

# HiFi/Stereo Review

JANUARY 1964 • 50 CENTS

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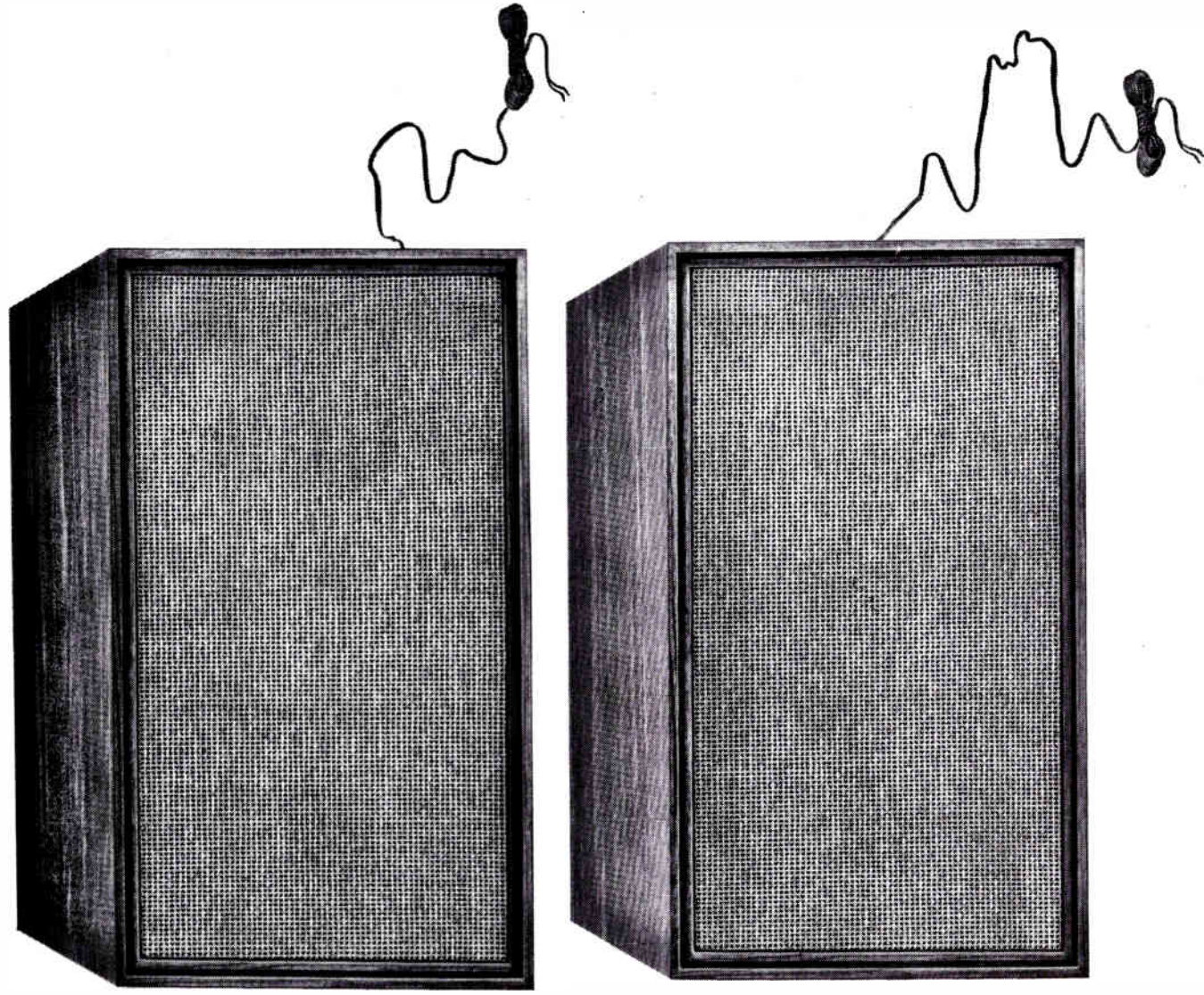
Also available is the new Fisher 400, an only slightly more

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Any Fisher stereo receiver is ready to play as soon as you take it out of its shipping carton. Simply connect a pair of good loudspeakers to it—preferably as good as the Fisher XP-4A's shown on the right. The famous XP-4A is a 3-way system that has been called "one of the best, most truly musical reproducers available today" by no less an authority than Julian D. Hirsch. There is no better 'marriage' in stereo today than that of a Fisher 500-C with a pair of these superlative speakers.

Prices: Fisher 500-C, \$389.50; Fisher 800-C, \$449.50; Fisher 400, \$329.50; Fisher XP-4A, \$199.50; walnut or mahogany cabinet for any of the three receiver models, \$24.95. All prices are slightly higher in the Far West. \*PAT. PENDING

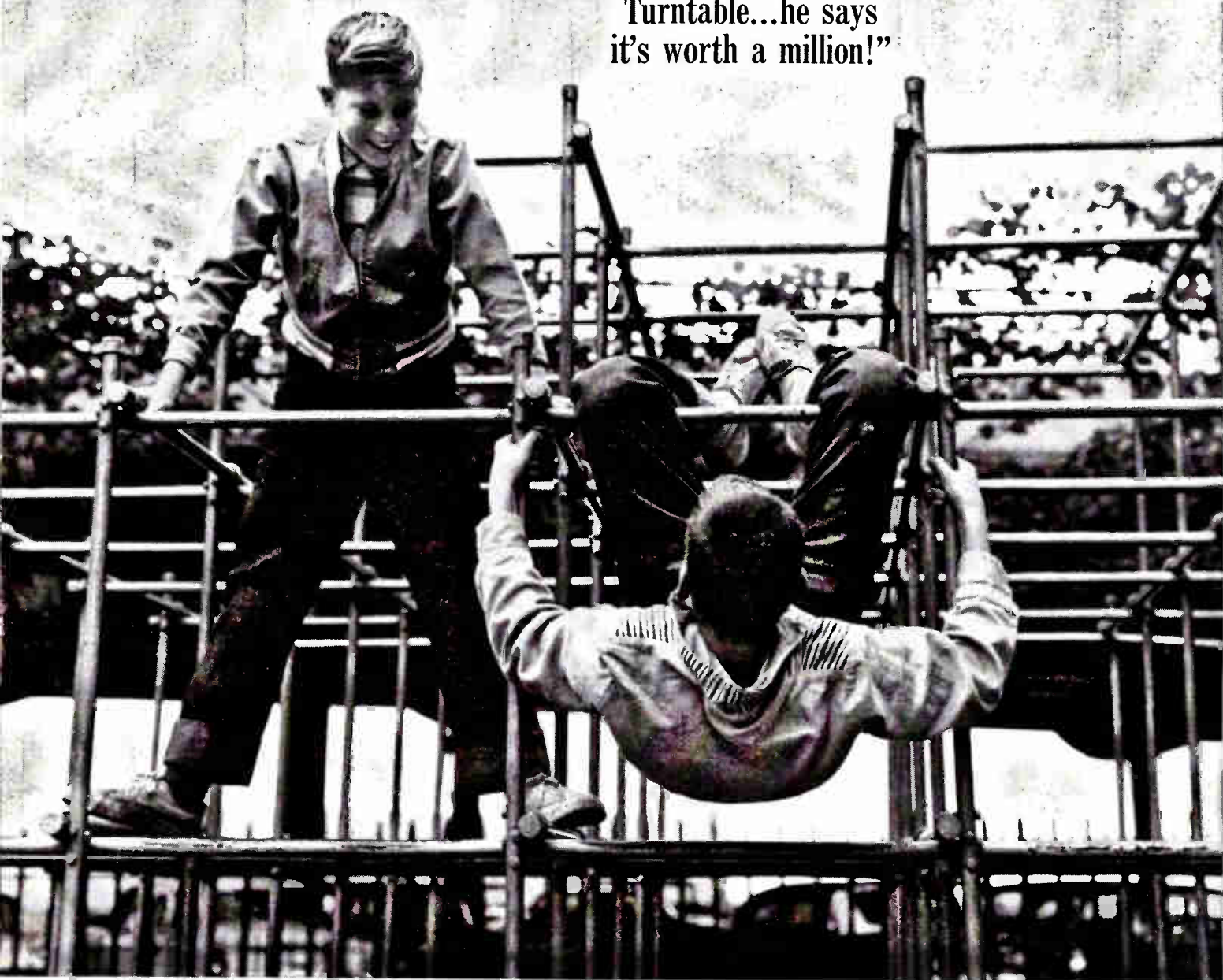






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# HiFi/Stereo Review

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## EDITORIALLY SPEAKING

by FURMAN HEBB

**T**HIS MONTH, on pages 54-58, we present our record reviewers' choices of the outstanding records of 1963. In addition, we would here like to list our *editors'* selections of the best records of the year. Without further introduction, then, the following, in no particular order, are the 1963 records that have most pleased HiFi/STEREO REVIEW's editors. (Any of the records, incidentally, either below or on pages 54-58, can be ordered through the HiFi/STEREO REVIEW Record Service—see page 76.)

**SCHUBERT:** *Schwanengesang*. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL S 36127 \$5.98, 36127 \$4.98. In musicianship, vocal quality, ensemble, and sonics, perhaps the finest recital of lieder ever recorded.

**BACH:** *The Six Partitas*. Glenn Gould (pianist). COLUMBIA M2S 693 two 12-inch discs \$11.98, M2L 293 \$9.98. These recordings bring Bach to life for twentieth-century ears as have no others since Gould's *Goldberg Variations*.

**HANDEL:** *Royal Fireworks Music*. Charles Mackerras cond. VANGUARD BACH GUILD 5046 \$5.95, 630 \$4.98. The grand atmosphere of an eighteenth-century royal court is vividly evoked in this magnificently sonorous performance.

**POULENC:** *The Art of Francis Poulenc (Sextet for Piano and Woodwind Quintet; Three Songs; Sonata for Two Pianos)*. COLUMBIA MS 6518 \$5.98, ML 5918 \$4.98. A uniquely subtle modern master epitomized in a program of wit and grace.

**STRAUSS:** *Salome*. Goltz, Patzak, Dermota; Clemens Krauss cond. RICHMOND 6200 two 12-inch discs \$5.98. This bargain-price reissue is the most musical recording now available of Strauss' 1905 shocker.

**MAHLER:** *Symphony No. 1, in D*. Bruno Walter cond. COLUMBIA MS 6394 \$5.98, ML 5794 \$4.98. A performance full of nuances, inspired by the inimitable magic of Walter's brimming vitality.

**CANTELOUBE:** *Songs of the Auvergne, Volume Two*. Netania Davrath (soprano). VANGUARD 2132 \$5.95, 9120 \$4.98. Beautiful voice, enchanting songs, marvelous orchestrations—who could ask for anything more?

**BERLIOZ:** *Beatrice and Benedict*. Veasey, Cantelo, Mitchinson; Colin Davis cond. L'OISEAU-LYRE SOL 256/7 two 12-inch discs \$11.96, OL 256/7 \$9.96. The work is delightfully inventive, the performance is flawless.

**TOM KRAUSE:** *Songs of Sibelius and Strauss*. LONDON CS 25783 \$5.98, CM 5783 \$4.98. An explicit promise of greatness is contained in this beautiful baritone voice.

**VLADIMIR HOROWITZ:** *The Sound of Horowitz*. COLUMBIA MS 6411 \$5.98, ML 5811 \$4.98. No nobler account of the Romantic piano repertoire is in existence.

**SOEUR SOURIRE:** THE SINGING NUN. Soeur Sourire (vocals, guitar). PHILIPS PCC 603 \$5.98, PCC 203 \$4.98. Is there a heart stony enough to be able to resist this extraordinary program of simple but sophisticated songs?

**BILL EVANS:** *Moonbeams*. RIVERSIDE 9428 \$5.98, 428 \$4.98. A revealing glimpse of a young pianist acknowledged, by jazzmen of all persuasions, to be a major talent.

**JOAN BAEZ:** *In Concert*. VANGUARD 2122 \$5.95, 9112 \$4.98. One of the loveliest voices in folk music today in a consistently charming program.

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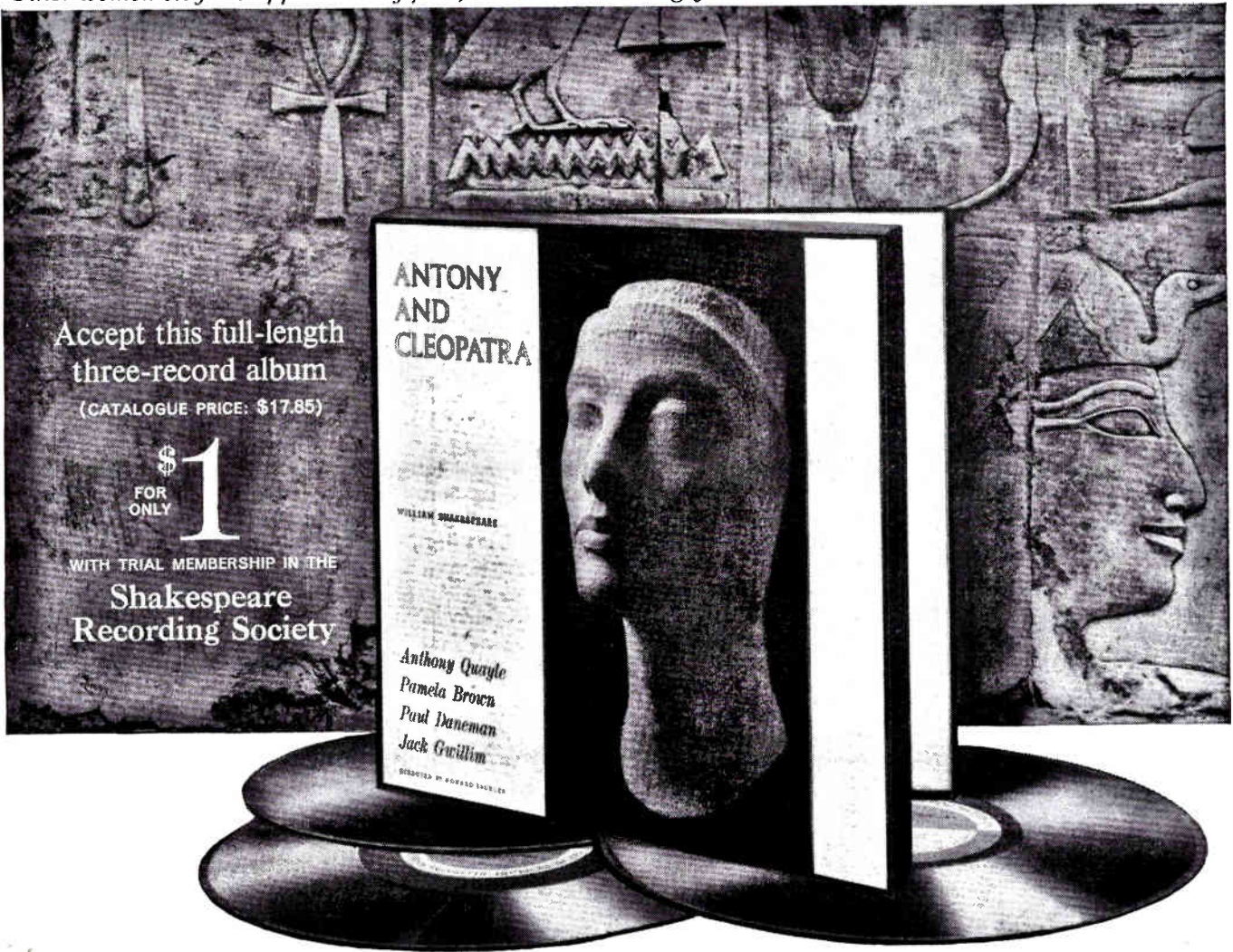
by Joe Goldberg

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To accept this special trial membership offer, simply mail the coupon. Send no money now. If not delighted with the introductory album, you may return it within ten days to cancel membership in the Society. But act promptly while we are able to extend this introductory offer to new members.



Complete text is included. A separate bound volume, printed specially for the Shakespeare Recording Society, is included with each album. You can therefore follow the play line by line for added enjoyment. The text is the noted C. B. Harrison edition with printed guides that make it easy to locate your favorite passages and scenes on the records.



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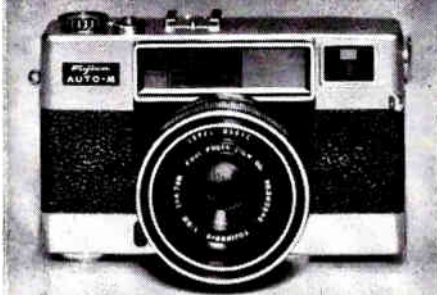
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6

# LETTERS TO THE EDITOR

## Comedy Records

● Considering the mass of comedy recordings that has deluged the market lately, perhaps the companies might be interested in my suggestion. The richest comedy I have ever heard was once to be had by turning on the radio on Sunday night. It is a shame that we do not have at least one example apiece of the programs of Amos 'n Andy, Edgar Bergen and Charlie McCarthy, Jack Benny, Fred Allen, Baby Snooks, and so many others. A full show, minus commercials, of course, could be put on one side of a twelve-inch disc. I hate to think that one day I will grow old with only the cold comfort of sick comics, political satirists, and their ilk.

FLOYD BASS  
Winfield, Kansas

*And may we add Fibber McGee and Molly; Myrt and Marge; and Rush, Vic, and Sade?*

## Schubert and the Guitar

● Gene Lees' article on the guitar (October) was both interesting and enlightening. But for the sake of accuracy I must take him to task for one incidental observation. The statement that Schubert did much of his composing on the guitar "because he was too poor to buy a piano and because he could play it in bed, where he could keep warm," like the notion that he wore his spectacles to bed, is a romantic fiction from the period of sentimentalizing after the composer's early death. Throughout most of his career Schubert had a piano of his own or had one available through a friend. Nowhere have authorities detected (as they have in Berlioz's music) the influence of the guitar's strings on the spacing tones in Schubert's chords. . . . The guitar played a trivial role, if any at all, in Schubert's professional life.

LISE RHEINLANDER  
Bryn Mawr, Pa.

## Author, Author!

● Your October issue erroneously attributes sole authorship of *The Gershwin Years* to Edward Jablonski. In reality Mr. Jablonski was co-author with Lawrence D. Stewart.

MISCHA LUBLIN  
Forest Hills, N. Y.

## Siegfried or Siegmund?

● Christie Barter's review of the London *Siegfried* tape (September) contains an

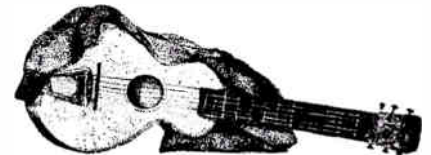
error. Commenting on the performance, Mr. Barter writes, "... tenor Wolfgang Windgassen, whose portrayal of Siegfried is less robust than Jon Vickers' on RCA."

