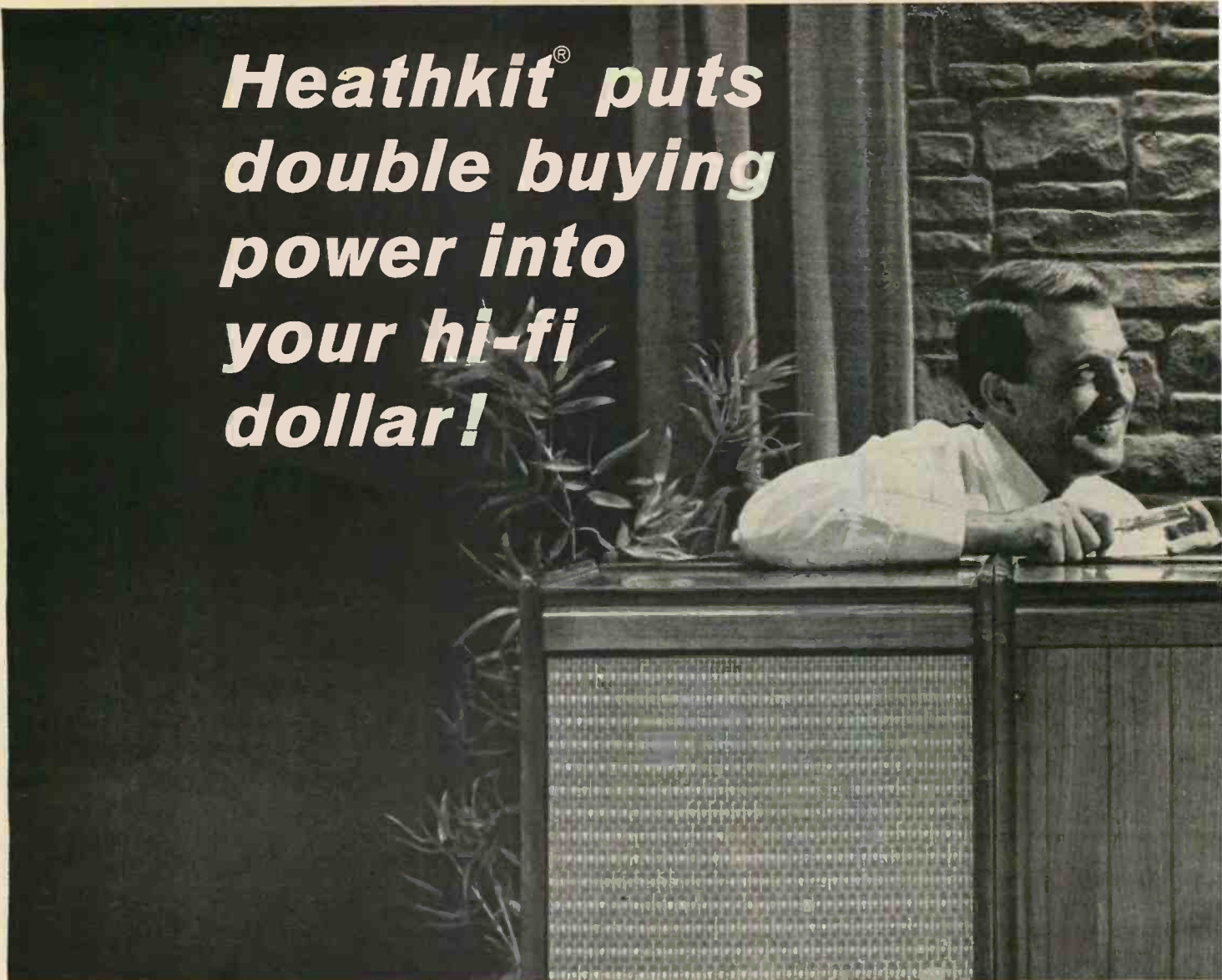
On Pitch—The speed constancy of the Weathers "66" is so accurate that a special test record had to be made to measure its 0.04% wow and flutter content. It reaches 33½ rpm immediately, and will be accurate within one revolution in 60 minutes. Most heavy turntables will usually deviate 4 or more revolutions in 60 minutes—a painfully obvious inaccuracy to anyone with perfect pitch. You hear only the music—no rumble, no wow, no flutter, no feedback, no noise of any kind.

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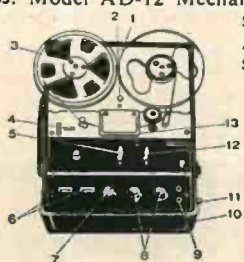


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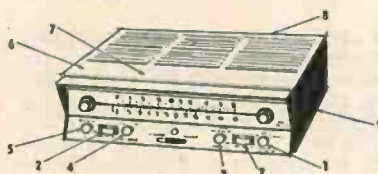


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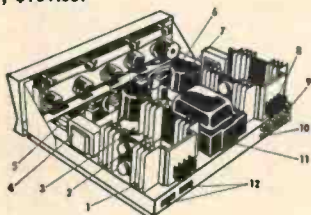


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BEGINNERS ONLY

by HANS H. FANTEL



A FRIEND of mine goes in for vintage wines and vintage records, and after a good bottle he is apt to settle down with his ancient 78's. For me, golden voices are a dubious pleasure when they have to struggle against wheezes, swishes, and rumbles in those early recordings, and I am reminded that audio progress over the years is not merely a matter of extended frequency and dynamic range. Equally significant is the reduction of background noise.

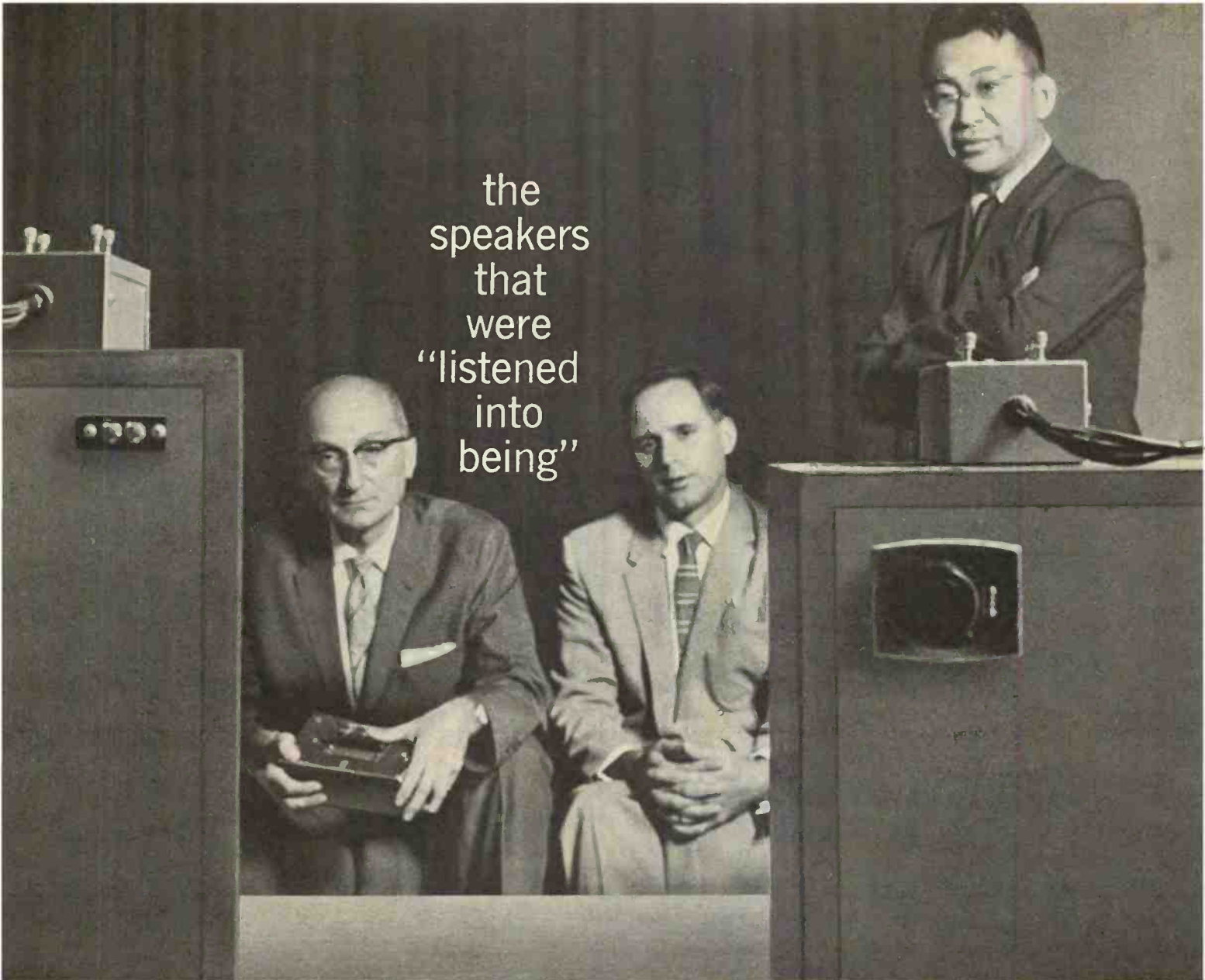
Ideally, recorded music should emerge from a background of almost complete silence. Too often, however, some noise persists either in the recording or the playback equipment. To cope with nonmusical sounds, your audio controls most likely include scratch and rumble filters. The scratch filter operates on the theory that the surface noise on worn, dirty, or otherwise imperfect records lies mostly in the frequency range above about 7,000 cps and that lopping off the response above that frequency will eliminate the noise while letting the music come through. The assumption is that old records don't contain much in the way of high frequencies, anyway.

In my experience, however, I have found that even old records often contain more treble than we give them credit for and that the scratch filter audibly cuts off some of their higher overtones. Whether reduction of surface noise is worth the tonal loss is something you have to try out for each individual record. If the highs on the disc are clean-sounding, you may want to retain them regardless of the surface noise that goes along with them. But if the highs are harsh and distorted—as they sometimes are on older discs—the scratch filter is a convenient means of removing both this harshness and the surface noise. The scratch filter does this job better than the regular treble control because it provides a sharper high-frequency cut-off.

The rumble filter provides a corresponding sharp cut-off at the bass end, usually in the vicinity of 50 cps, which eliminates the low noises caused by turntable vibration. But to rely on this filter to cover up the shortcomings of your turntable is rather like sweeping dirt under the rug. True, it is a relief to be rid of the rumble, but you also lose some of the richness that extreme lows bring to certain musical passages. Moreover, some side-effects of rumble are not affected by the action of the filter. What happens is that the turntable vibrations that cause rumbling also intermodulate with the higher frequencies that are beyond the filter range, making the over-all sound less clear. So even when the rumble frequencies are suppressed, the rest of the music still suffers. Consequently, if you are troubled by rumble, you should use the rumble filter merely as a stop-gap until you get a better turntable.

The turntable itself, however, is not always at fault. Sometimes rumble is caused by acoustic feedback, a condition where vibration from the loudspeaker creeps back to the turntable through the floor. You can usually remedy this by setting your turntable base on a foam-rubber pad, which will absorb the vibration. Often this simple measure will result in much quieter operation. It will surprise you how much the music, especially in the soft passages, gains from being surrounded by silence.

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that
were
"listened
into
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University Engineers: (l to r.) Victor Brocner, Dir. of Engineering, John King, Earl Matsuoka

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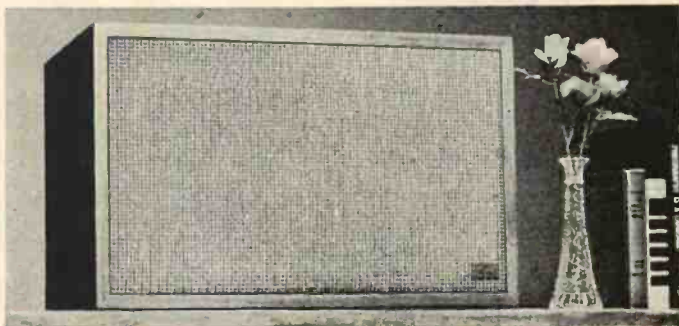
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HIFI/STEREO REVIEW



STRAVINSKY'S PETROUCHKA

*Alexander Benois'
original costume sketch
for the first production
of Petrouchka.*

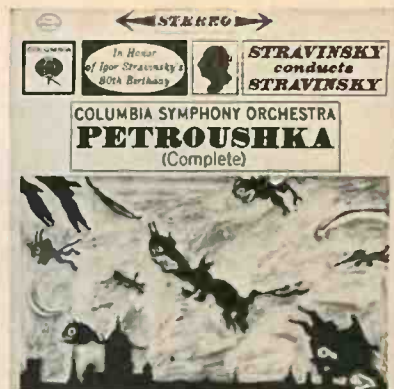
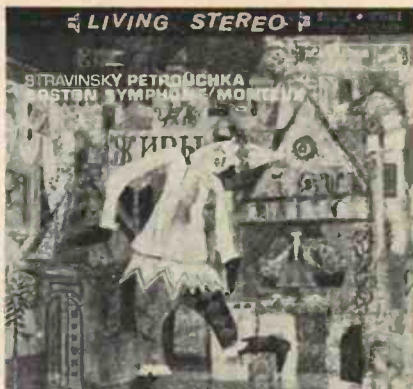
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IT WAS during his early twenties, while he was studying law, that Stravinsky made the acquaintance of Vladimir Rimsky-Korsakoff, the youngest son of Russia's most prominent composer. Through the son Stravinsky soon met the great man himself, and for about half a dozen years, until the death of Rimsky-Korsakoff in 1908, a close bond of affection and respect existed between the two (not unlike the relationship that has grown up during the past decade between Stravinsky and Robert Craft).

The influence of Rimsky-Korsakoff permeates Stravinsky's early output: Stravinsky's first published score, a Symphony in E-flat, was composed under Rimsky's supervision and is dedicated to him (it was once available on a Unicorn LP); the *Fantastic Scherzo*, *Fireworks*, and *The Firebird*, all composed between 1907 and 1910, are direct descendants of *Scheherazade*, *Antar*, and *Le Coq d'Or*. Not until the music of *Petrouchka* seized hold of his imagination did Stravinsky speak out in his own unique and personal manner.

The writing of *Petrouchka* seems to have been one of those inexorable artistic compulsions that could not be denied. Stravinsky was supposed to be working on a score for Diaghileff's Ballet Russe, which eventually became *Le Sacre du printemps*. But work on this piece had to be suspended temporarily while Stravinsky gave himself over completely to the Concert Pieces for Piano and Orchestra, which had invaded his subconscious. "I had in my mind," Stravinsky writes in his autobiography, "a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

After Diaghileff suggested that this score also should become the basis for a ballet, the work took shape rather quickly. The original concert pieces for piano and orchestra became the music for the second scene of



Of Ernest Ansermet's three memorable recordings of Petroushka for London, his latest is widely considered one of the major triumphs of stereophonic reproduction. Pierre Monteux's RCA Victor version is equally authoritative, softer in outline. The composer's new version for Columbia is a document of mature reconsideration.

the ballet; for the rest, Stravinsky composed new music of extraordinary color and brilliance, incorporating some half-dozen Russian folk songs along the way. Two levels of human experience seem to exist in *Petroushka*, one actual and tangible, the other dreamlike and almost hallucinatory.

Petroushka has been one of the most frequently performed of all ballets for more than fifty years, and the concert suite Stravinsky extracted from the full score has been a staple of international concert life for nearly the same length of time. Leopold Stokowski once recorded the full score during his halcyon days as the conductor of the Philadelphia Orchestra, but it remained for a remarkable and widely noted recording of 1947, by Ernest Ansermet and the London Philharmonic Orchestra, to make the complete *Petroushka* as familiar to our concert-going public as it is to our balletomanes.

THE 1947 Ansermet recording of *Petroushka* served to introduce the new FFRR technique of English Decca (London), and twice since then the firm has had Ansermet rerecord his inimitable version of the music as a demonstration of successive advancements in the recording art. Ansermet's first rerecording of the score, made about a decade ago for the newly developed long-playing medium, is still carried in London's low-price Richmond series (19015), while London itself now proudly distributes a more recent Ansermet performance, made just a few years ago, which is one of the glories of stereophonic reproduction (CS 6009, CM 9229). What makes all of Ansermet's three recordings precious gems is the conductor's effortless spontaneity and naturalness, his total immersion in the score, and his uncanny ability to make the listener part of it. In these respects, Ansermet's performance of *Petroushka* is unique. His most recent recording also has the benefit of extraordinary recorded sound; and this is my favorite of all the *Petroushka* recordings.

Pierre Monteux, in his version with the Boston Symphony Orchestra (RCA Victor LSC/LM 2376) has the same virtues as Ansermet but not to such an over-

whelming degree. Both conductors, for example, achieve real poignance in the concluding pages when the ghost of *Petroushka* hovers above the scene of the action, but Ansermet's interpretation is the more moving. Ansermet has slightly the better of it in recorded sound, too, with pellucid reproduction that outshines the slightly hazy Monteux version.

The late Sir Eugene Goossens recorded a fine performance of the complete score with the London Symphony Orchestra for Everest (SDBR 3033, LPBR 6033), but both Ansermet and Monteux outrank him in authority. All three conductors employ the original 1910 orchestration.

Thirty-five years after he had completed his *Symphony in Three Movements*, Stravinsky returned to *Petroushka* and reorchestrated it. Ostensibly the new orchestration—which was mostly a thinning-out process—represented the composer's mature improvements on a masterpiece of his youth. In my view, however, any dilution of *Petroushka's* brilliance and color is no improvement, and the nagging thought remains that among Stravinsky's motives in reorchestrating the music was a financial one: the composer never collected royalties from performances of the 1910-1911 orchestration because it was never copyrighted (Russia never signed the international copyright agreements). But the new (1947) orchestration is protected by the copyright law, and a royalty payment automatically accrues to the composer from each public performance of the work.

Two conductors—Antal Dorati (Mercury SR 90216, MG 50216) and, not unexpectedly, Stravinsky himself (Columbia MS 6332, ML 5732)—have recorded the 1947 orchestration of *Petroushka*. Dorati's performance is a frenetic one in which there is an almost constant straining for effect. The composer's, on the other hand, is an eloquent statement of the subject matter and will be a valuable historic document in the years to come.

But in my opinion it is the original orchestration of *Petroushka* that serves the music best; and of the recordings of the original orchestration the performance conducted by Ernest Ansermet is the finest.



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TECHNICAL TALK

by JULIAN D. HIRSCH



SINCE the earliest days of component high fidelity, there has been what might be called a power race among amplifier manufacturers. Some years ago, in quest of higher numerical power ratings, some manufacturers came up with the peak-power rating. This system of rating took advantage of the fact that the instantaneous peak power of a signal is twice its continuous (rms) power. Happily, this bit of nonsense has pretty well disappeared from the scene. Doubling the numerical power rating of an amplifier has no effect on its performance, and only serves to confuse the public.

Hardly had peak power disappeared when music-power ratings were devised. This is a more defensible concept, although I consider it almost as meaningless as the peak-power rating. To explain how the music-power rating came about, it is necessary to point out that, in general, an amplifier's output tubes draw more current from the power supply when they are driven to full output. This causes the voltages that are applied to the tubes to drop somewhat, thus reducing the maximum power the amplifier can deliver.

By contrast, any power supply can deliver short bursts of current without a drop in voltage. Consequently, instantaneous program peaks lasting a fraction of a second can drive the amplifier to its full output, but with sustained program material, such as full orchestra or pipe organ, the available power is reduced. Music-power measurements are made while the voltages to the tubes are maintained, from an external power supply, at the levels they would have if no signal were being amplified. This rather artificial type of measurement validly defines the short-term peak output of an amplifier, but it does not take into account the fact that music, although being composed of transients, can have large continuous levels. Thus, music-power ratings alone can be misleading; be sure to consider the continuous-power rating as well. A large difference between the two indicates a skimpy power supply.

Another way of increasing the output of a stereo amplifier without really increasing it is to rate it with only one channel being driven. This is not right, in my view, because stereo programs usually place similar power demands on both channels. The measurement

problem is similar to what happens when making full-power measurements: the voltage drop occasioned by driving both channels simultaneously reduces the maximum power output of each channel. The same amplifier might be rated at 25 watts per channel (music power), 20 watts per channel (continuous) with one channel driven, or 15 watts per channel (continuous) with both channels driven. The manufacturer may call this a 50-watt amplifier; I call it a 30-watt amplifier.

To put this matter in its proper perspective, I should add that there is no real difference, all else being equal, between a 30-watt and a 50-watt amplifier. More important than sheer power are such unadvertised details as distortion at the under-1-watt level normally used in the home, stability, conservative operation of tubes and components, freedom from switching transients, and others.

GARRARD AT6 RECORD CHANGER



● THE GARRARD Model AT6 is a four-speed intermixing record changer that offers many of the features of the popular and more expensive Garrard Type A. Each dropped record strikes a feeler arm, indexing the tone arm automatically for 7-inch, 10-inch, and 12-inch records. For manual operation, the changer spindle is easily replaced by a short manual spindle. Operation of the AT6 is initiated by a single lever, with AUTO and MANUAL positions. In the MANUAL mode, the arm does not index but is cued manually. At the end of a record, the arm returns to rest and the turntable shuts off.

The tone arm of the AT6, unlike some record-changer arms, is balanced in both vertical and lateral planes and can operate quite well with the turntable tipped at an angle as great as 60 degrees to the horizontal (although the trip mechanism sometimes op-

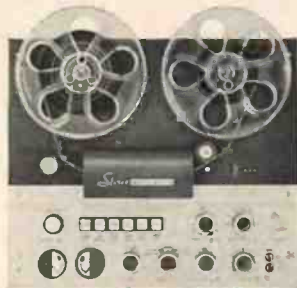
erates when the unit is tilted more than about 15 degrees in certain planes). When the arm and cartridge have been balanced by the adjustable counterweight, the desired tracking force is set by a spring in the base of the arm. A built-in scale is calibrated from 1 to 5 grams.

My measurements showed the tracking-force gauge to be fairly accurate in the 2-to-4-gram range, which should suffice for most cartridges likely to be used with this unit. The tracking error, unfortunately, was greatest near the inner record grooves, and the maximum distortion index was approximately 3 degrees per inch, which is rather high, although perhaps not audible.

The turntable operated at exact speed, with the wow and flutter both quite low (0.13 per cent). The rumble, largely lateral, was -23 db referred to 7 cm/sec at 1,000 cps. This rumble level probably would not be troublesome with speaker systems having limited bass response, but it was clearly audible on extended-range speakers.

All things considered, the Garrard AT6 seems to be a reasonably good record changer, with a well-balanced, low-friction arm (it tracked nicely at 2½ grams). It is perhaps not the equal of some other, more expensive record changers, but it carries an attractive \$54.50 price tag.

EICO RP100K TAPE RECORDER



● THE EICO RP100 tape recorder is available either factory-wired or in kit form; the kit-built model was tested for this report. It would be impossible to describe all the features of the RP100 in the available space. A few of the more outstanding ones include three-motor drive; d.c. braking on the reel motors; separate fully transistorized recording and playback amplifiers; complete push-button control, with solenoid-operated tape drive and tape lifters; foolproof safety interlocks for recording; dual recording-level meters; and automatic take-up-reel shutoff.

The construction of the RP100K involved some 536 distinct steps, and took an experienced kit-builder some 40 hours to complete. Resistance-checking data is provided so that each subassembly can be checked before final assembly; an ohmmeter is required for this. Head alignment is performed with the aid of the built-in recording level meters after they have been calibrated with a voltmeter. A reel of prerecorded alignment tape, supplied with the kit, is used in the head-aligning process. As the construction of the RP100K is a long

and technically somewhat demanding job, it can be recommended only to the experienced kit-builder.

The performance specifications of the RP100K are impressive, but there is much in the design of the recorder that does not appear in specifications. For example, it is very ruggedly constructed and has the physical rigidity so vital to maintaining close mechanical tolerances. The unit weighs about 40 pounds, not including case.

The various controls are so numerous as to be somewhat bewildering at first. Changing speed requires setting three controls, and going from stereo to one of the mono positions involves setting two switches as well as the tape-speed knob. The process is further complicated by a confusing knob design. Many of the controls use concentric knobs, the outer knobs of which have two pointers on opposite sides. This makes their settings rather ambiguous. In some cases the knobs refer to different panel markings, but it is not immediately apparent which knob goes with which scale. It is also not easy to adjust the outer knob without disturbing the inner control setting.

These few criticisms notwithstanding, the RP100K proved to be an outstandingly fine recorder. Its playback frequency response was within plus or minus 1½ db from 50 to 15,000 cps, and was virtually perfect from 2,000 to 15,000 cps. Over-all recording-playback frequency response was plus or minus 2 db from 23 to 14,000 cps at 7½ ips, and plus or minus 2½ db from 20 to 7,500 cps at 3¾ ips. The signal-to-noise ratio was 48½ db. Flutter was as specified by the manufacturer, 0.15 per cent at 7½ ips and 0.2 per cent at 3¾ ips. Wow was almost unmeasurable, less than 0.05 per cent at either speed.

Despite the hysteresis-synchronous capstan motor, the tape speeds were slightly fast, by about 30 seconds in 30 minutes. The fast tape speeds were truly fast: 1200 feet of tape were wound or rewound in only 45 seconds. The recorder was very silent in use, although the mechanical operation of the push-button controls was quite noisy, with the solenoids pulling in with rather loud clunks.

The only problem that occurred during operation of the RP100K was a tendency of the playback heads to become clogged. The manual recommends cleaning the heads once a week, and I concur in this. The playback-head gaps are only 0.0001-inch, and it doesn't take much foreign material in them to decrease the high-frequency response noticeably.

The Eico RP100K will do as good a job as many recorders costing up to twice as much, and it is probably more flexible than any of them. It should appeal, I think, to the audio hobbyist who wants a full complement of controls and knows how to use them. He must also be willing to invest the considerable time and effort required to build and align this unusual recorder.

The recorder sells for \$299.95 in kit form, or \$399.95 factory-wired. A portable carrying case and a rack-mounting panel are available as accessories.



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BUILDING THE SEMI-KIT:

The two most critical sections, the front end and 4 IF's through to the detector, are entirely pre-wired and pre-aligned for best performance on weak signals (fringe area reception).

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THE CIRCUIT

the front end Consistent and reliable printed circuit. Ultra-sensitive, stable, and low-noise. Wide-band design. Rugged plated steel housing for protection and shielding. Meets FCC radiation requirements. Precise temperature-compensation for freedom from drift without AFC. AFC provided with defeat for convenience. Indirect gear drive is backlash-free and eliminates possibility of microphony.

the IF strip Four IF amplifier-limiter stages (all that will do any good) and an ultra-wide-band ratio detector, all pre-wired and pre-aligned. Designed with the utmost practicality so that the simplest alignment is also the alignment for highest sensitivity and practically lowest distortion. (Important to you if a service alignment is ever required.) Output is flat to the limit of the composite stereo signal frequency spectrum to eliminate any need for roll-off compensation in the stereo demodulator.

the stereo demodulator Ten stages for unequalled performance capabilities. EICO's brilliantly-engineered zero phase-shift, filterless detection circuit

(patents pending) eliminates loss of separation due to phase-shift in the stereo sub-channel before recovery. Complete rejection of storecasting interference. Cathode follower driven, sharp cut-off 15kc low pass filters in each output channel.

THE OPERATION

Two slide-rule dials in a line: one, a station frequency dial with the famous EICO "eye-tronic"® tuning-eye travelling along it to indicate the exact center of each broadcast channel; the other a logging dial with an automatic stereo indicator lamp travelling along it in tandem with the tuning-eye to indicate when the station tuned in is broadcasting stereo.

THE LOOK

Massive extruded aluminum panel and side rails, exquisitely brushed and anodized pale gold, with baked epoxy brown, perforated steel cover.

PERFORMANCE

Pre-production field tests brought back the report "Definitely a fringe-area stereo tuner," which is simply the meaning of our laboratory measurements. We know, for example, that full limiting is achieved at 10uV input signal, meaning that the low distortion and noise specifications (the full benefits of FM) will apply to all but the most distant and difficult-to-receive stations. The sharp selectivity you need when a tuner is that sensitive is here also (a strong local station and a low-power station 100 miles distant separated by only 0.4 mc, each had its own sharp tuning-in point on the dial). While signal levels as low as 2.5uV will produce phase-locking for full stereo separation, very strong local signals will pro-

duce no higher output from the FM detector than a 10uV signal and will not be degraded in quality by overloading the stereo demodulator. Distortion is very low, both in mono and stereo, so that the sound you hear has that sweetness, clarity, and freedom from grating harshness that results from absence of distortion. The stereo output signals are so clean that there is not a sign of the 19kc pilot carrier or the re-inserted 38kc sub-carrier visible on a scope presentation.

SPECIFICATIONS

Antenna Input: 300 ohms balanced. IHFM Usable Sensitivity: 3uV (30db quieting), 1.5uV for 20db quieting. Sensitivity for phase-locking (synchronization) in stereo: 2.5 uV. Full limiting sensitivity: 10uV. IF Bandwidth: 280kc at 6db points. Ratio Detector Bandwidth: 1 megacycle peak-to-peak separation. Audio Bandwidth at FM Detector: Flat to 53kc discounting pre-emphasis. IHFM Signal-to-Noise Ratio: -55db. IHFM Harmonic Distortion: 0.6%. Stereo Harmonic Distortion: less than 1.5%. IHFM IM Distortion: 0.1%. Output Audio Frequency Response: ±1db 20cps-15kc. IHFM Capture Ratio: 3db. Channel Separation: 30db. Audio Output: 0.8 volt. Output Impedance: low impedance cathode followers. Controls: Power, Separation, FM Tuning, Stereo-Mono, AFC-Defeat. Tubes: 1-ECC85, 5-6AU6, 1-6AL5, 1-12AT7, 2-12AU7, 1-6D10 (triple triode), 1-DM70 (tuning-eye), 1-EZ80 rectifier, 6 signal diodes, 1 neon lamp. Power Source: 117V, 60cps; 60 watts drain; extractor post fuse. Size (HWD): 5 1/8" x 15 7/8" x 11 3/8". Weight 17 lbs.

*Actual distortion meter reading of derived left or right channel output with a stereo FM signal fed to the antenna input terminals.



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Primitive Music in Indian Mexico

by Henrietta Yurchenco

Musicological adventure on the trail of vanished races

WHEN I first went to Mexico City in 1941, I had come fresh from two years of broadcasting folk music over New York's municipal radio station. The airing of folk song for a city public was then in its pioneer stages, but already the culture-casting from WNYC grew daily richer with the sound of off-beat music—West Indian Calypso, Spanish flamenco, and the liquid bells and gongs of the Balinese gamelan.

Despite the excitement of unearthing random recordings of this as yet novel music, I knew I would never be satisfied with the second-hand knowledge I had *(continued overleaf)*





MEXICO

gained in my comfortable berth as a producer of radio programs. I had to see, hear, and taste this primitive music-making in its own setting.

I must confess that in the beginning my interest was largely scientific. From my student days at the Yale School of Music I had been absorbed in the question: How did music begin?—what were the first musical sounds made by man? Perhaps I would find an answer in those remote Mexican communities where time has enjoyed a siesta of centuries. Thus my five years of research began as a technical study; but before I was through, I had become as much involved with this shy and gentle people as with their music.

For the first few months in Mexico, I basked in the sun and sampled the tourist delights. Like everyone else, I paid my dutiful visit to Garibaldi Square, that garish tourist trap where dreadful mariachi bands stupefy the unwary and uncritical; heard slick nightclub singers in standard fare like *Ay, Jalisco* and the syrupy tunes of Agustin Lara, Mexico's one-man ballad factory. I even had my first taste of Indian Mexico one day at a fiesta near the city—and what a disappointment that was! Hour after hour a mediocre brass band played *Mama, Yo Quiero*, the season's lethal hit tune.

This was more than enough of Mexico City and what was all too obviously its phony folklore. I took a train southward to Oaxaca, the pale green colonial city that dreams of the past in a spacious valley ringed with blue hills. About 150 miles inland from Puerto Angel on the Pacific, Oaxaca is the homeland of the

Mixteco tribe, thought to be descendants of the prehistoric races who built the great cities now in ruins at nearby Mitla and Monte Alban. To my delighted surprise I found the adobe buildings plastered with huge signs announcing a state-wide Indian festival. This was plainly a gift from heaven. Thronging Indians, their backs piled high with musical instruments, dance costumes, and cooking equipment, were already choking the roads leading into the city. Besides pure-blooded Indians, there were great numbers of mestizos (mixed bloods) and Negroes (who are found in Mexico as early as the sixteenth century).

For the next ten days, sight and hearing were saturated with the wildly assorted pageantry of Mexican history from pre-Hispanic times to the present. On a wood stage in the principal plaza the Indians displayed a staggering variety of dances and costumes. Some of these, it's true, revealed the unmistakably archaic forms of antiquity. But most of them betrayed their subsequent contact with European culture.

Wearing half-gourds on their heads, the Mixteco Indians performed a wedding dance that probably was ancient when Cortès arrived. But masked men in gaudy red silk tunics and clumsy shoes clomped expertly through the intricate figures of what was once a European courtly dance. Meanwhile, Oaxaca's famed plumed dancers, balancing huge multicolored feather headdresses, acted out the *Baile de la Conquista*, the symbolic drama of the Conquest.

In point of origin the dances spanned centuries and a mélange of cultures, but all the music clearly postdated the Conquest. Even the Mixteco dance melodies, played on primitive reed flute and drum, sounded like eighteenth-century popular Spanish dance tunes. And for post-Conquest dances the Indians blared through raucous brass trumpets the sentimental strains of nineteenth-century waltzes, polkas, and mazurkas familiar from Mexico City to the remotest hamlet.

Musicians of the isolated Tarahumaran tribe come to town in Holy Week to perform pre-Hispanic dances. This group unhappily lost its audience to the contestants in a tribal political campaign.





Miniature violins are the one sign of European influence among the Huichol Indians. Homemade, they copy ancient Spanish types.

Every variety of mestizo and Negro music was represented. Loose-hipped Negroes from the Pacific coast swayed to the lively cross-rhythms of the mestizo *huapanga*, played by a trio of harp and guitars. More contemporary in their appeal were the girls called *tehuanas*, statuesque beauties from Tehuantepec. From the plateaus of Sierra Madre del Sur and the coastal lagoons they brought their seductive native *sandunga*, danced to the smoothest of marimba bands.

The festival attracted Mexico's leading intellectuals and artists. Cameras clicked steadily, sketches were dashed off, notebooks were filled with jottings and diagrams. Only the composers were disappointed. They had hoped to find among the more primitive Indians some evidence of pre-Hispanic music, but not a single convincing example turned up.

Talking with composers Luis Sandi and Blas Galindo, I learned that Mexico had no archives of folk music recorded in the field. Indian music had fared even worse. Caught up in the enthusiasm for native culture following the 1910 revolution, Carlos Chávez had hailed Indian music as the true expression of the Mexican soul, but in the way of documentation Mr. Chávez actually had little to go on: a smattering of material collected by the Department of Music in the Palace of Fine Arts and the tunes published in Carl Lumholtz's book, *Unknown Mexico*, which appeared in 1902.

BACK in Mexico City and afire with the idea of initiating a field-recorded library of Indian folk music, I began to knock on doors. The Mexicans were perfectly happy to have me organize the study. I presented a project to the new United States cultural

attaché and prepared to wait. But luck was with me: a friend from New York turned up with professional recording equipment. I hurriedly approached Benito Coquet, head of the Department of Fine Arts, and within a week a truck and driver were at my disposal.

The folklorist Roberto Tellez Girón joined our party, and we traveled toward the Pacific to Michoacán, a heavily volcanic region broken by spurs of the Sierra Madre, and the home of the Tarascan Indians.

This first excursion into Indian territory yielded one of the finest collections I was to record in Mexico. Though best known for its amusing pantomimic *Baile de los Viejos* (Dance of the Old Men), which is probably pre-Conquest in origin, the area is also rich in lyrical songs perhaps unrivalled anywhere in Mexico. The delicate sound of the Tarascan language complements the melodic fluidity of the music. These Indians in fact have a notably poetic ear. Tzintzuntan, for example, the name of a Tarascan town, is an onomatopoeic word imitating the whirr of dragonfly wings. Sung in two-part harmony with simple guitar accompaniment, the Tarascan songs are among the happiest Indian adaptations of European strophic forms. The beauty of Lake Patzcuaro, around which they dwell, their temperamental sweetness and melancholy, their innate physical grace—these are all reflected in their songs. But enchanting as I found it, this music took me no further in my search for viable traces of pre-Conquest forms.

On my return to Mexico City, an invitation awaited me from the Governor of Chiapas, the state far to the southeast where the great Mexican land bridge and its mountains are pinched between the Pacific



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and the Mexican Gulf as they enter Guatemala. Chiapas is a primitive Indian area of first importance, still concealing in its ruins and folkways the ancient enigma of the Mayas. With the loan of equipment from the Instituto de Antropología e Historia, and accompanied by a department folklorist, I set out in the middle of the rainy season. Ever since, I have had a fear of tropical rain amounting almost to terror. For six un-solid weeks we traveled through oceans of mud from village to village. Crossing a swollen stream we lost part of our camera equipment. Worse, my assistant plugged our alternating-current recording equipment into direct current, and only luck found us a stray German engineer in a nearby village to repair it.

IN Chiapas, among the Tzotzils and Tzeltals (related to the ancient Mayas), I had my first real taste of primitive Indian life plus a special musicological problem. Since John Stephen's famous expeditions in the early nineteenth century, many archeologists have explored the magnificent remains of the old imperial Mayan cities. But at the time of my first visit, Chiapas was still virgin territory to anthropologists and musicologists, and this presented me with a curious dilemma. Information on ruined cities and on people dead for centuries was easy to come by, but nobody seemed to know anything about the living. On that first trip in 1942 I recorded just one song. All the rest was instrumental music—lovely sounding harps, violins, and guitars, plus the usual reed flute and drums for religious processions.

Three years later I returned to the same place and recorded a windfall of songs from the very musicians who had denied knowing *any*. This was perhaps due less to any profound change of heart among the Indians than to a change of musicological tactics. I provided a plentiful supply of the local firewater (an outright poison called *comiteco*), and also kept the well-meaning but overinquisitive government officials away from the recording sessions. Under these improved social conditions, the Indians sang with increasing freedom and progressively fewer inhibitions, and it was Chiapas that finally yielded one of the rarest items in my collection—a religious song in two-part canon form, one of the relatively few examples of primitive polyphony surviving on the American continent.

In 1943 a letter arrived from Benjamin A. Botkin, then head of the Archives of American Folksong in the Library of Congress, proposing a joint project to record Indian folk music. This at last was the opportunity I had prayed for, and eight months later, with the various official blessings in hand (plus recording equipment from Washington), I chose Tepoztlan, a small town near Mexico City, for a trial run. I had heard of a resurgent interest there in pre-Hispanic life and customs, with a revival of traditional ceremonies and dances.

Tepoztlan is one of the few places in Mexico where an original *teponaztli*, the ancient horizontal ceremonial log drum, is still venerated as a sacred instrument. To the lugubrious voice of this two-tongued wood xylophone thousands of prisoners had been sacrificed annually to the god of war, Huitzilopochtli. For centuries this particular specimen had lain in a cornfield, ravaged by insects and weather. Finally the town fathers had it removed to the church for safety and commissioned an old craftsman to copy it. Not content with carving a magnificent replica, the old man often walked from his village to the National Library of Mexico to study the pictures in the ancient codices—truly a labor of love, a day's journey by foot. Using oilcans, penny whistles, rubber tubing, and queerly shaped gourds, he made instruments resembling the ancient drawings. Not all of them were capable of producing sounds—musical or otherwise—but they were undeniably attractive when carried through the village in religious processions.

"What about the music?" I asked the old man. "How do you know what it sounded like? The Aztecs didn't write it down."

The Huichol maracami, or singing shaman, is a pagan holdover.



He thought a long time. "Next week we will have a meeting. We will decide then." "Next week," of course, was "never"—a tactful mask for the oblivion of centuries.

THE FACT is that the body of pre-Conquest music is gone forever, and no amount of tribal or national pride can bring it back in anything like its original state. The awesome concerts reported by the sixteenth-century chroniclers—thousands of singers, dancers, and instrumentalists performing in barbarically beautiful ceremonies—all this is beyond recall. The learned,

fluence is the homemade miniature violin, which is played by the Indians for amusement. Meanwhile the ceremonial and ritual dance music is convincingly pre-Conquest in style. Use of the pentatonic scale, emphasis on the tones of the major triad, and an insistent rhythmic pulse are characteristic of Huichol music and of truly primitive Indian music from North America to the southernmost tip of Tierra del Fuego.

In my years in Mexico I witnessed nothing stranger than a ceremony to cure malaria victims in a small Huichol settlement. As the moonless night deepened, a fire was kindled in the center of a clearing, fitfully



AMERICAN MUSEUM OF NATURAL HISTORY



Recording (left) the huehuetl, a sacred upright drum that faithfully copies the Aztec original as shown in a prehistoric motif on the opposite page. The large Aztec flute (above) is an original surviving from the same era.

highly formalized Aztec and Mayan music was completely destroyed within fifty years of the Conquest. In their savage and systematic suppression of paganism, the Spaniards extirpated not only the musicians but their patrons, the priests and nobles.

Yet we may surmise that certain vital traits of the ancient and highly developed ceremonial forms persist among the more primitive and isolated Indian tribes. Vestiges of pre-Hispanic rites may be observed among the Huichols of Jalisco, Coras of Nyarit, Yaquis and Seris of Sonora, and Tarahumaras of Chihuahua. Except for the Seris (who are fishermen and hunters), these tribes hold ceremonies in honor of maize, have singing shamans (who combine the offices of healer, priest, magician, and seer), and play percussion instruments similar to those of pre-Hispanic days.

Ancient practices are commoner among the Huichols than elsewhere. Nominally Christians, they are probably as pagan as they were before the advent of the Spanish. Even the Catholic priest (who travels through the area several times a year to baptize the children and marry their parents) doesn't meddle with their private beliefs. About the only sign of European in-

illuminating a circle of grave Indian faces. The *maracami*, a singing shaman, seated himself facing the east, flanked by two solemn assistants. In penetrating tones he chanted the theme, and his assistants responded in chorus, joined intermittently by women and children. On into the night they sang their tribal myths, supplicating pagan gods and Christian saints alike to relieve the suffering of the afflicted. Having a limited supply of discs, I could only record as each new melody was introduced. At three A.M. the *maracami* stopped the proceedings. Like many another artist, he was anxious to hear the playback. I will never forget the look of surprise, and then of rapt pleasure, on those dusky firelit faces.

At dawn the singing ceased. Animals were sacrificed, their blood gathered in a gourd. Then with sweeping ritual gestures the *maracami* threw some into the fire and a portion to each of the cardinal compass points, where Huichol gods are said to live just under the horizon. Finally the Christian deities received their share: the Christ figure and a painting of the Virgin of Guadeloupe, Mexico's patron saint, were anointed with the sacrificial blood. *(Continued overleaf)*

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Here also I heard for the first time the Aztec sacred upright drum, the *huehueltl*. Those in Mexico City's National Museum are elaborately carved with animals and mythological figures, but in this quasi-neolithic community it is a simple three-legged hollow log with a sacred deerskin top. The only decoration was a tiny outline of a deer, whittled into the wood.

As I had been warned, travel in this remote country was indeed difficult. Often my safari climbed almost perpendicular mountains, our pack animals heaving at every step, heavily burdened with recording equipment. I still shudder when I recall the trip out of Huichol country. The long-suffering mule that carried the box of finished discs decided to relax on his side, rolling on top of them. The heart-stopping moments it took to investigate seemed a year. But—*gracias a Dios!*—there had been something like a miracle. They were unharmed.

AS THE YEARS went by I found I had recorded a vast amount of religious ceremonial music. Yet for me this material, however important to my musicological study, had a rather impersonal quality. I could not pretend to enter into the fate-darkened mysteries of these Indian religions, and at times I felt like a government inspector amassing data and filling out forms. Somewhere, I thought, there must be just plain everyday songs—not invocations to lofty gods, but lyrics about love, work, play, and nature. Whenever I asked the Mexicans, the answer was always, "*No señora, aquí no cantan los indios*" (the Indians don't sing here).

As it happened, the Indians *did* sing intimate and personal songs, but never (so profound their modesty) before strangers. Among the Huichols, after much devious questioning, we found one young girl who was willing to record them. Without asking her parents' permission, we recorded behind the locked doors of a Department of Education Cultural Mission. Sweetly and delicately the girl sang of the beauty of

a tree, the pangs of love—and even of great and portentous adventures in the outer world, such as drinking beer with soldiers in a *cantina*, or hearing the sound of a train.

And far to the northeast among the Tarahumaras (the largest Indian tribe of Mexico and a remarkably proud and independent people), I recorded a veritable treasure-trove of such songs. Her black eyes sparkling with the joy of life, one little ten-year-old schoolgirl sang:

Se leer y escribir

Y por eso me quieren mis maestros.

I know how to read and write

And that's why my teachers love me.

These songs revealed Tarahumaran life in all its most human aspects: there were songs about starvation during drought, of setting traps for rats, which are eaten in time of famine. Most moving of all are the songs about rejected love. The Tarahumaras, extremely sensitive about family relationships, can react with shattering violence to scarcely perceptible emotional conflicts. A parent's mild rebuke can cause a child to leave home—even to commit suicide.

These were the songs that at last showed me the heart and soul of Indian Mexico. To the casual observer the Mexican Indians are a stolid and stoic people, lacking overt sensuousness, humor, and spontaneous gaiety. If there is some ground for these conclusions (and how, after centuries of marginal existence, of callous abuse by their white overlords, could it be otherwise?) their songs, dances, and wonderfully fanciful fiestas tell the other side of their character: their delicacy of sentiment, patient endurance, warm generosity, and the moving courage of resignation.

The tangible result of my work among the lesser-known Mexican tribes is a collection of more than seven hundred songs and instrumental pieces that is now housed in the Library of Congress. But more important, for me it is preëminently a human document—the testament of an ancient people at the threshold of the modern world, yet clinging tenaciously in its blood, its dreams, its songs, to a heritage long vanished but unforgotten and proudly inalienable.

The teponatzli, a horizontal wood drum, used during pre-Hispanic human sacrifice.



AMERICAN MUSEUM OF NATURAL HISTORY

Henrietta Yurchenko has made urban cultural news on WNYC's folk music broadcasts since the early 1940's. An impressive list of research projects, books, recordings (and university courses from New York to Mexico) have since established her musicological expertise for an international audience.



Symbolizing the mysterious sources of musical creation, Odilon Redon's dreamlike "Orpheus" evokes the ancient Greek myth of the first composer and his miraculous lyre.

Orpheus At Work

by William Flanagan

AN AMERICAN COMPOSER DISCUSSES THE OCCUPATIONAL MYSTERIES OF HIS CRAFT

MUSIC—more than any of its sister arts—is the creative phenomenon that most mystifies the layman. He may not have the slightest talent for nor inclination toward writing novels, poems, or plays, but the *word*—the smallest meaningful unit with which literature is constructed—has a cogent, indispensable function in his everyday life. And so it is with the visual arts: the subject matter of representational painting is but a corroborating extension of physical objects readily identified from the viewer's experience. Even in abstract painting, the viewer attributes connotations of form and a kind of non-sense "meaning" to the abstract visual imagery before him.

But musical sounds, taken by themselves, are totally devoid of any meaning whatsoever. And the manner in which the composer imagines, invents, juggles, and

organizes these "meaningless" tonal fragments into cogent aural discourse, of powerfully evocative effect, is an alchemical function that boggles the mind of the average layman in almost direct proportion to his susceptibility to the art. "Among the great techniques," writes Virgil Thomson, "music is all by itself an auditory thing, the only purely auditory thing there is. It is comprehensible only to persons who can remember sounds. Trained or untrained, these persons are correctly called 'musical.' And their common faculty gives them access to a secret civilization completely impenetrable by outsiders."

The untrained but intensely "musical" layman tends, then, to regard practically any composer as a sort of dabbler in the occult; if the composer so regarded happens, additionally, to be an artist whose work deep-

ORPHEUS AT WORK

ly moves the wondering listener, his powers may well be regarded as godlike in their mystery.

Even after facing the world at large for some years as an adult, presumably useful and sane, I have yet to lose the peculiar sense of horror that attends a certain exchange of casual conversation—one that is, after all, commonplace in the lives of most men. "And what do you do," a newly met stranger may ask. "I am a composer," I tentatively reply, hoping there is no reason to assume that this intelligence will startle the questioner any more than it continues to startle me.

But what follows, more often than not, is a stunned silence so absolute and ponderous that it clings like humidity. If, however, the questioner is "musical," though not professionally so, and if he is, in addition, both appreciative and somewhat knowledgeable regarding what is known as "serious" music, certain classic questions—most of which perennially resist lucid reply—are sure to be asked.

"How do you hear all of those notes?" "How is it possible to write for the orchestra unless you can actually *play* all the instruments?" And, of course, the sixty-four-thousand-dollar blockbuster, "How and when do you get your inspirations?"

The tone of a composer's reply, particularly to the last of these questions, will fall into roughly three categories, depending on what "period" he is in, who he is trying to be that particular season, and, strange as it may seem, the *kind* of music he writes. If he is a neo-classic man, for example, chances are he'll tell his questioner that music is a craft, just like making shoes, or something. He may even run through a little speech about medieval guilds, or how he feels closer in spirit to the waiter who Takes Pride In Doing His Job Well than he does to the Nineteenth-Century Idealization of the Creative Artist. On the other hand, if the composer is a Romantic (he'll usually tell you, with a self-denigration but thinly disguising his absolute conviction of his own genius, that he is "a *hopeless* Romantic") his description of the mysteries of the creative process will be so inspirational as to render the most high-flown suspicions of the most starry-eyed layman humdrum by comparison.

If, finally, the composer is an ultra-chic twelve-tone man, or any of several current "experimental" types, he will perhaps suggest that not only is inspiration a myth but that special talent itself is an outmoded delusion. Mozart, you will readily perceive, was no more "talented" than Cécile Chaminade or Carrie Jacobs Bond. He was just *smarter*. A wizard with the science of acoustics whose whole manner, now that you think

of it, really *foreshadowed* the twelve-tone technique.

To give these devils their due, reasonable defenses can be made for some of these views. But the trouble with them is that they are correctives, philosophies of combat, shock therapeutic poses meant to serve as a basis for attack on the music of other men—music composed, more often than not, in another time. Stravinsky shouts that "inspiration" and "meaning" in music are so much blather. But one guesses that he is less concerned with the verisimilitude of such statements than he is with scotching forever the romantic notions that the larger part of his musical output has been expressly designed to repudiate.

For truly imaginative music is no more the product of a catatonic seizure of inspiration than it is purely the result of skillfully applied mathematical formulas.

How, then, *does* music get composed? What, for that matter, *is* a composer? *How* does he compose? *Why* does he compose *what* he composes? My own answers to these questions are, of course, as susceptible to error, prejudice, and personal stupidity as anyone else's. But they retain with this the merit of having risen out of personal experience and observation.

If a man is to take up composing serious music seriously, he should, first, have a fair degree of natural aptitude; second, he should want, or *need*, compellingly to compose; and third, he should be in possession of both the intellect and diligence to pursue the musical skills in study. To be sure, it would be the sunniest of pipe dreams to suppose that lots of music doesn't get written in this day and age, as it ever has, where no clear aptitude is indicated. One of the most thought-provoking strictures leveled against many of the so-called avant-garde techniques—most especially the twelve-tone methods—is that they can put compositional technology into the hands of men who might otherwise find it difficult to supply a convincing harmonization to a simple folk tune set down in whole notes. I myself know the case of a composer, who has come into no small prominence over the last two years as a here-twelve-tone, there-electronic composer, whose natural aptitude for harmony—his "car"—was so deficient that, being a man of taste and intelligence, he gave up composition in utter despair. Came the vogue for twelve-tone music and this same composer, armed with a book of compactly presented rules of serial procedure, returned to composing with a vengeance. He had, at least in the more casual view, "overcome" a significant failing in natural aptitude.

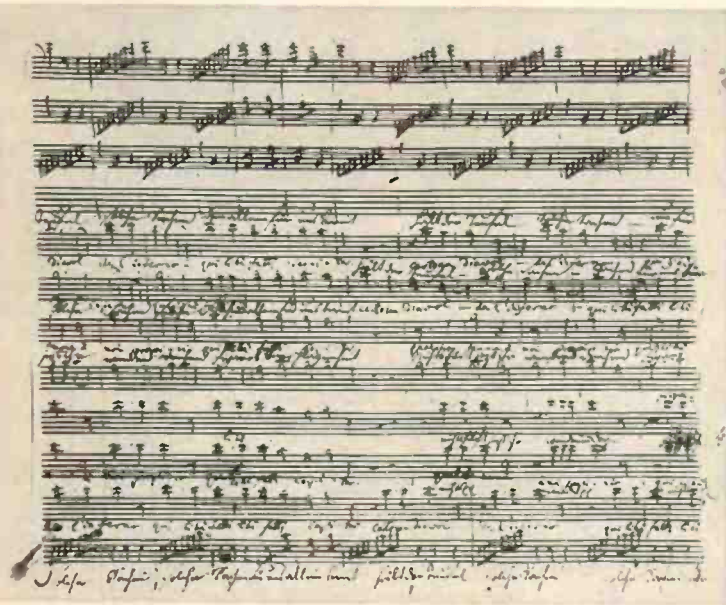
Natural aptitude is discerned in many guises. The infant Mozart, protesting false notes in musical performances. A conservatory classmate of my own recollection who could sit at the piano and, never having seen a note of the score, play page after page of De-

bussy's *La Mer* without so much as an error in the doubling of a chord. One thinks of Leonard Bernstein, for example, as the archetypical example of sheer natural gift.

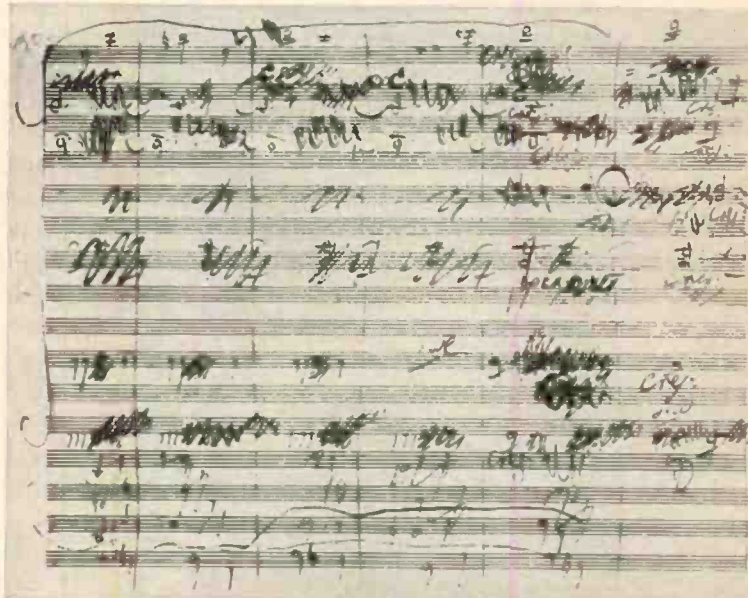
Given a greater or lesser degree of natural aptitude, the prospective professional composer should seek out specific training in the basic skills related to composing. Harmony, counterpoint, form, analysis, orchestration, tolerable facility on the piano. It is fashionable among

ago going out to Toledo for the performance of a composition of mine by that city's orchestra. The orchestra's management had arranged a fair splurge of publicity on the supposition that its audiences would be stimulated to exceptional curiosity by the prospect of seeing a real composer in the flesh.

Appropriately enough, a spot interview on local television—one of those ten-minute news, weather and Today's Personality agglomerations—had been ar-



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The serenely unflinching notation (left) of Mozart's Figaro, and an agonizingly reworked page (right) of Beethoven's Fifth.

those critics who would prefer that today's composers simply did not exist to suggest that anyone with sufficient diligence can learn the compositional skills, talent or no. But, according to my own observations, this is as false in practical fact as it is possible in theory. The difficulties in so doing without really notable flair seem to me almost insuperable. For lack of musical flair is tantamount to a sort of deafness—a crippling disadvantageous handicap in a purely auditory art.

On the other hand, there are countless examples of composers so prodigiously gifted, bright, and intuitive about music that theoretical training is little more than academic confirmation of what they have long since literally *known* through their ears. Obviously, study for such a man is quite a different matter than it is for the man who has difficulty identifying by ear the harmonic structure of, say, *Silent Night*.

Now, assuming that a composer—given both natural aptitude and the professional cultivation of the basic skills—has finished his training, is ready to set up shop, as it were: with what motives will he compose the various works that should, if all goes well, flow from his pen? This is, again, a question that the composer would do well to anticipate. I recall just a few years

ranged. I thought that I had prepared myself for any conceivable query that might suggest itself to my interviewer. Straight-off on the first question, I heard him ask, "Now about your Divertimento, Mr. Flanagan . . ." Long pause, then SUDDENLY: "Why did you compose it?"

My mind went blank, my lips refused to move. I stared for a small eternity at my image on the studio monitor before I managed to mumble something horribly pretentious about inner need.

A composer, in point of actual fact, composes for one of two reasons. He may compose a work solely because he wishes to—out of a long-cherished need to try a particular instrumental combination, or to set a particular text. Or, he may compose on request, or commission, to fill the specific need of a performer, or the need for a particular piece for a particular occasion. Tchaikovsky's Sixth Symphony is a fine example of a piece that was composed, according to its composer, out of inner need; his *1812 Overture* is, on the other hand, a work that was designed for a particular occasion.

It should be observed, however, that the obvious superiority of the symphony to the overture is not

ORPHEUS AT WORK

necessarily the result of its more personal motivation. Read the composer himself on such matters, in a celebrated letter to his patroness, Nadejhda Von Meck:

"I hasten to explain that, as shown by experience, the value of a work does not depend upon which category it belongs to. Frequently a composition that was artificially engendered turns out quite successfully, while pieces invented wholly through my own inspiration are less successful for various incidental reasons."

Furthermore, Tchaikovsky goes on in the same letter to contradict the fondly held fantasy that a musical creator, simply because he is in a state of personal anguish, rushes to the piano to record these feelings in an outburst of tonal self-pity: ". . . those who think the artist can use his talent to relieve himself of specific feelings of the moment are mistaken. The sad or happy emotions he expresses are always and invariably retrospective. With no particular reason for rejoicing, I can experience a happy creative mood, on the other hand, in the happiest circumstances I might write music filled with darkness and despair. In short, the artist lives a double life, an every day human one, and an artistic one, and these two lives do not always coincide."

But, moving away from a priori motivations, and closer to the creative act itself, the reader may now wonder about the actual method by which a composition is assembled. Whence springs the genetic idea, the combination of notes—be it a chord, a rhythm, a motif, a melodic impulse—that sets the work into motion?

For if any aspect of musical composition is truly mysterious, and likely to find even the most hard-headed pragmatist letting slip the unfashionable word "inspiration," it is this one. Everyone has encountered the critical cliché: "The piece is competently composed, but the ideas are weak." We have all been told that Schubert's melodies—his "ideas"—are superb but

that he was less than unparalleled in his ability to shape them into cogent, significant forms; just as we have virtually been taught as a matter of absolute fact that Beethoven's "ideas" are often quite ordinary—but "look at what he does with them!"

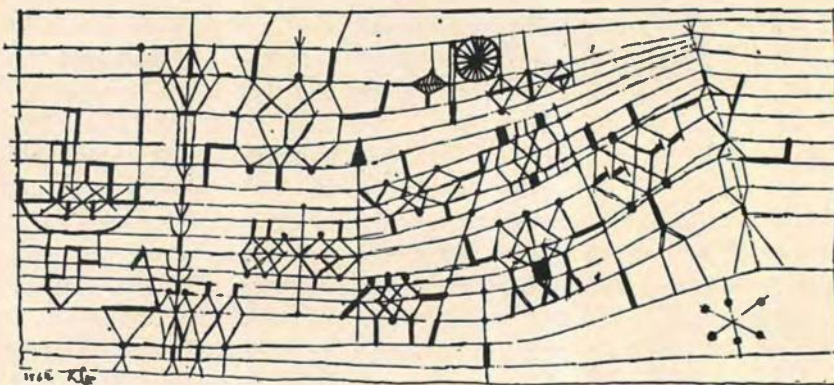
A composer may come upon his ideas in diverse ways. Stravinsky claims quite literally to have dreamed some of his. Aaron Copland once told me that if—as all composers sometimes do—he feels particularly barren of ideas, his dilemma can sometimes be remedied by simply playing at random a Beethoven or Mozart sonata, or a Debussy prelude.

An idea can simply come as a bolt out of the blue—anywhere, anytime—and, in my own experience, it can come as a very positive, specific "shape," or an imagined "color"—the precise pitches and details of which can be specified later. I once heard a famous composer explain an important thematic member in a symphony with "I felt the need of a sort of Brahms-march kind of theme at this place. . . ." And it is, of course, very common that ideas are stumbled onto in the course of random improvisation at the piano.

ONE FINDS, by the way, a loudly verbal division of opinion where using the piano in composing is concerned. Many composers, "hearing in their heads," never touch the instrument unless it be to run off a chorus of *Melancholy Baby*. Others—unable to compose without the instrument, whether they admit it publicly or not—are enslaved to the piano. Still others compose both with and without the instrument: Stravinsky, for one, is so hypersensitive to chord-spacing and subtlety of musical texture that he is said to try out every combination he puts to paper. Working at the piano can, obviously, be dangerous because of its tendency to stifle the composer's imagination in the limited possibilities of his fingers. But when we discover that even Wagner and Schumann required the piano, it becomes clear that its use does not preclude even genius.

Given the "idea," and its essentially mysterious origins, the processes of musical extension are rela-

Paul Klee's "Figuren-Schrift" combines elements of musical notation, calligraphy, and purely visual abstraction—a symbolic drawing with some of the creative autonomy of music.



PRIVATE COLLECTION

tively tangible. Beethoven's celebrated sketch books comprise an historic landmark in their documentation of a great artist's struggle for control over his material through revision and refinement. One discovers with some composers that a work progresses, in sequence, from first note to last; with others, a last movement may have been composed first, or an entire musical structure can have been composed *around* an already existent musical idea that may, to continue the hypothesis, have been discarded from an earlier and unrelated composition.

The whole matter of orchestration is a particularly fascinating one. A composer like the late Bohuslav Martinů *began* a symphonic composition in final pen and ink onto transparent master sheets—so clearly formed was the composition and its instrumentation in the composer's mind. Another composer might make a pencilled piano sketch, "hearing" the instrumentation in his head as he proceeds. And still another, in making his piano sketch, might fight off even his most natural inclination to "hear" instrumentally for fear of limiting his freedom of invention by the parallel limitations of the instruments themselves. Orchestration may be a major or minor consideration in a composer's work. Beethoven's is severe, direct, unadorned—a relatively neutral style that permits maximum emphasis of the abstract qualities of the musical discourse itself. A composer like Ravel, on the other hand, was so preoccupied with orchestration as an equal factor in musical creativity that he felt finally compelled to orchestrate large areas of his catalog that had been originally conceived for other mediums. And in Ravel's case, orchestration is so dominant a factor that a perennial argument rages about the ultimate value of his work: Is its basic thought so enhanced by its orchestral dress as to make it seem better than in point of fact it is? Or are the two creative considerations—orchestration *and* material—conceptually inseparable and of equal importance?

WHEN, we might finally wonder, does the actual process of musical creation end? When may it be said that the i's have been dotted and the t's crossed?—the whole process finished, once and for all. Here one finds a splendid diversity of opinion and attitude among composers.

It is obvious, for example, that a man like Martinů anticipated little need for revision in his work; it was likewise with Mozart. But for Beethoven composing seemed sometimes to be less an act of creation than a perpetually revisory one.

Similarly, some composers put the date of completion to a composition with strong ideas about maintaining the integrity of the original creative impulse; others are extremely watchful of what actually hap-

pens to a work in performance—how it functions in the instruments it has been scored for or, even more subtly, how it projects, how it "plays" before a live audience.

My own experience with public performance has led me to the conclusion that the composition of a piece is, in the ultimate sense, never finished. What seems strong about a work under one set of performance circumstances may seem weaker under another; a singer, in the hundredth performance of one's oldest, earliest song, might surprise with an adjustment in dynamics that, inasmuch as it is more effective than the one originally imagined, is thenceforth incorporated into the written text of the work.

A truly live creative gesture is, at least in the realm of music, even open to fresh insight by composer, interpreter, and mere observer alike; in a theoretical sense, then, such a work is always in the process of being composed.

ANY ATTEMPT to verbalize the creative musical act is, in the last analysis, doomed to the failure implicit in the fact that music is simply not subject to convincing verbal description. Where "inspiration"—or, to use a word more acceptable to the contemporary musical mind—where "imagination" ends, where "technique" begins; why one musical effect "works," why another doesn't; why one arrangement of notes is "expressive" and why another, designed with similar intent, is *not*—all of these things remain mysterious to even the most sophisticated musical intellect, loath as some might be to admit as much. For one thing, the aesthetics of music are woefully undercultivated in view of the enormous complexity the art has developed over the past three hundred years. For all practical purposes, few truly meaningful musico-philosophical concepts have been developed since Aristotle's day.

One thing is certain: we can ascertain, to a considerable degree, the mechanics of composing a piece of music. What we are unable to discover with any accuracy—perhaps in music less than any other art—is why mechanics, to all intents and purposes perfectly applied can in one case produce a masterpiece and in another plain mediocrity.

Should anyone ever suggest to you that he has a rational explanation for the phenomenon, take one composer's word for it: you are probably being sold a bill of goods.

William Flanagan has won respectful critical comment for the distinction of his compositions in the major forms. In his critical writing, meanwhile, readers have discovered a responsible voice notable for its contemporary awareness.

AND NOW...

45-RPM 12-INCH RECORDS !

BY DAVID HALL

CRITICAL COMMENT ON THE FIRST OF THE 45-RPM 12-INCH DISCS

THE LATEST thing on the recordings scene involves the resurrection of the 45-rpm speed for concert music, with the records being released in stereo on standard 12-inch discs rather than in the familiar large-center-hole format. Two new record companies, Connoisseur Society and Quarante-Cinq, are the leaders in this field, and both claim for their discs a freedom from distortion, especially of the inner-groove variety, and a range of audio frequencies and dynamics superior to that of today's 33 $\frac{1}{3}$ -rpm discs.

This type of reasoning makes sense if one bears in mind that a major recording problem is in transferring information from master tape to disc. Clearly a 33 $\frac{1}{3}$ -rpm disc must cram more information into each linear inch of its grooves than does one that revolves at the faster 45-rpm speed. In the days of monophonic recording, the tape-to-disc transfer could be done with a high degree of accuracy at the 33 $\frac{1}{3}$ -rpm speed, but there was still the problem of inner-groove distortion. The further the groove went toward the center of the record, the more information had to be packed into a steadily decreasing linear distance because of the geometry of the spiral-groove system. The high-frequency losses encountered during the course of the final five minutes of a record could be compensated for by progressively boosting the high frequencies during the cutting process, but only at the cost of distortion and over-all recording level.

For stereo, the grooves have to contain added information, causing inner-groove distortion to be even more critical than for mono. Inner-groove deterioration sets in sooner and is more offensive on stereo than on mono, and in the early days of the stereo disc, it was all but impossible to record on a stereo disc a dynamic range comparable to that of the best monophonic records. Thus, given a flawless master tape to work from, it is reasonable to suppose that the faster speed for stereo could yield a superior result, particularly if the maximum time on a side were kept within the 18-21-minute range. This, in effect, is the argument offered by the proponents of the 45-rpm speed.

At this point we shall turn from theory to practice, to an examination of seven new 45-rpm releases. From Connoisseur Society there are two discs, "Flute Concertos of Eighteenth-Century Paris" (CS 362) and "Ustad Ali Akbar Khân—Master Musician of India" (CS 462), each priced at \$6.98. Quarante-Cinq offers five records: "Bravo Toro" (45002); Otto Ackermann's interpretation of Strauss's *Til Eulenspiegel* and *Don Juan* (45003); Pierre Michel Leconte and Pierre Dervaux conducting music by Chabrier, Weber, and Adam (45001); and Walter Goehr's readings of Stravinsky's *Firebird Suite* and Falla's *El Amor Brujo* (45004) and Tchaikovsky's *Sleeping Beauty Suite* and the *Swan Lake Suite* (45005)—all priced at \$5.98.

Regrettably, the five records from Quarante-Cinq can be disposed of in fairly short order. The Richard Strauss, Tchaikovsky, and Falla-Stravinsky discs all derive from master tapes recorded in the middle 1950's by Concert Hall Society, and were made available by that organization on 7 $\frac{1}{2}$ -ips prerecorded tapes in the days before stereo discs and four-track tapes took over. These recorded performances have little to offer either in the way of musical distinction (when compared to what is available on 33 $\frac{1}{3}$ -rpm stereo discs today) or in sonic quality. The Chabrier and "Bravo Toro" discs offer somewhat better sound, although it is not really exceptional; and both are musically excellent. Pierre Michel Leconte's Chabrier performances are full of verve and pepper, especially in the *Marche joyeuse*. The "Bravo Toro" collection of Spanish bullfight music is a splendid example of the genre, played with lots of spirit and with first-rate intonation. Nevertheless, I question the justification of the \$5.98 price asked for these discs, considering the quality and origin of the master tapes.

IT IS when we turn to the Connoisseur Society discs that we can legitimately discuss the merits of the 45-rpm 12-inch stereo disc as a vehicle for superior recorded sound. One thing is clear at the outset: that anyone who invests \$6.98 in these discs will get his



CONNOISSEUR SOCIETY

Five of the world's finest flutists are heard on a new 45-rpm 12-inch stereophonic recording just released by the Connoisseur Society.

money's worth ; for it is evident from the elegant packaging, the beautiful performances, and the crystal-clear recorded sound that Connoisseur Society has made a genuine effort to produce the finest record that can be made with present-day recording equipment. The master tape was recorded on two quarter-inch tracks at 30 inches per second as opposed to the usual three narrower tracks at 15 inches per second. The discs, furthermore, have been cut directly from the original master tape rather than from the usual copy. What results is a combination of presence, frequency range, and dynamic range equalled by only a very few of the finest 33 $\frac{1}{3}$ -rpm stereo discs and surpassed by none that I have heard.

Musically, both of the Connoisseur Society discs are unusual, fascinating, and thoroughly enjoyable. Two little-known eighteenth-century French composers, Joseph Bodin de Boismortier (1691-1755) and Michel Corrette (1709-1795), are represented on the flute-concerto discs—Boismortier by a trio of concertos written for the remarkable combination of five flutes, and Corrette by three so-called *Concerto comiques* for three flutes and continuo. The players are a veritable roster of who's who in contemporary flutedom, headed by France's top flute virtuoso, Jean-Pierre Rampal. Rampal's regular accompanist Robert Veyron-Lacroix and American cellist David Soyer handle the continuo assignment in the Corrette pieces with exemplary taste and imagination.