Vickers has never recorded Siegfried for RCA or anyone else, but he does portray Siegmund in that company's recent recording of *Die Walküre*. This blooper aside, I found Mr. Barter's remarks about the *Siegfried* tape quite apt.

CHARLES E. WHITE  
Aurora, Colorado

## Guitarra Dischord

● I feel that Gene Lees' article "Guitarra" (October) gives the uninitiated reader some false impressions. To begin with, Mr. Lees treats the era of the vihuela as if it were a mere interlude, a preparation for the superior age of the guitar. But the music created for the vihuela was of a quality since unknown in the literature of plucked instruments. Luis Narvaez, one of the composers for the vihuela, was a pioneer of the varia-



tion form, and his magnificent sets of *diferencias* are renowned all over the world. He, Fuenllana, and Valderrabano lifted the musical art of Spain to a height equalled only by Dowland—and he was a lutenist.

I also take issue with Mr. Lees' implied views on the importance of today's guitar artists. Julian Bream and John Williams are given separate attention, but Rey de la Torre and Narciso Yepes are dismissed by a listing prefaced as "among those worth the listener's time." Actually, Yepes is probably today's greatest guitarist, because of his penetrating mind and the intensity of his performances. His interpretations of the music of Rodrigo and Sanz are tremendously powerful. And Rey de la Torre is head and shoulders above Bream. To use a baseball analogy, Bream is like Willie Mays and De la Torre like Joe DiMaggio. Mays is great, but he makes everything look difficult; DiMaggio never went through contortions but was always there to catch the ball. I get the impression that Bream is not the guitarist he could be because he devotes so much time to the lute. To rank John Williams

(Continued on page 12)

One-year subscriptions to HIFI/STEREO REVIEW may be purchased in Australian pounds (2/16); Belgian francs (310); Danish kroner (43); English pounds (2/4/6); French francs (31); Dutch guilders (22); Indian rupees (31); Italian lire (3,900); Japanese yen (2,100); Norwegian kroner (45); Philippine pesos (25); South African rand (4.50); Swedish kronor (35); Swiss francs (27); or West German marks (25). Ziff-Davis Publishing Company also publishes: *Popular Photography*, *Popular Electronics*, *Electronics World*, *Popular Boating*, *Car and Driver*, *Flying*, *Modern Bride*, *Amazing*, and *Fantastic*.

HIFI/STEREO REVIEW



from

**SERVICE...WITH A SMILE?**

by IVAN BERGER

in the May, 1963 **HiFi/Stereo**  
review

**H**IGH-FIDELITY servicing is a headache for everyone—for the manufacturer, for the dealer, and most of all, for the consumer. Breakdowns can range from cases of subtle distortion to the smoke-billowing catastrophe, but in any of these, the repair of the component cannot be considered complete until the unit meets its original specifications. Getting such critical servicing done competently is a far bigger problem than getting a washing machine fixed—and even washer repairs are a problem these days.

There are some precautions an audiophile can take to lengthen the functional life of his system. The most important item—proper ventilation—is so simple to take care of failing

as expensive, and even more complex."

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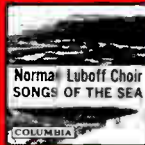
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1014. Also: Wasn't the Summer Short?, Marianna, etc.



1055. Shenandoah, Blow the Man Down, A-Roving, 11 more \*



1006. Lemon Tree, If I Had a Hammer, This Train, 12 in all



1012. Also: What Do I Care, Forty Shades of Green, etc.



1174. Also: Stormy Weather, When the Sun Comes Out, etc.



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1054. A sumptuous outpouring of glorious melodies



1190. Down to Darby, Billy's Mule, The Old Timer, 9 more



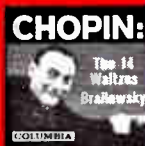
1091. More vital songs from world's best-loved choir



1138. Also: Scarlet Mist, Quiet Village Bossa Nova, etc.



1122. "Excellent... first-rate performance."—S.F.Chron. \*



1109. "Virtuosity in the grand style!"—Montreal Gazette



1127. Dansero, One Note Samba, Melodie d'Amour, 12 in all



1034. The best-selling original cast recording of all time



1093. "A work of genius... colossal score!"—High Fid.



1055. Also: Dusty Winds, I'll Walk Alone, Lolene, etc.



1008. Also: Ciao Ciao, Bambina; Santa Lucia; etc.



1048. Also: Ciao Ciao, Bambina; Santa Lucia; etc.



1046. Also: Fly Me to the Moon, I Remember You, etc.



1016. Also: Oo-Remi, The Children's Marching Song, etc. \*



1107-1108. Two-Record Set (Counts As Two Selections). "Zestful... a powerful, vital statement!"—Hi Fi Review



1030. "Music is exuberant... splendid tunes."—New Yorker



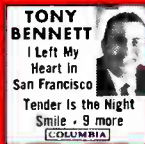
1005. Also: Truly Oo, Come Softly to Me, Confidential, etc.



1113. Also: A Guy Is A Guy; Whatever Will Be, Will Be; etc. \*



1161. Also: Baby Elephant Walk, Peter Gunn, Mr. Lucky, etc.



1023. Also: Love for Sale, Candy Kisses, Marry Young, etc.



1114. Cry Your Eyes Out; My Heart, Your Heart; 12 in all



1098. "Fierce impact and momentum."—N.Y. World-Telegram



1036. Also: Smile, Some Like It Hot, Magnificent 7, etc.



1157. Also: Call Me Irresponsible, I Wanna Be Around, etc.



1068. "Most dazzling technician ever!"—Chicago Daily News



1069. Bold, thrilling interpretation of a superb symphony



1064. Also: I Still Miss Someone, One More Ride, etc.



1035. "Most lavish, beautiful musical; a triumph!"—Kilgallen



1092. Mr. Brajowski is "a poet of the piano."—N.Y. Times



1121. Also: My Kind of Girl, Witchcraft, Route 66, Hurt, etc.



1007. Also: Pretty Lies, My Little Corner of the World, etc.



1133. Also: The End of the World, He'll Only Hurt You, etc.



1076. A thundering dialogue of organ and orchestra



1029. Also: Sweet Georgia Brown, Philo-sophizin', etc.



1021. The Moon Was Yellow, You Stepped Out of a Dream, etc.



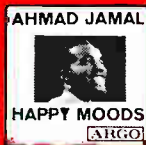
1097. Five of Bach's mightiest and most popular compositions



1050. Take This Hammer, Salty Dog Blues, Mama Blues, 10 more



1176. Also: King of Kings, Lil' Marlene, La Strada, etc.



1119. "Delightful... hilarious, with superb timing."—Esquire



1106. "Fiery, impassioned, impetuous!"—San Fran. Chronicle



1019. Also: Rawhide, Fugfight at O.K. Corral, etc.



1116. Complete score of Rodgers & Hammerstein's hits \*



1060. Born to Lose, Four Walls, I Walk the Line, 12 in all

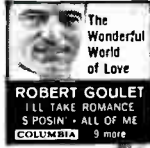


# Peter, Paul & Mary



1163. The most popular of all folk artists delight those of all ages with such songs as: Puff, The Magic Dragon; This Land Is Your Land; Settle Down; 12 in all

# Robert Goulet



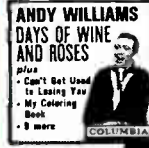
1022. Both poignant and tender. Each song is given the thrilling Goulet touch, including: You Stepped Out of a Dream, The Moon Was Yellow, etc.

# Barbra Streisand



1061. The most exciting new singer in years in the album that sent her rocketing to fame. A Taste of Honey, My Honey's Loving Arms, Soon It's Gonna Rain, etc.

# Andy Williams



1002. In addition to the Academy Award Winner, Andy sparkles with: What Kind of Fool Am I?, When You're Smiling, May Each Day, I Left My Heart in San Francisco, etc.



1009. Also: Party in Laguna, Barefoot Venture, etc.



1155. Also: Home On The Range, Tennessee Waltz, etc.



1188. Also: I Wanna Be Loved, etc. (Not available in stereo)



1017. Also: Wheel of Fortune, Blueberry Hill, Cry, etc.



1067. "Perhaps the greatest piano recording." HiFi Rev.



1052. Also: Lookin' for Love, The Girl Can't Help It, etc.



1024. The Good Life, Someone to Love, I Love Again, 9 more



1090. "This is an extraordinary chorus." New York Times



1217. Also: Freight Train Blues, You're No Good, etc.

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NOTE: Stereo records must be played only on a stereo record player.  
\* Records marked with a star (\*) have been electronically re-channelled for stereo.

COLUMBIA RECORD CLUB • Terre Haute, Ind.



1073. "Lavish color . . . rhythmic verve." High Fidelity



1011. Also: Autumn Leaves, Near You, Til, Exodus, etc.



1025. "Probably his best recording ever."—Life



1078. "Performances of rare loveliness."—St. Louis Globe-Dem.



1033. A show that's "perfectly wonderful!"—Ed Sullivan



1142. Also: Memphis, Honolulu Lulu, Tallahassee Lassie, etc.



1074. Historic debut of an "astounding talent."—Time



1059. Also: Over the Rainbow, Never on Sunday, etc.



1180. Also: Swingin' School, etc. (Not available in stereo)



1195. "The performance is 'most beautiful.'" The Atlantic



1037. "The most adventurous . . . musical ever made."—Life



1123. "It soars and it swings . . . a breakthrough."—Playboy



1103. "Brilliant performance . . . lush . . . rich."—Musical Amer.



1166. "A brilliant musical score!"—New York Times



1039. Mr. Lonely, I Can't Help It, True Love, Crying, 8 more



1004. Green Leaves of Summer, My Tani, Greenfields, 9 more



1070. "Skillfully, warmly, richly performed."—High Fid.



1028. Where Are You, Conquette, Red Sails in the Sunset, etc.



1179. Chances Are, Just Walking in the Rain, 12 in all



1095. Most exciting and thrilling of all Beethoven concertos



1032. "Rich melodic score . . . brilliant."—N.Y. Journal-Amer.



1010. Also: Railroad Bill, Cotton Pickers' Song, Whistle, etc.



1115. Ebb Tide, The Breeze and I, Sleepy Lagoona, 12 in all



1041. Also: She Once Lived Here, What Am I Worth, etc.



1099. Also: Shalom, Love Letters, Climb Every Mountain, etc.



1148. Also: How I Got Over, Just Over The Hill, etc.



1013. Also: Twelfth of Never, No Love, Come to Me, etc. \*



1094. "Performances that really sparkle and glow." High Fid.



1045. Also: Empty Arms, A Tear Fall, You Send Me, etc.



1031. Complete score of the Rodgers and Hammerstein hit \*



1125. Also: Side by Side, The Bells of St. Mary's, etc. \*



1089. "Lush, full-blown, romantic."—The Atlantic



1003. Also: Volare, Around the World, Kansas City, etc.



1152. Nine hilarious numbers. "It's great fun!"—Playboy



1043. Midnight in Moscow, Stranger on the Shore, 12 in all



1100. "Bold splashes of color, tremendous warmth."—HiFi Rev.



1057. Also: Johnny Reb, Comanche, Jim Bridger, etc.



1026. Also: Great Pretender, Enchanted, Magic Touch, etc.

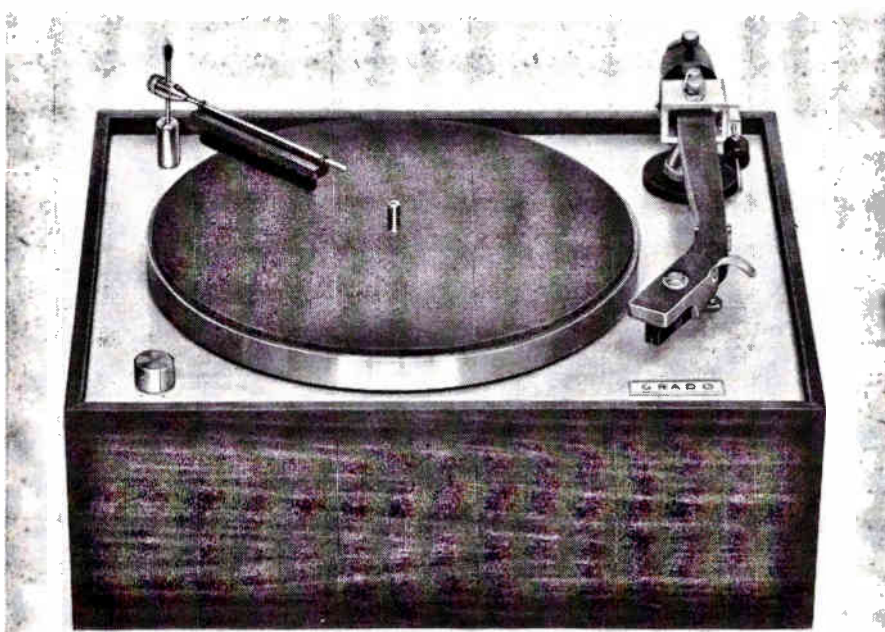


1167. Also: Diamond Head, Magnificent Seven, 12 in all



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(Continued from page 6)

even with Bream is an impertinence. Williams sounds like a talented student, not a mature artist: his music doesn't sing.

I receive the impression that because two Englishmen are playing the guitar, we have the Anglo-Saxon seal of approval of Protestant goodness. The fact is, though, that the Spaniards or Latins produce better players simply because their per capita rate of exposure to the instrument is greater. This will continue to be so for many years.

Finally, Mr. Lees brings the list of composers of new guitar music only as far as Castelnuovo-Tedesco and Villa-Lobos. More recent composers have been turning out guitar music—Henze (thanks to Bream), Rodrigo (thanks to Yepes), Julian Orbon (thanks to De la Torre). American composers, too, are writing for the instrument, and for this we must salute the American guitarist Alberto



Valdes Blain (not mentioned by Mr. Lees), who has commissioned works from Josef Alexander and William Sydeman.

JOEL EINSCHLAG  
Brooklyn, N.Y.

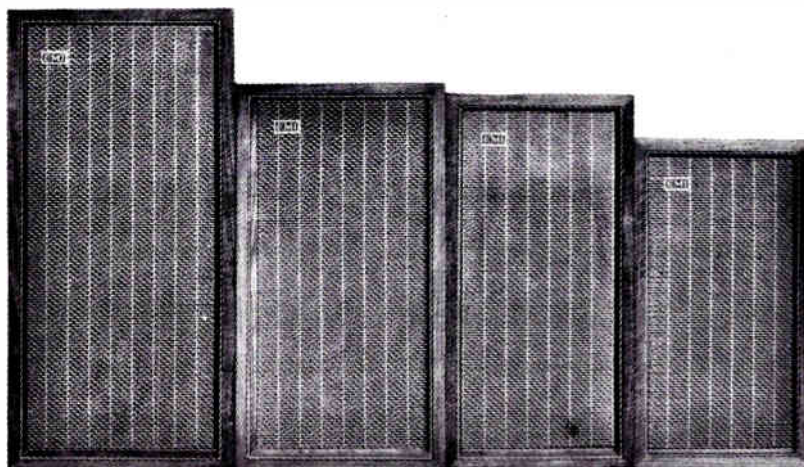
Mr Lees replies: "My article was obviously not intended to be an exhaustive treatise on the history of the guitar. Those who seek such studies can find a wealth of them in magazines devoted to the guitar. The history of the guitar, and for that matter of all stringed instruments, has heretofore been a tangle that has frustrated many a scholar. We must thank Mr. Einschlag for straightening us all out.

"As for performers, I was not stating my own preferences—although De la Torre is one of my favorites, as it happens—but communicating a consensus gleaned from conversations with many guitarists. Here, too, we are in Mr. Einschlag's debt: he has reduced what until now has been a matter of taste and opinion to a series of slide-rule absolutes.

"One footnote to the article: an album on World Pacific's label entitled "Guitar Lament" features Al Viola playing his adaptations for concert guitar of twelve jazz and pop standards. The music is available from Leeds, and guitar nuts can have a ball learning—or trying to learn—to play them."



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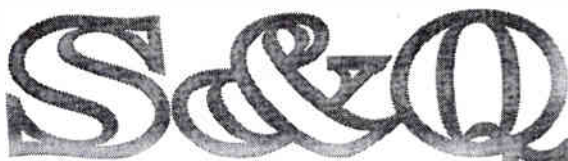


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CIRCLE NO. 13 ON READER SERVICE CARD



**PRACTICAL POINTERS ON THE INSTALLATION AND MAINTENANCE OF HOME MUSIC SYSTEMS**

## SOUND AND THE QUERY

BY LARRY KLEIN

### Motorboating

**Q.** After several years of use, my kit-built amplifier causes a thumping or knocking sound to come through the speakers. Tube changes haven't helped, and the knocking is present even if the volume control is turned fully down. What could be causing the problem?

KEITH GUSTAFSON  
Park River, N.D.

**A.** The thumping you hear is a low-frequency oscillation, commonly known as motorboating. Though a similar sound may sometimes result from acoustic feedback, the fact that it occurs even when the amplifier volume control is turned down eliminates that possibility. The most common cause of motorboating is a loss of capacity in the electrolytic decoupling capacitors, resulting in positive feedback through the power supply. If there are two large upright electrolytic capacitor cans on the chassis of your unit, the one farthest from the rectifier is probably at fault. If the filter capacitors and the decoupling capacitors are combined in one multi-element unit, you will have to replace the entire can.

### Alignment by Ear?

**Q.** I was recently reading in another magazine something to the effect that it is possible to align FM tuners by ear and without test instruments. Considering that I am a trained musician, do you think I could align my FM tuner by listening carefully?

WILLIAM BACKUS  
New York, N.Y.

**A.** Listening carefully to what? It is possible to do a mediocre tuner alignment by ear, providing that a known steady-tone signal from an FM generator is feeding the tuner. But a repairman who would align an FM tuner using an FM station's signal would probably, if he were a surgeon, not hesitate to perform an appendectomy while his patient was running for a bus.

With some of the late-model wide-band tuner kits (particularly those with prealigned subassemblies and home alignment instructions), one can come close to perfect alignment without several hundred dollars worth of test equipment. However, these kits all use some sort of tuning indicator to determine correct alignment, and are designed specifically to make home alignment possible by the kit builder.

One would have to have a rather

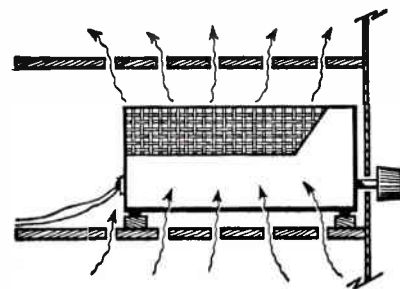
limited awareness of the very complex tuned circuits in the modern FM tuner (not to mention a rather high opinion of his own hearing acuity) to believe that an alignment anywhere near optimum is possible by ear.

### Beating the Heat

**Q.** I have just purchased a new amplifier that I intend to mount on enclosed shelves. Besides the usual recommendations, can you suggest any special techniques for mounting the amplifier to keep it from overheating?

EDWARD KINZER  
Maplewood, N.J.

**A.** If you drill a series of half-inch holes in the shelves above and below the amplifier, the flow of air around and through the unit will be facilitated. Mounting the amplifier on blocks to raise it somewhat higher than normal will also encourage air flow. If



an unperforated bottom plate on the amplifier doesn't permit enough air circulation, you might also drill a series of quarter-inch holes in the plate or even replace it with copper window screening. When using screening, make sure it is firmly grounded or secured to the chassis to retain its hum-shielding effect.

### Tuner Volume Control

**Q.** When I play my FM tuner, which has its own volume control, through my integrated amplifier, where should I set the tuner's volume control?

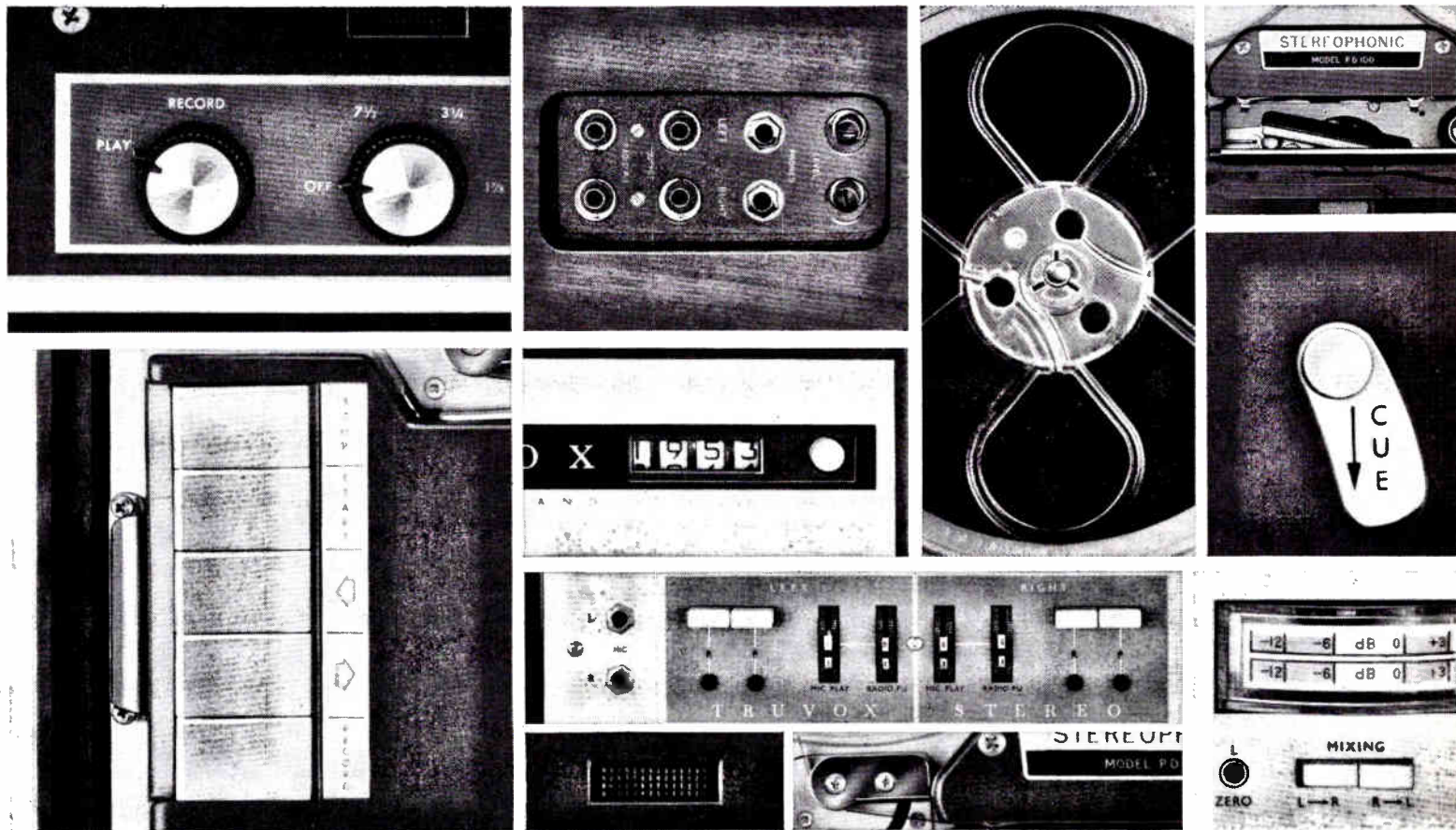
GEORGE HOLLOMAN  
Detroit, Michigan

**A.** In general, for best signal-to-noise ratio, the tuner's volume control should be turned fully clockwise. Occasionally, however, one comes across a tuner that has sufficient output to overload the input stages of the amplifier. If this is the case with your tuner, then set the control for the loudest undistorted signal.

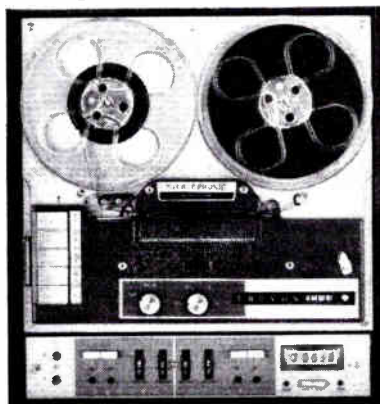
(Continued on page 18)



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## New Benjamin-Truvox PD-100



The Truvox PD-100 is a new 4-track, stereo tape deck with built-in 'record', 'playback' and 'monitor' preamplifiers. It is so complete in every detail, no one feature or facility can be said to dominate. It has them *all*. A remarkable example of British thoroughness in audio equipment design!

Whether you judge this unit by these features or by the quality of its performance, there is only one conclusion you will reach: *the PD-100 stands squarely with the finest professional tape units available today.*

**features:** □ operates vertically or horizontally □ 3 speeds: 7½, 3¾ and 1⅞ ips □ 3 heads: 'erase', 'record', and 'playback' □ 3 motors: including Papst 'squirrel-cage' motor for capstan drive □ 6½-inch capstan flywheel □ 'record-playback' preamps with

cathode-follower outputs □ transistor preamps for monitoring 'record' quality with low-impedance headphones directly from tape. □ 2 VU db-calibrated meters □ 4-digit counter with automatic zero-reset button □ 'stop-start' cueing button □ self-adjusting instantaneous 'stop' brakes □ hinged-cover giving access to tape heads with convenient splicing guide-plate built in □ automatic end-of-play and tape-break 'shut-off' □ patented 'hubloc' spindles hold reels securely when operated vertically □ function signal lights.

**recording versatility:** □ off-the-air tapes of FM-multiplex, mono radio or TV programs □ stereo and mono tapes from your favorite records for unlimited playback without wear to your records and stylus □ sound-on-sound □ echo, fade and mixed input effects.

**and here are some hints of the quality you can expect:** □ frequency response: 30 to 20,000 cycles at 7½ ips; 30 to 12,000 at 3¾; and 50 to 8,000 at 1⅞; ±3 db □ wow and flutter: less than 0.1% at 7½ ips; 0.15% at 3¾; and 0.25% at 1⅞. □ signal/noise ratio: better than 50 db □ channel separation: better than 55 db

Dimensions of the PD-100: 14¼" wide x 15⅞" deep x 7" high. Price is \$399.50 (less base). At your high fidelity dealer, or write: Benjamin Electronic Sound Corp., 80 Swalm Street, Westbury, New York.

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TRUVOX**

CIRCLE NO. 10 ON READER SERVICE CARD



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Mr. Peter Pritchard, President and Chief Design Engineer, Audio Dynamics Corporation.



# THIS IS AN INVENTION...

Can a new magnetic cartridge be *that* different? The ADC Point Four Stereo Cartridge is. It embodies a concept sufficiently unique to establish a new type of playback head. We call the Point Four an "Induced Magnet Transducer". But that is not the only reason for putting it in a class by itself. We also believe it to be the most advanced cartridge available anywhere today.

Although there are many "magnetic" cartridges, the term embraces a wide variety of variable reluctance, moving coil, moving magnet, and moving iron designs. Each is a distinct type, with advantages and disadvantages unto itself. Much hard thinking has gone into ways of wedding the virtues while skirting the drawbacks. The result, in this case, was something more than the best balance of compromises and reconciliations. The "Induced Magnet Transducer," in achieving new and impressive goals, goes about the business of reaching them in its own way.

The cold specifications are here. Proof of what they mean is up to your own ears. Some of the points, however, to which we'd like to call special attention are the significantly reduced mass of the moving system, the optimum tracking angle of 15°, the extremely low distortion, and the high compliance.

As to the mass, let's remember that the first duty of the stylus is to track the shape of the recorded groove as accurately as possible. To the extent that it falls short here, we cannot have complete fidelity. Unfortunately, to finish its job, the stylus must also push a load that will ultimately produce an electrical signal. Whatever the load — it may be a magnet, a set of coils, or a bit of iron or steel — it has mass. And this mass must inhibit the freedom of the stylus to track the groove. Mass of the moving system in the Point Four is reduced to half or less that of systems previously regarded as low-mass designs.

How was this done? Consider the usual load on the stylus. Sometimes the cantilever or stylus arm is itself the heavy, steel armature that must be moved. Sometimes the arm is a desirably light, aluminum tube — which must nevertheless,

## The Induced Magnet Transducer

in turn, move a heavy magnet or set of coils. The Point Four stylus is mounted at one end of the desired aluminum tube — but the other end extends into a light armature of soft, magnetically permeable, iron tubing.

A heavy magnet is on the premises, but it has no physical connection with the moving system. It is completely outside the cartridge body. In fact, it is mounted on the easily replaceable stylus assembly, and positioned to induce high density of magnetic flux in

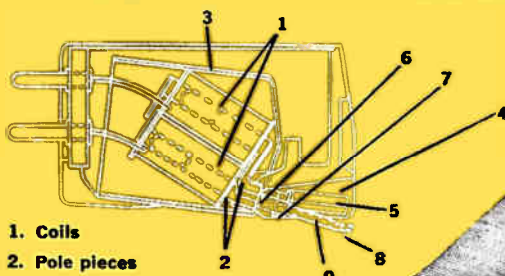
the armature. The efficiency of this method actually assists in permitting armature weight to be reduced.

The end of the pivoted armature away from the stylus is near the pole pieces of the pickup coils, with the coils being well back into the cartridge. The remote position of the magnet with respect to the main structure, including the coils, ensures freedom from saturation and hysteresis distortion — serious effects that are beyond control by conventional shielding.

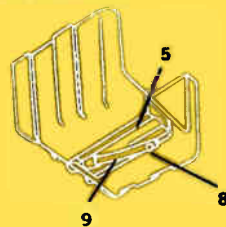
The physical configuration of the stylus assembly yields another important advantage. With the pivot point brought close to the record surface, obtaining the now established tracking angle of 15° is no problem. This requirement may seem simpler than it is, at first. But the pivot point of the stylus assembly is often high above the surface, because the assembly must move something well up into the "guts" of the cartridge. It is well understood that the most important factor in the tracking of a tone arm is the location of its pivot point. The analogy holds true for the pivot of a stylus arm, as well.

Its angle of vertical motion is not the only feature of the stylus. We use a nude diamond, which we grind and polish to a radius of .0004 inch. We have found this radius optimum for all modern recordings, both mono and stereo.

On the practical side, the stylus assembly is exceptionally easy and convenient to replace. The stylus itself is retractable to protect itself and your valuable records. As to the quality of the sound, we have already said that it is up to you and your ears. We can only hope that you try it with equipment that will do it justice.



1. Coils
2. Pole pieces
3. Mu-metal shield
4. Stylus assembly
5. Magnet
6. Armature
7. Pivot block
8. Stylus
9. Aluminum cantilever tube



### Specifications

Type .....	Induced Magnet
Sensitivity .....	5 mv at 5.5 cm/sec recorded velocity
Channel Separation .....	30 db, 50 to 8,000 cps
Frequency Response .....	10 to 20,000 cps ±2 db
Stylus Tip Radius .....	.0004 inch
Vertical Tracking Angle .....	15°
Tracking Force Range .....	¾ to 1½ grams
IM Distortion .....	Less than 1%, 400 and 4,000 cps at 14.3 cm/sec velocity
Minimum Compliance, Vertical and Horizontal .....	30 x 10 <sup>-4</sup> cm/dyne
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# KOSS electronics inc.

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(Continued from page 14)

## Ultralinear vs. Pentode

**Q.** Recently an increasing number of high-power amplifiers seem to have their output tubes connected in what appears to be a straight pentode connection. I was under the impression that, for the lowest distortion, the use of an ultralinear-type transformer (where the screen grids of the output tubes are connected to a tap on the output transformer) was *de rigueur*.

JOHN LAUTH  
San Diego, Calif.

**A.** There are several reasons why it is now possible to design high-power, low-distortion output stages without using an ultralinear transformer. Several years back, the conventional pentode power-output stage was capable of high power, but its relatively high distortion limited it to public-address amplifiers, in which 10 per cent distortion was tolerable. To adapt the pentode to hi-fi use, it was necessary to provide separate well-regulated power supplies for the screens of the output tubes. Even then, however, the results were not exceptional. Lately, the situation concerning pentodes has changed because of improvements in circuits and output tubes and the use of silicon-rectifier power supplies with better voltage regulation. At the present time, approximately the same results, in terms of power output and distortion, can be obtained with or without ultralinear output transformers.

## Flying Distortion

**Q.** I live near an airport, and my FM tuner distorts badly every time a plane passes overhead. Is there any solution to my problem, short of moving?

CHARLES BUNBERRY  
Dallas, Texas

**A.** The distortion you hear on your FM tuner would, on a TV set, appear as a succession of ghosts. Actually, two separate signals are reaching your FM tuner—one direct from the broadcast station's transmitting antenna and the other reflected from the passing plane. Phase differences between the two signals cause the distortion. A directional antenna, which is not responsive to overhead signals, should help considerably. In addition, make sure that your tuner is in good alignment, because a reduction in its ability to reject spurious signals would aggravate the problem.

*Because the number of queries we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!*



# HIFI/STEREO REVIEW INFORMATION SERVICE

Here's how you can get additional information, promptly and at no charge, concerning products advertised or mentioned editorially in this issue.

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# HiFi/Stereo Review

STEREO-CARTRIDGE TEST: PART TWO \* WHAT'S WRONG WITH MODERN CONCERT HALLS? \* THE NEW JAZZ PIANO



## HIFI / STEREO REVIEW

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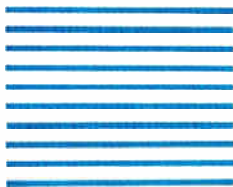
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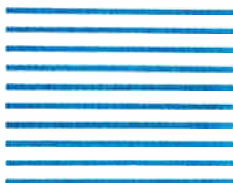
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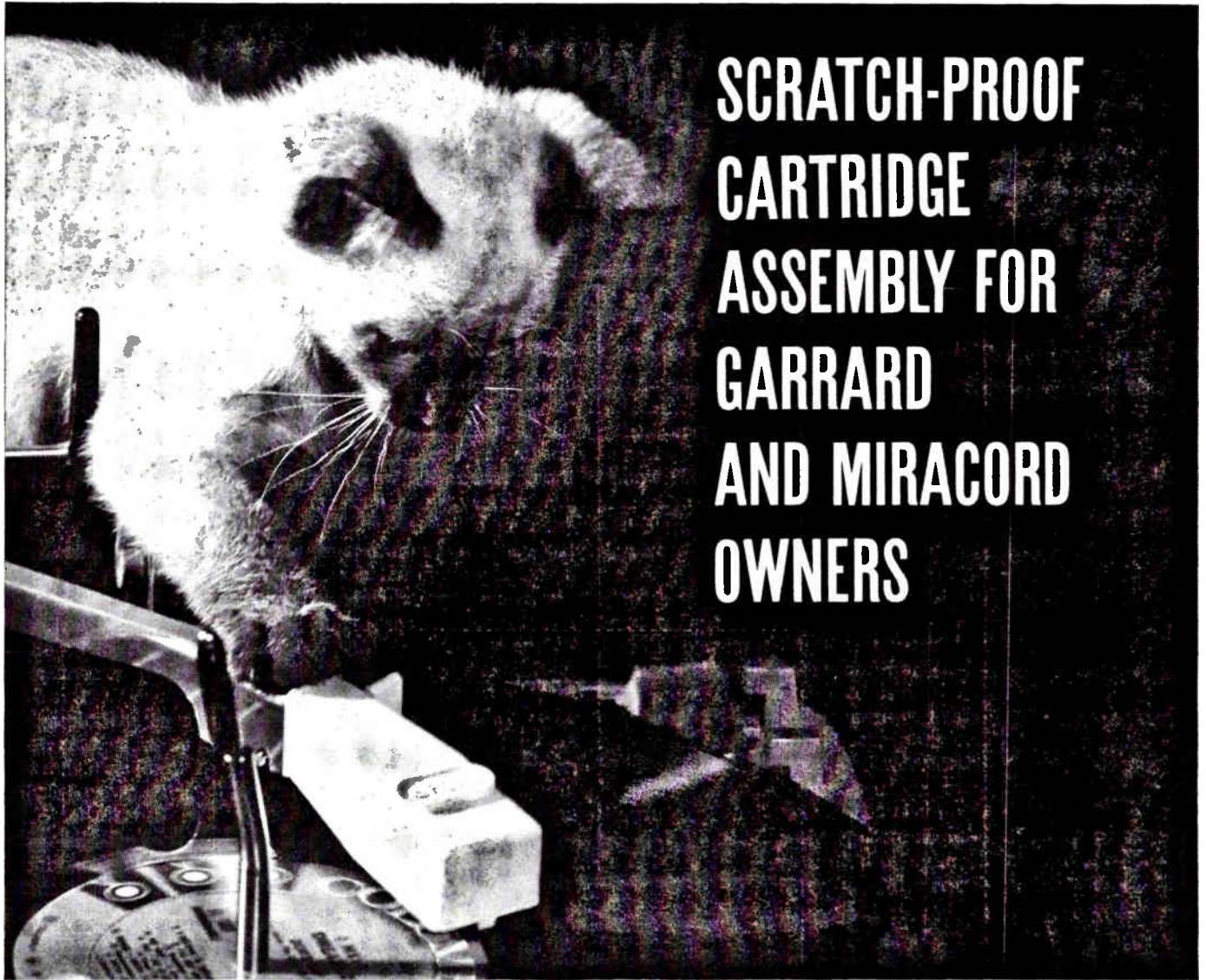
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new from **SHURE**

originators of scratch-proof high fidelity tone arms



# SCRATCH-PROOF CARTRIDGE ASSEMBLY FOR GARRARD AND MIRACORD OWNERS

Attention music lovers and felinophiles; interesting to note that both cat and cartridge have retractile styli for gentleness and protection from scratching

## GREATER RECORD AND NEEDLE PROTECTION . . . FINER RECORD REPRODUCTION

Now, owners of Garrard Laboratory® Type "A" and AT-6 and Miracord Model 10 and Model 10H Automatic Turntables can assure themselves unprecedented and unparalleled record and needle protection, and highest sound quality simply by plugging in the Shure Stereo Dynetic GARD-A-MATIC "floating" cartridge assembly. Nothing else to buy . . . no wiring, no soldering, just plug in.