The music by these composers is in the best lightweight rococo manner, and yet, in the instance of Boismortier, it is beautifully crafted. The Boismortier concertos have a wonderfully zephyrous airy-fairy sound, with stereo emphasizing the wealth of antiphonal give and take between the instrumentalists. Despite the use of only two tracks on the stereo master, the sound has no hole in the middle.

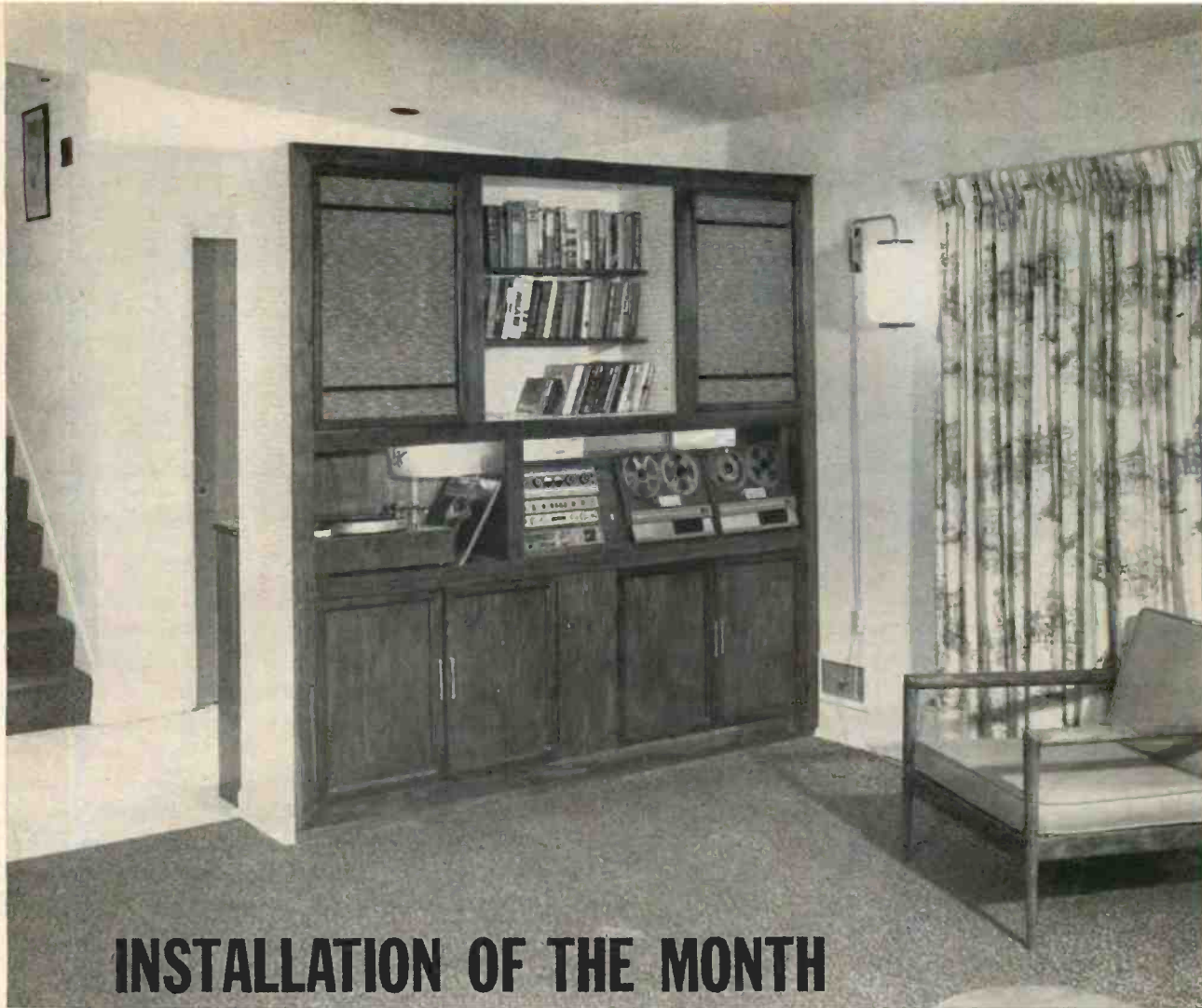
The Corrette concertos apparently derive their "comique" designation from the use of folk song, and as music they do not strike me as being as interesting as the Boismortier pieces, but they are delightful listen-

ing all the same. The recording is particularly commendable considering that flutes in ensemble are notorious for their production of combination tones, usually heard on records (but not here) as a peculiarly unpleasant form of intermodulation distortion.

CONNOISSEUR SOCIETY's second disc, the Indian-music recording, poses problems for Western ears, at least initially. A twenty-minute improvisation on an initially stated *râga* (the Indian counterpart to a western tone-row) may at first seem monotonous, particularly as there are no key changes such as we are used to hearing. This monotony of key is further emphasized by the use of a continual drone instrument in the background. On the other hand, the melodic line is enriched with a wealth of quarter-tones, glissandos, and incredibly complex interplays of rhythm, usually played on a pair of *tabla* (small hand drums). Ustad Ali Akbar Khân plays the *sarod*, a stringed plectral instrument that sounds something like a cross between a banjo and a Hawaiian guitar, and he is assuredly a master of his instrument. Equally remarkable is the *tabla* playing of Pandit Mahapurush Misra, especially toward the end of side one, where he and Akbar Khân vie with one another in a tremendously exciting question-and-answer episode.

Plectral and percussion instruments lend themselves particularly well to stereo recording, and the Indian instruments are ideal for the medium. Their recorded presence is both insistent and subtle, and as each of the two sides nears its conclusion, the excitement becomes virtually orgiastic.

To sum up, Connoisseur Society's initial two records are remarkably fine, and I look forward to future releases from the company. It would perhaps be rash to say that these discs are conclusive proof of the superiority of the 45-rpm speed as a medium for stereo discs, but what they do prove is that the kind of care that has gone into the making of these discs can produce records that will establish standards of excellence for the entire recording industry.



A STEREO ROOM DIVIDER

TO PARAPHRASE the old saw about the man biting the dog, when a high-fidelity system solves a decorating problem instead of creating one, that is news. And this is what happened in the home of Sidney Solomon in Skokie, Illinois. Originally, the front door of the house opened directly into the living room, which was not ideal so far as Mrs. Solomon was concerned. It was Mr. Solomon's new stereo system that inspired him to build a room divider that would create a much-needed foyer and at the same time would accommodate his stereo components. Built on a frame of two-by-fours, the room divider was faced with plasterboard and wallpaper on the foyer side; the side toward the living room was finished in 3/4-inch walnut.

Because Mr. Solomon is merchandising manager of Allied Radio Corporation, it is not surprising that his system consists wholly of the company's own Knight equipment. The heart of the installation is a transistorized Knight KN-450 amplifier, which delivers 37½ watts per channel, and a partly transistorized stereo FM tuner; a KN-260MC. The low amount of heat

produced by these components permitted them to be placed closely together so that all controls could be grouped at elbow height on a slanted panel.

An avid tape fan, Mr. Solomon wanted to be able to make stereo tape recordings off the air without interruption for reversing or changing reels. For this reason two Knight KN-4000 four-track tape transports, which can be operated in tandem from a single KP-70 control unit, were included in the system. Having the two tape decks also makes it possible to dub material from one tape to another.

The record player is made up of a Knight KN-1015 hysteresis turntable, a KN-1020 tone arm, and a KN-500X stereo cartridge. Two Knight KN-600HC coaxial speakers mounted in bass-reflex enclosures are set into open spaces in the upper half of the partition. The lower half of the installation provides ample storage space for tapes and records, and an automatic clock-timer can turn the system on and off in Mr. Solomon's absence, automatically making off-the-air recordings of programs that he would otherwise miss.

THE ESSENTIALS of a jazz record library depend on so many factors that the problem of selecting the records is almost insurmountable. First, of course, there is the matter of defining jazz. It is one of the more frustrating facts of jazz life that no two experts can agree on the boundary lines. There are many in the jazz field who will cast aside as nonjazz the so-called third-stream music that has provided fodder for controversy during the past two years. Others, including André Hodeir, Barry Ulanov, and this writer, believe that many of the highly publicized New Orleans pioneers were mediocre jazzmen and do not need extensive representation in a list of the great performers. And it was demonstrated by a debate in these pages a few months ago (when the question came under discussion of whether or not Ella Fitzgerald was a jazz singer) that the areas of disagreement on the vocal level are even broader.

For these reasons the present survey makes no attempt to reconcile the almost irreconcilable variety of viewpoints. The choice of records listed here is entirely subjective; and no matter how outrageous certain inclusions and omissions may seem to other musicians and critics, these records remain meaningful to me. After selecting twenty records, I found they happened to fall into two groups: a dozen by specific artists (listed alphabetically) and eight anthological sets (listed in approximate chronological order).

LOUIS ARMSTRONG
 "The Louis Armstrong Story—Vol. 3, Louis Armstrong and Earl Hines." *Muggles; Tight Like This*; and ten others. COLUMBIA CL 853 \$3.98.

The singing of pop songs, the use of broad grins and white handkerchiefs were not yet requisites of Satchmo's act in 1928, although he had already been billed for two years as "The World's Greatest Trumpet Player." The material ranges from wildly extrovert trumpet-and-piano forays (*Weather Bird, Don't Jive Me, Sugar Foot Strut, Skip the Gutter*) to indigo moods with wordless Armstrong vocals that tell more than a thousand Tin Pan Alley lyrics (*Basin Street Blues, West End Blues*). Hines's hammer-and-tongs piano was the perfect mate for the impassioned, creative Armstrong. Though the rest of the group now sounds dated, the two young pioneers make an emotional adventure of this trip back to fundamentals.

BIX BEIDERBECKE
 "The Bix Beiderbecke Story—Vol. II, Bix & Tram." *Singin' The Blues; I'm Comin' Virginia*; and ten others. COLUMBIA CL 845 \$3.98.

This was made in the days when Bix and Pee Wee Russell, suffering for their undiscovered art, lived in a broken-down Hudson Lake cottage of which Mezz Mezzrow once wrote: "I couldn't tell you if there were any rugs under the dirt, but the room did have an

THE ESSENTIALS OF A JAZZ RECORD LIBRARY

BY LEONARD FEATHER

A GUIDE TO THE MOST SIGNIFICANT
 AND REWARDING JAZZ RECORDS
 * AVAILABLE ON MICROGROOVE *

DIZZY GILLESPIE PHOTO BY LAWRENCE SHUSTAK



JAZZ RECORD LIBRARY

upright piano with a bad list to keyboard." It may have been on this instrument that Bix composed his imperishable *In A Mist*, heard in Vol. III of this set (CL 846). Though the whole trilogy is recommended, Vol. II offers Bix's most lyrical work as cornetist and teams him throughout with Tram (Frankie Trumbauer), whose saxophone inspired Lester Young and a whole generation of reedmen. Aside from an offensive word in the *Mississippi Mud* lyrics sung by Trumbauer and Bing Crosby, these 1927-1928 performances are iridescent, flawless gems of the Koh-i-noor era of early jazz.

RAY CHARLES • • • • •
 "Rock & Roll." *Hallelujah I Love Her So; I Got a Woman; Mess Around; This Little Girl of Mine*; and ten others. ATLANTIC 8006 \$3.98.

These were recorded in 1957, when Ray Charles was twenty-five, before he crossed the solid gold bridge that led to string sections, woodwinds, country-and-western best sellers. In other words, this is the Southern-fried, church-nurtured soul of the blues, as unspoiled as a kindergarten prayer. Nine of the fourteen numbers were composed by Charles. Though his singing is traditional in concept, instrumentally the album edges toward the borders of modern jazz and even, at times, of rock-and-roll.

MILES DAVIS • • • • •
 "Birth of the Cool." *Move; Jeru; Budo; Godchild; Rocker; Israel; Rouge; Deception; Boplicity; Moon Dreams; Venus De Milo*. CAPITOL T 762 \$3.98.

This birth took place with arranger Gil Evans' West 55th Street basement flat as its hospital, and a group of Claude Thornhill's bandmen (Evans, Gerry Mulligan, Lee Konitz, and others) as midwives. The infant, a nine-piece band, lived only two weeks (at the Royal Roost club on Broadway), but the remains were carefully preserved at these three 1949-1950 record dates, the first ever to make effective use of French horn and tuba in jazz orchestration, and the first to withdraw from the extroversion of the bebop movement to a light, graceful tonal and harmonic approach.

DUKE ELLINGTON • • • • •
 "At His Very Best." *Jack the Bear; Chloe; Ko-Ko; Warm Valley*; excerpts from *Black, Brown & Beige*; and six others. VICTOR LPM 1715 \$3.98.

"I'm not concerned with writing for posterity; I just want it to sound good right now," says Ellington. Happily for posterity, in the Duke's case "right now" can be the time for it to sound impeccable even though, like the music on these sides, it was recorded from six-

teen to twenty-two years ago. There is even one track that goes back to 1927, a *Creole Love Call* that remains attractive for its use of the human voice as a musical instrument (a device originated by Ellington in jazz and still imitated by lesser composers). The *Black, Brown & Beige* excerpts are all that remains of a fifty-minute work that, because of the recording ban in effect when Ellington premiered the work at Carnegie Hall in 1943, was never recorded in full.

ELLA FITZGERALD • • • • •
 "Ella in Hollywood." *Satin Doll; Blue Moon; Air Mail Special; Take the "A" Train*; and eight others. VERVE VS 64052 \$5.98, V 4052 \$4.98.

The question "Is Ella Fitzgerald a Jazz Singer?" can hardly be better answered than in these sides taped before a very live audience at the Crescendo in Hollywood. Accompanied by pianist Lou Levy and a faultless rhythm section, Ella defines jazz singing in every phrase of every tune. The album is singularly valuable in that the material offers a perfect cross-section of Ella's styles and of the widely varied types of material she handles with consistent dexterity. There are revivals of a couple of items that date back to her Chick Webb band days (*Stairway to the Stars, Mr. Paganini*), several superb ballad performances of standards, a delicious satire of rock-and-roll in *Blue Moon*, and two electrifying samples of her scat singing (*Take the "A" Train, Air Mail Special*).

DIZZY GILLESPIE • • • • •
 "Dizzy Gillespie." *Groovin' High; Hot House; Dizzy Atmosphere; Things to Come; One Bass Hit*; and eight others. RONDO-LETTE 11 \$1.98.

Gillespie's trumpet and Charlie Parker's alto saxophone were to the 1945 bop revolution what Bix and Tram were to the Golden Age of 1928. Incredibly, Parker's name is not even listed, and there are no personnel credits of any kind on my copy. Unless it is reprinted with adequate information, reference to Charles Delaunay's *Hot Discography* is essential to an appreciation of what goes on in these catalytic sides. Parker is heard on *Dizzy Atmosphere, Groovin' High, Hot House*, and *All the Things You Are*. The alto on *Oop Bop Sh'Bam* and *That's Earl Brother* is Sonny Stitt. Dexter Gordon is heard on tenor sax in *Blue 'n' Boogie*. The remaining titles are faint echoes, poorly recorded, and with a couple of valueless vocals, but they are all that remains for posterity of a memorable big band fronted by Gillespie in 1946. The members included John Lewis, Ray Brown, and Milt Jackson. The production of this disc was so sloppy that one item listed on the label (*One Bass Hit, Part I*) is not heard at all; instead, *All The Things You Are* is included twice. Nevertheless, whatever order can be established out of this chaos is a reminder of a memorable and vital phase in jazz history.



From the late 1930's until her tragic death, era-spanning singer Billie Holiday was the epitome of emotional communication in jazz.

BILLIE HOLIDAY • • • • •
 "The Golden Years." *Some Other Spring; You Go To My Head; Gloomy Sunday; Body and Soul; When You're Smiling; All of Me; The Man I Love; Ghost of Yesterday;* and forty others. COLUMBIA C3L 21 three 12-inch discs \$3.98 each.

It is hard to predict what initial impact Lady Day's voice will have on unprepared listeners, but anyone over forty, or even younger students who were fortunate enough to have seen her in person before her decline, will have no difficulty in discerning the message here. In fact, distributed throughout these sides, both in Billie's sound and in the invaluable work of the combo members, can be found the answers to all the moot questions about warmth, beauty, and poignancy in jazz. Billie's ability to distill any and every emotion from even the tawdriest of lyrics has never been surpassed.

CHARLIE MINGUS • • • • •
 "Mingus Dynasty." *Slop; Diane; Mood Indigo;* and six others. COLUMBIA CS 8236 \$4.98, CL 1440 \$3.98.

Ears attuned to Dixieland and swing will take a while to adjust to the two 1959 groups led by bassist-composer Mingus—angry, tender, explosive, solemn, melodic, atonal, harsh. Among those invited to the perennial rebel's avant-garde parties on these sides were Benny Golson, John Handy, and Booker Ervin (saxophones); Don Ellis (trumpet); Jimmy Knepper (trombone); and a few others to whom the diatonic scale was a wistful memory.

GEORGE RUSSELL • • • • •
 "New York, N.Y." *Autumn in New York; How About You; Manhattan; Big City Blues; Manhatta-Rico; A Helluva Town.* DECCA DL 79216 \$5.98, DL 9216 \$4.98.

Program music, unless written by Duke Ellington, rarely comes off in jazz. Here the tunes are welded into a cohesive whole through the witty narration by Jon Hendricks and the masterful orchestrations of George Russell, an arranger who devised a new system of tonality the hard way (during a sixteen-month stretch as a tuberculosis patient in a Bronx hospital). Russell calls it "The Lydian Chromatic Concept" and states that it is "an organization of tonal resources

from which the jazz musician may draw to create his improvised lines; a view or philosophy of tonality." I have tried to study it but have found the going hard, despite which it is clear that the end justifies the challenging means. The soloists breathing Manhattan fire into every chorus include John Coltrane, Bob Brookmeyer, Phil Woods, Bill Evans, and Art Farmer.

HORACE SILVER • • • • •
 "Finger Poppin'." *Juicy Lucy; Swingin' the Samba; Mellow D;* and five others. BLUE NOTE S 4008 \$5.98, 4008 \$4.98.

This is modern jazz at its most contagious and least pretentious. Simple blues-rooted themes are used as a framework for hard-swinging solos by Silver's mercurial piano, Junior Cook's tenor sax, and Blue Mitchell's trumpet. Compare this with the Gillespie combo tracks in the album listed earlier; this is the logical development of seventeen years later.

ART TATUM - BEN WEBSTER QUARTET • • • • •
 "Tatum-Webster Quartet." *My Ideal; Night and Day; Where or When;* and four others. VERVE MG V 8220 \$4.98.

Tatum's genius, an evergreen in the gardens of jazz from 1932, when he cut his first records, until his death in 1956, was never set off more exquisitely than in the company of a rhythm section and a melodic foil such as Webster's *de profundis* tenor saxophone. Like most of his sessions, these tracks with Webster were recorded with no preparation whatever, the whole album having been completed in about four hours. If you prefer your Tatum on the rocks, there is a piano-with-rhythm-only set on Verve MG V8118 that is no less memorable. Tatum was the ultimate in jazz virtuosity, a man so completely in control of the instrument he played that it was a virtual extension of his thought processes. No idea that came spontaneously to mind was too complex to be capable of immediate translation into keyboard terms. Pianist Billy Taylor, annotating a disc called "The Essential Art Tatum," wrote: "To me every Art Tatum album is essential." True; therefore the above choices are almost arbitrary.

(continued overleaf)

JAZZ RECORD LIBRARY

ANTHOLOGIES

DIXIELAND AND NEW ORLEANS JAZZ • • • • •

"Dixieland and New Orleans Jazz." *Original Dixieland One Step; High Society; Royal Garden Blues; Jazz Me Blues; Farewell Blues*; and six others. CAMDEN CAL 446 \$1.98.

Ranging from a King Oliver *West End Blues* in 1929 to such gems of the 1940's as Sidney Bechet's

THE HISTORY OF JAZZ • • • • •

"Vol. 1. N'Orleans Origins." *Bill Bailey Won't You Please Come Home; Runnin' Wild; That Da Da Strain*; and nine others. CAPITOL T 793 \$3.98.

The first of four volumes in Capitol's curiously elliptical History of Jazz series, this contains several examples of the essential early jazz sources: Negro church music (the Mt. Zion Baptist Choir) and various primitive forms of vocal and instrumental folk blues (Sonny Terry, Leadbelly) as well as urban blues sung by Lizzie Miles and Blue Lu Barker. The Leadbelly track features him not only as a singer but also in some quasi-ragtime piano. These are mainly recrea-



King Oliver (second from left), photographed with his Dixie Syncopators at Chicago's Plantation Cafe in 1926.

What is this Thing Called Love, this set also includes a 1936 reassemblage of the World War I Original Dixieland Jazz Band. There is even big-band Dixieland (Bunny Berigan's orchestra) and satirical Dixieland (the Ben Pollack *Shirt Tail Stomp* was recorded as a parody in 1929). New Orleans marching music echoes through the Jelly Roll Morton *High Society*, with Albert Nicholas on clarinet. Leaders on other tracks include Wingy Manone, Mezz Mezzrow, and, oddly, Paul Whiteman, the first King of Nonjazz, some of whose sidemen contrived to make a comparatively authentic item out of *San*, for which Bix Beiderbecke and Jimmy and Tommy Dorsey played a fondly-remembered three-trumpet passage.

tions, in the early 1940's, of music the recording industry for the most part had neglected to record two or three decades earlier, or at best had only been able to record acoustically.

ENCYCLOPEDIA OF JAZZ ON RECORDS • • • • •

"Vol. II, Jazz of the Thirties." *Chinatown My Chinatown; South Rampart Street Parade; Walkin' and Swingin'; Sing Me a Swing Song*; and eight others. DECCA DL 8939 \$3.98.

Except for three tracks (Sister Rosetta Tharpe's *That's All*, Bechet's *Blackstick*, and the John Kirby sextet's *From A Flat to C*), this disc comprises big-band sides from the swing decade. Ironically, most of the music recalls neither night-club nor concert memories but rather ballrooms: the Roseland on Broadway



Benny Goodman's Sextet made the Carnegie Hall scene in 1938.

(Count Basie's *Roseland Shuffle*, featuring Lester Young); the Harlem Renaissance, which Jimmy Lunceford jammed to capacity every Thanksgiving night (his band is heard in the Sy Oliver arrangement of *Swanee River*); the Meadowbrook (the Dorsey Brothers' *St. Louis Blues*); Chicago's Grand Terrace (Fletcher Henderson in *Down South Camp Meetin'*, outlining the shape of Goodman to come); and of course, the Savoy (Chick Webb's *Sing Me a Swing Song*, with vocal chorus by a bashful teenager named Ella Fitzgerald, then so underweight her family forced her to drink more milk). There are also typically tepid tracks by Glen Gray and Glenn Miller, in illuminating juxtaposition with the more rewarding but less rewarded Negro bands of that era.

SPIRITUALS TO SWING • • • • •

"The Legendary Carnegie Hall Concerts of 1938-1939." *I Got Rhythm; Flyin' Home; One O'Clock Jump; Don't Be That Way; Stompin' at the Savoy; Cavalcade of Boogie; What More Can My Jesus Do*; and twenty-four others. VANGUARD 8523-4, two 12-inch discs \$4.98 each.

Here, assembled by John Hammond, is the essence of jazz history through the 1930's. Hammond, keenest-eared of all the jazz entrepreneurs, had to tour for months to find the talent for these shows. The acetate discs cut at the concerts remained for many years in Hammond's private collection. Several years were devoted to the cleaning up, editing, and remastering of the limited-range recordings; the sound, considering the circumstances, is better than might have been expected. The Benny Goodman Sextet with Charlie Christian, the Basie band, Mitchell's Christian Singers, the boogie-woogie piano trio (Albert Ammons, Pete Johnson, and Meade Lux Lewis), Ida Cox, Helen Humes, the Golden Gate Quartet, and Hot Lips Page may seem like a heterogeneous foundation for a unified concert; yet everything performed here flows, however indirectly, from or into the main stream of jazz. This is not just essential; it is quintessential to any self-respecting jazz library.

THE METRONOME ALL STAR BANDS • • • • •

Blue Lou; The Blues; Overtime; Victory Ball; and four others. CAMDEN CAL 426 \$1.98.

Four *Metronome* polls are represented here: 1939, 1941, 1946, and 1949. Among those present are Basie, Charlie Christian, numerous members of the Woody Herman and Duke Ellington bands, and, in the 1949

set, such modernists as Charlie Parker (who amazed everyone by showing up on time and reading the music faster than anyone else, spoiling the legend that he was a natural, semi-literate genius), Lennie Tristano, Buddy De Franco, and a phenomenal trumpet section composed of Dizzy Gillespie, Miles Davis, and the late Fats Navarro. This group is heard on two different takes each of *Victory Ball* and *Overtime*, which may well be the most exciting orchestral performances ever achieved by hastily rehearsed jazzmen of conflicting temperaments.

ENCYCLOPEDIA OF JAZZ ON RECORDS • • • • •

"Vol. IV, Jazz of the Fifties." *Good Bait; Sweet Lorraine; In a Mist; Now's The Time; Mulliganesque*; and seven others. DECCA DL 8401 \$3.98.

Because jazz veered away from big-band sounds toward combo concepts in the 1950's, the orchestral sides here are in a minority: a John Graas West Coast group featuring Gerry Mulligan, a Ralph Burns studio date, a typical jazz-oriented movie track (Elmer Bernstein's *The Man With the Golden Arm*) and superior jazz dance-band music (Les Brown). The combo material includes a variety of modern styles (Red Norvo, Tony Scott, Charlie Ventura, Benny Green) and neo-traditionalism as espoused by Louis Armstrong and Jimmy McPartland. There is also an early Erroll Garner piano solo.

WHO'S WHO IN THE SWINGING SIXTIES • • • • •

"The Many Sounds of Jazz Today." *In Your Own Sweet Way; Tain't What You Do; On Green Dolphin Street; Asphalt Jungle Twist; I Can't Get Started*; and nine others. COLUMBIA CS 8565 \$4.98, CL 1765 \$3.98.

Since samplers like these are often quickly withdrawn, prompt purchase is recommended. This is an admirably varied and consistently entertaining cross-section of today's jazz scene, ranging from a simple André Previn piano solo to an excellent example by Teo Macero of contemporary writing that flirts with atonality. Dave Brubeck is twice represented: first with his quartet on *In Your Own Sweet Way*, later teamed with the Louis Armstrong combo in a song from Brubeck's musical show *The Real Ambassadors*. Miles Davis broods his way along *Green Dolphin Street*; J. J. Johnson is buttressed by some surprisingly propulsive Victor Felman organ on *Bloozineff*; and the Duke's track, despite the intimidating *Twist* title, is pure modern Ellington. Other artists in this nonpareil collation include Mose Allison, Chico Hamilton, Carmen McRae, and Lionel Hampton.

Leonard Feather, perhaps best known for his Encyclopedia of Jazz, has found time also to be a pianist, clarinetist, and prolific composer, to present jazz at the Metropolitan Opera and at Carnegie Hall, to supervise scores of recording sessions, and to write illuminatingly, as above, on a frequently murky subject.

THE BASIC characteristics a good amplifier must have are not hard to outline. Its harmonic and intermodulation distortion must be very low; its frequency response must be essentially flat over the range of human hearing (and perhaps beyond); and internally generated noise—hiss, hum, and so on—should be inaudible under playing conditions.

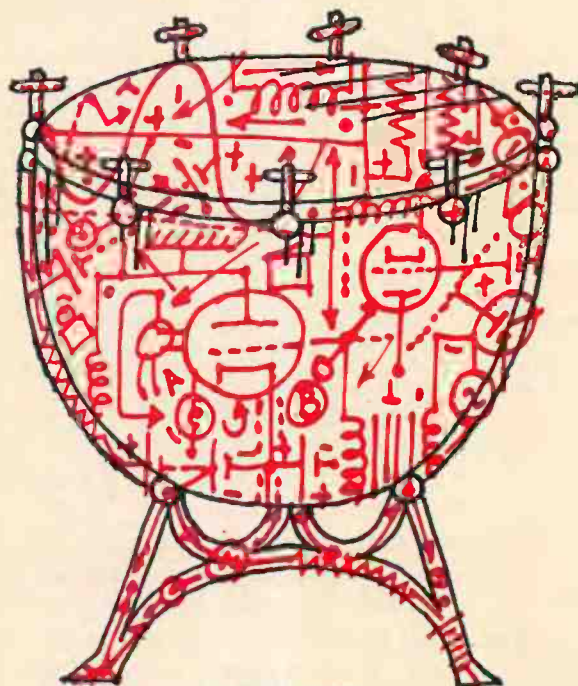
Although amplifier designers agree that these characteristics are important, they differ widely when the general principles are translated into specifics. Some maintain, for example, that an amplifier that reproduces frequencies from 20 to 20,000 cps is adequate. Others are convinced that the bandwidth of a really good unit should be more than ten times that wide—from about 2 to 200,000 cps. The situation is further complicated by the fact that there are many factors that affect amplifier performance for which no standardized measurement techniques exist.

Among these hard-to-measure qualities are transient response, power-supply recovery ability, clipping characteristics, phase shift, and other related phenomena. Transient response, for example, is the measure of an amplifier's ability to respond faithfully to a sharp, percussive sound such as a drum beat, a cymbal crash, or the click of wood blocks. These sounds have abrupt beginnings and endings and are a severe test of an amplifier's ability to respond instantly to high-intensity signals. Like most of the other phenomena to be considered here, an amplifier's transient-response characteristics can probably be judged most accurately by viewing its output waveform on an oscilloscope. But while an engineer can get a good idea of an amplifier's transient capability by examining its waveforms, it is impossible to translate this into numerical terms.

The manner in which an amplifier overloads is another important measure of its quality. Every amplifier is occasionally called upon to amplify signals that are actually too large for it to handle, particularly if it is driving a low-efficiency loudspeaker. The way it performs during these momentary overloads has an important effect on the way it sounds. A good amplifier in effect refuses to amplify whatever part of a waveform is beyond its capacity and reproduces everything else accurately. Edgar Villchur, President of Acoustic Research, Inc., and designer of the AR loud-

WHAT MAKES AN AMPLIFIER SOUND GOOD?

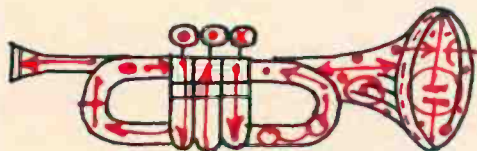
by KEN GILMORE



PART TWO

speakers, describes the difference between amplifiers that distort badly during overload and amplifiers that clip cleanly this way: "Certain units stay clean as a whistle up to their rated power, and then go to pieces, splattering all over the place and making a horrible noise, while other units overload gracefully."

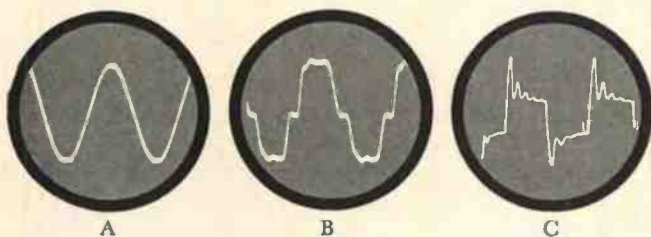
What, precisely, is clean clipping? The best clue is obtained by driving an amplifier with a sine-wave input until it goes beyond its overload point, then viewing the resultant waveform on an oscilloscope. If the amplifier clips cleanly, it will simply slice off the top and bottom of the sine wave (see Figure 1A). A less desirable type of clipping will distort the waveform in other ways, such as those shown in Figure 1B.



Oscilloscope tracings can give a fair impression of an amplifier's overload-handling capacity, but the point at which an amplifier stops being good and starts becoming bad is hard to determine, especially in view of the fact that there is no way to express clipping characteristics in terms of number.

Also, the audible differences between an amplifier that clips cleanly and one that does not is difficult to express in anything but generalities. There may be little or no apparent difference so long as both amplifiers are playing at low levels. At higher volumes, however, the differences become audible. The unit that clips cleanly will produce a reasonably pleasant sound, while the one that does not will produce a rattling, buzzing, or generally fuzzy sound. Thus, even though the two amplifiers may be rated at the same power, the clean unit will appear to have greater power-handling capability.

PHASE SHIFT is another characteristic that affects sound. It is brought about by the fact that an amplifier is called upon to reproduce many different frequencies simultaneously. An amplifier with phase shift—and all have it to some extent—amplifies signals of some frequencies slower than others. For example, all of the different harmonics produced by a single instrument might be amplified in their proper loudness proportion, but, because some frequencies might be passed through the amplifier at a slightly slower speed than others, they might not end up in exactly the same phase relationship in which they started out. Phase shift is



begin to add to, rather than cancel, part of the input. This causes an increase in distortion, and the amplifier can go into oscillation at certain frequencies—usually above the range of hearing. This disturbance, called ringing, can make the sound muddy and unclear.

Phase shift can cause other types of signal degradation that are harder to pinpoint. They stem from the fact that the various harmonics of, say, a clarinet, are shifted in phase by differing amounts. In a reproduced clarinet tone, then, the various harmonics can bear different phase relationships to the fundamental and to each other than they did in the original tone. Amplifier designers differ in their evaluation of the importance of this kind of distortion. Some feel that the ear compensates for it, regardless of the distortion of the original phase relationships. Others feel that the change, while subtle, is clearly discernible and deleterious. One describes the sound produced by phase shift as being “constricted, two-dimensional. A stereo record played through an amplifier with phase shift makes the music sound as though it were coming from a two-dimensional plane along the wall. Without phase shift, the sound opens up, has depth and realism.”

Phase shift obviously must be kept to a minimum if an amplifier is to retain the advantages of negative feedback and avoid ringing and other troubles. Ringing can be spotted easily by sending square waves through the amplifier and observing the output on an oscilloscope. It shows up as a series of jagged spikes on the horizontal part of the wave (see Figure 1C).

How do you eliminate ringing? Some amplifier de-

Figure 1. When an amplifier that clips cleanly is driven to the point of overload, it will merely cut off the bottom and top of a sine-wave input signal, as in A. An amplifier that does not clip cleanly produces less desirable types of distortion, as in B. Ringing, caused by phase shift, is shown in C.

usually negligible in the mid-range and greatest at the extreme low frequencies and high frequencies.

The most serious effects of phase shift are on the amplifier's negative-feedback circuitry. With negative feedback, a small amount of the output signal of the amplifier is constantly being routed back to the input. Because the feedback signal is exactly 180 degrees out of phase, or, out of step, with the incoming signals, distortion introduced in the amplifier is largely cancelled out. Of course, the total gain of the amplifier is also reduced at the same time.

The trouble begins when excessive phase shift occurs. The signal that is being fed back begins to be in the wrong phase relationship to the input signal, and can

signers simply reduce the amplifier's frequency response. If ringing takes place at 40,000 cps, for example, one way to suppress it is to limit the response to a frequency below that where the ringing occurs, 35,000 cps, perhaps. Designers who don't want to sacrifice frequency response go to great lengths to reduce phase shift and the subsequent ringing.