Ingenious GARD-A-MATIC cartridge inside a special tone-arm shell ends scratching due to dropping the tone arm or accidentally dragging it across the grooves . . . records stay new, sound new. Needles last longer—can't be damaged by pressing arm on record. Does away with tone arm "bounce" from floor vibrations, etc. Even plays warped records. And, the performance characteristics are those of the famed Shure Stereo Dynetic cartridges.

## SPECIFICATIONS

Frequency Responses:	From 20 to 20,000 cps
Output Voltage:	6 millivolts per channel
Channel Separation:	more than 22.5 db at 1000 cps
Recommended Load Impedance:	47,000 ohms
Compliance:	$20.0 \times 10^{-6}$ cm per dyne
Tracking:	1.5 to 3.0 grams
Inductance:	600 millihenries
D. C. Resistance:	750 ohms
Stylus:	.0007" diamond
Stylus Replacement:	N99

**MODEL M99/A.** Fits Garrard Laboratory® model "A". Includes tone arm head, factory mounted cartridge, .0007" diamond. **MODEL M99/AT6.** Fits Garrard AT-6. Includes tone arm head, factory mounted cartridge, .0007" diamond. **MODEL M99/M10.** Fits Miracord Models 10 or 10H. Includes tone arm head, factory mounted cartridge, .0007" diamond. **MODEL N99.** Replacement stylus assembly, .0007" diamond.

**SHURE**

*Stereo Dynetic®*

**GARD-A-MATIC**<sup>T.M.</sup>

Patented and Patents Pending

## CARTRIDGE ASSEMBLY

WRITE FOR DETAILS TO: SHURE BROTHERS, INC., 222 HARTREY AVE., EVANSTON, ILLINOIS

Manufactured under one or more of the following U.S. Patents: 3,055,988; 3,077,521; 3,077,522; D193,006; D193,934; other patents pending.

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LA-224WX

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Mikes and  
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22

# JUST LOOKING

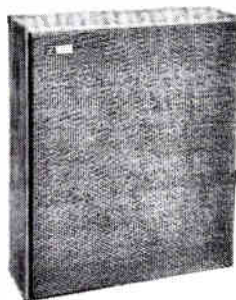
...at the best in new hi-fi components



• **Artisan** augments its line of organ kits with a new vibraharp organ attachment, the Electro Vibe, designed for attachment to any electronic-organ keyboard. It consists of tone bars and resonators with a range of two full chromatic octaves from middle C. Electric strikers produce full harp tones, and a stop tablet switch on the console regulates the vibrato, which has a built-in speed regulator. Strikers are activated by a transformer, and the vibrato motor by an a.c.-d.c. converter. Price of the attachment in kit form: \$235.

circle 179 on reader service card

• **Fisher's** KS-2 Stratakit, a three-way speaker system in kit form, features a 12-inch woofer that has a free-air resonance of 25 cycles. The five-inch mid-range has a sealed back to avoid interaction with the woofer. The cone-type tweeter has a 2-pound magnet structure and a hemispherical-dome radiator. A three-way inductance-capacitance network crosses



over at 1,200 and 2,800 cps and has a continuously variable tweeter-level control. Frequency response is from 35 cps to beyond audibility, and the unit will handle up to 60 watts of power. Measuring 20 x 25 x 6½ inches, the sealed, fiberglass-packed cabinet weighs 35 pounds when assembled. The KS-2 kit is available in sanded, unfinished birch (\$89.50) or walnut (\$94.50). The factory-assembled unit is \$114.50 in finished birch and \$119.50 in walnut.

circle 180 on reader service card

The Institute of High Fidelity has prepared an informative 64-page *Introduction to Hi-Fi & Stereo*. Written for the nontechnical music listener, the booklet is available for 25¢ from the Institute of High Fidelity, 516 Fifth Avenue, New York, N.Y. 10036.

• **Lafayette** introduces the LT-78-CWX tuner, which has complete facilities for AM and stereo FM reception. The superheterodyne AM circuit has three i.f. stages, AVC, and an 8,000-cps bandwidth. The FM section has an Armstrong grounded-grid, low-noise front end and a wide-band ratio detector. FM specifications include a sensitivity of 2 microvolts for 20 db signal-to-noise ratio,



frequency response of 20 to 20,000 cps ±2 db, and stereo separation of 30 db at 400 cps with less than 1 per cent distortion. Additional features include: an automatic stereo indicator, front-panel noise-filter slide switch, variable AFC control, flywheel tuning, and rear-panel stereo-dimension control. Size: 14½ x 5¾ x 9½ inches. Price: \$93.95.

circle 181 on reader service card

• **Leonhardt Engineering** introduces the LH-500 Concert Master speaker system. The unit's curved design provides full 180-degree sound dispersion with a frequency range of 25 to 20,000 cps. The system's input impedance is 8 ohms, and the power-handling capacity is 20 watts on average program material (45-watt peaks). The system is double-fused for protection against overload and has high

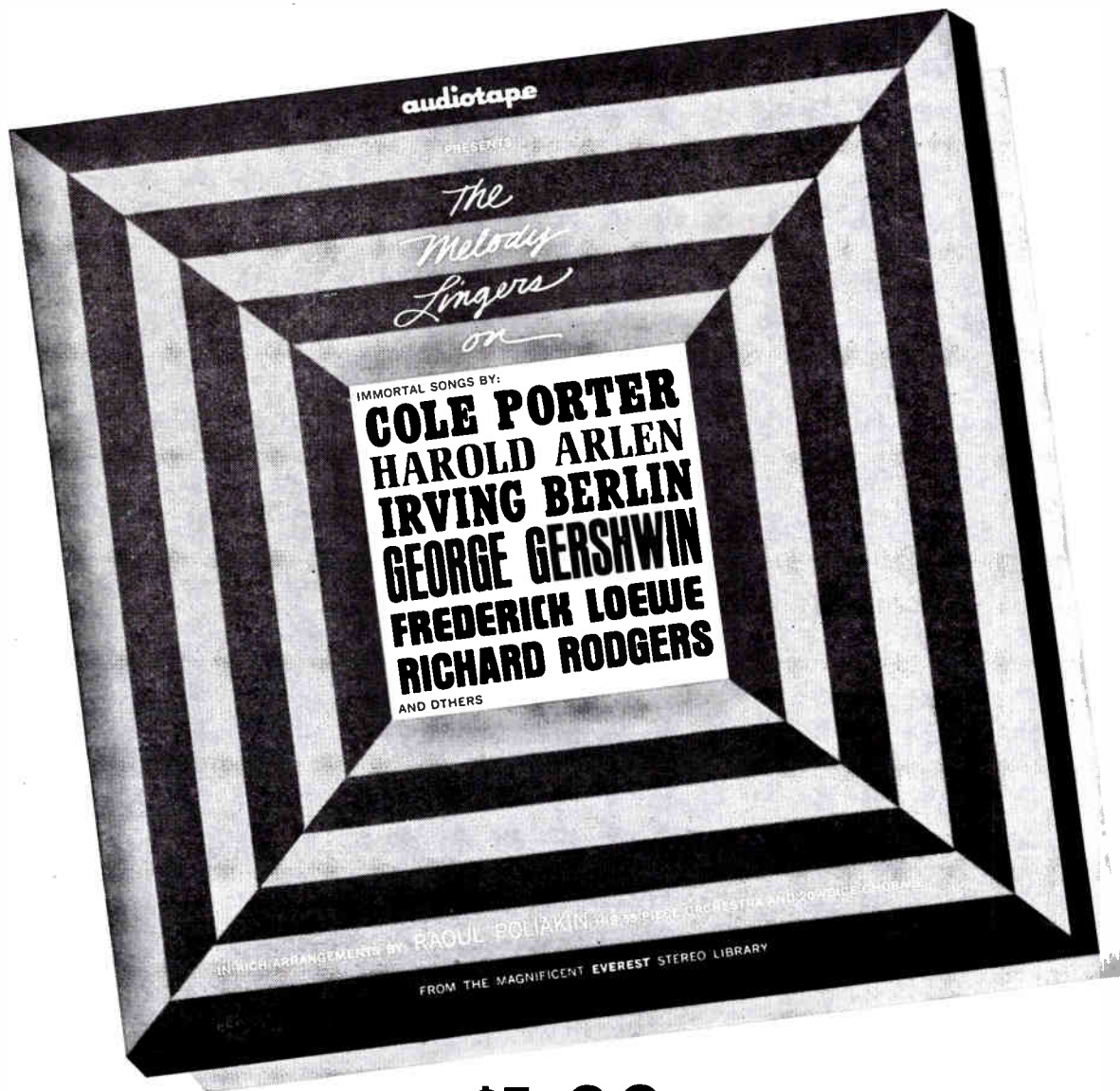


sensitivity at all frequencies. The system's size is 36¾ x 16 x 12 inches deep. Standard finish is oiled walnut; other finishes are available on special order. Price: \$129.95.

circle 182 on reader service card

• **Neshaminy** announces the Z-600, a wide-range speaker system using a pair of JansZen electrostatic treble radiators  
(Continued on page 24)





**\$1.00**

Who says Christmas is over? It isn't—not when you can get a superb recorded tape for a fraction of its actual cost just for trying a 7" reel of Double Recording Audiotape on Tempered "Mylar." (A great tape in itself: double length plus double strength.) ■ Just buy a reel of Double Recording Audiotape (Type 2431T) at the regular price, and for only \$1.00 additional come away with *The Melody Lingers On*—a magnificent 55-minute program of great popular standards. These unforgettable melodies are performed in luxurious arrangements from the Everest stereo library, long noted for the superb quality of its recordings. ■ The \$1.00 price tag is even more remarkable when you consider that the entire program is recorded on a reel of standard Audiotape which actually

sells for more than twice that price! So even if you erased the tape (heaven forbid!) you'd still be ahead of the game. ■ Go to any store that carries Audiotape products and buy a reel of Double Recording Audiotape, Type 2431T. Then add one dollar for *The Melody Lingers On*, a great tape that you and the women in your life will treasure. Available only in 4-track stereo.



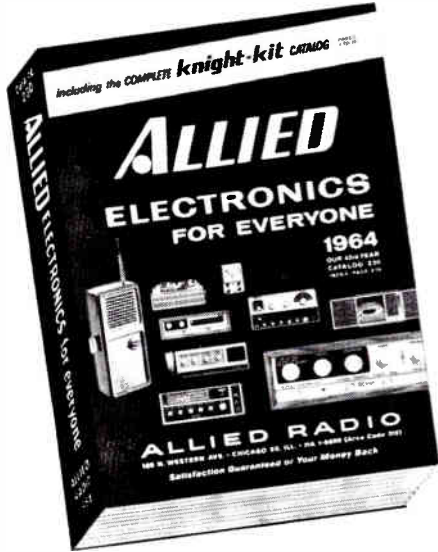
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### 1964 CATALOG



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CIRCLE NO. 4 ON READER SERVICE CARD  
24

(Continued from page 22)

and a specially designed dynamic woofer. The heavily weighted, highly compliant cone of the woofer is capable of 5/8-inch excursions without breakup or doubling. The entire system provides a linear, low-distortion response from 30 to beyond



30,000 cps. The Z-600 requires 20 watts or more amplifier power, measures 26 5/8 x 20 x 13 inches, and is priced at \$195 in lacquered or oiled walnut.

circle 183 on reader service card

● **RCA** announces a new integrated stereo receiver, the MX-7. All standard functions and controls are incorporated in the unit, including a stereo-indicator light and independent AM and FM tuning sections, with the mode of operation controlled by lever switches. A remote balance-control unit is available as an



accessory. Specifications include a 40-watt IHF power rating, a frequency response of 30 to 30,000 cps, and a distortion level of under one per cent at 30 watts. FM tuner sensitivity is better than 2.5 microvolts for 20 db of quieting. Dimensions are 6 1/8 x 17 3/8 x 12 1/2 inches. Price: \$349.50.

circle 184 on reader service card

● **Scott** introduces the 4000 Series of stereo components with the 4312 solid-state automatic stereo FM tuner and the 4270 60-watt solid-state stereo amplifier. The 4312 tuner (shown) has a silver-plated, nuvistor front-end, transistorized wideband i.f. and detector stages for superior selectivity and limiting, and a time-switching multiplex section. Additional features include: completely automatic stereo operation, interstation-noise suppression, front-panel stereo tape jack, individual level controls for each channel, subchannel-noise filter, and stereo-noise filter.

The 4270 60-watt transistor integrated stereo amplifier has an IHF music-power rating of 30 watts per channel. Power

bandwidth at 1.5 per cent harmonic distortion is 19 to 20,000 cps. Protective circuits prevent damage to output transistors should loudspeaker leads become accidentally shorted. In addition, full



power at all impedances is made possible by Uni-Coupler output circuits. Prices: Model 4312, \$365; Model 4270, \$395. Slightly higher west of Rockies.

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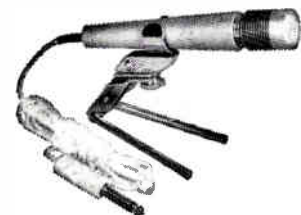
● **Superscope** introduces the new four-track Sony Model 500 Stereorecorder, a two-speed (7 1/2 and 3 3/4 ips) stereophonic recorder that has two speakers mounted in the split lid of the carrying case. Speaker separation of up to 15 feet is possible. Other features include: vertical or horizontal operation, stereo mixing of mike and line inputs, sound-on-sound recording, two VU meters, automatic end-of-reel shut-off, and hys-



teresis-synchronous drive motor. The Model 500 has a frequency response of ±2 db, 50 to 14,000 cps at 7 1/2 ips; a signal-to-noise ratio of 50 db; and flutter and wow of less than 0.17 per cent at 7 1/2 ips. Outputs are available for external amplifiers, 8-ohm speakers, or 8-ohm earphones. The unit comes with a carrying case and a pair of Sony F-87 dynamic, cardioid-type microphones. Price: under \$399.50.

circle 186 on reader service card

● **Vernon Audio's** Model DF-1 omnidirectional dynamic microphone can be used on a desk stand, floor stand, or as a lavalier. Frequency response is 80 to



13,000 cps ±3 db, the output impedance approximately 50,000 ohms, and the output level -58 db. Price: \$29.95.

circle 187 on reader service card

HIFI/STEREO REVIEW



# any turntable (manual or automatic) is obsolete today if it can't...

## 1 track with today's finest cartridges ...at 1 gram or less

The fidelity of record reproduction and the actual life of records depend essentially upon cartridge compliance ... the freedom of the stylus in tracing the contours of the grooves. Cartridges have been constantly refined until today's finest high compliance models can track between  $\frac{1}{2}$  and  $1\frac{1}{2}$  grams. At such light forces, the stylus can respond instantaneously, sensitively and with a minimum of resistance to the most abrupt attacks and stops. High frequencies, peaks and transients are handled cleanly, effortlessly and accurately. Under 2 grams, the stylus ceases to be a factor in record wear. Used in previously designed automatic tonearms, such cartridges either skip and distort or just don't function at all. They can operate properly only in tonearms with perfect dynamic balance, low over-all mass and virtually frictionless movement in both horizontal and vertical planes. A tonearm of this professional caliber has been designed for the Dual 1009.

## 2 start and stop automatically... at 1 gram or less

The human hand is at best a crude device for placing a mere 1 gram weight on a record ... and lifting it at the end. Existing automatic mechanisms, even in the better record changers, require heavy tripping forces ... heavier than actually needed for tracking. With the Dual 1009, this problem no longer exists. The Dual's revolutionary new free-suspension trip switch operates even below  $\frac{1}{2}$  gram! This accomplishment alone establishes the Dual 1009 as a state-of-the-art record playing instrument. But along with it come other important advances: tracking error below  $0.4^\circ$ /inch ... tonearm resonance below 8 cps... anti-skating compensation for 1 gram tracking and below. Oh yes, you can start manually too, while the record is rotating or at standstill.

## 3 change records when desired... at 1 gram or less

The quality gap between the record changer and the manual turntable has been steadily narrowed, but never completely closed ... until now. For the convenience of uninterrupted music, performance had to be compromised. Some die-hards have bridged the gap by buying a changer and a turntable. This is no longer necessary. The identical caliber of performance in the Dual's single play turntable mode is matched in its changer operation. For example, even with ten records on the platter, stylus force increases less than 0.2 gram. Vertical tracking angle increases less than  $6^\circ$  ... even less than variations from cartridge to cartridge! And the Dual 1009 has no antiquated pusher platforms or overhead swinging devices.



## Only the Dual 1009 Auto/Professional offers all... plus

perfect pitch for critical ears, with 6% variable speed adjust ... newly designed, utterly silent Dual Continuous-Pole™ motor maintains speed accuracy within 0.1% when line voltage varies even beyond 10% ... feather-touch slide switches permit soft-sprung footings that isolate chassis from shock and acoustic feedback ...  $7\frac{1}{2}$  pound dynamically balanced platter ... fine-thread damped counterweight. An extraordinary value at \$94.75.

Write for complete reprints of sensational equipment reviews. Better yet, see the Dual 1009 at your United Audio dealer.

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JANUARY 1964

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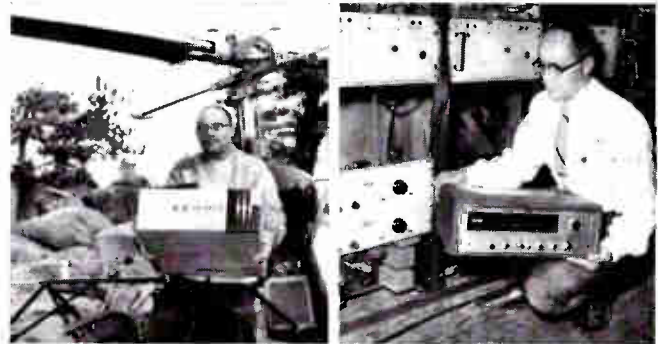


# ON A DESERTED MOUNTAINTOP 10,000 FEET ABOVE THE CALIFORNIA DESERT THE SCOTT MONOPHONIC 310 IS ABOUT TO BE REPLACED... BY THE NEW TRANSISTOR 4312 STEREO TUNER



High atop Mount Santa Rosa, in California, the Palm Springs Television Company has been using monophonic Scott 310 broadcast monitors to relay FM programs from Los Angeles 105 miles away to the town of Palm Springs, directly behind the mountain. With the advent of stereo, new equipment was needed that would be as reliable as the 310, and provide the same performance . . . now in *stereo*. After an exhaustive study of available tuners, the brand new Scott 4312 transistorized tuner was selected for the job.