In recent years engineers have become more and more concerned with what are called an amplifier's recovery characteristics. In other words, can a unit take a tremendous cymbal crash, for example, which completely exceeds its output capabilities, and recover quickly enough so that the musical passage immediately following the overload point is not affected? The key

WHAT MAKES AN AMPLIFIER SOUND GOOD?



circuit here is the amplifier's power supply. With the introduction of silicon-diode rectifiers and the use of larger filter capacitors, power supplies have improved considerably. Silicon diodes, now used in many amplifiers, contribute to improved operation because they tend to maintain a stable output voltage under all conditions. The reason for the larger capacitors is that power-supply capacitors act as electrical storage tanks, and can provide power from their stored energy for momentary overloads. The more their capacity, the more they can help during periods of stress.

Any discussion of overload recovery must be related to the entire question of power output. And this brings up one of the oldest battles over amplifier unmeasurables. Power output itself, of course, is simple enough to measure. The trouble comes in deciding just how much power capability is necessary for good performance. Good overload characteristics are certainly important, but how much power should an amplifier be capable of producing before it reaches an overload condition?

Although there is a diversity of opinion about this, a clear trend toward higher-power amplifiers has been emerging in the last decade or so. Twenty years ago, it was commonly agreed that a good 10-watt amplifier produced adequate power for home listening under any conditions. Now, especially with today's low-efficiency loudspeakers, most designers say that 50 or 60 watts per channel is not too much.

Efficient speakers probably require amplifiers of less power, perhaps in the 20- to 30-watt range. Fred Mergner, chief engineer of Fisher Radio, and Saul Marantz, president of Marantz, Inc., for example, while emphasizing that power requirements vary with program material, room acoustics, speaker efficiency, and other

factors, agree in general with these figures. However, Marantz adds, "But there is no doubt that greater power improves the sound. Transients, particularly, benefit from greater power. They're cleaner, crisper, with a high-power amplifier."

On the other hand, A. Stewart Hegeman, designer of Harman-Kardon's Citation amplifiers, emphasizes the importance of an amplifier's ability to develop appreciable power below 20 cycles and above 20,000 cycles. "These are the important areas for the preservation of transient information," he says. "Amplifiers of surprisingly modest ratings that have wide power bandwidths outlisten higher-power amplifiers that have restricted power bandwidths. Thus the mid-frequency power rating of an amplifier is not a true indication of its capabilities. As one would expect, higher-power amplifiers that have equivalently wide power bandwidths seem to listen somewhat better and cause less listening fatigue. However, power-handling capabilities of loudspeaker systems and acoustical requirements of listening rooms do not call for a 'horse-power' race."

A FEW YEARS ago, the Institute of High Fidelity Manufacturers agreed upon a new way of measuring output power called the music-power rating system. Theoretically, the music-power rating indicates an amplifier's performance under momentary loads. The unit's steady-state power output—that is, its maximum power with a sine-wave input signal—will be somewhat less than the power it can deliver in short bursts. The justification for the music-power rating is that it



more truly reflects an amplifier's capability for reproducing music—the job it is designed to do—than does the old system.

The battle over music power has gone on for some time now, and it will probably continue. But whether the music-power rating system is valid or not, it does tell something useful about the amplifier. A comparison of a unit's music-power rating to its continuous-power rating reveals a great deal about its power-supply regulation. If the two ratings differ by a large amount—10 per cent, perhaps—then the power-supply regulation is probably not as good as it should be. The closer together the two ratings, the more stable and better-regulated the power supply. This undoubtedly affects some of the hard-to-evaluate factors discussed earlier, though it would be difficult to say how much in any given case.

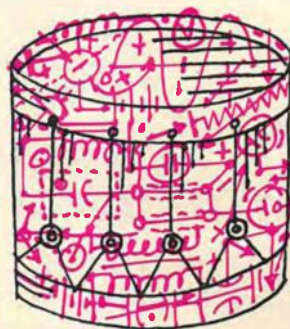
EVEN THOUGH much information concerning an amplifier's performance cannot be reduced to a table of specifications, a specification sheet can provide much information. Unfortunately, though, a list of statistics that seem impressive at first glance can turn out on closer examination to be virtually meaningless.

The specifications for a hypothetical amplifier, for example, might read something like this:

"Power output 30 watts at 0.5 per cent distortion. Less than 0.1 harmonic and intermodulation distortion at normal listening levels. Frequency response flat ± 1 db from 10 to 45,000 cps."

By common understanding, "normal listening level" has come to mean an output level of one watt. This one watt, when delivered to an efficient loudspeaker, will make quite a loud sound, and average listening levels probably do not exceed this. The rub here is the word "average." Loud passages or transients such as drum beats can be many times one watt. An amplifier's performance at one watt, therefore, does not tell what will happen when these louder signals are encountered. Also, the figures regarding the hypothetical amplifier's low distortion may be misleading. If the 0.1 per cent distortion refers to a measurement made at 1,000 cps, where the unit's performance will be best, its performance with a high-level signal at either frequency extreme could be very poor.

Suppose, for example, the amplifier will produce only a few watts at 50 cps and its distortion has risen to 5 or 10 per cent, a not unusually high figure for less-expensive amplifiers. This combination of circumstances might lead to a situation where a low-frequency signal might be heard hardly at all, while its harmonics, representing distortion, would muddy the amplifier's audible range. In spite of the fact that this amplifier's quoted specifications seem reasonably good, it could produce a very unpleasant sound.



Clearly, a fuller statement of the amplifier's operating characteristics is needed. To be of much meaning, the specifications should tell something of a unit's power response over a broad band of frequencies. That is, the figures should tell how much power the amplifier is capable of producing over the entire audible range and beyond. Distortion figures for the entire audible band should be given, too. A good amplifier's specifications, then, might read something like this:

"Power response 35 watts flat to within one db from 20 to 25,000 cps. Harmonic and intermodulation distortion less than 0.5 per cent at full rated power output from 20 to 20,000 cps."

An instrument with these specifications would probably be a superior, clean-sounding amplifier.

In general, a good amplifier would have the following characteristics. Its harmonic and intermodulation distortion would be low, its frequency response flat, its internally generated noise inaudible, its transient response good, its overload recovery good, its phase shift small, and its power output over the audible range sufficient to drive the speakers connected to it. It should clip cleanly, and it should not ring or otherwise become unstable under any conditions.

Obviously, most of these qualifications are imprecise. At this time, there are virtually no agreed-upon standards governing just how these characteristics can enable one to differentiate an outstanding amplifier from a good one. Once a unit meets general levels of good performance, the rest must be decided by the listener. Fortunately, he is equipped with an instrument superbly suited to make a qualitative judgment of this kind. His ear, a sound-analyzing device of exquisite refinement, is able to detect differences that are measurable in no other way. In the final analysis, then, once the measurable minimum requirements have been met, the listener must rely on his ear to determine when an amplifier sounds good.

Ken Gilmore studied music in college and electronics in the U.S. Navy. He has been a symphony-orchestra player, a broadcast engineer, and a television announcer, and is currently a successful free-lance writer in New York City.

S&Q

SOUND AND THE QUERY

A FORUM FOR ELIMINATING THE MOST COMMON AND OFTEN MOST EXASPERATING PROBLEMS OF STEREO HI-FI

BY J. GORDON HOLT

Feeble Fill-In

Q. I purchased an 8-inch Goodmans speaker to use as a center fill-in between my University 312 speakers, and I connected it in the recommended A-B configuration—between the “hot” output terminals of my stereo amplifier.

It works, but at such low volume that I can hardly tell it’s in the room. All of the speakers are of the same impedance, so I guess the trouble is due to differences in efficiency. Is there any way I can increase the volume of the center speaker?

MARTIN AUSTEN
Bayside, N. Y.

A. The A-B hookup delivers only the stereo difference signal (the difference between the two channels’ signals) to the center speaker, so if your stereo signal source has poor separation, you won’t get much output from the center channel. To check this, turn off one channel and see what happens to the center speaker’s volume. If it becomes as loud as the other functioning speaker, the problem is lack of stereo separation in your signal source.

If the check shows the center speaker’s efficiency to be markedly below that of the others, you have a choice of installing T-pad attenuators in the side speaker lines, to reduce their efficiency, or of adding a small power amplifier to drive the center speaker.

No B to Speak Of

Q. Both channels of my stereo system are identical, and all the components are of high quality, yet I do not get anything like matched outputs from it. Channel A comes through fine, but Channel B is barely audible.

When I set the function switch to mono, combining both channels, both speakers put out the same volume, so I know the speakers and the power amps are all right. But when I interchange the connections between the pickup and the preamp, the Channel B speaker works normally and Channel A goes out. ¶

This seemed to suggest pickup trouble, so I returned the cartridge to the manufacturer, who reported that it

was okay, but replaced it on general principles anyway. The new one is no better. Channel A works fine. Channel B is virtually dead.

I have checked and rechecked all the connections between the cartridge and the preamp, and I know these are all right. What could be the matter?

CHARLES R. SHERRELL, II
Gary, Ind.

A. There’s only one possibility: a defective cable between the cartridge and the preamp. To check for this, interchange the right and left “hot” connections at the cartridge itself. If Channel B is still dead, the cable that is now connected to the pickup’s Channel A terminal (normally the Channel B cable) is shorted or open-circuited. If you can’t remedy the trouble yourself from this point, the arm manufacturer will gladly do the repair.

Variable Affliction

Q. In playing stereo records, I notice that some records seem more prone to inner-groove distortion than others. Even though two discs may seem to have equally loud treble content in the inner grooves, one is able to maintain a smooth sheen of treble while the other is unpleasant and raspy.

What might cause these differences in the distortion from different records?

JAMES J. ALLAIN, JR.
Port Allen, La.

A. The higher the recorded level, and the closer the grooves are to the record label, the worse this distortion is likely to be from any given cartridge. The major causes of this distortion are imperfect cutting styli in the mastering process and below-standard or worn stampers.

The best way to minimize the dis-

ERRATA: The values of the components shown in the schematic diagram in the April, 1962 “Sound and the Query” should be as follows: left-hand capacitor, 0.1 μ fd.; right-hand capacitor, .05 μ fd.; upper resistor, 68,000 ohms; lower resistor, 22,000 ohms.

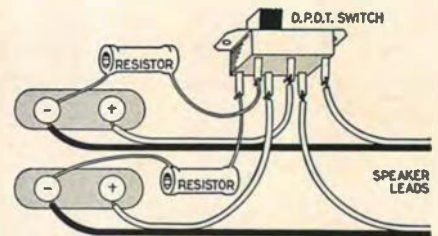
ortion is to use a cartridge with high compliance, low vibrating mass, and smooth response.

Speaker Cutout

Q. My amplifier has an output jack for a pair of stereo headphones, but I want to be able to cut out the loudspeakers while listening to the phones. How can I do this?

JAMES GEBHART
New York, N. Y.

A. Install a double-pole double-throw switch and two load resistors, as shown below. The resistors are 5-watt wirewound types, of the same



resistance as the rated impedance of each speaker, and serve to maintain the amplifier’s correct output loading when the speakers are disconnected.

Tape-Deck Hum

Q. I am plagued by hum in my stereo tape deck. Suspecting that the hum might be coming from the preamp or amplifier, I had these checked, but they are both all right. Then I noticed that the hum is present only when the tape-deck motor is running, and now I wonder if the motor could be inducing hum directly into the playback head or the shielded cables going to my preamp.

GLENN H. MACKAL
Paramus, N. J.

A. It is possible that the hum is being picked up in the playback head or output cables, but it seems more likely that it can be eliminated simply by running a grounding wire from the chassis of the tape deck to the chassis of the preamp.

If this doesn’t solve the problem, try disconnecting one of the cable shield grounds at the preamp. This can be done most easily by loosening one input plug in its socket, so that its inner conductor makes contact but its outer shell does not. If this stops the hum, your trouble is due to a ground loop, in which case one ground connection should be left disconnected permanently.

BEST OF THE MONTH



CLASSICAL

AT LAST, FULL JUSTICE FOR *FIDELIO*

Beethoven's only opera becomes compelling drama in Klemperer's hands

LISTENERS who followed this reviewer's suggestion in the July issue to hold off their *Fidelio* purchase for a while will find their patience richly rewarded by Angel's new release. Here, under Otto Klemperer's authoritative and inspired direction, Beethoven's unique contribution to the lyric stage is revealed in its totality—compelling drama, exciting music, and an emotional experience nothing less than uplifting.

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BEETHOVEN
His Fidelio is newly revealed

Klemperer's authority becomes manifest at the outset, when he imparts to the initial scene between Marzellina and Jaquino ("Jetzt, Schätzchen, jetzt sind wir allein") a light, lilting, Mozartian quality. There is no deviation from this high interpretive standard throughout the score. Klemperer's command of orchestral expression is wide-ranging, his control of the singers and his sense of balances are unavoidably right. It is interesting to compare Klemperer's tempos with those of Hans Knappertsbusch in the recent Westminster set. In the opening, the sunny sparkle revealed by Klemperer is not even hinted at by Knappertsbusch. Klemperer takes the *Prisoners' Chorus* at a metronome marking of 96 against Knappertsbusch's 88, the allegro section of Florestan's aria at 108 against 104, the final chorus at 134 against 124. Both conductors favor relaxed and spacious tempos, but what is grandiose and solemn in Knappertsbusch's conception becomes, in Klemperer's hand, intense, exciting, and absolutely convincing.

The vocal contributions are also of the highest order. While Leonora's demanding role may have seemed like a hazardous undertaking for a

(continued overleaf)





CHRISTA LUDWIG
Brilliant in the part of Leonora

mezzo, even for one so exceptionally gifted as Christa Ludwig, it is a pleasure to report that her accomplishment is brilliant. She displays absolute mastery of the range, a vibrant flow of warm and well-focused tones, and a characterization of meaning and substance. Her voice also has the proper weight for the role, which makes for an effective contrast in timbres with the Marzellina (the eminently satisfying Ingeborg Hallstein), with happy results in the ensembles.

Florestan may be Jon Vickers's most impressive recorded achievement to date. His singing is firmly focused, malleable, and offers the rare combination of heroic ring and arching legato, the quality that was so noticeably missing from his *Otello* and *Radames*. Gerhard Unger is an engaging Jaquino, Franz Crass a mellow-voiced

and eloquent minister. Walter Berry turns in his usual contribution—competent but not fully satisfying. His Pizarro is appropriately violent and villainous, but artists like Paul Schöffler (on Vox VBX 250) achieved much more with superior singing art. There is no Rocco on records, on the other hand, who comes even close to Gottlob Frick. In solos or ensembles, he is an artist of towering strength.

Neither the chorus nor the vocal ensembles can be praised too highly. "*Mir ist so wunderbar*," with the four voices in clear balance and definition, and Klemperer providing ideal support, is simply glorious. For this and other happy instances proper credit is due to Angel's technical staff. There are no gimmicks here—only a thoroughly professional job and highly effective stereo.

George Jellinek

BEETHOVEN: *Fidelio*. Christa Ludwig (mezzo-soprano), Leonora; Jon Vickers (tenor), Florestan; Ingeborg Hallstein (soprano), Marzellina; Gerhard Unger (tenor), Jaquino; Gottlob Frick (bass), Rocco; Franz Crass (baritone), Minister; Walter Berry (baritone), Pizarro; Kurt Wehofschitz (tenor), First Prisoner; Raymond Wolanky (bass), Second Prisoner. Philharmonia Orchestra and Chorus, Otto Klemperer cond. ANGEL S 3625 three 12-inch discs \$17.94, 3625* \$14.94.

HAYDN'S OTHER SURPRISES

Astonishing scoring, delightful performance, and superb recording make some unfamiliar Haydn symphonies rare musical entertainment

AMONG the most admirable recordings issued this year are the initial volumes of yet another massive project from the indefatigable Max Goberman—the complete symphonies of Joseph Haydn, of which the latest discs are volumes three and four. Included here are two works that complete on discs a trilogy written in 1761, shortly after Haydn had assumed his new post as Vice Capellmeister to the court of Prince Anton Esterházy, where he was to remain for the next thirty years. Prince Anton had suggested the general allegorical subject of morning, midday, and evening to the twenty-nine-year-old composer, who complied with three symphonies (the recording of No. 6, "*Le Matin*," can be found in the second volume of this series). All

three works are of course only distantly programmatic by later standards.

The "Midday" Symphony, or Symphony No. 7, is notable for the recitative style of its slow movement and the use of a *concertino* of two violins and cello in the manner of the older concerto grosso. The "Night" Symphony, or Symphony No. 8, also based in part on this principle, concludes with a quite exciting if not particularly terrifying musical storm, *La Tempesta*.

The fourth volume is devoted to the delightful Symphony No. 60, a relatively long work (for a Haydn symphony) and based on incidental music the composer wrote for a comedy, *Der Zerstreute* (The Distracted One) in 1774. The symphonic version has the unusual total of six movements and is full of all kinds of musical surprises—sudden dynamic contrasts, fanfares, and even a re-tuning of instruments by the violinists in the final movement, an effect that will make the most casual listener sit up in astonishment. Needless to mention, this gem is a superb piece of entertainment. The brief and comparatively minor Symphony No. 14, written in the early 1760's, is the only one of these pieces completely new to discs, and although it is an early work it sturdily maintains a high musical level.

With few exceptions, past recordings of Haydn rarities such as these have been welcomed with mixed appreciation, for they have often suffered from either poor reproduction, insufficient awareness of stylistic matters, or less-than-ideal direction and orchestral execution. It is a pleasure to report that the present performances are excellent in every important sense and that the recording, both in mono and stereo, is stunning. Mr. Goberman's interpretations, notably his choice of tempos and attention to dynamics, are stylistically admirable (the scores used, which are included with the albums, are also either new scholarly editions or corrected ones), and the orchestral playing is delightful. *Igor Kipnis*

© ® HAYDN: *Symphony No. 7, in C Major ("Le Midi")*; *Symphony No. 8, in G Major ("Le Soir")*. Vienna State Opera Orchestra, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES HS 3 \$8.50 (subscription) \$10.00 (nonsubscription), mono or stereo.

© ® HAYDN: *Symphony No. 14, in A Major*; *Symphony No. 60, in C Major ("Il Distratto")*. Vienna State Opera Orchestra, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES HS 4 \$8.50 (subscription) \$10.00 (nonsubscription), mono or stereo. (Available from Library of Recorded Masterpieces, 150 W. 82nd St., New York 24, N.Y.)

*****JAZZ*****

GEORGE RUSSELL: EMERGENCE OF A JAZZ COMPOSER

*Inventive consistency and
brilliant organization
mark a major talent*

ALTHOUGH George Russell is widely recognized among the younger jazzmen as one of the few modern jazz composers with an impressive body of work, his reputation among the jazz public is still slight. His new Riverside album, "The Stratus Seekers," should add markedly to Russell's stature among record collectors because it is a significant further enlargement of the scope and substance of his work.

Until about two years ago, Russell wrote mainly on commission and for recordings. Since then, he has been rehearsing and working when he could with his own small combo. This opportunity to write for a functioning group has, as he notes, brought him "closer to the improviser." As a result, Russell's customarily brilliantly organized compositions are now even more vivid, because he has been able to shape his frameworks for improvisation to the aptitudes of specific players. And the writing itself often sounds as if it were being spontaneously created.

Russell's compositions are characterized by shifting meters, multiple tonal centers, and a quickly changing kaleidoscope of moods. They can express high good humor, as in *Pan-Daddy*; introspective anxiety, as in *A Lonely Place*; and contagious curiosity concerning how far traditional jazz forms can be extended, as in *Blues in Orbit*. Russell's melodic lines are limber and strongly individualized. Of the two compositions here that are not his, Al Kiger's *Kige's Tune* is particularly attractive, both for its melodic ingenuity and its freshness of development.

As Russell's compositions mature, he is also gaining confidence as a pianist. In this set, he acts as a prodding, provocative accompanist as well as a pungent soloist. Russell's sidemen include Don Ellis, an unusually fluent and continually surprising trumpeter. Dave Baker, a veteran of Russell's combo, has improved considerably and has become an eloquent trombonist. There are two new reedmen—John Pierce, a slicingly accurate, venturesome alto saxophonist, and Paul Plummer, a powerful, Coltrane-influenced tenor saxophonist who shows unusual po-



GEORGE RUSSELL
Consistently inventive

tential. In the rhythm section, drummer Joe Hunt manages the demanding metrical changes with ease, while Steve Swallow reinforces the impression he has already made in New York clubs as one of the most imaginative of the younger bassists.

George Russell has a rare record of inventive consistency, and this new collection of his originals and arrangements promises more valuable work to come. The recorded sound is crisp and judiciously balanced.

Nat Hentoff

© ® GEORGE RUSSELL SEPTET: *The Stratus Seekers*. George Russell (piano), Don Ellis (trumpet), Dave Baker (trombone), John Pierce (alto saxophone), Paul Plummer (tenor saxophone), Stephen Swallow (bass), Joe Hunt (drums). *Pan-Daddy*; *Blues in Orbit*; *Stereophrenic*; and three others. RIVERSIDE RLP 9412 \$5.98, RLP 412* \$4.98.

STEVE LACY— MASTERFUL SOPRANO SAX

*Solos with
inner logic and
harmonic sense*

STEVE LACY is the only contemporary musician to devote himself exclusively to the soprano saxophone, a truculent instrument whose mention usually calls

to mind the late Sidney Bechet. Lacy's talents are many: he has a phenomenal harmonic sense, an ability to string out long, logical melodic lines, and an acrid, vibratoless tone that is completely personal and the natural complement to his ideas. Despite the formidable reputations of the musicians who have admired Lacy enough to feature him in their groups (Thelonious Monk, Gil Evans, Cecil Taylor), Lacy's reputation has never expanded far beyond the inner circle of jazz devotees. The reasons for that situation, and the pity of it, are both amply demonstrated on his new Candid release titled "The Straight Horn of Steve Lacy," one of his rare outings as a leader.

Lacy is an uncompromising musician. Because he was unable to use the pianists he likes best, he has recorded without piano. The other hornman is a new baritone saxophonist, Charles Davis, who constructs a solo in much the same way Sonny Rollins did in the early 1950's. Lacy's bassist, John Ore, and drummer, Roy Haynes, were Monk's rhythm section at the time of the recording. Davis is not up to the standards set by the other three, but most of the music is iconoclastic perfection. The arrangements of Monk's tunes show a thorough understanding of his unusual harmonies.

Lacy's solos, most notably the ones on Monk's *Introspection*, are models of logic and call attention to the presence of a major jazzman. His

version of Cecil Taylor's *Air* should in itself be enough to gain that pianist recognition as a composer. This album was recorded well over a year ago; Lacy has improved enormously since then, and his recognition as an outstanding jazz talent is long overdue. *Joe Goldberg*

© **STEVE LACY:** *The Straight Horn of Steve Lacy.* Steve Lacy (soprano saxophone), Charles Davis (baritone saxophone), John Ore (bass), Roy Haynes (drums). *Louise; Played Twice; Criss Cross;* and three others. CANDID 8007 \$4.98.

* ENTERTAINMENT *

GOSPEL SONGS BY THE STAPLES SINGERS

*Intensity and rhythm
combine with
genuine feeling*

THE RECENT widening of the audience for Negro gospel singing is finally bringing more attention to the Staples Singers, a family unit originally from Mississippi and now based in Chicago. While many other gospel units now tend to manufacture excitement and try to seize their audiences by sheer shouting volume, the Staples Singers—as they demonstrate in their new Riverside album, "Hammer and Nails"—communicate unusual intensity by disciplining their feelings. They excel all their contemporaries in the imaginativeness of their harmonic blends, the sinuous complexity of their rhythms, and the ardor of their message.

Leading the group is Roebuck Staples, but the

most compelling voice is that of his daughter, Mavis, a strong, supple contralto who can shift suddenly from wispy tenderness to hoarse, bursting sensuality. Also in the group are another daughter, Cleotha, and a son, Purvis Staples. The core of the family's instrumental support is the father's steely, ruminative guitar. For this session, New York jazzmen have been added on bass and drums, but the Staples generate so much pulsation on their own that the recruits were not necessary.

The bulk of the Staples Singers' repertoire consists of traditional gospel tunes and spirituals, but they reanimate and personalize everything they sing. Even the overfamiliar *Nobody Knows the Trouble I've Seen* takes on a deepened sadness in their interpretation. In addition to the almost hypnotic appeal of Mavis Staples, the Singers collectively achieve inimitable voicings. At base, their harmonic patterns recall the harsh textures of backwoods blues singers, but they have polished and honed these harmonic practices to allow for a wide spectrum of colors.

Rhythmically, the Staples Singers avoid the quasi-hysterical, tambourine-whacking factitiousness of many gospel groups. Instead, they emphasize a deliberate but subtly shifting pulsation that draws the listener inexorably into it. The Staples Singers are unlike any other gospel combination on record, and this album is a major achievement. *Nat Hentoff*

© **THE STAPLES SINGERS:** *Hammer and Nails.* Roebuck, Mavis, Cleotha, and Purvis Staples (vocals); Roebuck Staples (guitar), Leonard Gaskin (bass); Joe Marshall, Jr. or Gus Johnson (drums). *Everybody Will Be Happy; Do You Know Him?; A Dying Man's Plea;* and nine others. RIVERSIDE RLP 93501 \$4.98, RLP 3501* \$3.98.

THE STAPLES SINGERS
Stirring gospel tunes and spirituals



RIVERSIDE RECORDS



What brings a recording studio into your living room? **AMPEX** Fine Line 1200.

Here it is: the first 4-track stereo recorder/player to give you studio quality performance in your home. The Ampex Fine Line 1200. Like every Ampex machine, this recorder has been engineered to exacting professional standards. There's never any cross-talk. Just high fidelity sound with low noise and flutter—comparable to broadcast recorders. That's because three new heads permit narrow-track recording and playback. And a precision tracking technique keeps the



tape in alignment from reel to reel. (We call this Fine Line alignment. It's the result of a tape guidance system previously available only in professional recorders.)

These—and over 160 other engineering advances—make the Ampex Fine Line 1200 your best buy among 4-track recorders today. See it at your local Ampex dealer. For details write the only company providing tape and recorders for every application: Ampex Corporation, 934 Charter St., Redwood City, Calif.

classics

Reviewed by WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS



Explanation of symbols:

Ⓜ = monophonic recording

Ⓢ = stereophonic recording

* = mono or stereo version not received for review

Ⓢ Ⓜ BACH: *Cantata No. 51 "Jauchzet Gott in allen Landen."* RAMEAU: *Cantata "Le Berger Fidèle."* Eleanor Steber (soprano); Igor Kipnis Baroque Ensemble. ST/AND 7476 \$5.98, 476* \$4.98.

Interest: Contrasting cantatas
Performance: Creditable
Recording: Good
Stereo Quality: Pronounced

Le Berger Fidèle, described as "the most French of Rameau's cantatas," receives its first recording here. An unpretentious, ingratiating work, it is distinguished by some inventive touches and forward-looking harmonies in its concluding joyful air. Igor Kipnis, who is responsible for the editing and preparation, leads a small ensemble (two violins, cello, and harpsichord) in a well-controlled and meticulous performance. A slightly enlarged instrumental group (string quartet, harpsichord, and trumpet) is used for the Bach cantata, and, while the playing is creditable, this treatment is unlikely to please listeners who are accustomed to more imposing settings. Aside from the thinness of instrumental sound, there is too much prominence for the solo trumpet in the opening section.

Miss Steber sings the Rameau work with warm and pleasing tone throughout. She does the slow central sections of Cantata No. 51 very appealingly, but the bravura passages of the first aria and of the final *Alleluja* are not managed with the boldness and abandon implicit in the music. There are also a few pinched high notes, though the intonation is always firm. Well-chosen tempos prevail in the Bach, but there is a certain rigidity about the performance. The engineering is bright and clear, with widespread, well-defined stereo. G. J.

Ⓜ BACH: *Motets: Singet dem Herrn; Der Geist hilft unserer Schwachheit*

ales; Jesu, meine Frende; Fürchte dich nicht; Komm, Jesu, komm; Lobet den Herrn. Stuttgarter Hymnenschorknaben; Stuttgart Bach Orchestra, Wilhelm Gerhard cond. Vox VUX 2010 two 12-inch discs \$5.95.

Interest: Supreme mourning music
Performance: Extremely good
Recording: Slightly muddy but atmospheric

Bach's motets, of which only six have come down to us, were composed primarily for performance at funerals. In spite of their purpose, they are resignedly

transparently, the two-record set can be warmly recommended, especially at the price. Notes but no texts. I. K.

Ⓢ Ⓜ BACH: *The Musical Offering.* Members of the Bath Festival Orchestra. Yehudi Menuhin cond. ANGEL S 35731 \$5.98, 35731* \$4.98.

Interest: Menuhin's offering
Performance: Most satisfactory
Recording: Good but not outstanding
Stereo Quality: Satisfactory

Each of the five recorded performances of *The Musical Offering* uses a slightly



YEHUDI MENUHIN
Spirited, Baroque, stylish

cheerful and completely affirmative. The standard of writing in these glorious works—frequently for two four-part choruses and of incredible contrapuntal complexity—is among the composer's finest, excelling, in my opinion, even many of the cantatas. The complete recording by the Leipzig Thomanerchor under Günther Ramin on DGG Archive uses larger forces than this new Vox set, but without the more authentic instrumental accompaniment that we now know Bach intended. However, even better sound and more fervent performances of five of the motets can be heard on Cantate Records by the Westfälische Kantorei and Instrumental Ensemble. The present interpretation with an all-male chorus and instruments is, considering the problems of intonation with a boys' choir, first-class and stylistically admirable. Although the sound suffers from muddiness and lack of

different instrumentation (which was not completely specified in the original) and sequence of movements, and the solution to the canons are worked out in various ways. Yehudi Menuhin's interpretation, based on a new edition by N. D. Boyling, a recording engineer for the company that made this disc, is the most satisfactory of those currently available. The instrumentation is a little less varied than in the other versions, which utilize more colors (oboe and English horn), but the performances are generally stylish, particularly the spirited playing of the trio sonata's fast movements. The best Baroque articulation can be heard from Menuhin himself, though some of his players, as in the final *Ricercar à 6*, still seem to be partially rooted in nineteenth-century tradition, with their adherence to long, unbroken melodic lines. The recorded sound, a little distorted towards

In Honor of Dr. Klemperer's Return to America



For the first time in 10 years, Dr. Otto Klemperer has returned to America to conduct a series of concerts. In his honor, Angel Records announces the following releases with the Philharmonia Orchestra:

BACH: The Complete Brandenburg Concerti (S)3627B

TCHAIKOVSKY: Symphony No. 6 in B Minor Op. 74 ("Pathétique") (S)35787

BEETHOVEN: Fidelio (S)3525 C/L

BACH: St. Matthew Passion (S)3599 E/L

BRAHMS: Violin Concerto (S)35836 with David Oistrakh (French National Radio Orchestra)

BRUCKNER: Symphony No. 7 in E (S)3626B with Wagner: Siegfried Idyll

RICHARD STRAUSS: "Don Juan", Dance of the Seven Veils from "Salome"; "Till Eulenspiegel" (S)35737

MAHLER: Symphony No. 4 in G (S)35829 soprano solo by Elisabeth Schwarzkopf



Angel

For a complete discography of Klemperer recordings on Angel Records, see your record dealer.

CIRCLE NO. 6 ON READER SERVICE CARD

the conclusion of the second side, could have been more transparent, and a bit of bass boost may be necessary. *I. K.*

© ® **BACH:** *Sonata No. 1, in G Minor, for Solo Violin.* **BARTÓK:** *Sonata for Solo Violin (1944).* Joseph Silverstein (violin). COLUMBIA MS 6345 \$5.98, ML 5745* \$4.98.

Interest: Violin landmarks
Performance: Musicianly
Recording: Excellent
Stereo Quality: Satisfactory

Consonant with his suddenly achieved eminence—as winner of the Naumburg Instrumental Award of 1961—Joseph Silverstein has chosen two of the most exacting pieces in violin literature for his recording debut. His extraordinary gifts, as previously reported in glowing concert reviews, are now documented: secure technique, firm intonation, rich and vibrant tone, and solid musicianship. His Bach is straightforward, neither over-romanticized nor ascetically Baroque in conception. It is somewhat wanting in dynamic variety and the presto, though cleanly articulated and note-perfect, is taken at a somewhat cautious tempo. In a way, the same reservations apply in the Bartók sonata, in which explorations of violin frontiers are carried to the brink of unplayability. To be sure, Silverstein plays the work with vigor and accuracy if not, perhaps, with a degree of expressiveness that would make this knotty and complex work more readily accessible.

This is the first recording of the Bartók in several years (that it is in stereo is hardly of consequence). There are superior versions of the Bach by Heifetz and Milstein, but for a side-by-side view of how two geniuses approached the challenge of writing for unaccompanied violin more than two centuries apart, this twosome is recommended. *G. J.*

© ® **W. F. BACH:** *Symphony, in D Minor.* **J. C. BACH:** *Symphony, in G Minor, Op. 6, No. 6; Quintet, in F Major, for Violin, Viola, Cello, Oboe, and Harpsichord.* **J. C. F. BACH:** *Sextet, in C Major, for Two Horns, Oboe, Violin, Cello, and Harpsichord.* Helmut Winsschermann (oboe); Reinhold Barchet (violin); Günther Lemmen (viola); Hans Münch-Holland (cello); Martin Oheim and Oskar Wunder (horns); Irngard Lechner (harpsichord); Chamber Orchestra of the Sarre, Karl Ristenpart cond. Music Guild S 14 \$4.87 to subscribers, \$6.50 to nonsubscribers; M 14* \$4.12 to subscribers, \$5.50 to nonsubscribers. (Available from Music Guild, 111 W. 57th St., New York 19, N.Y.)

Interest: Sons of Bach
Performance: Stylish, transparent ensemble

Recording: Generally good
Stereo Quality: Excellent

In this interesting collection of music by three of Johann Sebastian Bach's sons, the most striking piece is the D Minor Symphony, really a prelude and fugue, by Wilhelm Friedemann, the oldest and, incidentally, most emotionally unstable of his offspring. A curious feature of the symphony is the composer's sequence of dissonances in the melancholy Adagio. The turbulent emotions as well as the galant style of the late eighteenth century can be found in the two works by Bach's youngest son, Johann Christian (this is the first complete recording of his symphony). The sextet (also a premiere) by Johann Christoph Friederich, in its charming, lightweight mood, gives further



GYÖRGY SÁNDOR
Artfully artless

evidence of this powerful dynasty's musical inventiveness. Both the orchestral and chamber groups play with transparency, excellent ensemble, and a fine sense of style. The reproduction is well balanced, though there is some quality deterioration at the end of each side. *I. K.*

© **BARTÓK:** *For Children; Allegro Barbaro; Six Roumanian Folk Dances; Roumanian Christmas Carols; Fifteen Hungarian Peasant Songs; Sonata for Piano; Out of Doors; Three Rondos ou Folk Tunes; Little Suite; Sonata for Two Pianos and Percussion.* György Sándor (piano); Rolf Reinhardt (piano), Otto Schad, and Richard Sohm (percussion). Vox VBX 426 three 12-inch discs \$8.95.

Interest: Important project
Performance: Reverent
Recording: Good

This is the second volume of Vox's recording of the complete piano music of (Continued on page 73)



NEW CIRCUITRY, NEW FEATURES, NEW IDEA IN STEREO

"Modern" is not the word. Perhaps "ahead-of-its-time" is a bit more descriptive of the new Altec 708A "Astro." How else would you describe an all-in-one stereo center full of features and facilities never before available in a single package?

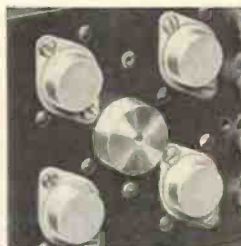
For example, consider its circuitry. Transistors are combined with new frame grid tubes to gain the best qualities of each. As another example, consider its unique stereo headphone facilities. The output receptacle is in the rear; you may leave the headphones plugged in permanently, out of sight when not in use. The headphone switch, however, is located conveniently on the front panel.

Or, consider the unique tape recording monitor that functions much like monitors in professional recording studios. Namely, it permits you to monitor any source material two ways *during* recording: the instant signal enters the record head or directly from tape, the moment it is recorded. And these features are only a sampling. Truly, the "Astro" is "ahead-of-its-time" even down to the smallest details such as the exclusive friction-lock controls that obsolete awkward dual knobs found on conventional stereo equipment.

COOLNESS OF TRANSISTORS— PRECISION OF FRAME GRID TUBES

For cool operation, Altec makes judicious use of transistors. For highest sensitivity and quietest performance imaginable, new ultra-precise frame grid tubes are used. This proper combination of transistors and tubes in the "Astro" has produced results that are just this side of miraculous.

The "Astro" is sensitive, stable and completely consistent in its performance (top-notch!) and utterly free of drift. Indeed, it is the first truly practical stereo center because transistors in the power stage make it run cool for hours on end. Unlike ordinary "hot boxes," the "Astro" secures peak operating efficiency and maximum life from resistors, capacitors, and other sub-components in its circuitry. And, because it runs cool, the "Astro" is the first practical unit for built-in installations.



**55 watts from
an area the size
of a postcard!**

That's the magic of transistors: the four shown at left make up the power stage of the "Astro."

In all, 12 transistors and 17 tubes are used in this entirely new stereo center that is rated several years ahead of its time.

WHAT MAJOR COMPONENTS ARE INCLUDED IN THE NEW "ASTRO"?

Five integrated stereo components are packaged in a compact 6" x 15" x 13½" cabinet: FM, FM multiplex, AM, dual-channel preamplifiers, dual-channel power amplifiers. The wide band FM tuner features 1.2 microvolt sensitivity (equivalent to 0.75 microvolts with matched 72 ohm antenna) to assure highest gain, lowest noise. A built-in FM stereo multiplex receiver provides 30 db stereo separation between channels over the entire audio range. To take all guesswork out of tuning, a monitor light goes on automatically when stereo signal is received. The AM tuner provides high sensitivity and excellent image and IF rejection.

The preamplifier section features a complete complement of controls and includes facilities for everything from record and tape player to the stereo headphones. Powerful dual-channel amplifiers deliver 27.5 watts each down to 20 cycles (IHFM standard) with ± 1 db, 20-20,000 cps frequency response.

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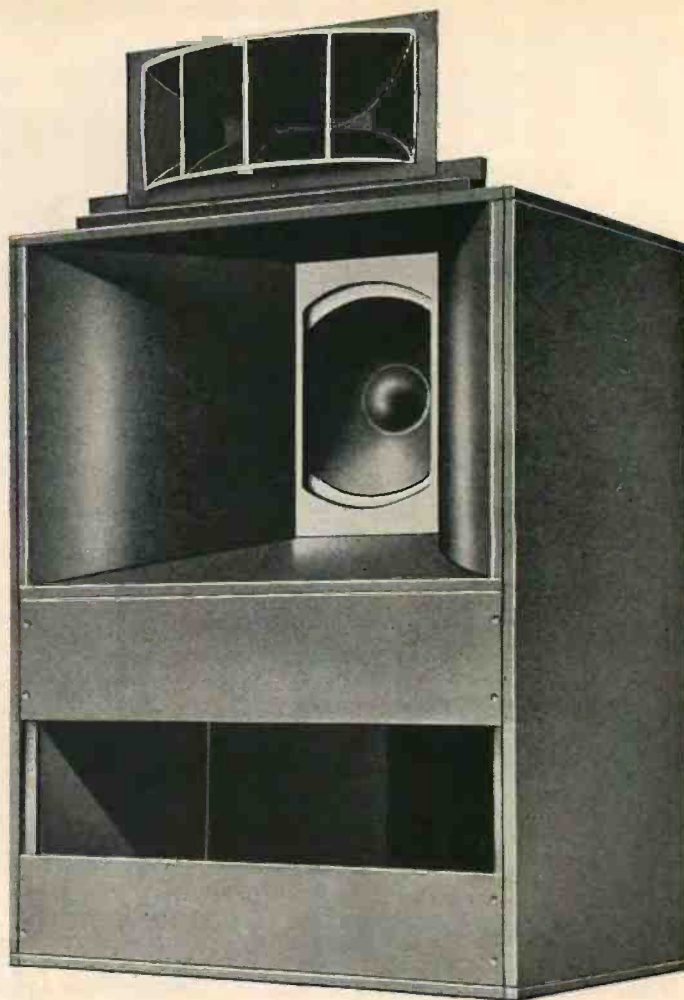
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ALTEC 838A "CARMEL"



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Béla Bartók, and it is a much better buy than the first. This is not due to any lack of quality in the first but to the fact that it was limited to pieces for children.

Sándor brings the same excellent values to this collection as he did to the first: clarity of detail, sharp-edged perception, and the artful artlessness that is essential to the more simple of Bartók's folk-inspired piano pieces. The recorded sound is not of absolutely top quality, but it is far better than just serviceable. *W. F.*

BARTÓK: *Sonata for Solo Violin* (see BACH).

⑤ ⑥ **BEETHOVEN:** *Piano Concerto No. 3, in C Minor, Op. 37.* Alfred Brendel (piano); Vienna Pro Musica Orchestra, Heinz Wallberg cond. Vox STPL 511370 \$4.98, PL 11370* \$4.98.

⑤ ⑥ **BEETHOVEN:** *Piano Concerto No. 4, in G Major, Op. 58; 10 Variations on Salieri's "La Stessa, la stessa."* Alfred Brendel (piano); Vienna Pro Musica Orchestra, Heinz Wallberg cond. Vox STPL 511360 \$4.98, PL 11360* \$4.98.

Interest: Concerto masterworks
Performance: Expert pianism
Recording: Reasonably good
Stereo Quality: Passable

Alfred Brendel, a pupil of Edwin Fisher and one of the foremost young interpreters of the Liszt and Busoni keyboard repertoire, holds his own remarkably well from a pianistic-musical standpoint against such redoubtable figures as Backhaus, Schnabel, Rubinstein, Serkin, and Fleisher. The quality of his orchestral support, however, is by no means on a level with that given the recorded performances of Schmitt-Isserstedt, Dobrowen, Krips, Ormandy, or Szell; and certainly the recorded sound is no match for that given the Fleisher-Szell team on Epic.

Brendel's readings are sensitively musical and rhythmically vital, and his playing is technically impeccable—leaning toward the modern "objective" manner but by no means lacking in warmth. (He does the early *Salieri Variations* with true eighteenth-century elegance.)

The recorded sound is good in terms of the solo piano but a bit cavernous orchestrally. The stereo placement puts strings on the left channel, woodwinds on the right—a curious and not very satisfactory arrangement. *D. H.*

RECORDING OF SPECIAL MERIT

⑥ **BEETHOVEN;** *Piano Sonatas: No. 14, in C-sharp Minor, Op. 27, No. 2 ("Moonlight"); No. 17, in D Minor, Op. 31, No. 2 ("Tempest"); No. 26, in E-flat, Op. 81a ("Lebewohl").* Guiomar

Novaes (piano). Vox PL 11290 \$4.98.

Interest: Fine sonata couplings
Performance: Poetic and vital
Recording: Satisfactory

These performances were originally issued by Vox in the middle 1950's in different couplings. Vox has done well to bring them together on one disc, for Brazil's Mme. Novaes is in top interpretive form here, and the sonatas are three of Beethoven's finest from his early and middle maturity. The wayward poetry of Op. 81a and the somber dramatics of the D Minor and "Moonlight" are communicated with great vitality, and the recorded sound, save for a touch of woodenness in the "Moonlight," is wholly acceptable by today's standards. The coupling alone—a welcome departure from the usual "Moonlight," "Pathétique," "Appassionata" sequence—makes this disc an excellent buy at any price. *D. H.*

⑤ ⑥ **BEETHOVEN:** *String Quartets, Vol. II: No. 7, in F Major, Op. 59, No. 1, No. 8, in E Minor, Op. 59, No. 2, No. 8, in C Major, Op. 59, No. 3 ("Rasoumovsky"); No. 11, in F Minor, Op. 95 ("Serioso"); Grosse Fuge, Op. 133.* Loewenguth Quartet. Vox SVBX 543 three 12-inch discs \$8.95, VBX 43* \$8.95.

Interest: Quartet cornerstones
Performance: "Serioso" best
Recording: Good enough
Stereo Quality: OK

There is a tremendous amount of great quartet music in this second Vox Box in a series that is designed to encompass the complete Beethoven repertoire in this form. Indeed, one would have to pay around twice the price to obtain the same music played by the more celebrated Budapest (Columbia) or Amadeus (DGG) ensembles.

It would be a pleasure to say that the recorded performances by the French Loewenguth group were the equal of its higher-price competition, but save for a superbly dramatic and beautifully paced Op. 95, this is just not the case.

Neither the F Major nor the E Minor "Rasoumovskys" convey the nervous tension or rhythmic vitality of the competitive versions. This is especially noticeable in the handling of the fiercely syncopated figures in the scherzo of "Rasoumovsky" No. 2 and in the rather lethargic pacing of the "Rasoumovsky" No. 1 scherzo and of the fugal finale of "Rasoumovsky" No. 3. On the other hand, it should be said that the finale of the F Major "Rasoumovsky" is delivered with splendid verve and bounce, and the readings of the first three movements of Op. 59, No. 3 rank with that of
(Continued on page 76)

Mr. R. A. Horn, a resident of Doylestown, Pa., writes, "Upon reading your advertisement in May, I just couldn't contain myself and had to write to compliment your truthful advertisement in an age when others would have you believe that good music comes from little speakers in little boxes..." Thank you, Mr. Horn. For the benefit of readers who may have missed the Sound Talk column that you refer to, we are repeating it below:



HOW TO DECIDE IF A FULL-SIZE SPEAKER SYSTEM IS FOR YOU

First, you must decide whether you are a critical listener. If you insist upon hearing the "full sound", the most subtle contribution of each instrument—then you are relentlessly bound to the full-size system by your own need for perfection. On the other hand, if you're willing to compromise for a lot less than the total effect, you can learn to live for awhile with the musical midgets of "bookshelf row". Compact speakers do serve a definite need, provided one lives in a closet.

WHERE THE DIFFERENCE BECOMES MOST APPARENT

Complex orchestral passages involving great masses of sound quickly demonstrate the obvious advantages of full-size systems. Here's where you will truly appreciate the effortless reproduction of large speakers that are free of the strain exhibited by small speakers undergoing excessive excursions.

The difference between the two may not seem great if you are listening to a string quartet where the range of pitch and dynamics is closely limited. But compare them via a full-scale composition that really shivers the timbers, such as the currently popular orchestrations of Marty Gold or the "1812 Overture", and the effortless majesty of the big unit relegates the spunky little pretender to the bookshelf where it belongs.

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THE "PROBLEM" OF SPACE

If you are a critical listener, the alibi "I don't have room for full-size speaker systems" is meaningless. You'll make the room in order to enjoy sound without compromise.

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THE MUSICAL WORLD has understood that Vladimir Horowitz in recent years has applied his seclusion to massive studies and revaluations. The facts of our competitive professional life are such that to many this seemed a singular activity for a concert artist of his stature, but there is no longer any doubting the wisdom of his course. To judge by his newly released recording, no student, Faust possibly excepted, has ever retired among the alembics to greater effect, and the future looks ominous indeed for those more or less competent apprentices (both in front of the Iron Curtain and behind it) who have enjoyed something like a free-for-all in the master's absence. One rather hopes that in self-defense they also contrived to appropriate a few of his discarded formulas. If they haven't, it may be a bit of too bad, because recess is over. The true and veritable Sorcerer, gentlemen, is back, and as far as recorded piano playing goes, he now gives the United States an indisputable first on the moon.

After an absence of nine years from the concert stage (and two years after his last releases—his final ones for RCA Victor, terminating a celebrated association of many years' standing), Horowitz appears for the first time on the Columbia label (KS 6371) with five selections: Chopin's B-flat Sonata, two Rachmaninoff *Etudes Tableaux* (Op. 33, No. 2, and Op. 39, No. 5), the Schumann *Arabesque*, and Liszt's nineteenth *Hungarian Rhapsody* (the last in a monumental new transcription by Horowitz).

Perhaps the main thing to bear in mind about this not too startling list is that any illusion about its familiarity tends to vanish in the course of the recording, where some old favorites become as unpredictable and as fabulous as a map of Atlantis. As played, the program also becomes the most impressive single-handed rehabilitation of Romantic piano music to date, and if one wished to polish off the character of this interesting transaction in a phrase, it might be called a kind of ultimate dialogue between the presumptively greatest pianist in modern history and his departed peers: a spellbinding colloquy, this, in which the great nineteenth-century ghosts,

at Horowitz' bidding, deliver themselves of musical oracles calculated to break the heart, if any, of the brainiest electronic composer extant.

The critical climate imposed by this incandescent recording is so unusual that, in all candor, I shall simply register here some personal convictions I find it impossible to dilute. I can imagine no audiophile unravished by its

A FANTASTIC RECORDING FROM HOROWITZ

BY ROBERT OFFERGELD



VLADIMIR HOROWITZ

True and veritable Sorcerer

sound, which is lovely, vibrantly alive, and immaculate. Further, I can imagine no veteran concert-goer less than hypnotized by its new and total vision of the scores involved. Sounding less like interpretation than spontaneous creation, it lays bare in these pieces the secrets of their generative law and growth, presenting these in turn with the kind of certainty—calm, transcendental, piercingly immediate—that one usually associates with revelations of a mystical rather than a musical nature. The Horowitz technical sovereignty, meanwhile, is now a totally invisible absolute defying any comparison whatsoever—simply an all-penetrating but inscrutable fact of the phenomenal order, like the speed of light. His fortissimos have the annihilating urgency of cataclysmic natural

events—velvety thunderbolts, or possibly tidal waves. His pianissimos are at once so preternaturally soft and so uncannily distinct as to seem almost hallucinatory. In sum, I think this is the most individual, in many respects the least explicable, and quite possibly the greatest piano recording yet made.

Its inner secret is a peculiar quality of transfiguration that will conceivably involve more than one critic in some bewildering paradoxes. Until now, for example, I scarcely expected to find certain gnomic ejaculations in a passage of Liszt sounding as nobly eloquent as the recitatives in the later Beethoven sonatas. Or to hear the wayward Schumann *Arabesque* (that enigmatic collection of disjoint moods, each of them so exquisite in itself and apparently so unrelated to the others) emerging as a flowering miracle of tonal and psychological coherence. As ordinarily presented, certain too-unfortunate passages of the B-flat Sonata have embarrassed Chopin's most ardent admirers for several generations: one feels that parts of this piece were overfamiliar on the day of publication and threadbare the day after, and of the sixteen versions listed in Schwann (five of them by undebatably major performers, and one in fact an earlier Horowitz version for Victor), only Rubinstein's even approaches the present issue in the kind of personal authority that in effect renovates a badly eroded standard. Here its hushed and headlong final movement (which not even Schumann claimed to understand) is as sinister as the flight of the avenging Elementals in the Egyptian darkness. As for the Liszt-Horowitz *Rhapsody*, particularly its hair-curling conclusion, I will simply say, in all seriousness, that impressionable people with coronary conditions should avoid hearing it.

There doesn't seem much to add, except that if I were Columbia (an admittedly improbable transubstantiation) I should chain Mr. Horowitz to a piano, feed him nectar, ambrosia, and thousand-dollar bills, and thenceforth lovingly record any noise he might care to make. Anyone seriously concerned with the poetic process would gladly walk a mile to hear his conception of *Three Blind Mice*.

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the whole of Op. 95 as truly outstanding. The Loewenguth quartet here achieves a combination of tempo, dynamics, and phrase-tension that makes for just the right sense of sustained line and urgent momentum.

The *Grosse Fuge* that Beethoven intended originally as the finale of his Op. 130 is one of several instances wherein the music is too much for the chosen performing medium (the fugal finale of Beethoven's *Hammerklavier* piano sonata is another), and it has always seemed to me to be more effective in string orchestra transcription, as in Ansermet's version on London CS 6159. However, the Loewenguths cope bravely with its ferocity and complexity. The results are somewhat monochromatic in tone but are effective in terms of line and rhythmic propulsion.

The microphoning is close but not offensively so, and the stereo spread and localization are generally satisfactory.

D. H.

BEETHOVEN: *Fidelio* (see page 63).

© © BEETHOVEN: *Violin Concerto, in D Major, Op. 61*. Nathan Milstein (violin); Philharmonia Orchestra, Erich Leinsdorf cond. ANGEL S 35783 \$5.98, 35783* \$4.98.

Interest: Concerto classic

Performance: Chiselled marble

Recording: Spacious

Stereo Quality: Satisfactory

No. 15 of the currently available recorded performances of the Beethoven Violin Concerto (No. 7 in stereo) is notable for its utter consistency both in the technical perfection of Nathan Milstein's solo work and in the conception set forth by soloist and conductor alike. In contrast to the melting lyrical warmth of Kreisler-Barbirolli (Angel mono) or Francescatti-Walter (Columbia stereo/mono), the virility of Stern-Bernstein (Columbia stereo/mono) or Oistrakh-Cluytens (Angel stereo/mono), or the intensity of Heifetz-Munch (RCA Victor stereo/mono) or Menuhin-Silvestri (Capitol stereo/mono), Milstein and Leinsdorf present us with a Beethoven Violin Concerto that might find its closest counterpart in an exquisitely chiselled marble of Canova. The result is sonically superb and intellectually admirable but rather wanting in the lyrical poetry Beethoven also put into this beautiful score.

Violin students and professionals will find this recording a must, however, if only to study Milstein's wondrous ways in surmounting the intonation hurdles in which the solo part abounds.

D. H.

© BUXTEHUDE: *Organ Works*. Walter Kraft (organ of Marienkirche, Lü-

beck). Vox VBX 27, 28, 29 (three albums, each with three 12-inch discs) \$8.95 per album.

Interest: Massive collection

Performance: Solid but stolid

Recording: Lacks clarity

These nine discs contain a total of eighty-six pieces and constitute quite a remarkable recorded document, for this is the first time that all (or nearly all) of the organ music of Dietrich Buxtehude (1637-1707) has been available as a complete unit. Three works are not included here: two canzonettas recorded by Alf Linder as part of a prospective complete set for Westminster (only seven LP's were released, and three of these have been deleted) plus the funeral music written at the death of the composer's father and played by Hans Heintze on Archive ARC 3115. Until now, the most comprehensive collections have been Linder's and three records by Finn Videre, both a bit stiff emotionally but well done sonically.

Listening to the present eighteen sides, one is continually struck by music of uncommon power, and one can easily understand why the twenty-year-old Johann Sebastian Bach, who had obtained permission for one month's absence from his Arnstadt post to hear the celebrated senior composer, stayed for four months in spellbound fascination. One can also hear the source for much of Bach's organ music, especially in the grandeur of Buxtehude's passacaglia and chaconnes, the bold virtuosity of the preludes and toccatas, and the pious sincerity of the chorales.

Walter Kraft, the German organist who undertook this enormous project, plays with great skill; his interpretations are solid, and his registrations are almost uniformly excellent—and yet one cannot help feeling that much of his work, especially in the toccata-like sections, lacks imagination and dash. To my mind he is at his best in the more meditative pieces, such as the chorales (Vox, incidentally, makes no distinction in its listing of titles between the types of chorale—preludes, fantasias, variations), and for this reason I found the second and third volumes more enjoyable than the first, which contains the greater proportion of large-scale pieces. For someone willing to invest in one record only, I would suggest the Heintze disc on Archive, both for its content and for the best Buxtehude playing available.

Vox's recording is variable: in addition to a number of audible tape splices, the sound of the organ is for the most part marred by too-distant mike placement, and this, coupled with a reverberation time of almost seven seconds, causes the clarity to suffer.

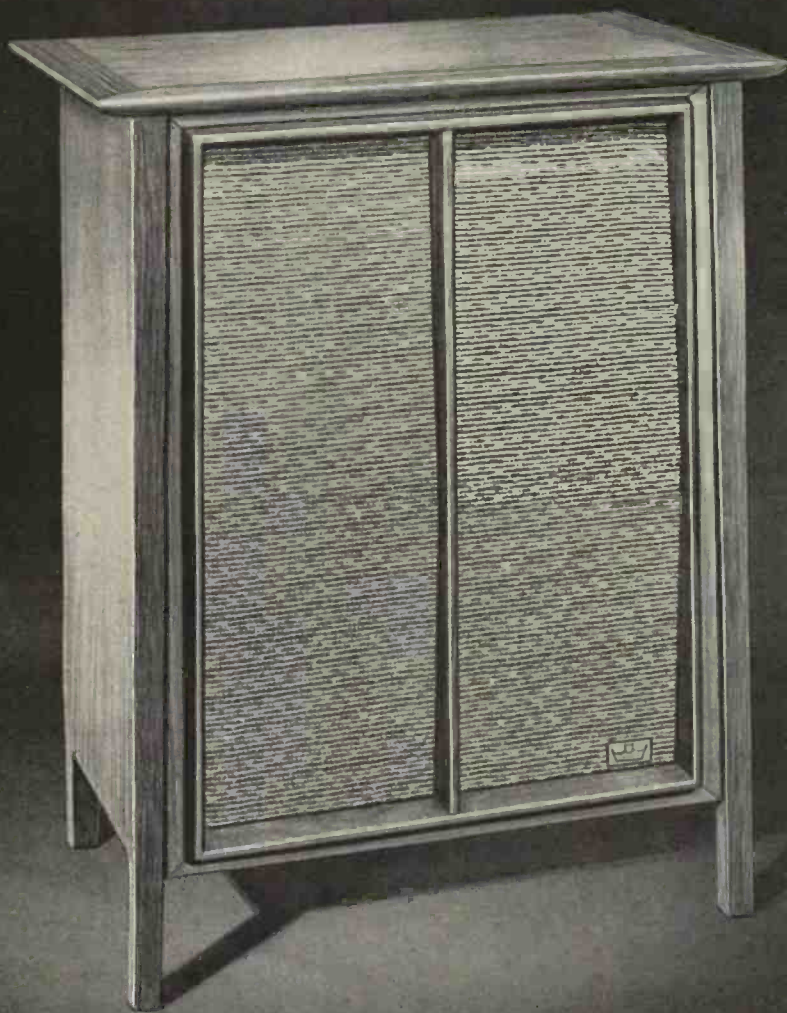
I. K.

(Continued on page 78)



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78

RECORDING OF SPECIAL MERIT

© © CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11.* SCHUMANN: *Overture, Scherzo, and Finale, Op. 52.* Rosina Lhevinne (piano); Members of the Alumni of the National Orchestral Association, John Barnett cond. VANGUARD VSD 2111 \$5.95, VRS 1085 \$4.98.

© CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11.* Bela Davidovich (piano); USSR Radio Symphony Orchestra, Alexander Yansons cond. ARTIA MK 1573 \$5.95.

Interest: Chopin at twenty
Performance: Lhevinne all the way
Recording: Both fair to good
Stereo Quality: OK

Rosina Lhevinne, teacher of Van Cliburn and a host of other young greats of the contemporary keyboard scene, celebrated her eightieth year during the 1960-61 season by making solo appearances with both the orchestra of the Juilliard School of Music (her teaching headquarters) and with New York's National Orchestral Association, training ground for young orchestral musicians seeking to join major symphony ensembles throughout the country.

Despite the existence of extraordinarily beautiful recordings of Chopin's youthful E Minor Concerto by Artur Schnabel (RCA Victor stereo/mono) and Warsaw Chopin contest-winner Maurizio Pollini (Angel stereo/mono), Mme. Lhevinne's reading is unique. Her playing—remarkable for a musician of any age—reveals a delicate poetry and refinement in phrasing and dynamics that recalls contemporary descriptions of Chopin himself as pianist, a flawless blend of classic formal proportion and romantic coloration. The orchestral accompaniment provided by John Barnett and his young players is wholly adequate, though the combination of Chopin's scoring and the character of the recording room make for a rather opaque texture. Mme. Lhevinne's piano is recorded excellently, though in somewhat close perspective relative to the accompanying orchestra.

Schumann's *Overture, Scherzo, and Finale* on Side 2 of the Vanguard disc dates from his "symphony year" (1841), but seems fitful in its inspiration compared to the better-known "Spring" and D Minor symphonies that originated at the same time. The performance here is a good one, but again the scoring plus the acoustics of the room make for dense sonic texture.

The more obvious bravura of Russian pianist Bela Davidovich in the MK issue of the Chopin E Minor Concerto sounds no less than crude after hearing Mme. Lhevinne in the same music. But this is no fault of his when judged in terms of

normal contemporary performance. His work is rhythmically precise and vital, the tone rather on the cool, objective side. The orchestral accompaniment is adequate, as is the sound, but the disc as a whole will take no laurels from those of Rubinstein or Pollini.

D. H.

© CORELLI: *Twelve Trio Sonatas, Op. 1; Twelve Trio Sonatas, Op. 2.* Musicorum Arcadia (Alberto Poltronieri and Tino Bacchetta (violins), Mario Gusella (cello), Gianfranco Spinelli (organ) (in Op. 1); Egida Giordani-Sartori (harpsichord) (in Op. 2). Vox VBX 37 three 12-inch discs \$8.95.

Interest: Italian Baroque
Performance: Fiery but not stylish
Recording: Reverberant and warm

Originally released in 1957 by Vox as DL 263, this complete set of Corelli's Op. 1 (Church Sonatas, published in 1681) and Op. 2 (Chamber Sonatas, 1685), now appears in bargain format. The music, identical in style with the Italian composer's much better-known Op. 6 Concerto Grossos, is well worth knowing, although it is doubtful whether one would want to hear more than four trio sonatas (one side) at a time. The playing is full of conviction, rhythmically lively and fiery. The tempos are mostly well chosen, but on the debit side is a complete lack of embellishments or graces for the slow movements, with even final cadences often devoid of their proper trills. What trills there are, as a matter of fact, are frequently incorrect in execution. What we have, then, is an exceedingly well-played collection, which, as with most recorded Corelli, falls down rather badly on stylistic procedures. The close-up string recording is warm, somewhat too reverberant, and the keyboard continuo instruments are too much relegated to the background.

I. K.

© © A. GABRIELI: *Ricercar del sesto tuono; Ricercar del duodecimo tuono; Ricercar del secondo tuono.* G. GABRIELI: *Sacrae Symphoniae: Canzon primi toni; Canzon septimi toni; Canzon duodecimi toni; Canzon noni toni; Canzon quarta.* Paris Instrumental Ensemble, Florian Hollard cond. Vox STDL 500540 \$4.98, DL 540* \$4.98.

Interest: Antiphonal brasses
Performance: Generally good
Recording: Realistic but too close
Stereo Quality: Moderate

Because of the spatial effects implicit in much of the music of Giovanni Gabrieli (1557-1612), hi-fi fanciers have always found his works (and those of his uncle, Andrea Gabrieli, c. 1520-1586) immensely appealing, especially in stereo, (Continued on page 80)



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CIRCLE NO. 73 ON READER SERVICE CARD
80

with one instrumental body on one side played off antiphonally against another group on the opposite side. Vox's entry into the arena, already dominated by Vanguard (BG 5004/581; 5037/611; both records also include choral works) and Archive (ARC 73154/3154, a stunning disc featuring the authentic Renaissance instruments), includes mostly the same repertoire as in the other collections. The ensemble, sounding quite French in its vibrato and nasal timbres, plays this music with modern instruments, primarily brasses, with woodwinds taking over in two of Andrea's *Ricercare*. The performances are very satisfactory, even though one might quibble with some of the dynamics. What is disappointing, however, is a lack of grandeur and a feeling of stiffness in phrasing that may be the fault of the comparatively close-up recording. Instead of really exciting effects from the extreme sides and at a distance (to simulate the two instrumental galleries at St. Mark's in Venice, where these pieces were originally played), the ensemble sounds as if it had been merely recorded in a fairly live studio, with stereo separation no more pronounced than for chamber music. The reproduction, save for some slight blasting distortion from the brasses, is remarkably clear. I. K.

Ⓜ **HANDEL: *Twelve Concerto Grossos, Op. 6.*** Pro Arte Orchestra, Munich, Kurt Redel cond. Vox VBX 22 three 12-inch discs \$8.95.

Interest: Prime Handel
Performance: Commendable
Recording: Satisfactory

The most interesting feature of this set of Handel's magnificent Op. 6 Concerto Grossos is a genuine attempt at stylistic practices common in the eighteenth century. Ornaments have been added (though too conservatively); the harpsichord continuo is wonderfully imaginative; and, above all, final cadences have been elaborated so that one never hears just the skeletonized, slow chords as they are written in the score for the conclusion of most of the movements. The choice of tempos is generally good, though the dynamic difference between the *concertino* and *ripieno* (the accompanying body) is too slight, a fault perhaps of the over-reverberant recording, which makes the chamber-size orchestra sound too heavy and swollen. Although the playing lacks the polished string tone and smoothness of Boyd Neel's ten-year-old recording, this set, originally released by Vox in 1959, is a fine buy. I. K.

HAYDN: *Symphony No. 7, in C Major ("Le Midi"); Symphony No. 8, in G Major ("Le Soir").* (see page 65).

(Continued on page 82)



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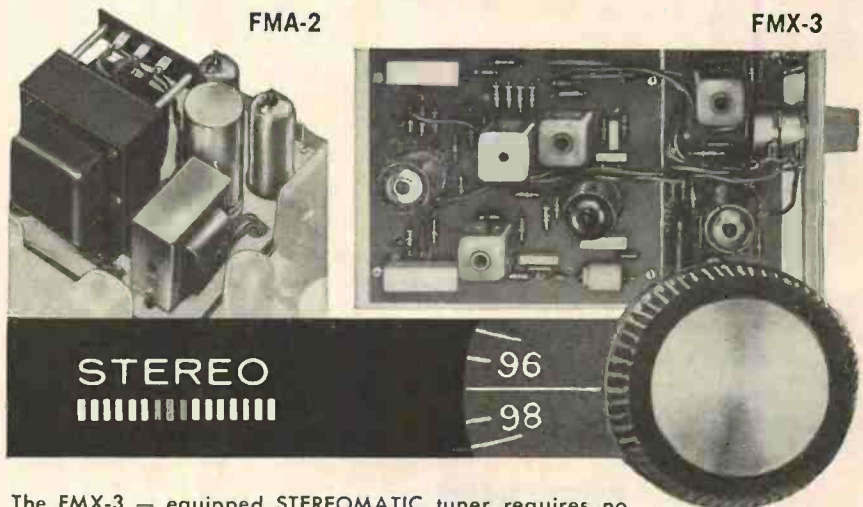
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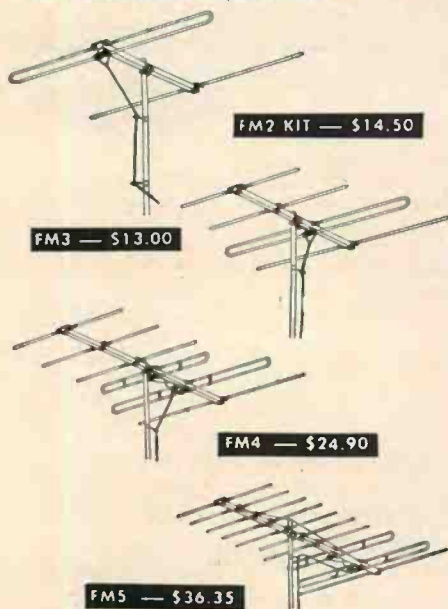
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HAYDN: *Symphony No. 14, in A Major; Symphony No. 60, in C Major ("Il Distratto")* (see page 65).

Ⓜ **KALINNIKOFF: *Symphony No. 1, in G Minor.*** Moscow State Symphony Orchestra, Kiril Kondrashin cond. ARTIA MK 1572 \$5.98.

Interest: Agreeable Muscovism
Performance: First-rate
Recording: Good

Basil Kalinnikoff (1866-1901) was one of a number of highly promising Russian composers of the post-Tchaikovsky generation who died before achieving full artistic maturity. In Kalinnikoff's case, it was early poverty and subsequent tuberculosis that brought his career to a premature end. Nevertheless, his First Symphony turns up on orchestral programs now and again, particularly at the hands of specialists in the Russian repertoire. Its four movements make for pleasant listening in much the same vein as the better scores of Arensky, Glazounoff, or Liadov. The structure is classical with some free cyclic application in the finale; the thematic materials are clearly Slavic but not garishly colored. The slow movement shows a fine lyrical impulse at work, and there is some charming Eastern atmosphere introduced in the scherzo (the composer was living in the Crimea at the time he wrote the music). The end effect of the music could be summed up as Russianized Mendelssohn.

Kiril Kondrashin does an able and sensitive job of interpretation; the orchestral playing is zestful; and the recorded sound is quite good. D. H.

Ⓢ Ⓜ **MENDELSSOHN: *Piano Concerto No. 1, in G Minor, Op. 25; Capriccio brillante, in B Minor, Op. 22; Variations sérieuses, Op. 54.*** Rena Kyriakou (piano); Westphalia Symphony Orchestra, Hubert Reichert cond. (in Concerto); Vienna Symphony Orchestra, Hans Swarowsky cond. (in Capriccio). Vox STPL 511800 \$4.98, PL 11800* \$4.98.

Interest: Keyboard Mendelssohn
Performance: A bit heavy-handed
Recording: Adequate
Stereo Quality: Adequate

Terseness and brilliance are the dominant characteristics of the two Mendelssohn piano-and-orchestra pieces here, while in the solo Variations (perhaps the composer's finest piano work), we find more satisfying depth and expansive lyricism.

In terms of program, then, this disc is an interesting one; but regrettably, Mlle. Kyriakou is up against some formidable recorded competition in both the Concerto and the Capriccio. Along-

side Rudolf Serkin's fiery interpretation of the one (Columbia stereo/mono) and Gary Graffman's sheer virtuosity on the other, her solo work sounds lumpy by comparison. She gives a much better account of herself in the *Variations sérieuses*, wherein her obvious flair for lyrical utterance has a chance to show to best advantage.

The recorded sound throughout the disc is no more than adequate, the piano in particular tending to sound a bit hollow and metallic. D. H.

Ⓜ **MIASKOVSKY: *Symphony No. 17, in G-sharp Minor, Op. 41.*** USSR Radio Symphony Orchestra, Alexander Gauk cond. ARTIA MK 1575 \$5.98.

Interest: Russian Romanticism
Performance: Pretty good
Recording: Serviceable

Even though Miaskovsky's Symphony No. 17 dates from 1937, it has been untouched by so much as a trace of the twentieth century. Rachmaninoff and Tchaikovsky are its sources of influence, and the piece is, to mince no words, a throwback. Having said as much, it must be pointed out that there is nothing banal about the materials of the work, and its impulses are obviously genuine. It is too easy to submit a work of this kind to facile, snobbish derision. Instead, I would suggest that the listener who has been overexposed to familiar examples of the style by Tchaikovsky, Rachmaninoff, *et al.*, and who still harbors a fondness for the big Russian symphonic manner, could do far worse than to have a go at this work. The playing doesn't match the highest standards of performance, but it is solid enough. The recording is decent enough. W. F.

MOZART: *Quartet in G Major* (see RAVEL).

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **MOZART: *Serenade No. 10, in B-flat Major, for Thirteen Wind Instruments (K. 361).*** SCHUBERT: *Six German Dances (D. 820) (1824) (Orchestrated by Anton Webern).* Columbia Symphony Orchestra, Robert Craft cond. COLUMBIA MS 6344 \$5.98, ML 5744* \$4.98.