Like the 310's they are replacing, the new Scott 4312's will have to undergo a punishing ordeal on the mountaintop. Towering snowdrifts make these tuners completely inaccessible for many months of the year. There is no margin for error . . . these tuners have to work perfectly, with



unvarying reliability. They cannot drift even slightly during the entire period.

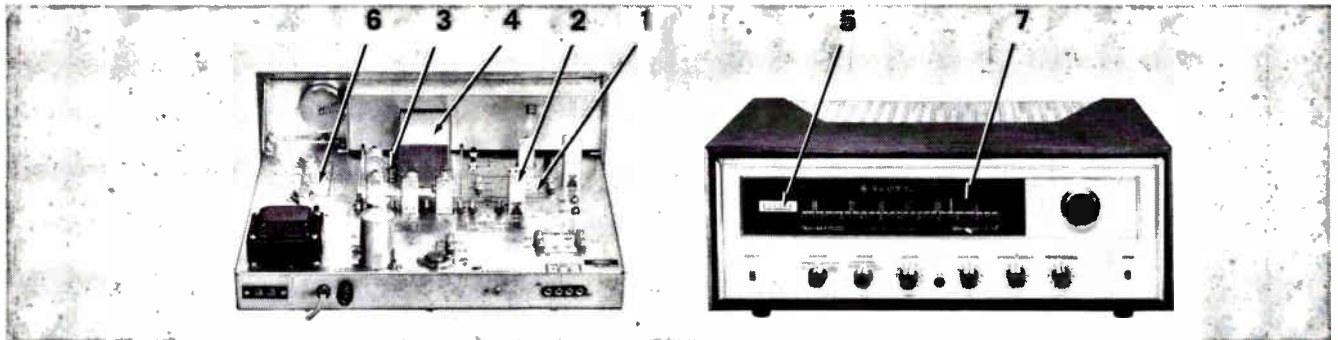
Robert Beaman, Chief Engineer for Palm Springs Television Company, emphasized the two basic factors in the selection of the Scott 4312:

1. The radically new Solid State circuitry, designed by Scott, provides the optimum in stability and assures years of cool-running, trouble-free performance . . . a must for a remote location like Mount Santa Rosa.
2. New Scott transistor circuitry makes possible three-megacycle detector bandwidth which provides a new standard of stereo separation not previously achieved with vacuum tube tuners.



FOR NEW SCOTT CATALOG CIRCLE 100 ON READER SERVICE CARD





Here are the seven features that make the Scott 4312 the world's first truly reliable TRANSISTORIZED tuner.

1. Transistorized time-switching multiplex circuitry. Separation in excess of 35 db at 400 cps, a new industry standard.
2. 3-megacycle detector, widest of any tuner ever designed. Results in extremely good stereo separation, drift free performance, excellent capture ratio.
3. Nuvistor front end. Nuvistors chosen for their reliable performance and extremely low cross modulation, in excess of -65db. This outstanding design specification assures you that strong local stations show up only once on the dial.
4. Silver-plated RF circuitry. Assures sensitivity of 1.9 microvolts (IHF).

5. Sensitive tuning meter and antenna orientation indicator.
6. Transistorized Auto-Sensor circuitry instantly switches to stereo mode when stereo broadcast goes on the air.
7. Professional slide-rule tuning, with heavily weighted mechanism, and use of ball-bearings throughout. Assures true velvet-touch tuning. **\$365\***



H. H. SCOTT INC., 111 Powdermill Road, Maynard, Mass.

\*Slightly higher West of Rockies. Accessory cases extra. Export: Morhan Exporting Corp., 458 Broadway, N. Y. C. Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto





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28



**BEGINNERS  
ONLY**

by HANS H. FANTELE

**FM TUNERS — PART II**

IT MIGHT be gathered, from the current widespread emphasis on sensitivity in FM tuners, that this is the only tuner specification that matters. High sensitivity is, of course, vital for fringe-area reception. But suppose you are living in a large city, reasonably close to all the FM stations you want to hear. You might then run into a problem quite the opposite of that encountered by the listener at the outer reaches of FM. Nearby stations might come in too strong, overload your tuner, and cause a difficulty known as crossmodulation. Too strong a signal can overload the input stages of the tuner, causing the station to appear at several points on the dial, where it might blank out weaker signals. Even TV sound signals can be picked up by the tuner.

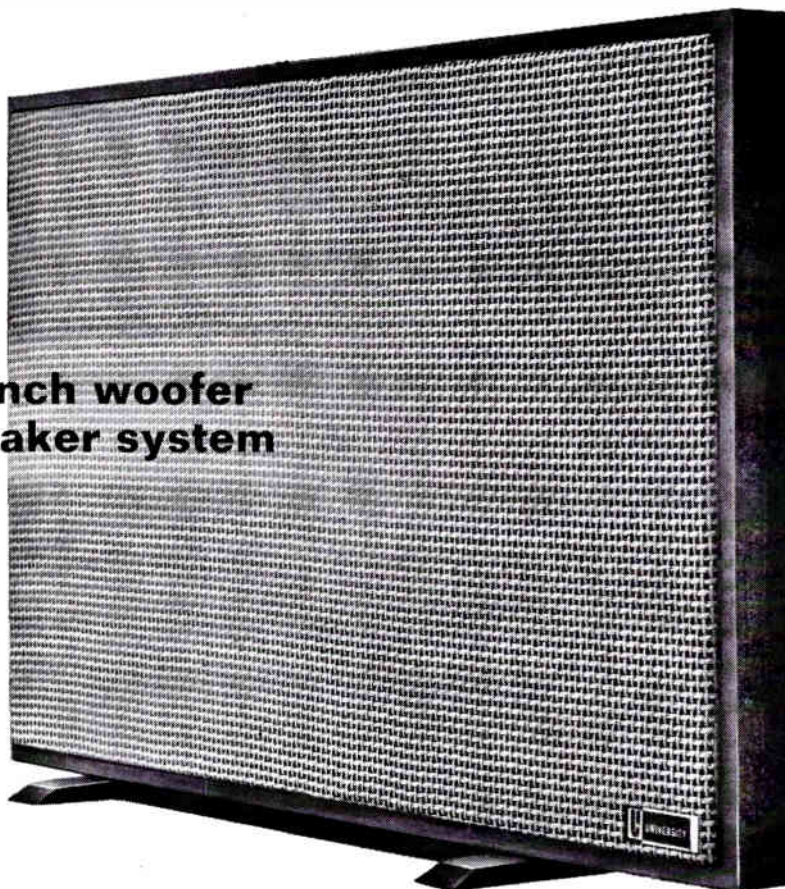
The tuner's ability to resist such swamping by strong signals is sometimes stated in specifications as "image rejection," "crossmodulation rejection," or "spurious-signal rejection." A rejection figure of eighty decibels or thereabouts would indicate excellent performance in this respect. Even if the crossmodulation rejection is not specifically stated, you can make a practical check simply by tuning across the dial and noting if the same station appears more than once. Some tuners come equipped with a "local-distant" switch that permits the user to reduce excessive signals from nearby stations. But don't chalk up the absence of such a switch as a mark against a particular tuner. Some circuits are relatively insensitive to overload, and can get along without this provision.

Your location may also emphasize certain FM reception problems—problems that some tuners may cope with more effectively than others do. For instance, if you live in an area where many FM stations are crowded close together on the dial, a tuner with high selectivity (preferably better than 45 db) will keep adjacent stations from interfering with each other. Another problem may arise if you live between two cities that have FM stations operating on the same frequency: both stations may come in at the same spot on the dial, making it impossible to listen to either. If this is the case, a tuner with a good capture ratio will help. It will "capture" the stronger signal clear and clean, and reject the weaker one. The capture ratio is defined as the smallest difference in signal strength between conflicting stations that will permit the tuner to keep the two signals apart. A capture ratio of 6 to 8 db will generally be adequate for most situations; only very difficult cases would require a capture ratio of 2 to 3 db. To clarify the relation between capture ratio and selectivity, remember that selectivity refers to the ability of the tuner to separate stations that are adjacent on the dial, while capture ratio refers to the tuner's ability to suppress one of two stations that fall at the same place on the dial.

One tuner characteristic—distortion—is often overlooked in the pursuit of sensitivity *über alles*. A total harmonic distortion of about 1 per cent is quite respectable, and topnotch tuners will operate at less than 0.5 per cent distortion when measured at 100 per cent modulation—i.e., at full tuner output.



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in a 3-way speaker system  
only 1¾" thin!**



**THE UNIVERSITY TRI-PLANAR SPEAKER SYSTEM.** Here is the first speaker in which *thinness* is purely a functional matter. The unusually thin shape is actually dictated by its basic engineering design principle. In fact, you have to listen . . . and listen again . . . before you realize that the Tri-Planar's sound comes from a speaker system of such remarkably thin dimensions. The bass range is full and clean. The mid-range and highs are smooth and brilliant. And its balance over the entire range (45 to 18,000 cps) can only be achieved by considerably larger bookshelf systems. The woofer area, consisting of two panel radiators, with custom-matched voice coils, is larger than most speaker systems—264 square inches. And, there are many other features which depart from outworn traditional speaker designs . . . including the exclusive "push-pull" woofer configuration, the open back doublet system, and others. In oiled walnut, with cane grille, 15" x 23" x 1¾" thin. \$79.50. For more about the Tri-Planar and other University Loudspeakers, write Desk D-1.



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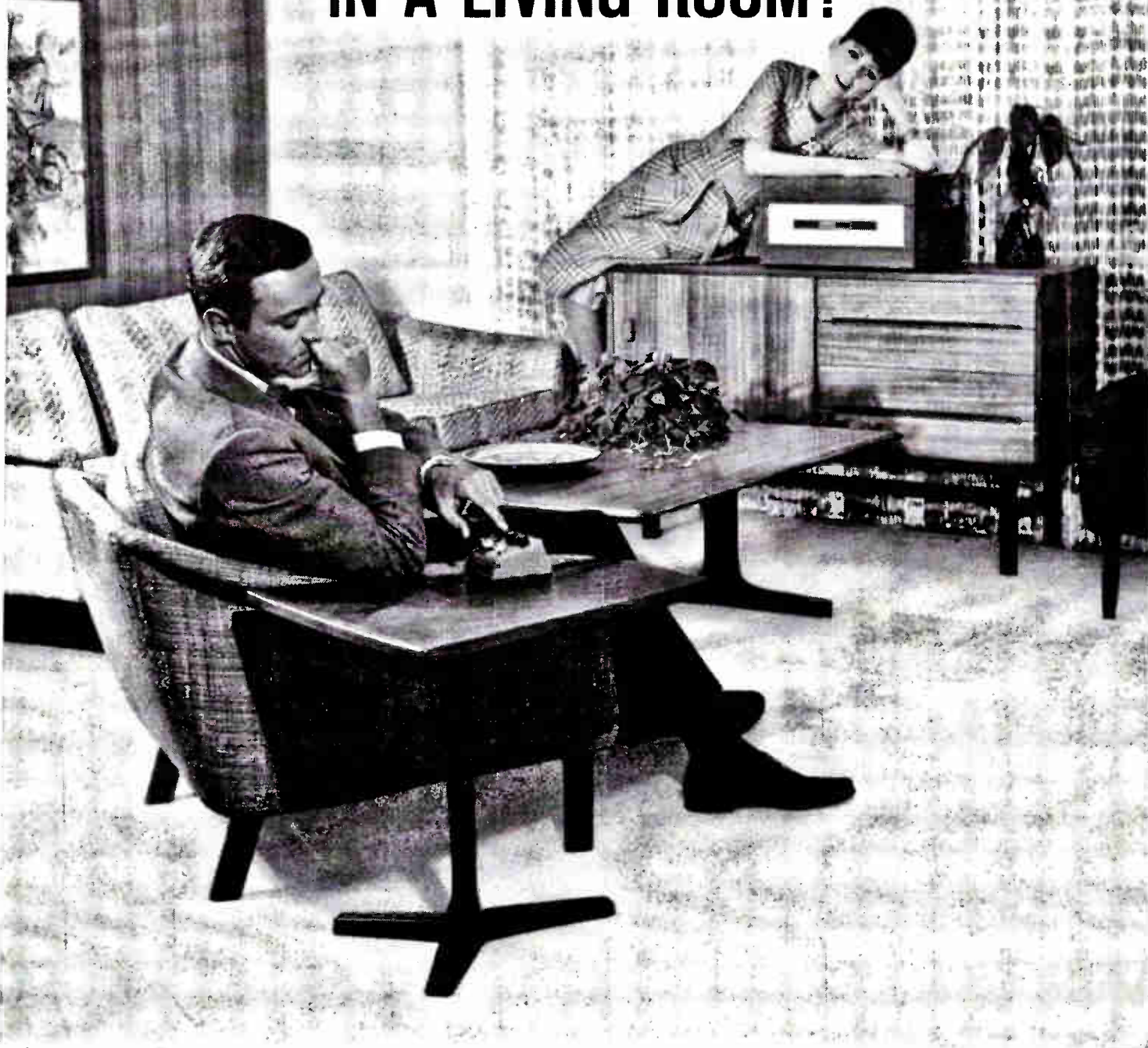
**MINI**—Big sound in a smaller speaker system measuring 18" x 13¾" x 2"! Utilizes many of the design principles found in the Tri-Planar. 50-17,000 cps. Oiled walnut. \$44.95.



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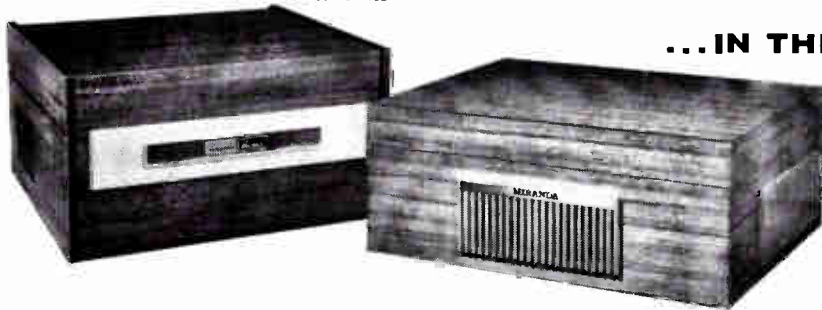
# WHO WANTS TO SEE A TAPE RECORDER IN A LIVING ROOM?



PHOTOGRAPHED IN NEW YORK SHOWROOM OF DUX INCORPORATED

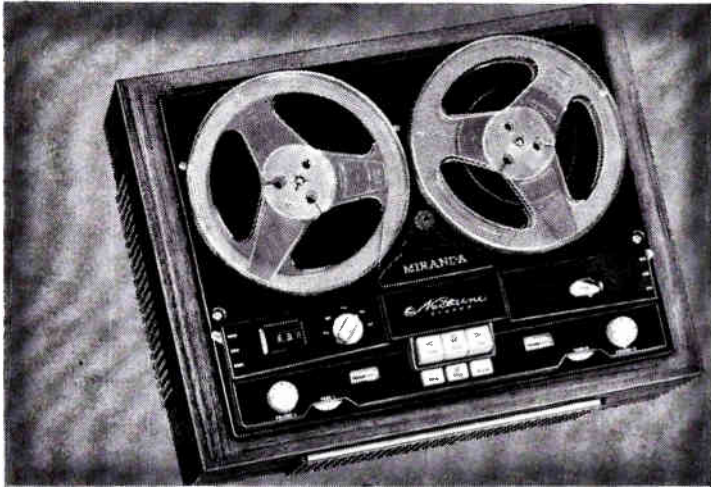
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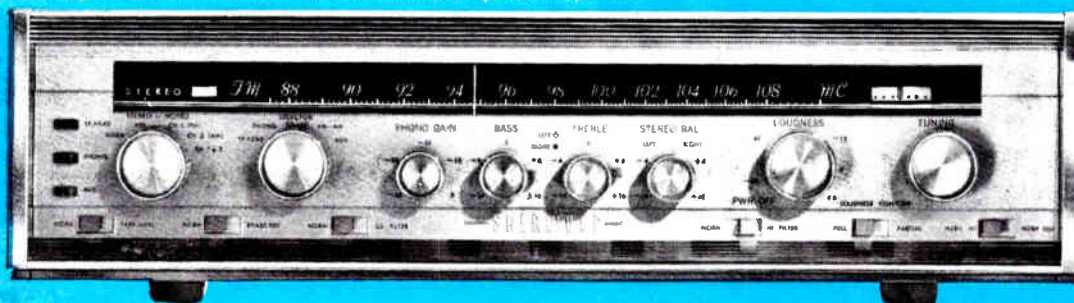
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**CIRCLE NO. 3 ON READER SERVICE CARD**

# should Sherwood increase its prices by 20%

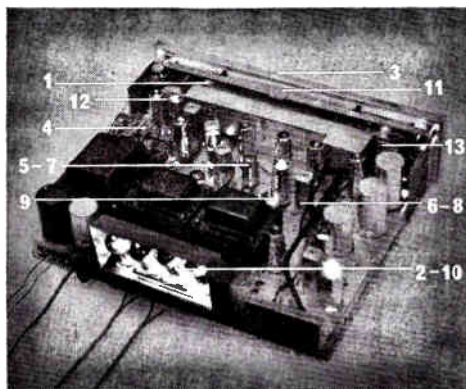


the superlative new S-8000III FM stereo receiver priced at \$319.50



Years ago, Sherwood high-fidelity tuners and amplifiers were evaluated by highly-respected, totally-impartial research companies as either the finest designed or the best valued on the market. ■ Although we were pleased by such endorsements of pure quality in design and performance, the really significant fact was that *other leading components carried higher price tags.* ■ *Subsequent Sherwood components have received ratings indicating features and performance equal or superior to brands carrying price tags at least 20% higher.* ■ A current example of Sherwood design superiority is our new S-8000III receiver. Sensitivity is rated at 1.8 microvolts. Capture effect is an *outstanding 2.4 db.* ■ No other FM receiver can claim the 80-watt music-power rating of the S-8000III, and only one other (priced \$50 higher) offers the professional D'Arsonval zero-center tuning meter that's standard with Sherwood. ■ We still believe that our old-fashioned policy of superior engineering and realistic prices is best for both you and Sherwood.