Interest: Entertaining Mozart
Performance: Superb instrumentalists
Recording: Outstanding
Stereo Quality: Excellent

The delightful Serenade No. 10 is Mozart's most extensive composition for wind band, both in length (over thirty-five minutes) and in scoring. Perhaps the most outstanding attributes of this
(Continued on page 85)

CIRCLE NO. 2 ON READER SERVICE CARD →

performance are the high quality of instrumental playing and the splendid recorded sound, completely realistic and naturally spread between the two channels. Mr. Craft's interpretation is more than satisfactory, even though it is not the ultimate in either phrasing or shading. He achieves some graceful effects in such a movement as the trio from the first minuet, but there are moments, for example in the marvelous theme and variations and in the witty finale, where the reading sounds a little mechanical in its rhythmic inflexibility. Nevertheless, the vividness of the instrumental execution makes this performance an enjoyable experience, and the coupling of the Schubert, originally written for piano in 1824 and orchestrated in 1931 by Webern, provides a pleasant if unprofound bonus. The scoring of these six brief dances is unanachronistic, but somehow the flavor and lyricism of Schubert in this guise seems restricted. *I. K.*

© © MOZART: *Symphony No. 36, in C Major ("Linz") (K. 425); Symphony No. 38, in D Major ("Prague") (K. 504)*. Amsterdam Concertgebouw Orchestra, Eugen Jochum cond. PHILIPS PHS 900-003 \$5.98, PHM 500-003* \$4.98.

Interest: Basic Mozart
Performance: Excellent
Recording: Very good
Stereo Quality: First-rate

These two mature Mozart symphonies receive exciting renditions that are properly weighty and festive in mood. The excellent orchestral work is clean and precise, and the authoritative conducting is full of éprit, with well-chosen tempos. If the melodies are not always shaped with the loving care of, say, a Beecham, these are nevertheless among the best performances currently available of the two works and are the only coupling of Nos. 36 and 38 in stereo. The balances are good, and so is the sound. *I. K.*

© © MOZART: *Violin Concertos: No. 4, in D Major (K. 218); No. 5, in A Major ("Turkish") (K. 219)*. Wolfgang Schneiderhan (violin); Berlin Philharmonic Orchestra (in No. 4); Symphony Orchestra of the North-German Radio (in No. 5), Hans Schmidt-Isserstedt cond. DEUTSCHE GRAMMOPHON SLPM 138678 \$6.98, LPM 18678 \$5.98.

Interest: Concerto classics
Performance: Very good
Recording: Warm and balanced
Stereo Quality: Satisfying

Except for Schneiderhan's previous recording for Decca, the present coupling is the only one available that contains the two most popular Mozart violin con-

certos. This disc also offers the only stereo version of No. 5. The performances are thoroughly enjoyable, both for the warm and well-balanced orchestral sound and for Schneiderhan's stylistic understanding and brilliant attack. The stereo sound is unexaggerated and very natural. *I. K.*

© © POULENC: *Trois Pièces; Melancolie; Suite Française; Presto in B-flat*. ROUSSEL: *Trois Pièces; Sonatine*. André Previn (piano). COLUMBIA MS 6346 \$5.98, ML 5746* \$4.98.

Interest: Engaging piano repertoire

Performance: Sympathetic
Recording: Classy
Stereo Quality: Good

This music—as opposed to much that turned up on his last disc—is right up Previn's alley. For while the values that go into performing a piece by, say, Hindemith tend to elude Previn, he has exactly the right appreciation of the importance of tonal sensuousness for a composer like Poulenc. The pianist is apparently inspired by the velvety harmonies and luscious textures, and he makes the most of them.

(Continued on page 88)



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Carousel was chosen the vehicle because, like many others, Light considers it the greatest of all American musicals. When it opened in New York in April, 1945, John Chapman of the *Daily News* called it "one of the finest musical plays I have ever seen and I shall remember it always."

Richard Rodgers himself has consistently chosen it as his favorite among his own musicals.

"It tries to say the most," Rodgers once remarked, "and it says it best."

In the past, recorded productions of musical shows have usually been produced under restrictions that severely limited the possibility of creating a performance that drew the full value from the score. Most recordings of Broadway musicals are "original cast" albums designed to tie in with the presence of the show on Broadway. Because this means that the album must be rushed out as quickly as possible, the recording is done hurriedly in a single day (usually on the first Sunday after the Broadway opening). The cast customarily has been chosen for its stage values (where a stage "name" may be more important than a voice) and without consideration for recording values. Under the rushed circumstances of these recordings, staging and performance must necessarily depend on stage patterns rather than recording requirements. On the rare occasions when a musical has been produced specifically for a recording, casting has usually been limited by budgetary considerations.

But Enoch Light does not produce records this way.

An almost fanatic disdain for either "rush" or "budget" has been among the important factors in the unparalleled success of Light's Command Records. Light spent all of six months making his first Command disc instead of the customary day or two. He insisted on re-recording one tune 39 times before he was satisfied with it, making this one of the most expensive single selections ever issued.

"A GIANT MUSICAL"

Light has brought this singular but highly successful approach to his Command recording of *Carousel*. Because, as he said, "it's the giant American musical," he felt it should have "a giant cast." So each role was meticulously matched with the finest possible performer. It was a cast that no Broadway production could possibly afford because these were the very top singers in every aspect of their profession.

Moreover, because of their exceptional stature, these were singers who could not readily be brought together in one place. They were booked far into the future and their engagements took them to every distant corner of the world. When one was within flying distance of Command's New York stu-

dios, another was off on a tour of Europe.

But Enoch Light was willing to wait. It took him eight long months of planning before he was able to bring his cast together for a two-week period in the summer of 1962. The recording was done then in four work-packed sessions spread out over the two-week period so that changes and improvements could be made after every performance had been studied carefully.

Conducting the singers and the forty-piece orchestra was the acknowledged dean of Broadway's musical directors, Jay Blackton, whose baton has guided *Oklahoma*, *Call Me Madam*, *Annie Get Your Gun* and many other memorable shows. In actuality, two conductors were used on this production — Blackton, in the studio with the musicians, and Light, working in the control booth where he could follow the sound as it was being picked up by the microphones. The mixture of Blackton's masterful knowledge of show conducting and Light's uniquely specialized experience as a conductor for extremely advanced sound reproduction was an important element contributing to the exciting vitality of these performances.

PERFECTIONIST STANDARDS

Working under the perfectionist, time-consuming standards that have become commonplace on Light's Command Record sessions was a new and stimulating experience to both Blackton and the singers. They had never encountered anything like this before in a recording studio. They responded by throwing themselves into their work with such enthusiasm that when it came time to record the exuberant *This Was a Real Nice Clambake*, all the principals joined together as a choral ensemble to sing the part usually done by a vocal chorus — probably the most expensive choral group ever recorded.

Singers and musicians worked over minute details time and time again to achieve the subtleties and nuances that are made strikingly evident by the translucent clarity of Stereo 35 MM recording. Before the actual recording began, the musicians spent more time working with pencils, marking changes in their scores, than with their instruments as Blackton and Light and the singers noticed possibilities for improvements. When the recording light glowed red in the studio, Light was in the control booth, following the conductor's score, listening carefully to the reproduced sound.

"That's a pretty good take," he would say when it was completed. "But—"

So there would be another take. And another. And still another until every possible aspect of the performance had been brought together to Light's de-

manding satisfaction. To produce the very shortest selection in the album, *The Highest Judge*, which lasts barely 90 seconds, Alfred Drake recorded almost continuously for 30 minutes.

This sort of creative perfectionism is completely in character with the entire history of the development of *Carousel*. When the idea of doing a musical based on Ferenc Molnar's *Liliom* was first proposed to Rodgers and Hammerstein in the early Forties after their initial success with *Oklahoma!*, Hammerstein rejected it because, with the Second World War going on, he did not think it would be practical to do a musical with a Hungarian setting. Later, New Orleans was suggested as a background but, after reading up on the city, Hammerstein again turned it aside because he did not feel capable of handling the vernacular properly. It was Rodgers who finally sparked *Carousel* into life when he offered the familiar shoreline of New England as a setting.

And again it was Rodgers who suggested the crowning touch for one of the most brilliant lyrics ever written for the American musical theatre — *Soliloquy* — when, after hearing Hammerstein's first lyric which dealt only with Billy Bigelow's thoughts about a prospective son, he pointed out that Billy might realize that the baby could also be a girl.

Because of the scope of Rodgers' score for *Carousel*, in which he stretched out musically as he had never done in his earlier shows, he insisted on having an orchestra twice the size of those normally used in a Broadway theatre when it opened in New York. That same sense of adventurous expansion is inherent in this album as, with the remarkable recording skills developed by Command, with Enoch Light's unmatched experience in using these skills, with the most brilliant cast that could be assembled, *Carousel* reaches a new peak in a magnificent, spine-tingling performance that has the overpowering emotional immediacy that is rarely experienced in even the most glitteringly memorable evening in the theatre.

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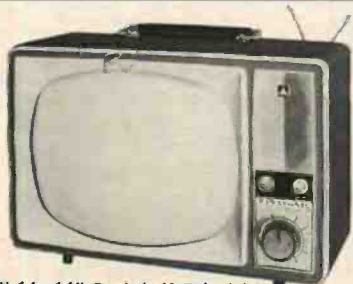
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These values are less applicable to the Roussel pieces, but the pianist is no less successful with them. He manages Roussel's sinewy melodic line with clarity and strength, bringing shape and animation to the music. The recorded piano sound is bright and clear. *W. F.*

RAMEAU: Cantata "Le Berger Fidèle"
(see BACH).

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **RAVEL: Quartet in F.** **MOZART: Quartet in G Major, K. 156.** Quartetto Italiano. ANGEL S 35732 \$5.98, 35733* \$4.98.

Interest: Provocative chamber playing
Performance: Individual
Recording: Good
Stereo Quality: Good

It is interesting to hear how these fine Italian musicians play a work so archetypal of French sensibility as the Ravel Quartet. For musical refinement, in its highest sense, is not an Italian characteristic, and the Ravel Quartet all but demands refinement of musical style as the condition of its existence. And so I find the present reading interesting even as I wonder about its rightness. The melodies tend less to float than they do to soar and sing; the accompaniment figurations are similarly played with a directness and preciseness of articulation that draws unusual attention to the "how" of their making. I suspect that it adds up to a somewhat special way of doing the piece—honorable, effective, but less than definitive.

The Mozart clearly profits from the approach. The sunny lyricism of the playing becomes it, and the details are crystal clear. The stereo recording is also very good. *W. F.*

Ⓢ Ⓜ **RIMSKY-KORSAKOFF: Scheherazade—Symphonic Suite, Op. 35.** Paris Conservatory Orchestra. Ernest Ansermet cond. RICHMOND S 29086 \$2.98, B 19086 \$1.98.

Interest: Staple orientalia
Performance: Loving
Recording: A bit constricted
Stereo Quality: Fair

Ernest Ansermet's Paris recording of *Scheherazade*, issued by London in 1959 is here resurrected on the company's bargain-basement Richmond label. And although in sound and performance it is not in the same league with the same conductor's 1961 rerecording for London, it certainly rates as one of the two best in the \$1.98-\$2.98 category (I would still give the nod to Mario Rossi's fine *(Continued on page 90)*



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The sound of the Richmond disc is a shade nasal and constricted, and the stereo version seems both overbright and overloud as compared to the mono. *D. H.*

ROBERTSON: *Concerto for Violin and Orchestra* (see STRAVINSKY).

ROUSSEL: *Trois Pieces; Sonatine* (see POULENC).

SCHUBERT: *Six German Dances* (see MOZART).

SCHUMANN: *Overture, Scherzo, and Finale* (see CHOPIN).

© ® **SCHUMANN:** *String Quartet No. 3, in A Major, Op. 41, No. 3.*
STRAVINSKY: *Three Pieces for String Quartet (1914).* Quartetto Italiano. ANGEI. S 35733 \$5.98, 35733* \$4.98.

Interest: Problematic quartets
Performance: Hair-trigger refinement
Recording: Excellent
Stereo Quality: Good

In comparison to the classic masterpieces of Haydn, Mozart, and Beethoven, Schumann's string-quartet writing seems hopelessly opaque and lacking in linear thematic development, for all the appeal of the composer's lyrical content. To this listener, the Schumann work palls quickly for lack of imagination in the use of the medium, while the Stravinsky pieces—which probably wouldn't even have been recognized as music by Schumann—exert a continuing fascination. The initial dance exploits strings as percussion; the concluding canticle looks toward the composer's liturgical manner in *Oedipus Rex* and *Symphony of Psalms*; while the middle *Eccentric* seems an anticipation of the post-Webern manner of *Agon*.

The Quartetto Italiano does a noble job in the playing of both works, indeed going almost too far in the direction of refinement in phrasing and dynamics in the Schumann at the expense of necessary momentum. Their Stravinsky performance, however, is superlative. Sonics, likewise, are first-rate. *D. H.*

© **SIBELIUS:** *Violin Concerto, in D Minor, Op. 47; Valse triste, Op. 44; The Swan of Tuonela, Op. 22, No. 2.* Julian Sitkovecky (violin); Czech Philharmonic Orchestra, Nikolai Anosov cond.; Prague Symphony Orchestra, Vaclav Smetáček cond. PARLIAMENT PLP 148 \$1.98.

Interest: Sibelius bargain package
Performance: Brilliant in concerto
Recording: Variable

Were it not for overbrightness and near-overloading, this Czech-originated recording of the Sibelius Violin Concerto
(Continued on page 92)



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would rank as a best buy. Both soloist and orchestra bring extraordinary verve and power to their reading of this brilliant work. However, it must be said that higher-price versions by such elite soloists as Heifetz, Oistrakh, Ricci, and Spivakovsky are worth their extra cost.

The last half of Side 2 offers a good *Valse triste* and a fair *Swan of Tuonela*, though both sound rather distantly recorded and of earlier vintage than the concerto performance. *D. H.*

© J. STRAUSS: *Die Fledermaus: Overture; Waltzes: On the Beautiful Blue Danube; Artist's Life; Tales from the Vienna Woods; Voices of Spring.* Vienna Philharmonic Orchestra, Clemens Krauss cond. RICHMOND B 19089 \$1.98.

Interest: Strauss in excelsis
Performance: The Classic
Recording: Still good

Recoupled from the famed Clemens Krauss "Vienna Philharmonic New Year Concert" discs issued by London nearly a decade ago, these performances constitute a rare bargain at \$1.98. The Clemens Krauss readings of Johann Strauss-and-family rank among those by which all others are to be judged, having as they do just the right proportion of verve to *gemütlichkeit*.

The recorded sound is close-miked and not as rich as what we have become used to nowadays, but it is good enough, and the orchestral playing is fine. As compared with the original issues, the Richmond repressing is a bit bright, but not obtrusively so, save for a somewhat over-loud *Voices of Spring*. *D. H.*

RECORDING OF SPECIAL MERIT

© © JOHANN STRAUSS, JR: *Die Fledermaus: Overture; Annen Polka; The Emperor Waltz; Tritsch-Tratsch Polka; The Blue Danube Waltz; Eljen a Magyar!; Tales from the Vienna Woods.* JOHANN STRAUSS, SR: *Radetsky March.* Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLPEM 136238 \$6.98, LPEM 19238* \$5.98.

Interest: Popular Straussiana
Performance: Elegant
Recording: Superb
Stereo Quality: Well-defined

Fricsay brings out the poetry and wistfulness of this music with a caressing hand. His reading of the three concert waltzes and the *Fledermaus* Overture will delight the listener with a nostalgic bent without, perhaps, fully satisfying the toe-tapping species. For elegance of phrasing, dynamic variety, and other niceties of execution, however, Fricsay has few equals in this repertoire. I might add that his *Tritsch-Tratsch Polka* and

Radetsky March are as zestful as any rendition known to me, and that *Eljen a Magyar*, for once seasoned with true Hungarian flavor, is done to perfection. The wide-spread stereo reveals every orchestral nuance with clearly pinpointed definition. The surface quality of the review copy, however, was not perfect. *G. J.*

STRAVINSKY: *Three Pieces for String Quartet* (see SCHUMANN).

© © STRAVINSKY: *Concerto for Violin and Orchestra.* ROBERTSON: *Concerto for Violin and Orchestra.* Tossy Spivakovsky (violin); Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VSD 2116 \$5.95, VRS 1089 \$4.98.

Interest: More Stravinsky
Performance: Credible
Recording: Good
Stereo Quality: OK

Stravinsky's Violin Concerto is a product of his most severe neoclassic manner. Hearing it today, one is reminded again of the extreme caution to be exercised in judging this composer's work. For what seemed perverse and eccentric in



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the concerto when it was first introduced appears these years later to be as natural, graceful, and inevitable as a concerto by Mozart.

Spivakovsky's association with the work has been a long one, and he all but breezes through his difficult part. The orchestral accompaniment is good enough, even if conductor and musicians alike seem to miss somewhat the special quality of sound that this composer's work demands.

The Robertson Concerto is romantic, ultra-conservative and rather overex-
(Continued on page 94)

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tended. In any case, it is an inappropriate partner for the Stravinsky piece; the listener who would enjoy both works is not easily imagined.

The recording is clear and live. *W. F.*

© **TANENBAUM:** *Variations for Orchestra.* **WUORINEN:** *Symphony No. 3.* Japan Philharmonic Symphony Orchestra, Akeo Watanabe cond. CRI 149 \$5.95.

Interest: Little-known Americans
Performance: Presumably representative
Recording: Respectable

CRI continues to record works of scope by American composers who are little known outside of the profession. The two men represented here are Elias Tanenbaum (b. 1924) and Charles Wuorinen (b. 1938). Tanenbaum's *Variations* is a twelve-tone work, rather too conventional and Berg-influenced to qualify for consideration with the present twelve-tone avant-garde. It is music of a certain skill, none the less, and its manner is more often convincing than not.

Wuorinen has been picking up composer awards, fellowships, and grants with uncommon frequency of late. This is as it should be, because he is a youngster of genuinely precocious talent and promise. Whether his Third (!) *Symphony*, composed in 1959, is a suitable musical work for professional recording is, however, quite another matter. The music is, not surprising in one so young, sheer attitude. Its heaven-storming gesticulations and its almost unrelieved gloom would be wearing were it not for the talent demonstrated and the forbearance due a youngster posing as philosopher. *W. F.*

© **TCHAIKOVSKY:** "*Symphony No. 7,*" in *E-flat*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6349 \$5.98, ML 5749 \$4.98.

Interest: Synthetic Tchaikovsky
Performance: Brilliant
Recording: Superb
Stereo Quality: Good

The quotation marks around the title designation above are there by design; for Tchaikovsky never wrote a seventh symphony. Prior to the composition of the celebrated *Pathétique*, he embarked on a symphony project but discarded the sketches as of inferior quality, later incorporating portions of them in a not wholly finished Third Piano Concerto.

Nevertheless, the Soviet composer Semyon Bogatyryeff took it upon himself some years ago to do a scissors-and-pastepot job with the existing sketches and other materials for the abortive Tchaikovsky symphony, and the result was performed at Moscow in 1957 as a Tchaikovsky "*Seventh Symphony.*"

(Continued on page 96)

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Despite the best efforts of Eugene Ormandy, the Philadelphia Orchestra, and Columbia's recording staff, what emerges from this disc is strictly second-drawer Tchaikovsky, with only the lyrical slow movement possessing any measure of the harmonic and melodic distinction that we associate with the composer's mature masterpieces. With all due respect to Bogatyryeff's expert craftsmanship on both the structural and orchestral levels, I remain stubbornly of the opinion that the finished score was not worth the effort—this in contrast to the resurrection of Rachmaninoff's First Symphony. *D. H.*

RECORDING OF SPECIAL MERIT

© ® VERDI: *Don Carlos*, Boris Christoff (bass), Philip II; Flaviano Labò (tenor), Don Carlos; Ettore Bastianini (baritone), Marquese di Posa; Ivo Vinco (bass), The Grand Inquisitor; Antonietta Stella (soprano), Elizabeth of Valois; Fiorenza Cossotto (mezzo-soprano), Princess Eboli; Alessandro Maddalena (bass), A Friar. Orchestra and Chorus of La Scala, Milan, Gabriele Santini cond. DEUTSCHE GRAMMOPHON SLP 138760/3 four 12-inch discs \$27.94, LPM 18760/3 \$23.96.

Interest: Uncut Don Carlos
Performance: Very good
Recording: Good
Stereo Quality: Good

Because Verdi was never too happy with the original (1867) version of his *Don Carlos*—which was composed to a French libretto and fashioned to the showy and grandiloquent tastes of the Paris Opéra—he revised the score in 1884. Working with his librettist Ghislanzoni, he discarded the opera's original first act, eliminated its effective but unnecessary ballet, and made other streamlining cuts. He also made changes in the work's musical fabric, which explains why so many pages of this early score are on the advanced harmonic level of the composer's *Aida-Otello* period. It was through this revised version that *Don Carlos* became internationally known after the Milan "premiere" in 1884.

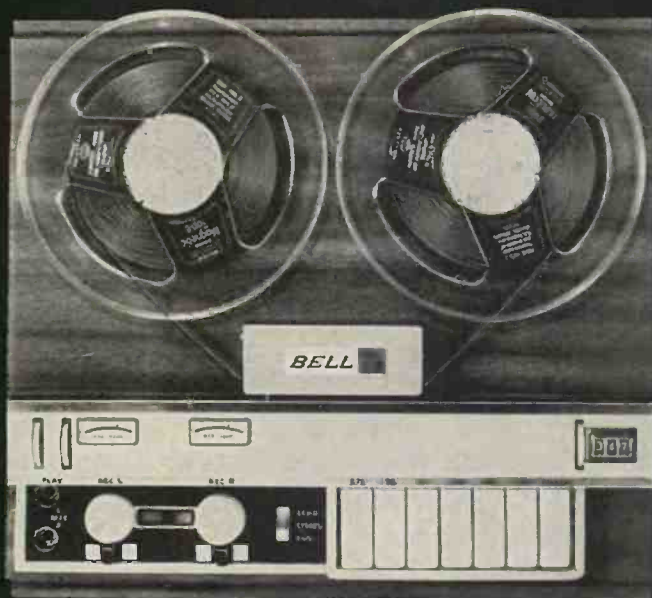
To Verdi, the 1884 revision was "easier to handle and also better artistically, more musical and concise." By and large, musicologists have agreed with his judgment. But there was much to be said for the discarded first act, both musically and dramatically. Already in 1887, Verdi himself completed a third edition of the opera, restoring the first act but otherwise leaving his 1884 improvements intact. Although the album notes fail to make this point clear, Deutsche Grammophon's lavishly produced new set is apparently based on Verdi's third edition. For practical purposes, this means the opera as it is generally known to us in the United States, enlarged by a never-before-recorded Act I.

Unquestionably, the original Act I makes *Don Carlos* a better-rounded whole. Its bright pageantry and idyllic atmosphere acts as a counterbalance to the opera's preponderant gloominess. The dramatic action is short but meaningful: Don Carlos, and Elizabeth of Valois meet, fall in love, but are tragically separated when Elizabeth is forced to accept the marriage offer of Don Carlos' father, Philip II. Aside from being thoroughly effective musically, constructed with Verdi's incomparable sense of drama and stage wisdom, the act contains a melody that recurs in the later acts as the Fontainebleau theme, poignantly underlining the lost happiness of the star-crossed lovers.

In presenting this historically important performance, DGG built the opera's cast around three pillars of a previous recorded *Don Carlos* (Capitol GCR 7165): Boris Christoff, Antonietta Stella, and conductor Gabriele Santini. All three make significant contributions. In fact, Santini this time displays an even more authoritative reading of the score. Although Santini is neither a particularly exciting nor an exceptionally illuminating (Continued on page 98)

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98

ing interpreter, he is the embodiment of
knowing, relaxed leadership.

Boris Christoff's portrayal is more suc-
cessful in delineating the tyrannical ruler
than the tortured human being. His
rough-hewn vocalism reveals a strain in
the upper tones that was not so evident
in the previous recording, but the artist's
command of mezza-voce is still extraor-
dinary, and his Philip II is still a figure
of sinister grandeur. Antonietta Stella's
performance is less consistent. She turns
some very lovely phrases and comes
through in certain trying passages with
floating ease, but at other times her sing-
ing is edgy and uncertain above the staff.

If the holdovers of the cast are good,
the new interpreters are even better. The
set's outstanding achievement is Fiorenza
Cossotto's Eboli. I cannot recall a more
brilliantly sung "O don fatale" or a more
beautifully phrased "Canzone del velo."
At first, Flaviano Labò's singing may
seem somewhat steely, but one is easily
adjusted to his secure, ringing, Lauri-
Volpian tones and to an over-all perfor-
mance that easily surpasses the role's
previous interpreters. Bastianini's bron-
ze-like baritone makes a commanding figure
of the too-good-to-be-true Posa, and Ivo
Vinco projects the music of the Grand
Inquisitor with impressive solidity.

Yet there are some faults in the set.
The chorus in the first St. Just scene is
surprisingly unsteady, and the interpreter
of Tebaldo's enlarged role is barely ade-
quate. The recording balances are not
always perfect: Act I, in particular, has
a coarse quality about it, and some im-
portant orchestral detail is submerged
during the Monastery Scene and, later,
during the auto-da-fé episode. These
reservations, however, pale before the
revelations offered by this performance.
Far superior to both earlier versions, this
set is highly recommended to all lovers
of opera, a must for Verdi devotees. G. J.

© ® VIVALDI: *Concertos for Violin,
Strings, and Continuo: A Major (P. 234);
C Minor ("Il Sospetto") (P. 419);
C Major (P. 88); A Major (P. 236).*
Nathan Milstein (violin); chamber or-
chestra, Nathan Milstein cond. ANGEL
S 36001 \$5.98, 36001* \$4.98.

Interest: Baroque violin concertos
Performance: Unstylistic
Recording: Chamber sound
Stereo Quality: Unexceptional

Of these four quite typical examples of
Vivaldi's development of the violin con-
certo, only P. 234 seems to be completely
new to discs. Although Nathan Milstein's
playing is of the highest caliber, there is
little to distinguish these performances
from most other Vivaldi to be heard on
records today. The small chamber or-
chestra, led by Milstein and made up of
(Continued on page 100)

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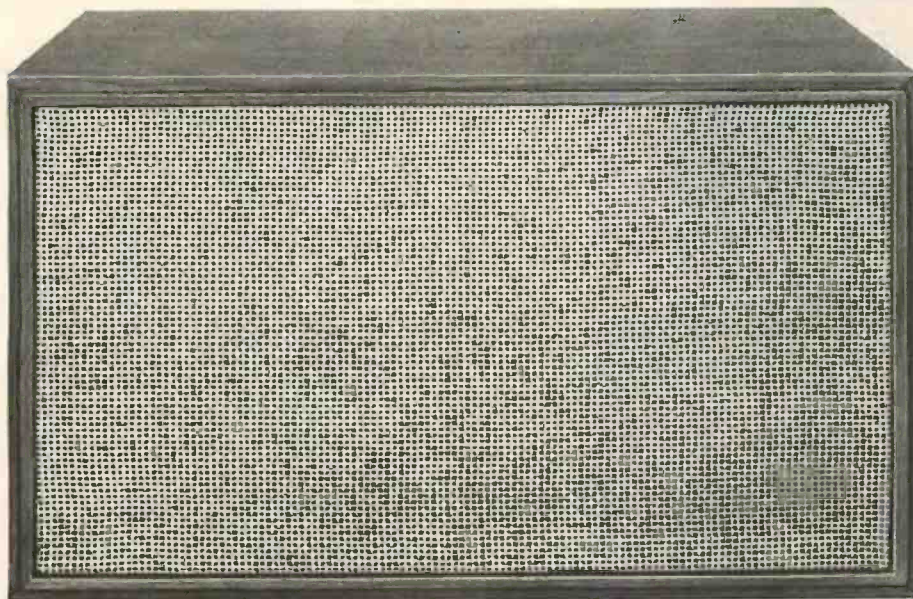
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some of New York's best instrumentalists (although the listing is anonymous), renders these concertos with good spirit and generally superior ensemble; stylistically, however, one might have hoped for more than just a properly reduced accompaniment and a basically lean or cool approach. There is no embellishment in the slow movements, the ornaments are inconsistent in execution and far too sparse (not even all of the trills indicated in the Ricordi edition are played), and the phrasing is of the long-line variety, more suitable for Verdi than Vivaldi. Milstein's own technically adroit and musically sensitive fiddling is not enough to prevent these concertos from giving an impression of dullness, which might have been avoided through stylistic know-how and Italian fire. The recording, a bit cramped, sounds as though it were made in a small studio, and the clarity of instrumental parts in stereo is unexceptional. The harpsichord continuo, furthermore, is almost inaudible. *I. K.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ DONALD BELL: Schubert: *Ständchen; Im Frühling; Heliopolis; An Schwager Kronos; Lied eines Schiffers an die Dioskuren; Aufenthalt; Der Atlas. Loewe: Herr Oluf; Süßes Begräbnis; Der Nöck; Hochzeitslied.* Donald Bell (baritone); John Wustman (piano). COLUMBIA MS 6343 \$5.98, ML 5743 \$4.98.

Interest: Great songs, impressive voice
 Performance: First-rate
 Recording: First-rate
 Stereo Quality: Centered

This recital is worth acquiring for the Loewe side alone—seldom has this unjustly neglected composer been so brilliantly served. The four songs are, in their different ways, all gems, and Donald Bell endows them with narrative skill, humor, vivid imagination, and, in the case of the breathlessly paced *Hochzeitslied*, technical virtuosity.

The subtler, more elusive, and more demanding Schubert side of the program reveals a few chinks in the singer's armor. While his range embraces a sonorous bottom and a reasonably free top, the tones are not completely equalized throughout the scale. Consequently, certain passages are not negotiated without an evident break or a certain lack of full control. Occasionally, too, there are some off-centered tones. But this extraordinarily gifted twenty-eight-year-old Canadian cannot be criticized for the fact that he is not yet the equal of Fischer-Dieskau in lyric ease or technical polish, or of Hans Hotter in projecting a heroic mood or a sense of tragedy. There is sub-

stantial achievement here, and the promise of even brighter prospects.

Accompanist John Wustman also appears at his best in the Loewe sequence—some interpretive nuances in *Aufenthalt* and *Der Atlas* are not fully exploited in his otherwise very competent contribution. Rich and well-balanced reproduction, with full texts and translations. *G. J.*

Ⓜ CYNTHIA GOODING: *Fifteen Italian Folk Songs.* YVES TESSIER: *Eleven French Troubadour Songs* (with guitar accompaniments). ELEKTRA EKL 221 \$4.98.

Interest: Specialized
 Performance: Expert
 Recording: Occasional pre-echo

There is enough diversity on each side of this disc to qualify this offering as two independent recitals, for the two sides have little or nothing in common. Those attracted by the earthy, immediately accessible Italian folk songs may find little charm in the austere chants of medieval French trouvères, and vice versa.

Miss Gooding is a persuasive interpreter if not always a wholly satisfying vocalist. For a non-Italian she displays considerable affinity to the many regional dialects, and her warm-hued voice follows the mercurial moods of these songs with a lively and communicative spirit. Her program embraces the usual folk gamut—one of the songs, entitled *Bella ragazza*, is the melody Tchaikovsky borrowed for his *Capriccio Italien*.

Yves Tessier, another gifted singer, presents a less familiar area of song literature. These songs of the twelfth- and thirteenth-century troubadours and trouvères are often reminiscent of Gregorian chants in their rhythm and ornamentation. Performed with tasteful skill and obvious dedication, they are a fascinating but decidedly esoteric treat. Informative notes and full texts are supplied, the latter full of philological as well as musical interest. *G. J.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THE HOFFNUNG ASTRONAUTICAL MUSIC FESTIVAL 1961: Baines: *Introductory Music; Festival Anthem.* Humphrey Searle: *Duet from the Comic Opera "The Barber of Darmstadt."* Francis Chagrin: *Ballad of County Down, mostly in D Major.* Walton: *Excerpt from Belshazzar's Feast.* Joseph Horvitz: *Horrortorio.* Lawrence Leonard: *Mobile for Seven Orchestras.* Hoffnung Symphony Orchestra; Hoffnung Choral Society; Trumpets and Drums of the Royal Military School of Music; various soloists and conductors. ANGEL S 35828 \$5.98, 35828* \$4.98.

(Continued on page 102)

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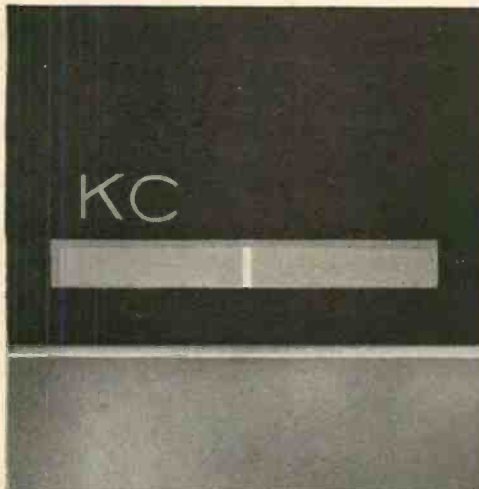
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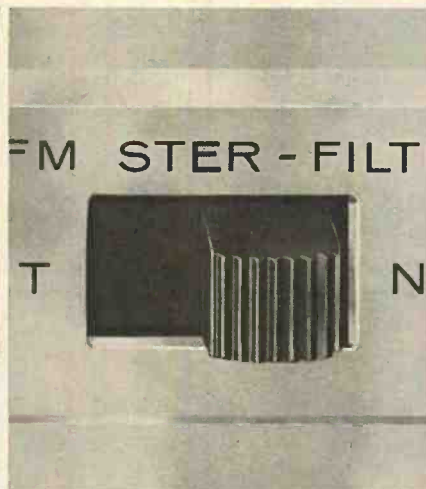
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LPM 18 767 stereo: SLPM 138 767

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New—This Month



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LPM 18 755 stereo: SLPM 138 755

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LPM 18 646 stereo: SPLM 138 646

DIETRICH FISCHER-DIESKAU: Songs of Franz Liszt. Jörg Demus, Piano.
LPM 18 793 stereo: SLPM 138 793

RITA STREICH: Songs by Brahms, Schumann & Richard Strauss; Günther Weissenborn, Piano
LPM 18 716 stereo: SLPM 138 716

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Write: Classical Division, MGM RECORDS, 550 Fifth Avenue, N. Y. 36, N. Y.

Interest: The Hoffnung spirit
Performance: Unique
Recording: Good location job
Stereo Quality: Good enough

Gerard Hoffnung, musical cartoonist extraordinary, died suddenly in 1959 while still in his forties but not before he had twice brought to full three-dimensional sonic life some of the outlandish ideas embodied in his satirical cartoons—this in the form of concerts held at London's Royal Festival Hall in 1956 and 1958 (Angel 35550 mono, 35800 stereo/mono). Some of Britain's most gifted composers and performers took part in the fun, and few who have heard the records will forget such choice items as the late Dennis Brain playing a Mozart horn concerto on a length of garden hose, Donald Swann's priceless arrangement of the slow movement from Haydn's "Surprise" Symphony, and, above all, the take-off on modern music entitled *Punkt Contra-punkt*, done by England's top twelve-tone composer under the name of Bruno Heinz Jaja.