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2. 80-watt music power
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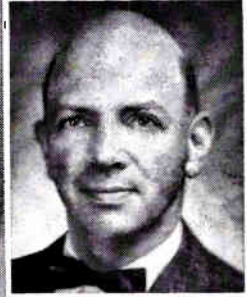
STEREO RECEIVERS ■ TUNERS ■ AMPLIFIERS ■ STEREO INDICATOR LIGHTS ■ SPEAKER SYSTEMS ■ CONTEMPORARY CABINTRY





# TECHNICAL TALK

by JULIAN D. HIRSCH



● **POWER-RESPONSE MEASUREMENTS:** Most audio hobbyists have a fairly good understanding of the meaning of frequency response. It is, for all practical purposes, the variation in the output of a device (such as an amplifier or loudspeaker) over a range of frequencies, when the input signal level is held constant. A flat response is one that does not deviate above or below a given reference level over a specified frequency range.

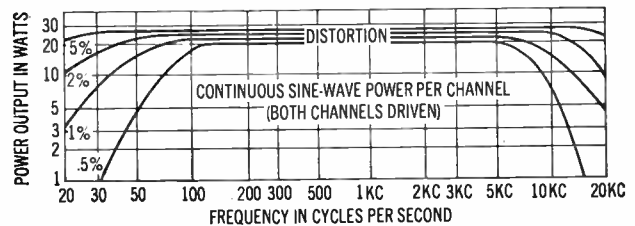
Power response is another matter entirely. The widespread misconceptions about its meaning are not clarified by some ambiguously worded equipment specifications. Power response is not in any way related to frequency response. Amplifiers frequently have a flat frequency response and a very poor power response. Power response is *not* simply the frequency response at a high output level (though I have seen it presented as such). It is really a measure of an amplifier's power-output *capability* as a function of frequency at a specified distortion level.

To clarify this last point, we will have to examine a typical amplifier's output-*vs*-distortion behavior. Harmonic distortion in any amplifier is always lowest at middle frequencies, such as between 200 and 5,000 cps. At lower and higher frequencies, the distortion rises, usually because of limitations in the output transformer. (Transformerless amplifiers also may show these effects, resulting from such factors as, for example, power-supply inadequacies and transistor frequency-response limitations.)

As we increase the test signal into an amplifier and monitor its output power and distortion, we will find a certain power output at 1 per cent distortion, a higher output at 2 per cent distortion, and so on. At middle frequencies, with amplifiers that clip, or reach their maximum power output abruptly, there may be very little difference between the output power at 1 and 2 per cent distortion. However, at the high- and low-frequency extremes, the amplifier is likely to have a residual distortion (perhaps 1 per cent) at any usable

level of operation, although it can deliver a much higher output before reaching 2 per cent distortion. If power output at a constant percentage of distortion is plotted against frequency from 20 to 20,000 cps, the curves for a typical amplifier might resemble those in the graph below.

It may be seen from the graph that, at 1,000 cps, where amplifier power is usually rated, the output ranges from 20 watts at 0.5 per cent distortion to 25 watts at 5 per cent distortion (5 per cent is higher than is usually considered acceptable for high-fidelity reproduction). At 20 cps, the power has dropped only to 22 watts at 5 per cent distortion, but is less than 1 watt at



0.5 per cent distortion. Bear in mind that the amplifier can deliver almost its full rated power at 20 cps, but at the price of increased distortion.

How, then, do we rate the power response of an amplifier? A family of curves can be informative, but it does not lend itself to simple numerical expression and may be difficult for most laymen to interpret. The power-bandwidth concept, which is a part of the Institute of High Fidelity standard on amplifier measurement, is one suggested solution to this problem. Once a reference distortion level (such as 2 per cent) has been established, the frequencies at which the amplifier falls to half (-3 db) its mid-frequency power level defines the power bandwidth. In the example shown, the power bandwidth could be stated as 20 to 18,000 cps referred to 24 watts at 2 per cent distortion, 45 to 13,000 cps referred to 22 watts at 1 per cent distortion, or 70 to 9,000 cps referred to 20 watts at 0.5 per cent harmonic distortion. *(Continued overleaf)*

## REVIEWED THIS MONTH

Fisher 500-C Stereo Receiver

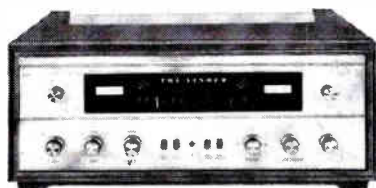


Dual 1009 "Automatic Turntable"

Since, under the IHF procedure, the manufacturer is the one who establishes the distortion level at which his amplifier is rated, it is rather difficult to compare competitive amplifiers rated at different distortion levels. Effective with this issue, I will try to simplify this comparison by using 2 per cent distortion as a standard reference in my equipment reports. It is worth noting that since I measure amplifier power and distortion with both channels driven, my power-output figures will often be less than the advertised ratings, since these frequently are based on single-channel operation. This does not mean that the advertised rating is incorrect, but only that there is a difference in test conditions.

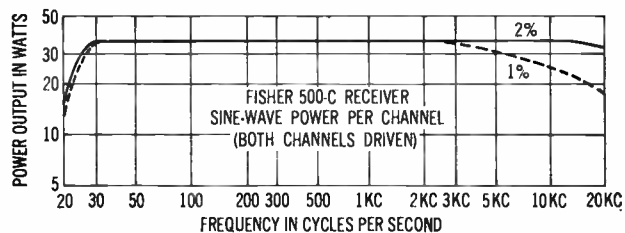
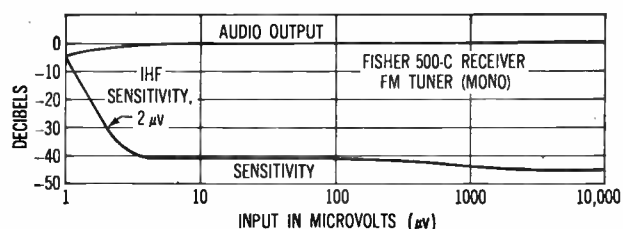
This points up a problem which disturbs both the manufacturer and the consumer of high-fidelity equipment. Despite the efforts of the Institute of High Fidelity (IHF), the National Association of Broadcasters (NAB), and others, the methods and standards of rating high-fidelity components would have to be much improved before the consumer would be in a position to make meaningful comparisons based only on the data provided by the manufacturers. There are a number of reasons for the existence of the problem. They include the inability of the technical people to agree on the proper standards in certain areas, the existence of standards with loopholes, the choice of standards which do not permit meaningful comparisons, and the reluctance of some manufacturers to adhere to the valid measurement standards that do exist.

### FISHER 500-C STEREO RECEIVER



● THE FISHER 500-C stereo receiver combines a first-rate stereo FM tuner and a pair of 30-watt amplifiers in a single attractive unit. The FM tuner is rated at 1.8 microvolts IHF usable sensitivity, with 35 db of channel separation at 1,000 cps. The Fisher Golden Synchrode front end uses a low-noise triode r.f. amplifier and a dual-triode oscillator-mixer. A double-tuned r.f. transformer (not often found in home FM receivers) achieves excellent rejection of images and other spurious signals.

There are four i.f. stages (which also serve as limiters) and a wide-band ratio detector. Because of the excellent stability of the front-end circuits, AFC is not



needed. The multiplex circuit, like that used in other Fisher stereo tuners and receivers, is the time-switching type. The Model 500-C features Fisher's Stereo Beacon light and automatic changeover from the mono to stereo mode whenever a stereo broadcast is tuned in. The selection of stereo or mono reception can also be done manually if desired.

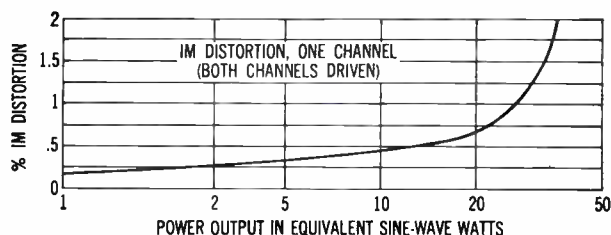
The amplifier inputs will accommodate high- and low-level magnetic cartridges, a stereo tape head, or a high-level signal, as from a tape preamplifier or television receiver. Front-panel switching permits tape monitoring while recording, with or without the use of the receiver's tone controls or filters. There is no need to change the connections to and from the recorder when switching from monitoring to direct playback.

The Fisher 500-C has both high- and low-frequency filters, switchable loudness compensation, and separate volume and balance controls. The tone controls are concentric, with slip-clutch knobs. A front-panel speaker selector chooses between two independent pairs of stereo speakers, or connects all simultaneously. A fourth switch position disconnects all speakers for headphone listening via a front-panel headphone jack. There is also a center-channel output, which can be used in conjunction with an external power amplifier to drive a third speaker.

The IHF usable sensitivity of the Fisher 500-C was extremely good, measuring 2 microvolts, matching Fisher's 1.8 microvolts within the limits of normal test instrument accuracy. Stereo separation was excellent, exceeding 30 db between 90 cps and 9,500 cps, and reaching 42 db in the 1,000-cps region. Like all the Fisher tuners I have tested, the Model 500-C had no detectable warm-up drift, and its FM hum level measured as low (-61.5 db) as my test equipment would check.

The audio frequency response and equalization characteristics were all within  $\pm 2$  db from 30 to 20,000 cps. The very effective rumble and scratch filters had slopes of 12 db per octave, beginning at 60 and 6,000 cps, so they had little effect on the main body of the program material.

The power amplifiers of the Fisher 500-C were noted  
(Continued on page 36)





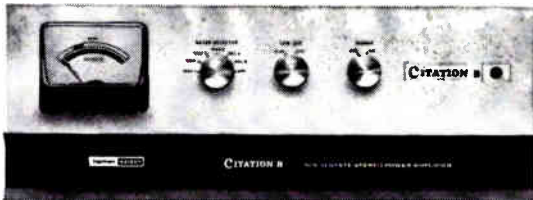


*"...by combining this unit, Citation A, with a **solid state basic amplifier** of comparable quality, a sound path could be set up that approaches the classic goal of amplifier design—a straight wire with gain."*

—HIGH FIDELITY MAGAZINE

## THE NEW CITATION B

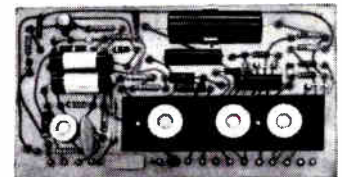
**PROFESSIONAL 80 WATT SOLID STATE STEREO BASIC AMPLIFIER**



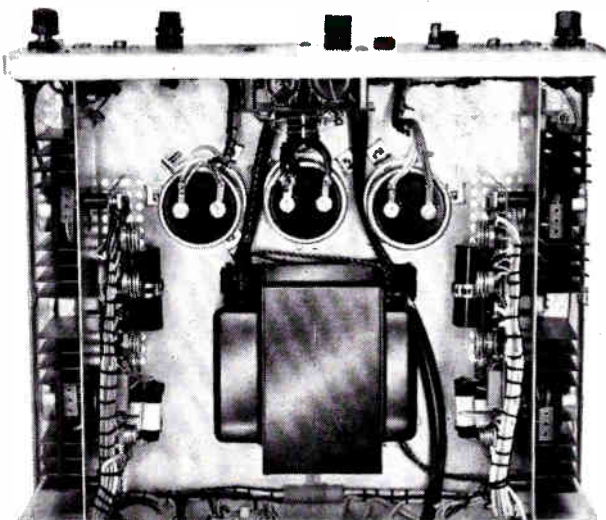
**Handsome front panel:** facilitates custom installation. Features include current-adjustment meter, on/off switch with pilot light and low-cut filter. Removable bottom panel conceals idling adjustment controls.



**Computer-grade silicon output transistors:** heavy-duty, solid state devices, virtually impervious to abuse. Will take 100% more power than their use in Citation B will ever demand.



**Driver stage:** Wideband silicon driver transistors are mounted on rugged, military-type epoxy glass board. Board pivots for easy accessibility or removal.



**Top view of chassis:** computer construction throughout. Five sub-assemblies assure easy accessibility and minimum operating temperature through efficient heat dissipation; laced military wiring harness couples each stage.



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**"Heat sink":** heavy-duty finned aluminum device which rapidly draws heat away from output transistors—insuring long life, fail-safe performance.

The "classic goal of amplifier design" is now reality. The big "B" is here. The Citation B. A power-packed "brute" loaded with 80 watts of flawless performance—a true product of the computer age. • The "B" has the widest frequency response of any basic amplifier—1 to 100,000 cps. • The "B" has the best square wave response—less than one microsecond rise time. • The "B" has the highest damping factor—50 to 1 at 10 cps. (No other power amplifier is even close.) • The big "B" is the only power amplifier completely free of hangover or clipping at full power output. The Citation B reflects Harman-Kardon's solid state leadership in every way—performance, design and construction. "A straight wire with gain" when matched with Citation A, the big "B" will also enhance the performance of any other high quality stereo preamplifier. For more information—write Citation Division, Harman-Kardon, Inc., Plainview, N.Y., Dept. R-1.

**harman kardon**

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worthy for their output, bandwidth, and low distortion. The 1,000-cps output of each channel (with both channels driven) measured 36 watts at 2 per cent harmonic distortion and 35 watts at 1 per cent distortion. Fisher's rating is 30 watts at 0.7 per cent distortion. The IHF power bandwidth was from 22 to beyond 20,000 cps referred to 35 watts per channel and at 1 per cent distortion. The low-frequency power output was 34 watts per channel at 30 cps with 1 per cent distortion. Intermodulation distortion was under 0.5 per cent up to 15 watts output per channel, reaching 2 per cent at 38 watts per channel. All figures are continuous (RMS) power, both channels driven. Hum was inaudibly low, measuring from -65 db on the tape-head inputs to -84 db on the aux inputs, referred to 10 watts output.

In operation, the Fisher 500-C worked perfectly. Tuning was easy and noncritical; and the Stereo Beacon proved to be convenient and reliable, although it required about a second to react to a stereo signal, making it impractical to fast-tune across the FM band in search of stereo broadcasts.

The Fisher Model 500-C, which is one of the finest units of its type on the market, is priced at \$389.50. The Model 800-C receiver, which is identical to the 500-C but with the addition of an AM tuner, is \$449.50.

#### DUAL 1009 "AUTOMATIC TURNTABLE"



● THE NEW Dual 1009, manufactured in West Germany and distributed in this country by United Audio Products, is what has come to be called an "automatic turntable." The term is now commonly applied to record changers that may also be used as manual players, and whose over-all performance compares favorably to that of separate turntable and tone-arm combinations.

The four-speed Dual 1009's compact dimensions (10½ inches deep by 12⅞ inches wide) and simple styling may, for the casual observer, tend to obscure its true merit. Only the 7-pound, nonferrous turntable platter, which continues to revolve for over a minute after power is shut off, suggests that the Dual 1009 has more to it than appears on the surface.

An unusual feature is a fine-speed control (rated for a ±3 per cent variation) that functions by moving the idler wheel along tapered sections of the stepped drive shaft. Up to ten records of the same size and speed can be handled, and a lever sets the arm-indexing for record size. In addition to normal automatic operation, including shutoff after the last record, there is a manual-play setting that permits the arm to be lifted and placed anywhere on the record. Moving the control lever to **MANUAL** brings the turntable up to

speed rapidly, despite its considerable mass. At the end of the record, the motor shuts off automatically; the arm may also be picked up at any time and placed on its rest, thus shutting off the motor.

Two of the most interesting features of the Dual 1009 are the low bearing friction of its balanced arm and a remarkably sensitive trip mechanism. The unit will track and trip perfectly at only 0.5 gram stylus force, though I know of no cartridge that I would recommend operating at such a force. At any rate, the most compliant cartridges, operating at the lowest forces for which they are designed, can be used in the Dual 1009. Since the arm has a tracking error of less than 0.4 degree per inch, and does not appear to have any resonance problems or other vices, I am of the opinion that it will function as well as any good separate tone arm.

Cartridge installation is quite simple and does not require an external pressure gauge for adjustment. The cartridge is first balanced out by an adjustable, damped counterweight that has both a coarse and a vernier adjustment. A spiral spring supplies the tracking force, with a direct-reading dial in the pivot housing calibrated in half-gram intervals to 7 grams. Checked against a balance gauge, it appeared to be accurate to within one-tenth of a gram. The change in stylus force with a ¾-inch record stack was too small to measure accurately. The change in vertical angle over the same interval was about 6 degrees, which is not significant from a practical standpoint. The Dual 1009 does not require leveling, and the arm will track well when the turntable is tilted at angles far in excess of those ever encountered in actual use.

I found that the turntable speeds could be adjusted to exact values (a stroboscope disc is supplied with the unit). However, they could be slowed down only about 1 per cent and speeded up slightly more than that, except at 78 rpm, where the control had to be set at its slowest point for accurate speed. Wow and flutter were about 0.1 per cent and 0.035 per cent, and rumble, measured by NAB standards, was -35.5 db in the lateral plane and -32.5 db including vertical components. These figures are close to those I have measured for good turntables, and substantially better than those of most record changers.

Mechanically, the Dual 1009 functioned perfectly, both in manual and automatic operation. The change cycle was approximately 14 seconds, a typical time for most record changers.

Selling for \$94.75 (plus \$9.95 for an oiled walnut base), the Dual 1009 is not inexpensive. However, it does provide excellent performance in an unusually compact and convenient package and therefore merits serious consideration by anyone planning a music system in the medium- to high-price category.

For additional product information, use the reader service card. Circle number 188 for the Fisher 500-C receiver, number 189 for the Dual 1009 "automatic turntable."





## What went on in room 433 at the New York Hi-Fi Show?

# The first solid state receiver... Bogen's RT1000 a superb instrument accorded the most enthusiastic response

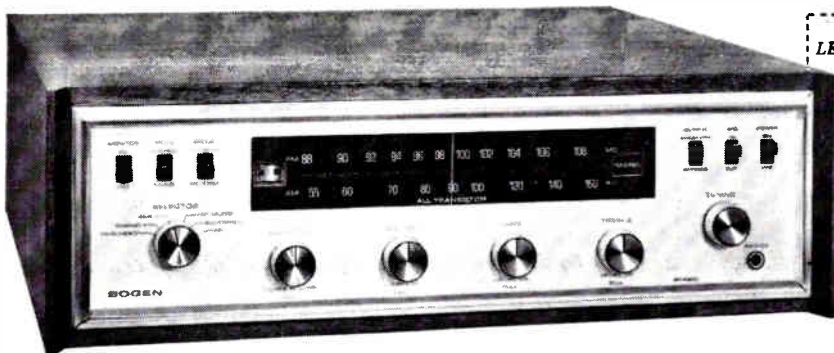
The response was twofold. People responded to the Bogen technology which produced the FM-Stereo and FM/AM RT1000. And they responded to the understated elegance of design, to the hushed gold front panel. The RT1000 responded with pure performance. In high fidelity, transistors have just one reason for being . . . to make a component perform better. We knew the RT1000 was a milestone. Now all who saw and heard it in room 433 know it, too.

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2. I felt suppressed, repressed, depressed . . . incapable of greatness.



3. Clyde was my friend. I admired him. He was big, strong, capable. I said "Clyde . . . what's new?" — everything was always new with Clyde.



7. I ran . . . slowly . . . to my neighborhood hifi dealer. He was like Clyde . . . confident. "Of course you can build a Scottkit," he said. "You'll have fun . . . save money . . . gain knowledge and skill . . . and get professional results.



8. So I did it . . . I bought my Scottkit and took it home . . . wrapped in plain brown paper. I went up to the attic and locked the door.



9. I opened the kit. I started reading the instruction book . . . I began to feel confident. "Me!", I exclaimed. "Me, building a Scottkit!" A sense of power crept upon me.



13. I listened. I was Clyde-like in my pride. I said aloud, "That's great!" "What's all the enthusiasm?" my wife asked as she climbed the stairs. "Are you reading Playboy?"



14. "I built my own Scott hifi amplifier!" I said, gaining confidence as I listened. "And what's more, I'm going to build a Scott tuner next week!" Music soothes the savage beast . . . and my wife looked up at me with awe.

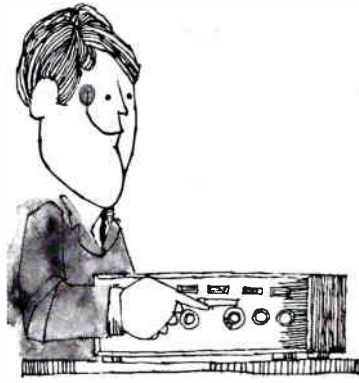


15. "I strongly recommend Scottkits. They give you self assurance . . . pride . . . and they're fun. And besides, they give you the world's most reliable, best-sounding stereo!





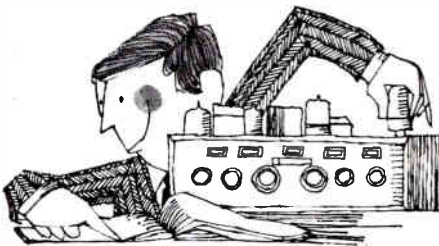
4. Clyde said, "I'm proud." He didn't have to, he always was. He said, "I just built my own hifi." Without a moment's hesitation (Clyde never hesitated) he played it for me. It sounded great.



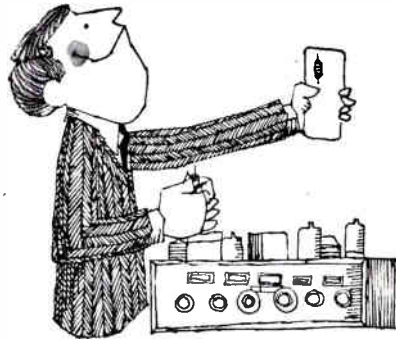
5. I said, "What kind is it?" "A Scottkit," he answered. I shouldn't have asked. Clyde never does anything halfway.



6. "Gosh," I said, "Do you think I could?" Clyde smiled confidently. "Sure," he said, "Sure . . . you can build a Scottkit." I felt all choked up . . . Clyde had shown confidence in me!



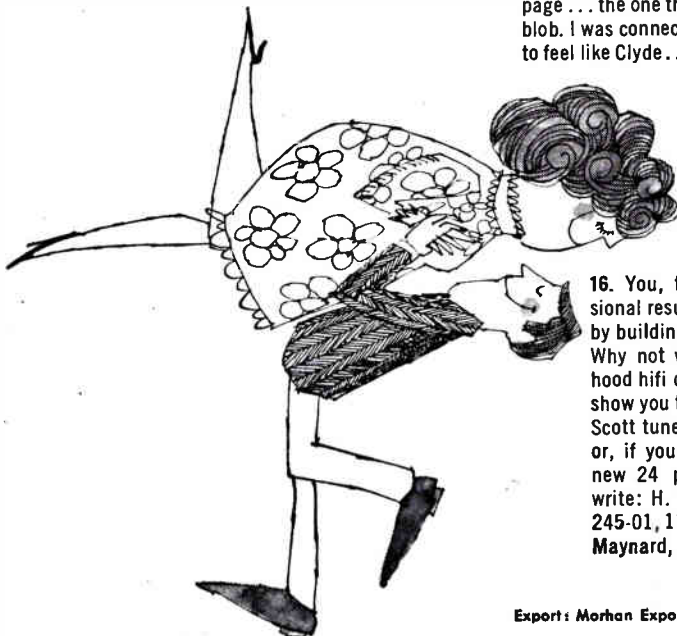
10. I went right ahead. The book said "go slow, read completely and carefully . . . have fun." I always do what I'm told. So I turned to the first diagram slowly. Everything was in Technicolor. I could see by color which wire to use. It was no harder than falling off a log . . . which I had done well as a child.



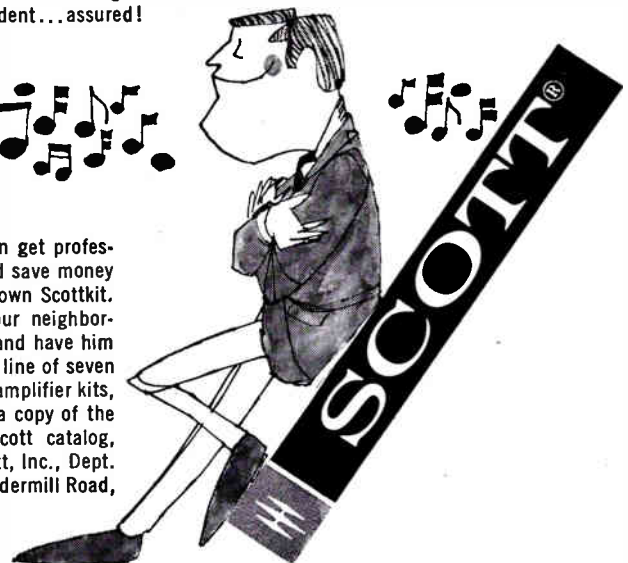
11. The next page, B-7, had all kinds of black, orange, purple and gold blobs. I got nervous. The colors were so vibrant. But the book said to pick up Part-Chart B-7. And suddenly everything became clear. The first part on the card was the one needed in the first direction on the page . . . the one that went with the purple blob. I was connecting a CC-680! I began to feel like Clyde . . . confident . . . assured!



12. I kept going. The hours slid by . . . and I was finished. I was nervous as I plugged in my Scottkit . . . but with me nervousness was natural. This was my moment of truth. I turned it on. It worked!



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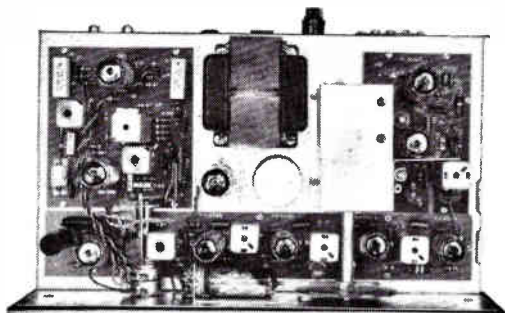
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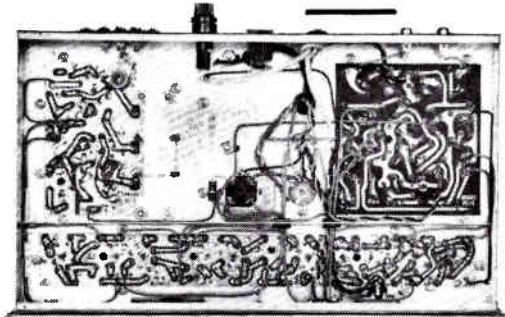


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Camille Saint-Saëns, member of the French Institute (in an 1884 wood engraving), nez à nez with an irreverent caricature by Gabriel Fauré.



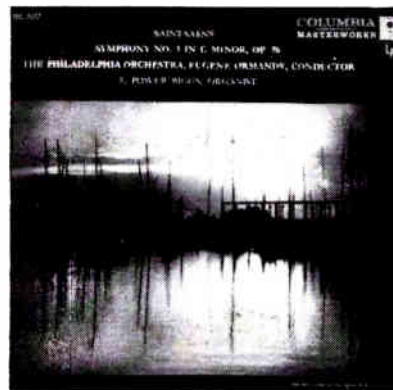
## SAINT-SAËNS' "ORGAN" SYMPHONY

**I**N A LIFETIME that began eight years after the death of Beethoven (1835) and ended eight years after the premiere of Stravinsky's *Sacre du printemps* (1921), Charles Camille Saint-Saëns was the very archetype of the cultivated cosmopolitan. An honored and respected musician for nearly sixty years, he was also a brilliantly literate writer of poems, plays, and books. In his later years he did much traveling, visiting (among other places) Algiers—he subsequently wrote a *Suite Algérienne*—French Indo-China, and South America. He also visited the United States twice—in 1906, when he appeared with a number of our leading orchestras conducting programs of his own music, and again in 1916, when he journeyed to San Francisco to represent France at the Panama-Pacific Exposition.

Saint-Saëns produced an enormous body of music, much of it no longer in the active repertoire. Among the works that have maintained a hold on the public's affections, the Third Symphony, often referred to as the "Organ" Symphony, is characteristic for the com-

poser's clarity of writing and his keen sense of proportion and form. It was written on a commission from the London Philharmonic Society. Saint-Saëns himself conducted the premiere in May of 1886 on a London program, the remainder of which was conducted by Sir Arthur Sullivan. (On the same evening Saint-Saëns was soloist in Beethoven's Fourth Piano Concerto.) The score was dedicated to Franz Liszt, whom Saint-Saëns had befriended during the 1850's. Some commentators have found in the solemn and devotional pages of the music an implied memorial to Liszt. But Liszt died two months after the symphony was performed for the first time, and Saint-Saëns had played the greater part of the score for Liszt on the piano. Thus the dedication to Liszt must be considered a posthumous tribute—there can be no connection between the music and Liszt's death.

Philip Hale, one of America's most distinguished music critics, wrote after a performance of the symphony: "Saint-Saëns' Symphony in C Minor has the



The collaboration of organist Zamkochian and conductor Munch in Saint-Saëns' Third Symphony, superbly recorded in stereo by RCA Victor, is irresistible for its dynamism and vitality. Mercury's Dupré and Paray are attractively introspective, and Columbia's mono version teaming Biggs and Ormandy still has great merit despite decade-old sonics.

finest and most characteristic qualities of the best French music: Logical construction, lucidity, frankness, euphony. The workmanship is masterly. There is no hesitation. The composer knew exactly what he wanted and how to express himself. A few of the themes, that when first exposed might seem to some insignificant, assume importance and even grandeur in the development. The chief theme of the Adagio, the theme for strings, is very French in its sustained suavity, in a gentle emotional quality that never loses elegance, and the preparation for the entrance of this Adagio is worthy of the greatest masters."

It would be difficult to overestimate the importance of Saint-Saëns' Third Symphony to the development of French symphonic music. Its success prompted other French composers to essay the symphonic form, and the symphonies of D'Indy ("On a French Mountain Air"), Franck, and Chausson followed hard upon it.

In this country a renewed interest in Saint-Saëns' Third Symphony began on December 26, 1946, for it was on that date that Charles Munch made his debut appearance in the United States as a guest conductor in an all-French program with the Boston Symphony Orchestra. The Saint-Saëns Third was the *pièce de résistance*, and it brought down the house. A few weeks later Munch appeared with the New York Philharmonic, and he again included the symphony on his programs. Immediately afterward, he and the Philharmonic recorded it for Columbia Records. The performance first appeared as a set of four 78-rpm discs, and was transferred to LP quite early. It was a bold, vigorous performance, superbly recorded for its time, and was carried in Columbia's catalog (ML 4120) until recently.

Since that Munch recording more than fifteen years ago, Saint-Saëns' Third, or "Organ," Symphony has become a showcase for dazzling orchestral playing and brilliant sound reproduction. Among the nine performances of the score listed in the current catalog, three come from unlikely sources—Salt Lake City, Vienna, and the National Broadcasting Company's old Studio 8-H in New York City. The last, of course, is from a broadcast by Arturo Toscanini and the NBC Symphony (RCA Victor LM 1874). Though the disc has its admir-

ers, I find it thoroughly unidiomatic and plagued with wretchedly dry sound. Six of the recordings of the score are in stereo, and my own favorite of these is the performance Munch recorded in Boston about five years ago (RCA Victor LSC/LM 2341). Here is the same blinding passion and irresistible vitality that galvanized the Symphony Hall audience at Munch's Boston debut. Berj Zamkochian, who plays the organ solos in the recording, is a virtuoso performer, and he and the orchestra together send off sparks of dynamic excitement—abetted by RCA Victor's extraordinary pre-Dynagroove sound. This, in toto, is one of the most memorable of Munch's achievements during his thirteen Boston years.

**T**HREE OTHER stereo performances are conceived in the same vein as Munch's reading, but fall short of its sweep and drive. They are the recordings by Eugene Ormandy (Columbia MS 6469, ML 5869), Maurice Abravanel (Westminster WST 14004, XWN 18722), and Hans Swarowsky (Urania 5105/105). The collaboration of Ormandy and E. Power Biggs in this work, incidentally, is the second time around for these artists: about a decade ago they recorded a splendid performance with the Philadelphia Orchestra in Boston's Symphony Hall (still carried in the Columbia catalog as ML 5212).

The performance by Paul Paray and the Detroit Symphony Orchestra, with Marcel Dupré as organist (Mercury SR 90331, MG 50331), is a more introspective one. It has its attractions, though they are less spectacular than those of the Munch recording. It is contained on a single disc side, thus freeing the second for a performance of the Chausson symphony.

The strangest performance of Saint-Saëns' C Minor Symphony currently available is the one by Ernest Ansermet and the Suisse Romande Orchestra (London CS 6331, CM 9331). In attempting to plumb the poetic depths of the music, Ansermet succeeds only in thoroughly devitalizing it. The result is flabby and pale, and these characteristics are made all the more evident by London's superbly transparent reproduction.

Munch, then, is unsurpassed in this work, in my opinion, and Paray is recommended as an alternative.



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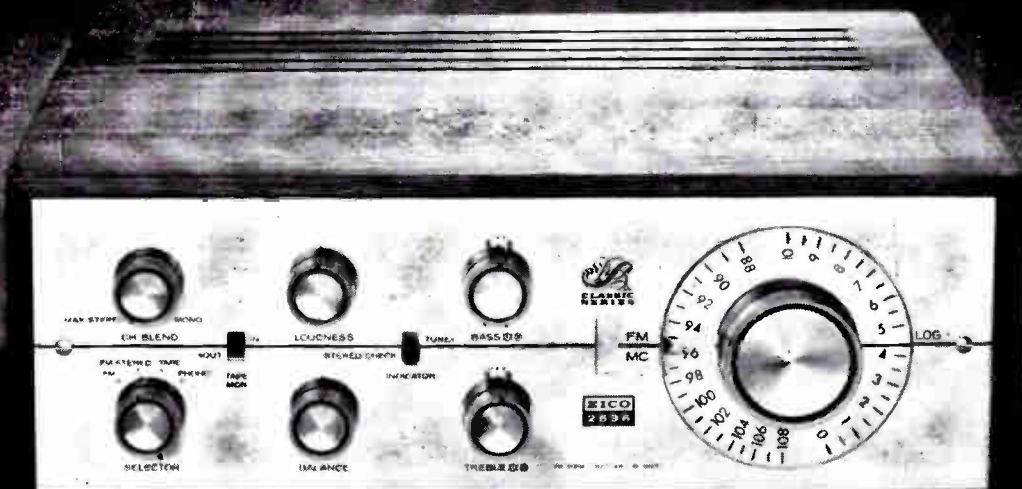
**TUNER SECTION:** In the kit, the two most critical sections—the front end and the IF strip—are supplied prewired and pre-aligned; and a high quality circuit board and pre-aligned coils are provided for the stereo demodulator circuit. The IF strip has 4 amplifier-limiter stages and a wideband ratio detector for perfect limiting and flat frequency response. Sensitive bar-type electron-ray tuning indicator pinpoints the center of each broadcast channel for lowest distortion, and also serves as the stereo program indicator.

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# ERICH LEINSDORF AND BOSTON

A CHAMPION OF AESTHETIC ORDER TAKES CHARGE OF AN INFLUENTIAL ORCHESTRA — A CANDID REPORT ON THE VIEW FROM BEACON HILL

By HANS H. FANTEL



PHOTOGRAPH BY KAISHI OF OTTAWA—COURTESY RCA VICTOR

**E**RICH LEINSDORF's appointment in early 1962 as musical director of the Boston Symphony Orchestra raised more than a few eyebrows in Back Bay drawing rooms. For decades, musical Bostonians had thought of their orchestra both as a civic monument and as a prized personal possession, and they were understandably apprehensive over the prospect of any new man's tinkering with it. Of equal concern was the fact that Leinsdorf, as a personality, was so abrupt a departure from the style of his predecessors. The social (and musical) gifts of the late Serge Koussevitsky, who led the orchestra through the golden age from 1924 to 1947, were expressed against a background of private wealth, feudal attitudes, and personal bonds with European society that

have existed on Beacon Hill since the days of Henry James. And white-maned Charles Munch, Koussevitsky's successor, who reigned over the orchestra until Leinsdorf's ascension last year, was the archetype of the grand seigneur.

Erich Leinsdorf stands in sharp contrast to the majestic image offered to the public by his predecessors. A slight, conspicuously small man, he lacks the patrician aspect that for so long characterized the men on Boston's podium. Leinsdorf is fifty-one; his lined face, not handsome by conventional standards, is nevertheless striking for its mobility and vitality. The expression, whatever its emotional content, never seems to lose its aspect of controlled urgency.

*(Continued overleaf)*

# ERICH LEINSDORF

The critics generally see Leinsdorf as a conductor who can always be relied on for a perceptive account of the score, for meticulous, detailed craftsmanship. But some take him to task for stressing the structural aspects of music at the expense of its expressiveness. The *Christian Science Monitor* sums up these reservations: "One finds oneself more intellectually aware of the performance than emotionally moved by it." And Winthrop Sargeant of the *New Yorker* returns a typical verdict on a Leinsdorf interpretation: "... elegant and refined rather than deeply contemplative and exalted. Nevertheless, it has the virtues of coherence and exemplary clarity."

When asked what he thinks about such criticism, Leinsdorf replies, "I honestly cannot say. I never read the reviews. It's a matter of conscience. I feel that I must not let other men's opinions influence my perceptions of music. The critic's job is to evaluate me to the public—not to guide me."