The 1961 Hoffnung extravaganza is minus the tangible presence of Hoffnung, but his spirit is very much there. What we get on this and the other Hoffnung discs are mostly choice tidbits, but mostly the editing job is good (only the audience reaction intrudes, especially in what are plainly sight gags). The sound on the new disc is fine, and I would rate this, next to Angel 35800, as the best of the Hoffnung extravaganzas. *D. H.*

© **GARY KARR: Gary Karr Plays Double-Bass.** Eccles: *Sonata*. Koussevitzky: *Valse Miniature*. Bloch: *Prayer*. Lorenzitti (Arr. Nanny): *Gavotte*. Ravel: *Pièce en forme de Habanera*. Paganini (Arr. Reinshagen): *Fantasy on a theme from Rossini's "Moses in Egypt."* Traditional: *Londonerry Air*. Gary Karr (double bass); Jeffrey Siegel (piano). GOLDEN CREST RE 7012 \$4.98.

Interest: Unique recital
Performance: Skillful
Recording: Good

If you're in doubt about the effectiveness of the double bass as a solo recital instrument, you'll find here a strong argument for its defense. Young Gary Karr has a remarkable command of dynamics, and he can cajole cello-like sounds from the instrument's effective mid-range. He also makes skillful use of the weighty bottom tones in such idiomatically written pieces as the Eccles *Sonata* or the Bloch excerpt. The wide interval skips of the *Londonerry Air* prove more troublesome, and when Mr. Karr resorts to displaying technique for its own sake—as in the adaptation of Paganini's tricky violin fantasy—it is like a whale trying to be an eel. Still,
(Continued on page 104)

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*Mr. Mancini explains his orchestration methods in his new book/recordings set "Sounds and Scores" distributed by G. Schirmer.

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this is the only bass recital in the current catalog, and, considering the magnitude of the challenge, one can only admire the artist's skill and determination. G. J.

© ® KELEMEN: *Etudes Contrapuntiques*. CASTIGLIONI: *Tropi*. FELLAGARA: *Serenata*. YUN: *Musik für sieben Instrumente*. Hamburger Kammerorchester, Francis Travis cond. TIME 58006 \$5.98, 8006* \$4.98.

Interest: The far-out boys abroad
Performance: Presumably authentic
Recording: Excellent
Stereo Quality: Very good

Here is yet another example of Time Records' documentation of the post-Webernite doings of young composers across the sea. Miklo Kelemen (born in 1924, in Yugoslavia) has, in his *Etudes*, composed a relatively unmannered serial work of clean proportions and a certain amount of academic respectability. Nicolo Castiglioni (born in 1932, in Italy) demonstrates in his *Tropi* a clear preoccupation with high-register sonorities that are ear-splitting in their intensity. They remain both striking and absorbing until the device erodes with repetition. The *Serenata* of Vittorio Fellagra (born in 1927, in Italy) is a typical pointillistic number that sounds very little different from a hundred or so other such pieces I have heard in the last decade. And finally, Isang Yun (born in 1917, in South Korea) seems to have applied himself to the more conventional serial romanticism that derives from Alban Berg.

The recording is vivid, but the surfaces of my review copy were none too quiet. W. F.

© THEODOR UPPMAN: *The Artistry of Theodor Uppman*. Stratton: *I Pray to Thee*. Hopkinson: *O'er the Hills Far Away*. Schumann: *Belsazar*; *Aus den Östlichen Rosen*. Mozart: *Le Nozze di Figaro*; *Vedrò mentr'io sospiro*. Verdi: *Luisa Miller*; *Sacra la scelta*. Hahn: *À Chloris*. Poulenc: *Attributs*; *Chanson à boire*; *La Belle Jeunesse*. Ives: *The greatest man*; and five others. Theodor Uppman, (baritone); Allen Rogers (piano). INTERNOS 0001 \$4.95.

Interest: Unusual program
Performance: Impressive
Recording: Good

Theodor Uppman, an always reliable and versatile operatic baritone at the Met, emerges here as an intelligent and imaginative song interpreter. His voice is not in itself exceptional—finely resonant in the middle and low register, a bit tight, and inclined to spread on top. But there is skill and perception in his singing, and Mr. Uppman is gifted with that rare at-
(Continued on page 106)

MORE CLASSICAL REVIEWS

★ *IN BRIEF* ★

DATA	COMMENTARY
<p>© ⑧ ALBENIZ: <i>Asturias; Sevillanas; Cadiz; Tango in D Major; Cordoba</i>. GRANADOS: <i>Allegro di Concerto in C Sharp Major; Spanish Dances Nos. 5, 10 and 12</i>. Jose Iturbi (piano). ANGEL S 35628 \$5.98, 35628* \$4.98.</p>	<p>Jose Iturbi's account of these works is gratifyingly restrained and free of his usual mannerisms. The highs are brilliant and clear while his lyricism remains cool and straight-forward. Recorded sound is altogether satisfying. <i>W. F.</i></p>
<p>⑧ BEETHOVEN: <i>Piano Sonata No. 16, in G, Op. 31, No. 1</i>. SCHUBERT: <i>Piano Sonata, in A Major, Op. 120</i>. Dimitri Bashkirov (piano). ARTIA MK 1564 \$5.98.</p>	<p>Bashkirov exhibits an almost violent intensity here and revels in furious tempos and dynamic contrasts. Although subtlety is lacking, his performances are exciting, and the sound is clean. <i>M. B.</i></p>
<p>© ⑧ BACH: <i>Suite for Unaccompanied Cello, No. 3, in A Major (Arr. Duarte)</i>. BOCCHERINI-CASSADO: <i>Guitar Concerto, in E Major</i>. Andres Segovia (guitar); Symphony of the Air, Enrique Jorda cond. DECCA DL 710043 \$5.98, DL 10043* \$4.98.</p>	<p>For those who revere Segovia's earlier Bach, this masterful and cleanly reproduced performance is a must. The Boccherini makes a good showpiece, although its modernisms and added Spanish flavor are only partially reminiscent of the composer. Here the reproduction edges towards distortion. <i>I. K.</i></p>
<p>© ⑧ CORELLI: <i>Christmas Concerto, in G Minor</i>. TARTINI: <i>Cello Concerto, in D Major</i>. VIVALDI: <i>Sinfonia, in G Major</i>. Vera Dénes (cello); Hungarian Chamber Orchestra, Vilmos Tátraí cond. MONITOR MCS 2056 \$4.98, MC 2056* \$4.98.</p>	<p>The main attraction here is the Tartini concerto, which is new to records. Perhaps we have heard playing of greater tonal suavity from other ensembles, but the vigor and musicianship of this Hungarian group is most impressive. The stereo sound is first-rate. <i>G. J.</i></p>
<p>© ⑧ CORELLI: <i>Concerto Grosso No. 8, in G Minor ("Christmas Concerto")</i>, Op. 6. PACHELBEL: <i>Canon a 3 on a Ground in D Major (Arr. Münchinger)</i>. ANONYMOUS: <i>Concertino No. 2, in G Major</i>. GLUCK: <i>Paride ed Elena: Chaconne</i>. Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON CS 6206 \$5.98, CM 9275* \$4.98.</p>	<p>Fullness of tone and virtuosity of ensemble are probably the most evident characteristics of this performance. The popular Christmas Concerto reveals some unexpected stylistic embellishments, but the harpsichord continuo is inexplicably omitted in several numbers. Stereo spread is superior. <i>I. K.</i></p>
<p>© ⑧ T. GIORDANI: <i>Harpsichord Concerto, in C, Op. 20, No. 2</i>. HAYDN: <i>Violin Concerto No. 1, in C Major</i>. MOZART: <i>Divertimentos (K. 137, 138)</i>. Maria Teresa Garatti (harpsichordist); I Musici. EPIC BC 1150 \$5.98, LC 3813* \$4.98.</p>	<p>This pleasant disc, composed of strictly minor compositions, is bright and lively. Stereo separation is very good, and the quality of over-all sound is satisfactory, with the exception of the final portions on each side. <i>I. K.</i></p>
<p>⑧ SCHUBERT: <i>Songs for Male Chorus. Widerspruch; Nachthell; Liebe; 23rd Psalm; Geist der Liebe; Der Gondelfahrer; Die Nachtigall; and two others</i>. Arnold Kment (tenor); Akademie Kammerchor, Ferdinand Grossman cond. LYRICHORD 99 \$4.98.</p>	<p>This reissue offers valuable documentation of a relatively little-known side of Schubert's art. The chosen texts, which are excellent and musically varied, are performed with sensitivity and discipline. The sound is serviceable. <i>G. J.</i></p>
<p>© ⑧ TCHAIKOVSKY: <i>The Nutcracker, Op. 71</i>. Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD SRV 123/4-SD \$5.96, SRV 123/4 \$3.96.</p>	<p>Everything is pleasantly done in this reading; however, it cannot be compared to the London or Artia recordings, although the stereo quality is quite excellent. <i>R. B.</i></p>
<p>⑧ FAMOUS DRINKING SONGS IN OPERA. Schumann-Heink, Strienz, Pinza, and other artists. ETERNA 741 \$5.95.</p>	<p>This is a generous and diverting collection of melodious bacchanalia. The technical accomplishment is variable, but the disc is recommended to collectors. <i>G. J.</i></p>

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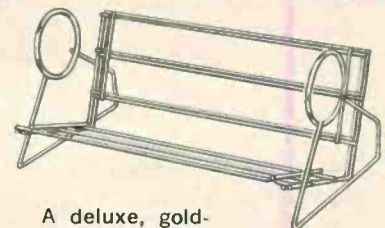
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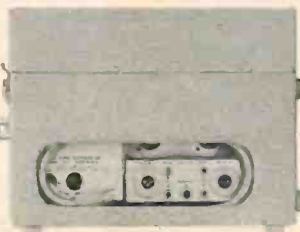
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tribute: clear and pointed enunciation. It would have been better, though, to have made this an all-song recital. The *Luisa Miller* aria is routine Verdi, and "*Vedrò mentr'io sospiro*" sounds a bit four-square without its marvelous orchestral setting. Otherwise the recital can be wholeheartedly recommended to song specialists. It offers selections that are worth while and largely unobtainable elsewhere—Schumann's hardly ever recorded setting of the Heine poem *Belsazar*, three characteristic Poulenc vignettes, and some first-rate American songs—performed with sensitive art and recorded with clarity and good balance. G. J.

© FINNISH FOLK SONGS: Sibelius: *Finlandia Hymn*. Genetz: *If Only Evening Would Come; Hail, My Native Finland*. Ranta: *A Little Folk Song*. Kilpinen: *To Song*. Palmgren: *Lullaby; Summer Evening*. Järnefelt: *The Day Sank into the Sea*. Turunen: *In the Hills of Karelia*. Pacius: *Song of Finland*. Madetoja: *The Gentle Breeze of Summer Evening*. Klemetti: *My Precious Native Finland*. Laulu-Miehet Male Choir. CAPITOL ST 10315 \$4.98, T 10315* \$3.98.

Interest: Virile patriotic fare
Performance: Spirited
Recording: Full-blooded
Stereo Quality: Good

The finest male choirs in the world outside of Russia are to be found in Finland, as anyone will attest who has heard such groups as the Helsinki University Choir or the Polytech Chorus. Regrettably, recordings of these groups have been extremely scarce in this country, although enterprising collectors may come across a thrilling performance on a Remington LP of Sibelius' *The Origin of Fire* as sung by the Helsinki University Choir with the Cincinnati Symphony Orchestra under Thor Johnson.

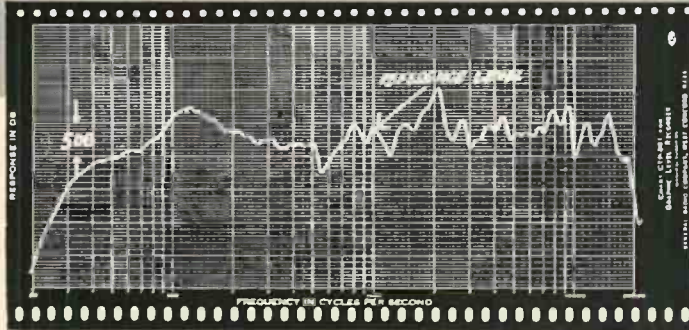
The fact remains, however, that this Capitol release represents the first Finnish male choir recording to be made generally available in this country. The album title, "Finnish Folk Songs," is not strictly accurate, for the repertoire is in part original composition and in part glee-club arrangements of traditional melody. The moods alternate between defiant patriotism and poetic nostalgia; and it is in the latter vein that the Laulu-Miehet singers are heard at their best: Kilpinen's exquisite *To Song*, the poignant *In the Hills of Karelia* by Martti Turunen, and Palmgren's internationally popular *Summer Evening*.

In the more militant numbers, the Laulu-Miehet lack the thrust and precision of their younger Helsinki University and Polytech countrymen. However, their sheer body of tone is most imposing, especially as recorded here. D. H.

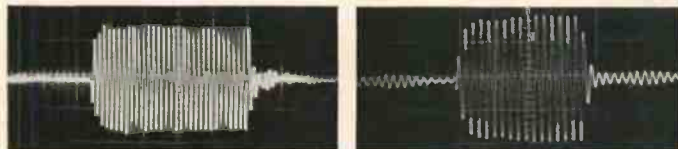
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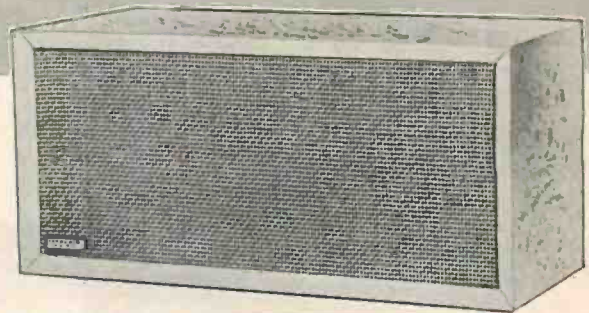
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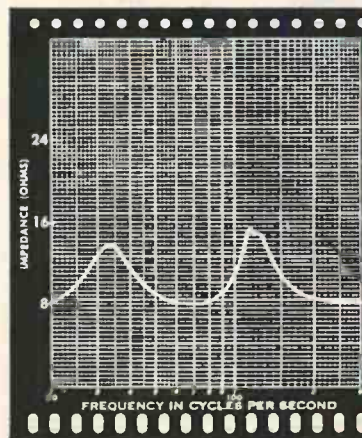


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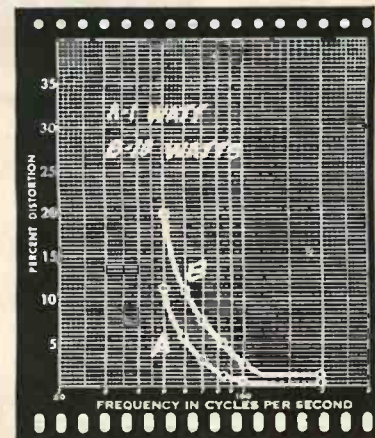
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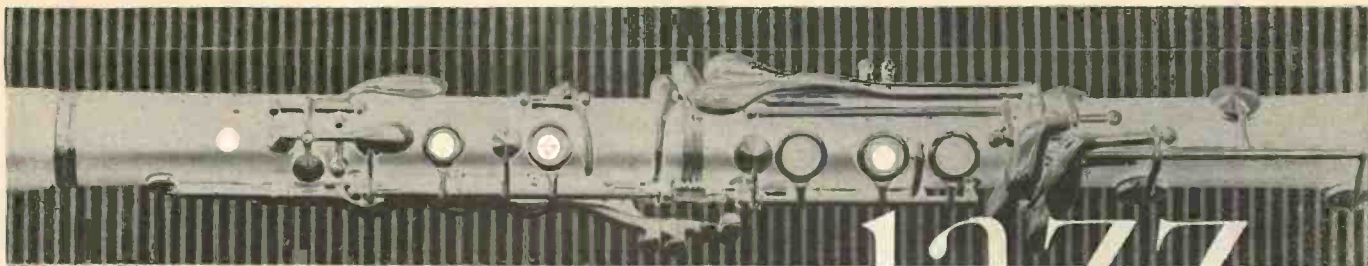
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Jazz

Reviewed by JOE GOLDBERG • NAT HENTOFF

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ **HARRY ARNOLD:** *Great Big Band And Friends*. Nat Adderley (cornet), Coleman Hawkins (tenor saxophone), Lucky Thompson (tenor saxophone), Toots Thielmans (harmonica), Benny Bailey (trumpet); orchestra, Harry Arnold cond. *Sister Sadie; I Remember You; Tea for Two; Image*; and six others. JAZZLAND JLP 965 \$5.98, JLP 65* \$4.98.

Interest: Superb soloists
 Performance: Remarkably cohesive
 Recording: Good
 Stereo Quality: Good

This album is an unexpected delight. Harry Arnold's Swedish radio orchestra has given two selections each to five guest soloists: Nat Adderley, Coleman Hawkins, Benny Bailey, Lucky Thompson, and Toots Thielmans. Considering that the arrangements are, in the main, unexceptional, providing only an unobtrusive background, and considering further that the soloists spent little or no time with the orchestra prior to the recording, the results are surprisingly good.

Cornetist Nat Adderley and trumpeter Benny Bailey both display more inventiveness than in their more usual recording circumstances. Bailey is perhaps the most outstanding player on the set in his own *Image*, and Adderley's *Young Man Who Wouldn't Hoe Corn* may be his best recorded solo. Coleman Hawkins swaggers bluntly through two standards in his best chord-exploring fashion; Lucky Thompson is smooth and intricate; and Thielmans is a true master of the harmonica. The album has a few moments that are as good as almost any jazz now being played. J. G.

Ⓢ Ⓜ **GARY BURTON:** *New Vibe Man in Town*. Gary Burton (vibraharp), Joe Morello (drums), Gene Cherico (bass). *Joy Spring; Our Waltz; You Stepped Out of a Dream*; and five others. RCA Victor LSP 2420 \$4.98, LPM 2420* \$3.98.

Interest: Teenage virtuoso
 Performance: Postgraduate technique
 Recording: Very good
 Stereo Quality: Excellent

At eighteen—his age at the time of this recording—Gary Burton is an uncommonly fluent vibist. Along with his technical command of the instrument, Burton constructs sinewy solos that are well-

Ⓢ Ⓜ **CHARLIE BYRD:** *Blues Sonata*. Charlie Byrd (guitar), Keter Betts (bass), Buddy Deppenschmidt (drums), Barry Harris (piano). *The Blues Sonata; Jordu; Zing! Went the Strings of My Heart*; and two others. OFFBEAT OLP 93009 \$5.98, OLP 3009* \$4.98.

Interest: Masterful guitar-playing
 Performance: Disciplined but relaxed



CANDID RECORDS

BENNY BAILEY
Standout trumpet, unexpected delight

developed. His time is good, and his ideas are relatively unhackneyed. Burton also gets an exceptionally full, rounded sound from the vibes.

Burton's main problem at present is an occasional tendency to become intrigued by technical dexterity for its own sake. As he grows older, however, the emotional content of his playing should strengthen and deepen. Burton is supported with brisk attentiveness by Joe Morello and Gene Cherico. Morello, also a brilliant technician, sometimes sounds obtrusive with his regular employer, Dave Brubeck; but in his playing behind Burton, Morello is a paradigm of discretion. Ray Hall's engineering is first-rate, and I am glad to see Victor giving him a credit line. N. H.

Recording: Very good
 Stereo Quality: Excellent

The first side of Charlie Byrd's newest album is devoted entirely to his three-part *Blues Sonata*, which he plays on unamplified guitar. The sonata is lucidly organized and is both witty and graceful. Byrd's performance, shaped by many years of classical training, is marked by a luminous tone, crisp articulation, and unerring rhythmic accuracy.

On the second side, Byrd switches to amplified guitar, and his trio is joined by pianist Barry Harris in a series of relaxed improvisations. The most impressive jazz soloist on either side is Keter Betts, who plays with pliable power and open emotion. Byrd, like Barry Harris,



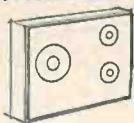
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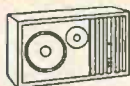
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still sounds semi-detached emotionally. It is difficult to fault Byrd's conception and taste, but I would wish for more abandon—whether to euphoria or melancholy—in his jazz work. Buddy Deppenschmidt's drumming is commendably resilient and sensitive. N. H.

RECORDING OF SPECIAL MERIT

© ® **DIZZY GILLESPIE:** *Carnegie Hall Concert*. Dizzy Gillespie (trumpet), Leo Wright (reeds), Art Davis (bass), Lalo Schiffrin (piano), others. *Manteca*; *This is the Way*; *Ool Ya Koo*; *Kush*; *Tunisian Fantasy*. VERVE VS 68423* \$5.98, V 8423 \$4.98.

Interest: Gillespie's trumpet
Performance: Spottily brilliant
Recording: Good

The magnificent trumpet-playing of Dizzy Gillespie is still the most amazing in jazz, better and more mature today than when he made his first great reputation. Often in recent years, however, the sound of his trumpet has been surrounded with a good deal of what can only be called extraneous matter. To a certain extent, that is true in the present album, recorded at a Carnegie Hall concert on March 4, 1961. Gillespie is surrounded by a brass ensemble, one reedman, and rhythm.

Manteca and *Ool Ya Koo* go over the same well-worn ground once again. *This Is the Way*, a Gillespie ballad in the Buddy Johnson style, is a showpiece for Wright's Parker-like alto. *Kush*, a recent and interesting Gillespie piece, is heard here in a shortened form that retains little more than the bombast.

The major section of the disc is taken up by *Tunisian Fantasy*, a variant on the Gillespie classic *A Night in Tunisia*. *Fantasy* is the work of Gillespie's pianist, Lalo Schiffrin, who orchestrated all the music for this concert. Gillespie has a typically incredible trumpet solo, but most of the work is designed to display the talents of the remarkable bassist Art Davis, whose plucked work is probably the fastest in jazz, and whose bowing sounds like a cellist's. His bowed duet with Gillespie on an expansion of the original *Tunisia* bridge is the high point of a spotty, occasionally brilliant set. J. G.

© ® **CHICO HAMILTON:** *The New Dynamic Chico Hamilton Quintet*. Chico Hamilton (drums), Charles Lloyd (tenor saxophone and flute), Garnett Brown (trombone), Gabor Szabo (guitar), Albert Stinson (bass). *One for Joan*; *Freedom Traveler*; *Transfusion*; and three others. COLUMBIA CS 8067 \$4.98, CL 1807* \$3.98.

Interest: Charles Lloyd
Performance: Mostly good

Recording: Clear and vivid
Stereo Quality: Tasteful

The "new" Chico Hamilton has abandoned the excessively aromatic ensemble sound and conception that used to characterize his quintet. The emphasis now is on what Hamilton terms a "hard-swinging, tougher style." In this turn to earthiness, Hamilton has fortunately retained his interest in encouraging provocative original frameworks for his colleagues' improvisations. While not all of the seven Charles Lloyd compositions in this set are of enduring substance, most are freshly conceived and logically developed. (The notes neglect to say anything about the individual pieces, not even the meaning of the titles.)

It is Lloyd who is also the most arresting instrumentalist in the combo. He is a warming, singing flutist, but his main instrument here is the tenor, which he plays with fierce abandon. He has yet to shake off his influences, but he gives evidence of having the imagination and zeal to transcend the shadow of John Coltrane. Also worth keeping track of is Gabor Szabo, a Hungarian refugee who performs with bold assurance, glowing tone, and a clearly emerging individuality.

Trombonist Garnett Brown is undistinctive. Albert Stinson is a serviceable bassist, and the leader is competent but often overbusy. In sum, this most recent Hamilton combo indicates intriguing potential, largely because of the bristling presence of Charles Lloyd. N. H.

© ® **COLEMAN HAWKINS:** *Good Old Broadway*. Coleman Hawkins (tenor saxophone), Tommy Flanagan (piano), Major Holley, Jr. (bass), Eddie Locke (drums). *I Talk to the Trees*; *Wanting You*; *Strange Music*; and five others. MOODSVILLE Vol. S 23 \$5.98, 23* \$4.98.

Interest: Hawkins plays ballads
Performance: Mature
Recording: Excellent
Stereo Quality: Realistic

Coleman Hawkins, after all these years still in imperious command of his tenor saxophone, runs through a set of eight seldom-done tunes here. The title "Good Old Broadway" implies that these are old show tunes, and with the exception of *The Man That Got Away*, from the film *A Star Is Born*, this is true. The choices are unusual—*Here I'll Stay*, *I Talk To The Trees*, and *Wanting You*, for instance—and Hawkins responds admirably to their freshness.

The set is a mood album, and Hawkins is quiet and restrained for the most part, breaking through once in a while into the harsh, awesome arpeggios that are still the mark of his style. He does nothing here that he has not done before, but the results are still lovely to hear. J. G.

© **JIMMY HEATH: *Triple Threat.*** Jimmy Heath (tenor saxophone), Freddie Hubbard (trumpet), Julius Watkins (French horn), Cedar Walton (piano), Percy Heath (bass), Albert Heath (drums). *Gemini; Bruh' Slim; Goodbye; Dew and Mud;* and three others. RIVERSIDE RLP 9400 \$5.98, RLP 400* \$4.98.

Interest: Unique voicing
Performance: Sometimes brilliant
Recording: Very good
Stereo Quality: Good

The title "Triple Threat" refers to the fact that Jimmy Heath composes, arranges, and plays tenor saxophone. For the second time in a row, he has recorded with the same musicians: his two brothers, Percy and Albert, who make an excellent rhythm section; Julius Watkins, who has single-handedly made the French horn into a viable jazz instrument; and two Art Blakey sidemen, trumpeter Freddie Hubbard and pianist Cedar Walton.

The resultant voicing is unique, being particularly satisfying on the most interesting Heath composition, *Gemini*. The outstanding soloist is Hubbard, who displays a fluent lyricism that the Blakey group generally keeps under wraps. Each of his solos is arresting, and *Goodbye* contains one of the best he has recorded.

On two standards, Jimmy Heath plays with rhythm accompaniment in a Sonny Rollins manner, using a fast, clipped approach to ballads. His tenor playing is the weakest feature of a generally unusual and quite interesting set. J. G.

© **JOHN LEE HOOKER: *The Blues Man.*** John Lee Hooker (vocals and guitar). *I'm Wanderin'; Gonna Use My Rod; That's My Story;* and nine others. BATTLE BLP 6113 \$3.98.

Interest: Smouldering blues
Performance: Utterly convincing
Recording: Good

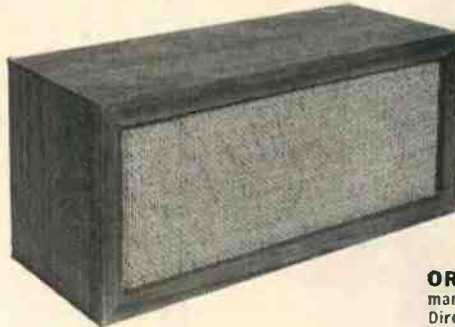
John Lee Hooker is one of the most individual of contemporary blues singers. In a rumbling, rough-edged voice, he tells basic stories of love, loss, and wandering. Because he never overdramatizes his material and generally keeps to a slow, brooding tempo, Hooker's singing has all the more intensity and unmechanical urgency. He is also expert in textural ornamentation. He punctuates his songs with moans, grunts, and humming unison passages with his guitar. The Hooker guitar, incidentally, is invariably somber and provides a mordant commentary on the words of Hooker's blues.

Along with the man-and-woman conflict that forms the base of all blues singers' repertoires, there is also a fragment of political observation in this set (*Democrat Man*), a burning witnessing of religious belief (*One of These Days*), and

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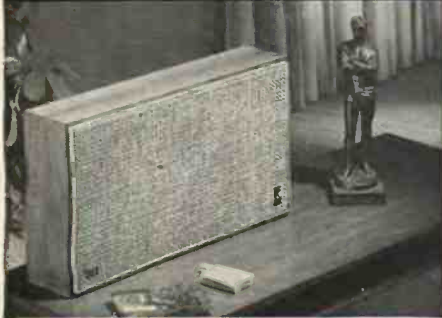
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a talking autobiography (*That's My Story*). Some of Hooker's originals are uneven, but he maintains a higher level of graphic immediacy in his tales than most blues singers do. Listening to him is a reminder of the emotional depth and bracing unsentimentality of the best of the blues tradition. N. H.

RECORDING OF SPECIAL MERIT

© ® MILT JACKSON AND WES MONTGOMERY: *Bags Meets Wes*. Milt Jackson (vibraharp), Wes Montgomery (guitar), Wynton Kelly (piano), Sam Jones (bass), Philly Joe Jones (drums). *Stablemates; Sam Sack; Delilah*; and four others. RIVERSIDE RLP 9407 \$5.98, RLP 407* \$4.98.

Interest: Congenial gathering
Performance: Warmly swinging
Recording: Excellent
Stereo Quality: Excellent

This first recorded collaboration between Jackson and Montgomery is one of the most unpretentious, consistently invigorating blowing sessions in recent months. Jackson, the dean of modern jazz vibists, plays with his customary fluid beat, infectious high spirits, and spare melodic imagination. Montgomery, who has occasionally sounded constrained on records, is obviously at complete ease in these surroundings, and his improvisations finally make me understand the hosannas from musicians who have heard him at length in informal club dates. In addition to his extraordinary technical skills, Montgomery has a glowing, mellow sound as well as considerable harmonic inventiveness and the kind of rhythmic pulsation that flows evenly rather than overdrives.

The rhythm section couldn't be bettered in terms of fitting the musical personalities of the co-leaders. Wynton Kelly's piano solos are characteristically economical and ebullient. Sam Jones has a springy quality in his ensemble work that seems to propel each soloist with a highly effective combination of power and pliability. The authoritative Philly Joe Jones, an expert at fusing a rhythm section into a molten unit, is in his most commanding form. Engineer Ray Fowler has balanced this confident quintet brilliantly, and the recorded sound has both immediacy and depth. N. H.

© ® ELVIN JONES: *Elvin!* Thad Jones (cornet), Frank Wess (flute), Frank Foster (tenor saxophone), Hank Jones (piano), Art Davis (bass), Elvin Jones (drums). *Lady Luck; Shadowland; Ray-el; Six and Four*; and three others. RIVERSIDE RLP 9409 \$5.98, RLP 409* \$4.98.

Interest: Excellent musicians
Performance: Sensitive and restrained

Recording: Realistic
Stereo Quality: OK

In his regular role as a member of John Coltrane's group, Elvin Jones is perhaps the most complex, powerful, and demanding drummer in jazz. This first album under Jones's leadership comes as something of a surprise. It is light, airy, and an apt mixture of seemingly incompatible styles. Bassist Art Davis was also with Coltrane at the time of the recording, but the horns come from the Basie band: flutist Frank Wess, tenorman Frank Foster, and Elvin's brother, trumpeter Thad. The pianist is the third Jones boy, studio regular Hank.

Everyone is at the top of his form. The Basie feel predominates, and Elvin is far more restrained than with Coltrane, although at times slightly heavy for this



WES MONTGOMERY
Hosannas from the experts

format. Davis is his usual technically incredible self, and Hank Jones, particularly on the two trio numbers, is a paragon of good taste. One is reminded again that Thad is unjustifiably buried in the Basie band; infrequent albums such as this are proof that he is one of the finest modern trumpeters (although he uses comet here exclusively). No great music results, but there is a lovely arrangement of a fine new piece, *Shadowland*, and the album shows an unfamiliar, quietly tasteful side of Elvin Jones. It also gives his brothers a rare chance to show their highly developed skills. J. G.

© SHELLY MANNE AND JACK MARSHALL: *Sounds Unheard Of!* Shelly Manne (percussion), Jack Marshall (guitar). *Poinciana; Begin The Beguine; I'll Remember April*; and nine

others. CONTEMPORARY S9006 \$5.98.

Interest: Ingenious stereoplay
Performance: Unusually resourceful
Recording: Superb
Stereo Quality: Excellent

Most albums that are geared to make buyers proud of their stereo rigs involve batteries of drummers and large orchestras. With few exceptions, they are also dismal musically, however effective they may be in turning speakers into tennis courts. This adventure in the scope of percussive effects is at least unique in that only two musicians are employed—and there is no overdubbing.

The basic structure of these performances consists of Jack Marshall providing the melody (and subsequent harmonic and thematic variations) on guitar while Shelly Manne adds an astonishing number of complementary sounds on nearly thirty instruments. Among the latter are such exotica as elephant and goat bells, an African thumb piano, a mallet made from a ball usually used in a game of jacks, and some Chinese wind chimes. For listeners interested in the possibilities of percussive textures as such, the album is fascinating.

It is a tribute to the taste of both players that the results are even moderately interesting by more usual musical criteria. Nonetheless, the majority of listeners are apt to feel that while Manne and Marshall are to be congratulated for their expertise, their juggling of percussive effects begins to pall after a while. This is indeed a superior session of its kind, but that kind is peripheral to the meaningful act of music as such. In any case, the album must have been an enjoyable challenge for Contemporary's recording engineer, Howard Holzer, who carried out his assignment with commendable precision. N. H.

© MEMPHIS SLIM: *Memphis Slim, U.S.A.* Memphis Slim (vocals and piano), Jazz Gillum (vocals and harmonica), Arbee Stidham (vocals and guitar). *Born with the Blues; Just Let Me Be; Harlem Bound; El Capitan*; and ten others. CANDID 8024 \$4.98.

Interest: Raw blues
Performance: Casual
Recording: Excellent

There are three bluesmen here, Memphis Slim, Jazz Gillum, and Arbee Stidham, in a peculiar mixture of approaches. On the one hand, they seem almost to be performing for themselves before an eavesdropping microphone; on the other, there are naïve attempts at showmanship for personal followings. Slim, the best known and most polished of the three, sings in a brash, Joe Turnerish voice and plays highly idiosyncratic blues

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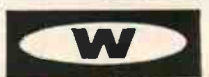
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and boogie piano with outlandish interpolations. Stidham is a converted alto saxophonist whose guitar always seems out of tune and whose deep voice hints at a disconcerting uneasiness on the part of the singer. Jazz Gillum, vocals and harmonica, is an unreconstructed primitive, as unpolished a bluesman as is likely still to be around.

The theme of this album is traveling blues, blues about different towns and times. The blues scholar interested in indigenous South Chicago style—where the three are based—may find this of extreme interest. The more casual listener, who prefers showmanship as dressing for his blues, is likely to find the music too raw and rambling for his taste.

J.G.

© ® **BUDDY RICH AND GENE KRUPA: *Burnin' Beat***. Buddy Rich and Gene Krupa (drums); orchestra. *Night Train; Perdido; Hawaiian War Chant*; and five others. VERVE VS 68471* \$5.98, V 8471 \$4.98.

Interest: Double drumming
Performance: Routine
Recording: OK

In what might unkindly be called a gimmick album, two of the most famous of all jazz drummers, Buddy Rich and Gene Krupa, appear together, propelling a big band in swing-era favorites. The band, made up of studio musicians, runs in desultory fashion through perfunctory arrangements by George Williams, hampered by the heavy burden of two drummers instead of one. There are large spaces for both men to solo in; Rich is probably the more inventive of the two. However, one must be a diehard fan of one or both of these men for any of this to matter. The liner notes accurately

state the case: "... it's not terribly fashionable today to enjoy percussion playing of the Rich-Krupa variety . . . It is equally unfashionable to enjoy drum solos." Predamned, I would rather be called fashionable than a partisan of the extended metronomic pounding that is admirable on this record only insofar as it occasionally blots out the bland, disinterested band. J.G.

RECORDING OF SPECIAL MERIT

© ® **GEORGE RUSSELL: *The Jazz Workshop***. Barry Galbraith (guitar), Art Farmer (trumpet), Hal McKusick (alto saxophone), Bill Evans (piano), Milt Hinton or Teddy Kotick (bass), Joe Harris, Paul Motian, or Osie Johnson (drums). *Jack's Blues; Ezz-thetic; Night Sound; Witch Hunt*; and eight others. RCA Victor LSP 2534 \$4.98, LPM 2534* \$3.98.

Interest: Controversial jazz composer
Performance: Faultless
Recording: Good
Stereo Quality: Sounds good

For the past several years, George Russell has been composing in a system to which he has given the forbidding title, "The Lydian Chromatic Concept of Tonal Organization." The system has resulted in works that contain two seemingly paradoxical qualities: they are instantly identifiable as Russell's, and they tend to sound impersonal.

The present album is a rerelease, in electronically reprocessed stereo, of a group of Russell compositions recorded in 1957. The featured musicians were, at the time, present on almost every "experimental" album made in New York: Barry Galbraith, Art Farmer, Hal McKusick, and Bill Evans. They reached



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this status by being fine improvisers who were able to read difficult parts well, two talents not possessed by a number of jazzmen. All the players acquit themselves well, but the star of the album is undoubtedly Bill Evans, who turns out precise, original, muscular solos that are quite different from the moody, impressionistic work he favors when he is his own leader.



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4-TRACK CLASSICS

Ⓢ CILÈA: *Adriana Lecouvreur*. Renata Tebaldi (soprano), Adriana; Mario del Monaco (tenor), Maurizio; Giulietta Simionato (mezzo-soprano), Principessa di Bouillon; Giulio Fioravanti (baritone), Michonnet; Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Franco Capuana cond. LONDON LOG 90043 two reels \$19.95.

Interest: Operatic soap

Performance: Robust

Recording: Crisp

Stereo Quality: Effective

Renata Tebaldi is said to be fond of this opera, and small wonder. It gives her sweeping arias to sing, Racinian lines to read, and opportunities galore for histrionics. Cast in the role of a leading actress at the Comédie Française in the early years of the eighteenth century, Mme. Tebaldi is one of the few artists today equipped, temperamentally and vocally, to bring Adriana to life. She does so here, with authority and with a fine sense of melodrama.

Adriana Lecouvreur cannot be judged as anything more than an intricately plotted tear-jerker with musical schmaltz to match. Yet Mme. Tebaldi delivers a wholly compelling performance and succeeds in giving the work a semblance of dramatic stature it might not otherwise have. In this she is nobly assisted by Giulietta Simionato and Giulio Fioravanti, both in top vocal form. Mario del Monaco, for the most part, merely makes loud, ardent noises, and the rest of the cast acquits itself with gusto and swagger. Franco Capuana's direction is expansive and well-paced throughout.

Needless to say, this is the first tape recording of the Cilèa opera. In all probability it will remain the only one for a good while to come. The stereo engineering maintains the high standard set by London in other recent operatic undertakings and is especially valuable here in clarifying, to some extent, the endless comings and goings the action calls for. The dynamic level is a little

low, and hiss is occasionally intrusive, but the over-all sound is bright, full-bodied, and nicely focused.

Unlike the disc edition, where the opera's four acts are divided among six sides, the two-reel tape package accommodates one act to a sequence. No libretto is provided, but the buyer may send for a free one. C. B.

Ⓢ THE SOUND OF VANGUARD. Gabrieli: *Trumpet Sonata*. Corelli: *Sarabanda, Giga e Badineris*. Albinoni: *Concerto a Cinque*. Vivaldi: *The Four Seasons: Spring*. J. S. Bach: *Jesu, Joy of Man's Desiring*. Handel: *Royal Fireworks Music: Excerpt*. Haydn: *Symphony No. 100 in G "Military": Second*



RENATA TEBALDI

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Movement. Mozart: *The Marriage of Figaro: Overture*. Beethoven: *Coriolan Overture*. Schubert: *Five Waltzes*. Dvořák: *Symphony No. 5 in E Minor "New World": Third Movement*. Tchaikovsky: *Symphony No. 6 in B Minor "Pathétique": Third Movement*. Rimsky-Korsakoff: *Scheherazade: Excerpt*. Prokofieff: *Lt. Kije Suite: Excerpt*. Khachaturian: *Gayne, Ballet Suite: Excerpt*. Various artists and orchestras. VANGUARD VTC 1700 \$7.95.

Interest: Splendid sampler

Performance: Uniformly good

Recording: Crisp and clear

Stereo Quality: Fine

This twin-pack reel offers a generous

sampling of some of Vanguard's best recordings. With a running time of about an hour and twenty minutes, it is also a terrific bargain. Stereo definition is good, the sound generally bright but with an occasional weakness on the bass end. Otherwise highly recommended to the beginning tape listener. C. B.

Ⓢ THOMSON: *The River: Suite; The Plow That Broke the Plains: Suite*. Symphony of the Air, Leopold Stokowski cond. VANGUARD VTC 1642 \$7.95.

Interest: Sound-track classics

Performance: Sympathetic

Recording: Dry

Stereo Quality: Effective

It is good to have these two lovely scores on one reel (and on tape for the first time). Both derive from the Thirties, when the Department of Agriculture was turning out documentary films and had the good sense to hire one of the country's eminent young composers to write music for them. The austerity of the times is reflected in Virgil Thomson's music, in its heavy reliance on American folk themes, and in its homespun textures and simple diatonic harmonies. Leopold Stokowski's direction honors these elements in performances that are aglow with color.

Concerning the recording, acoustical resonance is minimized, and the sweet, plushy tones Stokowski so often favors are noticeably absent. Stereo directionality is high, with the frequent dialogues between guitar or banjo on the one hand and strings or winds on the other being tastefully projected. A slight cut on the bass end will be necessary on some playback equipment. C. B.

4-TR. ENTERTAINMENT

Ⓢ KENNY BALL: *Midnight in Moscow*. Kenny Ball (trumpet), and His Jazzmen. *Midnight in Moscow; Tin Roof Blues; My Mother's Eyes; Big Noise from Winnetka*; and seven others. KAPP KTL 41039 \$7.95.

Interest: Dixieland, U. K.

Performance: Spirited

Recording: Full-bodied

Stereo Quality: Realistic

Ⓢ THE DUKES OF DIXIELAND: *The Best of the Dukes of Dixieland*.

The Dukes of Dixieland. *South Rampart Street Parade*; *Wait Till the Sun Shines Nellie*; *Georgia Camp Meeting*; *Hot Time in the Old Town Tonight*; *When the Saints Go Marching In*; *Down by the Riverside*; and six others. AUDIO FIDELITY AFST 1962 \$8.95.

Interest: More by the Dukes
Performance: Pretty square
Recording: Punchy
Stereo Quality: Excellent

© PEE WEE ERWIN: *Down by the Riverside*. Pee Wee Erwin (trumpet), and The Dixie Strutters. *Walking with the King*; *Swing Low, Sweet Chariot*; *When the Saints Go Marching In*; *Lead*

Me On; and eight others. MUSIC TAPES MTE 4 (3¾ ips) \$3.95.

Interest: Budget Dixieland
Performance: Uninspired
Recording: Passable
Stereo Quality: Fine

Nothing in the Dukes of Dixieland's collection will come as a surprise to anyone who is familiar with this group's earlier recordings. The present reel, in fact, is no more than a sampler. Where the surprise is here, even for people who hate Dixieland, is in the rousing, slam-bang arrangements played by Kenny Ball and his men. A British outfit riding the crest of a new "trad fad" in England,

Ball's seven-piece band swings through this set with an infectious enthusiasm and apparent spontaneity we rarely hear from Dixielanders over here. Their *Midnight in Moscow*, a bouncy adaptation of a Russian folk melody, made the best-seller lists on both sides of the Atlantic.

If Ball makes the Dukes sound just a little stuffy, Pee Wee Erwin's Dixie Strutters suffer more by comparison. Their playing really lacks vitality and style. Of interest, though, is that the Erwin release is a 3¾-ips tape, which is usually deemed too slow for wide-range response. It is true that the recording is restricted in both highs and lows, that its dynamic level is substantially lower than that of either of the other two recordings, and that the over-all sound has a more veiled quality. But, at the price, does it matter? Except in terms of sheer volume, Dixieland makes few technical demands. In all three cases, the stereo engineering is clean and natural. C. B.

© HARRY BELAFONTE: *The Midnight Special*. Harry Belafonte (vocals); orchestra, Jimmy Jones cond. *The Midnight Special*; *Crawdada Song*; *Memphis, Tennessee*; *Gotta Travel On*; and five others. RCA VICTOR FTP 1108 \$7.95.

Interest: Blues and ballads
Performance: Assured
Recording: Excellent
Stereo Quality: Marked

The Midnight Special is not the only special on this reel. They are all Harry Belafonte specials, ranging from hard-luck blues to contemporary gospel. Belafonte has a sovereign talent for selecting material from a variety of folk sources and adapting it to his own style. And he does so here with attractive results. Jimmy Jones's arrangements almost overwhelm him at times, and they are at their best when they involve the small group headed by Bob Dylan's harmonica in the title song, or by Joe Wilder's trumpet and Jerome Richardson's sax in some of the others. The strings that enter on the far left in the big-band stretches sound disembodied, as if they might even have been dubbed in as an afterthought, but the stereo distribution is otherwise evenly balanced. C. B.

© EXPERIMENT IN TERROR (Henry Mancini). Sound-track recording. Orchestra, Henry Mancini cond. RCA VICTOR FTP 1146 \$7.95.

Interest: Serviceable score
Performance: Taut
Recording: Very good
Stereo Quality: Fine

Aside from its frequent concessions to the Twist, very little of this Henry Mancini score can as easily stand on its own merits (Continued on page 120)

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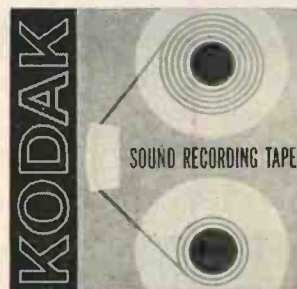
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120

as the music he wrote for *Breakfast at Tiffany's*. In this instance its purpose is too functional. Even when the main theme is introduced, in the *Experiment in Terror Twist*, the air is charged with fear and foreboding. Unusual effects are achieved with autoharps and prepared pianos, but except for bright moments in *Fluters' Ball* and *Tooty Twist*, the mood is unrelievedly menacing. The sound is first-rate. C. B.

© **JAZZ ABSTRACTIONS.** Gunther Schuller: *Abstraction; Variants on a Theme of John Lewis; Variants on a Theme of Thelonious Monk.* Jim Hall: *Piece for Guitar and Strings.* Ornette Coleman (alto saxophone); Jim Hall (guitar); Scott LaFaro (bass); others; Contemporary String Quartet. ATLANTIC ALC 1918 \$7.95.

© **THIRD STREAM MUSIC.** John Lewis: *Da Capo; Exposure; Sketch.* Gunther Schuller: *Conversation.* Jimmy Giuffre: *Finé.* Modern Jazz Quartet; Jimmy Giuffre Three; others; Beaux-Arts String Quartet. ATLANTIC ALC 1917 \$7.95.

Interest: Eclectic jazz
Performance: Diligent
Recording: Good
Stereo Quality: OK

These two sets are dominated by the musical personalities of John Lewis and Gunther Schuller, and for all their similarities, there is one striking difference between them. Lewis, a born jazzman, can make much of the comparatively few rhythmic or melodic materials he chooses to work with; Schuller, a French horn player intensely interested in melding jazz and classical forms, tends to lay on his erudition with a trowel and in the end turns up with little of substantial interest.

Lewis, in his *Sketch*, seizes on a saucy little three-note motif that he develops with great skill, artfully balancing the hard tones of the vibes and piano of the MJQ against the sustained strings of the Beaux-Arts Quartet. In his other modestly scaled pieces he is equally successful. Schuller, on the other hand, sets his sights higher. His collection is considerably more pretentious; most of what he has written will be as hard to take for some listeners as abstract-expressionist painting. Schuller's interests are technical, his approach experimental, his frame of musical reference, for better or for worse, all-embracing.

Both Lewis and Schuller confront difficult challenges in the music they have composed for these recordings. The patterns they devise for themselves and the instrumental combinations they employ present formidable problems. Lewis, within a limited scope, has resolved most of them. Schuller has not. Describing his fragmentary *Variants on Thelonious*

Monk's *Criss-Cross*, he notes that "a sudden coda, ending with one of Monk's own favorite ending chords, brings the work to a close." Certainly no resolution or synthesis has been achieved at this point in the music. The "ending chord" is merely fortuitous.

The short pieces by Jim Hall and Jimmy Giuffre are unaffectedly contrived and pleasant enough. The recordings are highly directional and fairly closely miked. Dynamic level is high. C. B.

RECORDING OF SPECIAL MERIT

© **SONNY ROLLINS:** *The Bridge.* Sonny Rollins (tenor saxophone); Jim Hall (guitar); Bob Cranshaw (bass); Ben Riley and H. T. Saunders (drums). *Without a Song; Where Are You; John S.; The Bridge;* and two others. RCA VICTOR FTP 1140 \$7.95.

Interest: Rollins' return
Performance: Absorbing
Recording: Fine presence
Stereo Quality: Distinct

This is Sonny Rollins' first recording since his self-imposed sabbatical of two years to decide what he really wanted to play and how he wanted to play it. And like most leaves of absence, it seems to have had a salutary effect. His playing here is less abstract, more personal, more assertive and economical. Lyric values are stressed in the four standards, less so in the two originals, *John S.* and *The Bridge* (which, perhaps significantly, opens the second sequence). In these, quiet reflection gives way to hard improvisation at once freer and more disciplined than heretofore. In Jim Hall, too, Rollins has strong, sympathetic support. The stereo recording puts Rollins in semi-isolation on the right and Hall on the left, backed by the bass and drums; the wholly integrated playing of this splendid group, however, obviates any danger of hole-in-the-middle bugaboos. Balances are fine throughout, and the sound is realistically alive. C. B.

© **GERALD WILSON.** *You Better Believe It.* Gerald Wilson (trumpet); Richard "Groove" Holmes (organ); Joe Maini (alto saxophone); Harold Land, Teddy Edwards, and Walter Benton (tenor saxophones); orchestra, Gerald Wilson cond. *Blues for Yna Yna; Jeri; Moody Blue; Straight Up and Down;* and three others. WORLD PACIFIC WTC 1018 \$7.95.

Interest: Music by Wilson
Performance: Earth-bound
Recording: Beefy
Stereo Quality: Pronounced

Gerald Wilson, who has served in trumpet sections under Dizzy Gillespie and Count Basie and who has arranged for

them, as well as for Duke Ellington and Jimmie Lunceford, is here represented as a composer and conductor. Unlike most artists being showcased for the first time, he does not take a solo break at every available opportunity. He seems rather to want the music to speak for itself without undue intrusions on his part as a trumpet player. The solo spotlight falls instead upon organist "Groove" Holmes, who is featured a good deal of the time. Thus the listener's interest in this reel is bound to be in direct proportion to his interest in the organ as a jazz instrument. While Wilson's ideas have some distinction in themselves, his orchestrations tend to be heavy and his textures (organ aside) thick. The solos, therefore, never really achieve the desired breakthrough, and the performances in general remain sodden. The recorded sound has a good hefty punch; Wilson's seventeen-piece band plays with the explosive force of a group twice its size, and the stereo engineering conveys every last decibel of it with commendable clarity. C. B.

© **DICK SCHORY:** *Holiday for Percussion*. Percussion Pops Orchestra, Dick Schory cond. *El Cumbanchero; Tiger Rag; Bolero Diablo; Can-Can*; and eight others. RCA VICTOR FTP 1120 \$7.95.

Interest: Stereo high jinks
Performance: Busy
Recording: Bright
Stereo Quality: Dizzying

© **TED HEATH:** *Big Band Bash*. Orchestra, Ted Heath cond. *Hindustan; A-Ticket A-Tasket; I Don't Know Why; Capuccina*; and seven others. LONDON LPL 74017 \$7.95.

Interest: Sound spectacular
Performance: Mechanical
Recording: Dazzling
Stereo Quality: Poor blend

The Dick Schory reel is another in Victor's Stereo Action series, a recording in which one or more instruments, even whole sections, are electronically catapulted from one speaker to another at a breathtaking rate. The arrangements are ingenious, and the errant bongos, xylophones, and snare drums can be great fun to follow, but only for a while. After a few tracks the three-ring hurly-burly gets to be rather much for even the athletic ear (or neck), and saturation fatigue sets in.

Ted Heath's "Big Band Bash," wherein the instruments more or less stay put, covers a lot of ground, too, though the trouble here is that the center sound is virtually nonexistent. Either reel will serve admirably for demo purposes, but Schory's "Holiday for Percussion," taped at Chicago's Orchestra Hall, has the richer, fuller sound. C. B.



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CIRCLE NO. 21 ON READER SERVICE CARD

Reviewed by JOE GOLDBERG • STANLEY GREEN • NAT HENTOFF

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ **BUDDY GRECO:** *Buddy and Soul*. Buddy Greco (vocals); orchestra, Robert Mersey cond. *Come Rain or Come Shine; I Didn't Know What Time It Was; In Other Words*; and nine others. EPIC BN 26010 \$4.98, LN 24010* \$3.98.

Interest: More for Soul than for Buddy
 Performance: Brash
 Recording: Great
 Stereo Quality: Well-done

The idea of doing one side of an LP at a fairly lively tempo and the other in the romantic mood has been done before. The "Buddy" side here is full of the old ring-a-ding-ding, and you are welcome to it. But Mr. Greco can project the meaning of a ballad without getting too mushy or mannered. Therefore, the "Soul" side is more to my taste, particularly since the singer has included such affecting items as *I'm Gonna Laugh You Right Out of My Life* and *Let Me Love You*. This represents a rather good sampling from a singer whose main trouble seems to be a rather calculated brashness. The orchestra backing by Robert Mersey's orchestra is just about perfect. S. G.

Ⓢ Ⓜ **JULIE AND CAROL AT CARNEGIE HALL.** Julie Andrews and Carol Burnett (vocals); orchestra and chorus, Irwin Kostal cond. COLUMBIA OS 2240 \$5.98, OL 5840* \$4.98.

Interest: At times
 Performance: Top twosome
 Recording: Satisfactory
 Stereo Quality: All right

The television program featuring Julie Andrews and Carol Burnett was more memorable for the talents of its stars than for the quality of the program. Unfortunately, this is emphasized by the recording that Columbia has released of the event. The brightest spots are Miss Andrews' singing of *Oh, Dear, What Can the Matter Be?*, though this was hardly

a challenge, and the *History of Musical Comedy* medley that the ladies sing toward the end of the show. Two attempts at satire, *The Nausiev Ballet* and *The Pratt Family*, are even less effective on the record than they were on television. Also, Miss Burnett strains too hard to put across a tearstained lament called *Meantime*.

The recording, however, does have one advantage: you don't have to listen to the commercials. S. G.

Ⓢ Ⓜ **NIKKI PRICE:** *Nikki*. Nikki Price (vocals); orchestras, Fred Karlin and Joe Say cond. *If I Were a Bell*,



NEGRO ACTORS GUILD

ETHEL WATERS

A backward look for Waters fans

Show Me; You Look Like Someone; I'm a Stranger to Myself; Fools Rush In; My Love is a Wanderer; You'd Be So Nice to Come Home To; and four others. EPIC BN 26005 \$4.98, LN 24005* \$3.98.

Interest: Commendable repertoire
 Performance: Shows talent
 Recording: Intimate
 Stereo Quality: Good

While Nikki Price's record debut is not completely auspicious, it does reveal her to be a singer who phrases artfully, enunciates clearly, and has a voice of much natural warmth and persuasion. My one

main gripe is her unfortunate rendition of *My Man's Gone Now*, which requires far more dramatic ability than Miss Price is yet capable of. The songs, consisting of standards and superior but little-known pieces such as *Wouldja for a Big Red Apple* and *A Thousand Blue Bubbles*, has been chosen with care, and the orchestral backing is always imaginative and in good taste. S. G.

Ⓢ Ⓜ **ETHEL WATERS:** *Ethel Waters Reminisces*. Ethel Waters (vocals), Reginald Beane (piano). *I Am A Pilgrim; He's All I Need; Cabin In The Sky*; and ten others. WORD 8107* \$4.98, 3173 \$3.98.

Interest: Spirituals
 Performance: Nostalgic
 Recording: Good

This recording, released by a company that specializes in sacred music, presents Ethel Waters in a program of songs, all but two of which are spirituals. She is accompanied by her long-time pianist, Reginald Beane, who wrote two of the selections and even joins in singing with Miss Waters on some of them. Of the two songs most indelibly associated with her, *Cabin in the Sky* is included, but *His Eye is on the Sparrow* is not.

Although this is a program of spirituals, Miss Waters has never been a singer in the strict gospel tradition. She offers, instead, highly personalized interpretations. At this stage in her life, her voice, quite understandably, will not do all that it once could. The result is a thoughtful, contemplative presentation of such material as *Motherless Child* and *City Called Heaven*. The record's appeal, however, will probably be limited to the hard core of Miss Waters' admirers. J. G.

THEATER - FILMS

Ⓢ Ⓜ **BRAVO GIOVANNI** (Milton Schafer-Ronny Graham). Original-cast recording. Cesare Siepi, Michèle Lee, George S. Irving, Maria Kanilova, David Opatoshu; orchestra and chorus, Anton Coppola cond. COLUMBIA KOS 2200 \$6.98, KOL 5800* \$5.98.

Interest: Many bright moments
 Performance: Lively company

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Recording: Fine
Stereo Quality: Good enough

While it is no longer news when a leading operatic singer decides to take the musical-comedy plunge, it is unusual when the singer is one who is still in the prime of his operatic career. Thus, the entry of Cesare Siepi into the Broadway musical arena is of special interest, and, on the whole, he acquires himself well in the new surroundings. His deep, resonant voice may occasionally seem almost too well trained in comparison with the voices of the other members of the company, but he does join in the spirit of the proceedings with appropriate gusto.

Composer Milton Schafer and lyricist Ronny Graham have provided Sr. Siepi with such floridly romantic arias as *If I Were the Man* and *Miranda*, and have even added a touch of *Don Giovanni*, one of the basso's more accustomed roles, as part of the title song. Siepi also does well in two amusing duets, *The Argument* and *We Won't Discuss It*.

The song that is the standout in the score, however, is not sung by the star. This is *Ah! Camminare*, a lilting item sung by the slightly tight-voiced Gene Verrone to the accompaniment of a guitar. The score's more conventional Broadway numbers are belted out by a talented newcomer, Michèle Lee, whose solos have a brassy, Mermanized ring.

Arranger Robert Ginzler has taken full advantage of the modern Italian locale for his orchestrations, which are perhaps most notable in a wild series of dances led by Maria Karnilova, and in the reprise of *Ah! Camminare* performed by a rollicking street band. I did not detect any stereophonic movement in the disc, but the vocal placements seemed appropriate. S. G.

© ® **LOLITA** (Nelson Riddle-Bob Harris). Sound-track recording. Orchestra, Nelson Riddle cond. MGM S 4050 ST* \$5.98, E 4050 ST \$4.98.

Interest: Appealing themes
Performance: Satisfactory
Recording: Satisfactory

Bob Harris' *Love Theme* from the sound-track of the film *Lolita* will doubtlessly soon be outfitted with words and released as a single. I only hope the lyricist will do as beautiful a job as the composer, for this is a particularly delicate and haunting theme that builds in emotional intensity, and it is presented most effectively on this disc by an unfortunately uncredited pianist.

The rest of the score, jointly created by conductor Nelson Riddle and Mr. Harris, is almost equally effective. You may possibly balk at hearing so much of a feline-sounding crew singing something called *Lolita Ya Ya*, but it should give

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you some idea of what unhinged poor old Humbert Humbert. S. G.

© ® THE MUSIC MAN (Meredith Willson). Sound-track recording. Robert Preston, Shirley Jones, Pert Kelton, The Buffalo Bills, Hermione Gingold, Buddy Hackett, Ronnie Howard; orchestra and chorus, Ray Heindorf cond. WARNER BROS. BS 1459 \$5.98, B 1459* \$4.98.

Interest: Less than stage version
Performance: Preston still great
Recording: Fine
Stereo Quality: Disappointing

On almost every count, the Capitol recording of the original Broadway cast is superior to this new album of the film sound-track. Robert Preston is still on hand, of course, and he does a great revitalizing job on such rousers as *Trouble* and *76 Trombones*. But Shirley Jones is no match for Barbara Cook, either vocally or dramatically; Buddy Hackett is almost incomprehensible on *Shipooopi*; and Ronnie Howard, in the Eddie Hodges part, is just downright irritating. I am also at a loss to understand why the song *My White Knight* had to be eliminated in favor of a new (and less effective) song, *Being In Love*, particularly since the new number still retains the introduction written for the original song.

Nevertheless, it is a pleasure to report that the score stands up beautifully. Meredith Willson's words and music have captured an era in a remarkably inventive and appealing manner. Moreover, the special musical devices he used—the rhymeless patter of *Trouble*, and *Piano Lesson*, built on the sound of a little girl practicing the scale, the use of the same melody for *Goodnight, My Someone* and *76 Trombones*—were all incorporated in the pattern of the situations with such musicianship that they never sound like stunts.

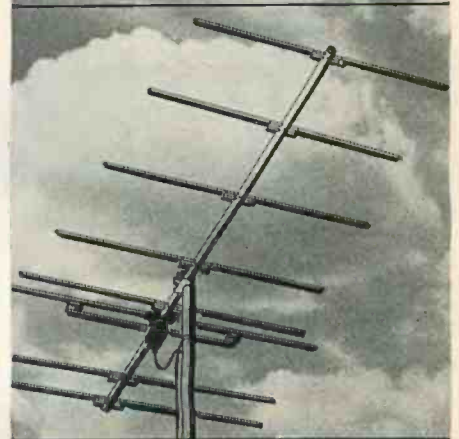
Stereo has not been used too well. It is effective enough when songs are sung in counterpoint, but why should all the voices of the salesmen emanate from between the speakers in *Rock Island*? And couldn't some movement be suggested for the description of that mammoth parade featuring those irrepressible seventy-six trombones? S. G.

LIGHT LISTENING

© ® KENYON HOPKINS: *Sound Tour: France*. Orchestra, Kenyon Hopkins cond. *Port de Peche; Café Terrasse; Pays des Bikinis*; and nine others. VERVE V 650000* \$5.98, V 50000 \$4.98.

© ® KENYON HOPKINS: *Sound Tour: Spain*. Orchestra, Kenyon Hopkins cond. *Parador; Jerez Wine Cellar; Timid Toro*; and nine others. VERVE V 650001* \$5.98; V 50001 \$4.98.

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© M KENYON HOPKINS: *Sound Tour: Italy*. Orchestra, Kenyon Hopkins cond. *Street Dance; Roman Nights; All' Albergo*; and ten others. VERVE V 650002* \$5.98, V 50002 \$4.98.

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Interest: Jazzy Cook's Tour
Performance: Skillful group
Recording: Outstanding

The combined managements of Verve Records and *Esquire* magazine have come up with a handsomely packaged series designed to whet the appetite for travel. Each album opens up from the center like a pair of swinging doors, and each contains knowledgeable notes by Richard Joseph on the featured country.

Trying to evoke the atmosphere of a foreign country through music and sound effects is surely not new, but what Mr. Hopkins has done is to give each arrangement a jazz flavor, either in his treatment of a standard melody of the country or of an original new composition. Thus, what we hear is not so much "the feeling of a country," as the liner notes claim, but the highly personal feeling of Mr. Hopkins toward a particular country. Accepted as such, these albums offer some bright and imaginative musical journeys, distinguished by the strength and virility of the arrangements. The recordings are exceptionally bright and clear, and the sound effects are used intelligently.

Each tour uses certain instruments for flavoring. Castanets, guitar, and open trumpet are featured in Spain. Italy uses mandolin, tambourine, and marimba. And Hawaii goes in for the electric guitar. There is, of course, a far greater nationality identification in the familiar songs of each country than in Mr. Hopkins' original works, and I think he might have been wiser to have stuck to well-known pieces throughout. I also found it a bit disconcerting to hear the Mexican *La Paloma* in the album on Spain and Offenbach's *Barcarolle* as the Venice theme in the Italian package.

S. G.

FOLK

© NEGRO BLUES AND HOLLERS. David Edwards, William Brown, Son House (vocals and guitar), others. *I'm A Soldier in The Army of The Lord; Worried Life Blues; Mississippi Blues*; and nine others. LIBRARY OF CONGRESS MUSIC DIVISION RECORDING LABORATORY AFS L59 \$4.50.

Interest: Valuable documentary
Performance: Authentic Negro folk song
Recording: Poor to fair


(Continued on page 129)


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In 1941 and 1942, Alan Lomax—assisted by Lewis Jones and John Work of Fisk University—attempted a study in depth of Negro religious and secular music in that area of the Mississippi delta dominated by the town of Clarksdale. Some material has been made available in this Library of Congress album edited by Professor Marshall Stearns. For the non-specialist, the first side will probably have the most interest. It begins with a track of camp hollers (including conversational byplay) and continues with a remarkable series of cornfield hollers sung unaccompanied by Charley Berry. Hollers are ancestors of the blues, and they show how the moans, humming, and long-lined stories of men working in the fields later led to the more formal, more symmetrical musical discipline of the wandering blues singers.

On the first side, there are also two illustrations of fiercely uninhibited church singing powered by hand-clapping and by passionately harsh lead singers. The last two selections and all of the second side are archaic rural blues. Blues initiates will be absorbed by these raw performances of Son House, William Brown, and others; but a listener unused to country blues singing may find it difficult at first to understand the lyrics or to differentiate between the styles of the singers. An accompanying booklet, however, does contain the texts.

The sound quality is pre-hi-fi, and for that matter, is considerably below the normal standards of that time. But the music comes through clearly enough to indicate how substantial a cache of traditional musical practices this area contained. As Alan Lomax has demonstrated in his recently released "Southern Journey" for Prestige, Mississippi is still a rich lode for the field collector. *N. H.*

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Interest: Authentic Americana
Performance: Vital
Recording: Good enough

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(Continued on page 131)

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sings on one track, is the only known artist on the set. The rest are mostly non-professionals. Present here are blues (white and Negro), cowboy songs, ancient ballads, story tales, seagoing songs, blues piano, and much more. A few singers, such as the ancient and peppery Mrs. Melton, would delight anyone, whether interested in folk music or not. The entire set, made up of twenty-one tracks by nineteen different performers and groups, is as close to a complete, unvarnished cross-section of American folk music as we have ever had.

Candid, who is to be complimented for releasing this valuable album, realizes that the set will not have a wide appeal and is not even bothering to distribute it nationally. Therefore, one must write to Candid Records, Inc., 119 West 57th St., New York 19, N.Y. in order to obtain it. Anyone who is even slightly interested in the roots of American folk music is urged to do so. J. G.

SPOKEN WORD

©TONY SCHWARTZ: *You're Stepping on My Shadow. History of a Voice; A Fire in Your House; Learning a Language;* and six others. Folkways FD 5582 \$5.95.

Interest: Life on record
 Performance: Naturalistic
 Recording: Good

Tony Schwartz uses his tape recorder in much the same way as Henri Cartier-Bresson utilizes a camera. Schwartz not only documents slices of urban life, but he molds each set of experiences into a coherent dramatic pattern. In this newest of his field trips in the streets of Manhattan, Schwartz traces a girl's voice from a few days after her birth until shortly following her ninth birthday. He interviews an unwittingly humorous group of New Yorkers contemplating the Rembrandt for which the Metropolitan Museum of Art spent over two million dollars. *The Sound of Numbers* is explored from the cadences of an urgent auctioneer to the street games of children. Schwartz also talks with a child about her imaginary friends, one of whom is her shadow.

In a step beyond documentary, Schwartz challenges jazz clarinetist Jimmy Giuffre to improvise against natural sounds—the drip of water from a faucet and the echoes of footsteps in a long, marble-lined hall. There are other sudden revelations of the provocative diversity and the emotional overtones of our daily sounds and preoccupations. What Schwartz does is to make us see—and hear—ourselves from a new perspective. He is also collecting a useful, continuing oral history of our time. N. H.



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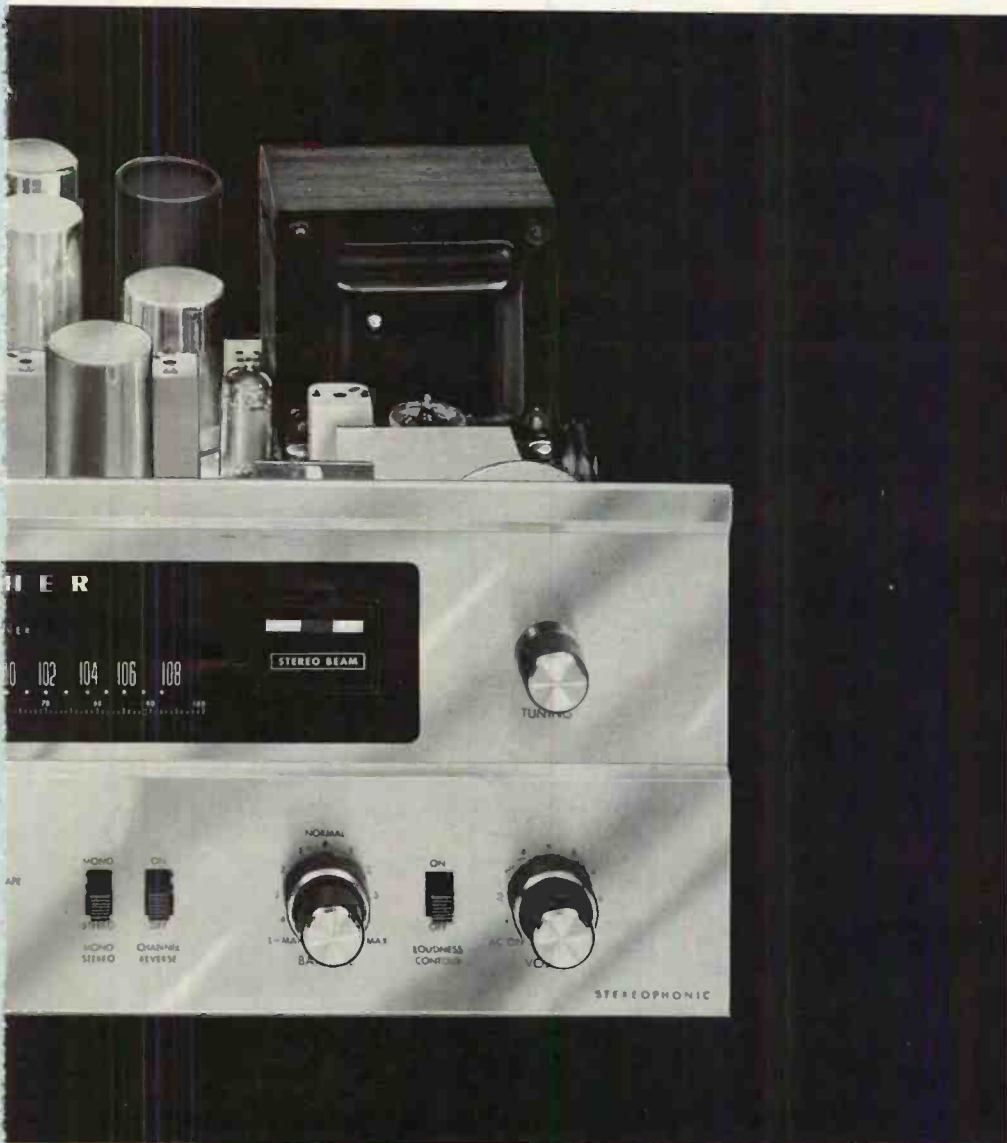
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