Leinsdorf is aware, of course, of his reputation as a predominantly cerebral conductor, but feels that the epithet misrepresents his intentions. "I am not out to intellectualize music. But music must be set forth within the proper framework of style. This is a matter of knowing the historic context of each work—within the total history of music, within the cultural climate of its time, and within the personal development of its composer. If anyone plays Stravinsky's Symphony in C with heavy romantic expressiveness, I don't think that's emotion. It's just the wrong style. On the other hand, nineteenth-century works demand a full-blooded statement. But I will not milk the music." Paradoxically, it would appear that Leinsdorf's comments, which betray a highly analytical turn of mind, tend to confirm rather than disprove the charge that his approach to music is essentially an intellectual one.

IT IS hardly surprising that the strongly academic cast not only of Leinsdorf's musical approach, but also of his personality, has endeared him to those across the Charles River at Harvard and M.I.T. Says one partisan Ivy League observer: "Bostonians have come to appreciate Leinsdorf as a gentleman and a scholar. Some of his predecessors were mostly gentlemen." M.I.T. professor Davis Howes III, cornered in a Cambridge coffee shop, theorized about Leinsdorf's appeal to the younger segment of his audience: "We are presently living in an almost fanatically anti-lyrical age. I believe that Leinsdorf, because he is culturally aware, feels this in his bones. That is why he instinctively fashions his music into the kind of understatement that is the only way the modern personality is able



MUSICAL AMERICA

Leinsdorf in 1938, when he joined the Metropolitan Opera.

to receive emotional communication. Too much lyric transport would embarrass today's listener. Our appetite is for order rather than passion." Defending Leinsdorf against critics who deplore his lack of Orphic abandon, a young Harvard literature major protests: "They aren't judging him fairly. You can't blame a man for not achieving what he doesn't attempt."

But judged by any standard, Leinsdorf has already achieved an impressive transformation of the Boston Symphony. Without dulling the orchestra's traditional tonal gloss, he has added weight and solidity to its sound. The orchestra may no longer be able to whip up the light French confections that were the specialty of the house when Charles Munch was *chef d'orchestre*, but with its new sonority, the orchestra speaks more idiomatically than before the tonal language of Beethoven, Brahms, and the Austro-German classics. Bostonian old-timers settle back in comfortable recognition when they hear again the rich, velvety sound textures absent from Boston since the days of Serge Koussevitsky.

Leinsdorf himself insists that there is no typical Boston sound: "There is a Boston sound for Mozart, another for Bartók, and still another for Wagner. If an actor in the theater interpreted every part the same way, he would make a mockery of his roles. In the interpretation of music, we are like actors. We must present each work according to its own character." But he admits that the ideal of complete tonal flexibility is impossible to realize. "An orchestra can't really change its character three times during an evening's program." Even so, he is uncommonly attentive to purely sonic matters. "Munch never stopped us in rehearsal to adjust tonal balance," remarks one of the



players. "Leinsdorf is always fussy about tone." Even RCA Victor's recording engineers credit him with giving them valuable pointers on stereo perspective, microphone placement, and such. George Marek, RCA Victor's general manager and Leinsdorf's long-time friend, is delighted with the tonal transformation achieved during the past season: "Now the Boston Symphony is a true all-purpose orchestra."

**U**NDER Leinsdorf, there has also been a marked increase of substance in Boston's musical fare. Major moderns, notably Bartók and Prokofiev, moved from the fringes to the central area of programming. Obscure early Mozart works were dug out of the treasure chest, Mahler had his day, and even Bruckner belatedly reached Bostonian ears. "It's a change for Boston, all right. Fewer tea parties," quips a Harvard undergraduate, too young to remember that the Boston Symphony once championed such radical unknowns as Stravinsky, Prokofiev, Milhaud, and Copland.

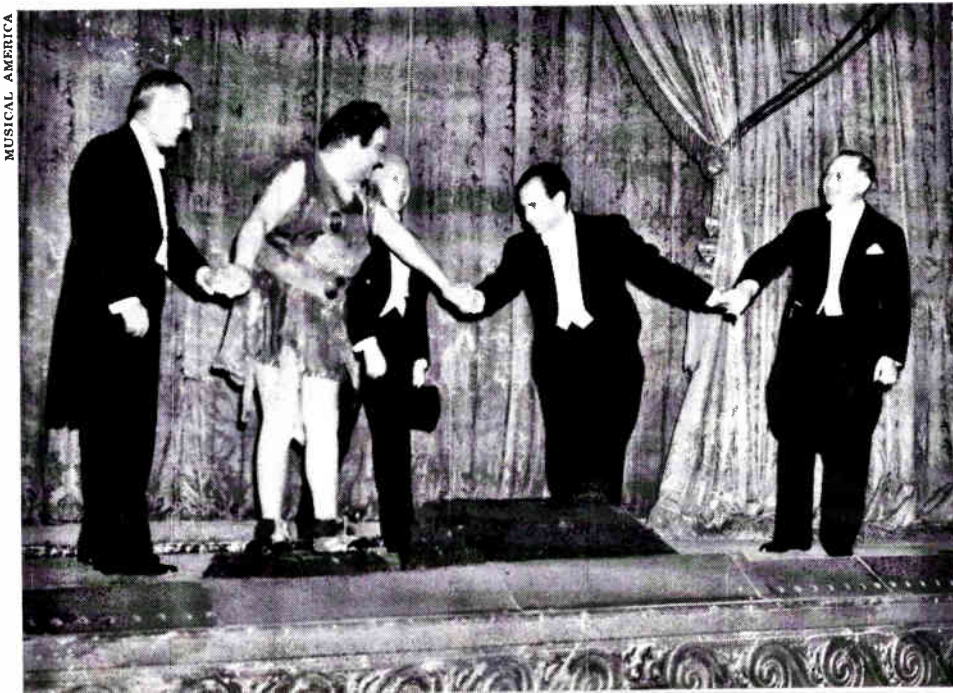
Leinsdorf feels an artistic commitment to what he calls "total repertoire"—the whole panorama of musical periods and styles—but he is also keenly aware of his responsibility to contemporary composers. In fact, he has proposed the idea of annually appointing a "composer-in-residence" for the Boston Symphony—but he is resolutely against any kind of musical boondoggling. He is also frankly unsympathetic to experimental music. "I can't perform works that don't communicate to a large part of my audience. I am always warning young composers not to join a coterie or 'school' of composition. When a composer joins a 'school' he is following the herd instinct. To me the exclusive group is just as much a herd as the lowbrow mass. The number of people involved in a group doesn't matter. It is absurd to assume that something has value simply because only a few people like it. It is important for a composer to keep his individual relationship both to his art and to his public."

Serial music is dismissed outright. "Such theories completely void the composer's volition. Everything is predetermined. I do not think it is possible to create a communicative art on such rigid principles. Such music frustrates both the charms of composition and the charms of performance. I shan't presume to mold the musical philosophy of composers, but I do believe that the musical director of a major orchestra has an obligation to make known his musical attitudes."

Leinsdorf's awareness that his post in Boston entails further responsibilities to American music as a whole is also reflected in his attitude toward the Berkshire Music Center, which is now under his direction. He regards Tanglewood's school as a weapon in the holy war against musical illiteracy—against the kind of music education that produces students who are proficient instrumentally but devoid of musical style and culture. "There is no necessity for profit at Tanglewood," he explains, "so why not search for a higher type of student? Why not stress general musical culture above the ability to finger a violin?"

In applying these standards last summer, Leinsdorf not only summarily flunked an unprecedented number of applicants for admission, but also remained quite unmoved by the resulting cries of anguish. To those who were able to negotiate the steep admission hurdles he set up, it was made clear that Tanglewood would be no summer vacation: "Our faculty members are determined not to encourage sluggish minds or mediocre ability. That group, unfortunately, is more than sufficiently represented within our profession." And to forestall future disappointment, Leinsdorf initiated a closer liaison between Tanglewood and the leading music schools of America, asking the schools to help in the preselection of candidates for Tanglewood.

The change in the intellectual atmosphere at Tanglewood was evident almost from the moment Leinsdorf took over. "For the first time in years, things are organized around here," comments an instructor.



*The twenty-six-year-old Leinsdorf takes a Metropolitan curtain call with Lauritz Melchior. The smiles were later to fade, when Melchior accused Leinsdorf of being unworthy of conducting at the Metropolitan.*

# ERICH LEINSDORF

"And those kids are really learning something. They know Big Brother is watching them."

In past years, under Charles Munch, the festival aspect of Tanglewood was largely separate from the school, to which Munch paid scant attention. Leinsdorf, however, insists on close contact between students and members of the Boston Symphony so that the aspirant musicians can become acquainted with the day-to-day realities of professional music-making. "Tanglewood is unique in offering this opportunity," explains Leinsdorf, "and we intend to make the most of it."

Just as he feels that he is a link between student and professional, so, in another way, Leinsdorf sees himself as a link between composer and public. He encourages correspondence from his listeners and tries to learn from this source what significance different kinds of music have for various segments of his audience. But his programming decisions are not dictated by popularity polls or by his board of directors. "Boston still has the European attitude that the expert knows more than the layman," he says. "Elsewhere I have encountered the typically American notion that four laymen know more about any subject than one expert. I grant that there is the kind of expert who defeats himself with his expertise. But I believe direction must come from an informed source. For instance, the concert managements believe that the public merely wants what it already knows. One must resist such pressure. For example, all the agents for our transcontinental tour made a unanimous request: no Mahler. I insisted. As it turned out, the Mahler First won the most acclaim wherever we played it."

**A** CONDUCTOR'S ultimate critics are the men who play for him. Leinsdorf's profound technical knowledge, his businesslike rehearsal manner, and his consideration for the players have won him the respect of his orchestra. True, a few of the musicians feel that Leinsdorf's meticulous pursuit of technical perfection leaves no room for the inspiration of the moment, but even those who disagree with Leinsdorf's method respect his reasons. According to an insider, sentiment within the orchestra favors Leinsdorf ten to one. Of more permissive conducting methods, which grant the orchestra a greater measure of freedom, Leinsdorf says drily: "I don't think music is improved by inaccuracy."

As an opera conductor, Leinsdorf has a knack for pulling a cast together quickly, and for shaping a unified performance with a minimum of fuss. No one admires this brisk efficiency more than George Marek of RCA, who regards Leinsdorf as the best insurance

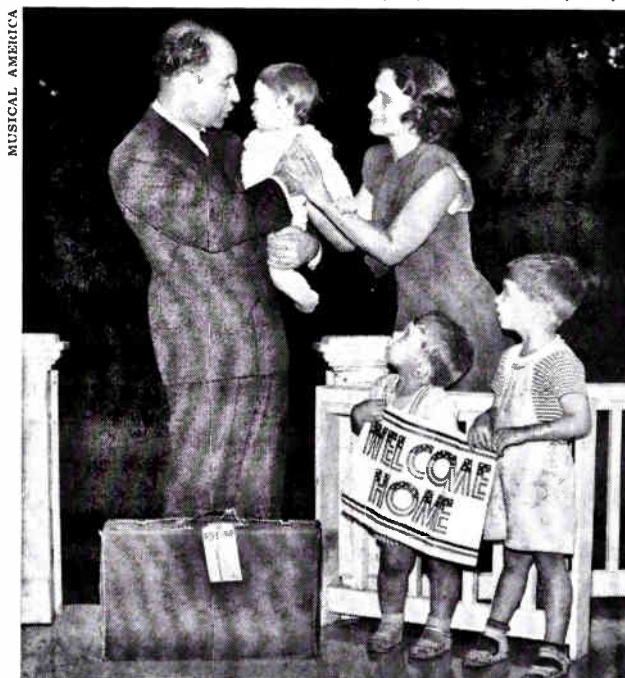
that complex and costly opera-recording sessions will come off on schedule.

In his podium manner, Leinsdorf is the least demonic of conductors. He never tries to mesmerize an orchestra. There is no dictatorial imposition of will. To the onlooker, his understated gestures convey the notion that Leinsdorf and the orchestra, as they play, are simply "discussing" the score, as one would a mutual acquaintance. Sometimes, in quiet passages, his only movements are from the wrist. Yet every motion, however slight, makes its point. Anyone watching Leinsdorf conduct today would find it difficult to imagine his earlier conducting style, which—according to opera fans with long memories—was apt to result in torn clothes during the course of an evening.

Leinsdorf's manner offstage is a blend of formality and Viennese charm. His slightly accented speech, spiced with poker-faced but pointed wit, suggests a well-furnished mind in which everything is in its place. Even in casual conversation, statements are not ventured that have not already been properly indexed and cross-referenced. But Leinsdorf is never coldly professional, and an inner warmth is quickly discernible beneath his careful verbal formulations.

The same sense of aesthetic order that characterizes Leinsdorf's conducting is reflected in his personal taste. Famed for the elegance of his public wardrobe, he also dresses beautifully at home. In his study, he is likely to wear an ascot tie and one of the richly detailed leisure jackets made by his Roman tailor. Every knickknack on his desk is neatly arranged, set at precisely the proper angle. His five children, aged

*A homecoming scene from Leinsdorf's guest-conducting days.*







COLUMBIA RECORDS

In 1947, as the new conductor of the Rochester Philharmonic.

nine through twenty-one, are models of politeness, and though the house is adequately staffed for all social demands, the children sometimes serve at table. Nine-year-old Jenny has a reputation for mixing a mean martini, though her own preference is Bosco. Mrs. Leinsdorf, a slight, diminutive brunette, runs the Leinsdorfs' handsome house in Brookline with the imperturbable competence of a *maitre d'hôtel*. On travels abroad, she collects recipes as others collect souvenirs. Appreciative guests have applauded her efforts to raise the culinary standards of Boston, a city historically partial to beans and scrod.

One afternoon last summer, Leinsdorf sat at his summer house in Stockbridge, musing over his career. He recalled how, in 1934, as a twenty-two-year-old with a diploma from Vienna's Musikakademie, he had intrepidly approached Bruno Walter for a job. Walter was so impressed with the young man's knowledge of

opera scores that he hired him as a rehearsal assistant for the Salzburg Festival. For several summers at Salzburg, the young Leinsdorf conducted preparatory rehearsals for both Bruno Walter and Arturo Toscanini, the rest of the year touring provincial Italy with orchestras he describes as "slothful, ignorant, indifferent, and stupid."

A recommendation from Toscanini resulted in an offer from New York's Metropolitan Opera to assist ailing Arthur Bodansky, the Met's principal Wagnerian conductor. With the shadow of Hitler already darkening Austria, Leinsdorf left his native land with little regret. By the time Leinsdorf reached New York, Bodansky's failing health had already forced him to cancel many of the performances he had scheduled for the 1938-1939 season. So the twenty-six-year-old Leinsdorf unexpectedly found himself in his first season conducting *Walküre*, *Parsifal*, *Lohengrin*, *Tannhäuser*, and *Elektra*—a back-breaking assignment even for a veteran conductor. And when Bodansky died in 1939, Leinsdorf had to add to his repertoire—in a single season—*Meistersinger*, *Tristan*, *Götterdämmerung*, *Orfeo ed Euridice*, *Rosenkavalier*, and *Pelléas et Mélisande*. The task was staggering, but the critics were kind. *Newsweek* even reported that during a performance of *Walküre* he had "stolen the show from the Met's Norwegian goddess, Kirsten Flagstad."

Predictably, some of the Metropolitan's vocal luminaries balked at being upstaged by the conductorial *Wunderkind*, and by 1940 the Met was in full mutiny. Heldentenor Lauritz Melchior attacked broadside. In a front-page interview in the New York *Herald Tribune* he questioned the competence of a "mere youngster" to conduct at one of the world's leading opera houses. Flagstad, choosing more ladylike tactics, let it be known through friends that Leinsdorf made her physically ill. "He watches the music!" she complained indignantly, her idea evidently being that a conductor should watch the singers. At the height of the revolt, Melchior got so nervous that he appeared on stage



Leinsdorf on conducting: "I used to be very partial to Toscanini... but... I now seem to veer more and more toward the attitudes exemplified by Bruno Walter."

RCA VICTOR

# ERICH LEINSDORF

with his eagle-winged helmet on backwards, and Flagstad threatened to quit.

With considerable courage, Edward Johnson, the opera company's general manager, backed up his young conductor. "There are some old boats in this company," he ungallantly announced to his broad-beamed singers, "who would like to be the dictators of the Metropolitan. . . . Mr. Leinsdorf will be here long after they are gone. And he will be so acclaimed that they won't want to remember that they opposed him." A few days later, the press was informed that Melchior had apologized to Leinsdorf for his public statements. The mutiny had been quelled.

Leinsdorf, when asked recently how he had managed to stand up to this insurrection in Valhalla, responded disarmingly: "I don't know. I was very ambitious, very young, and very blind."

By 1943 Leinsdorf's reputation was so firmly established that he was offered the conductorship of the Cleveland Orchestra when Artur Rodzinsky left the Cleveland post for New York. At thirty-one, Leinsdorf was the youngest conductor ever to assume leadership of a major American orchestra, having won preference over such seasoned conductors as Vladimir Golschmann and Efrem Kurtz. "We have chosen youth with maturity," the Cleveland orchestra board said in its announcement. But an army draft call cut short his tenure. When Leinsdorf returned to Cleveland after the war, he found George Szell snugly ensconced there. Without a steady job, Leinsdorf spent some footloose years immediately after the war, guest-conducting in various European countries, notably England and Austria, until an appointment as conductor of the Rochester Philharmonic in 1947 put him on firm ground.

During his Rochester years, Leinsdorf might well have disappeared into relative musical obscurity had not Columbia Records just then launched its low-price Harmony label. Goddard Lieberman, then Columbia's artists-and-repertoire chief, was casting about for a good orchestra to record major repertoire for the new low-cost line. Leinsdorf and the Rochester Philharmonic seemed a likely choice and were promptly signed. One of Leinsdorf's first releases, Beethoven's "Eroica," was immediately hailed as the best available version of that much-recorded symphony, surpassing rival performances by Leinsdorf's illustrious mentors, Toscanini and Walter.

If Leinsdorf had previously been known chiefly as an operatic workhorse, his Harmony recordings gained him national recognition as a symphonic conductor. He lost no time building up a prodigious discography on various labels. On Westminster he recorded all

forty-one Mozart symphonies, an achievement unparalleled in the annals of the phonograph.

In 1956 Leinsdorf was asked to become the musical director of the New York City Opera. He responded eagerly to the challenge, but soon found the financial and organizational strictures too confining. After only one season he left the City Opera to return once more to the Metropolitan. The once-embattled prodigy had returned to his former haunts as a mature artist with an international reputation—just as Edward Johnson had predicted in the "revolutionary period." The high point of his second tenure at the Met came in the 1961-1962 season, when Leinsdorf revived Wagner's *Ring* tetralogy. Meanwhile, having joined RCA Victor's roster, chiefly as an operatic conductor, Leinsdorf, in a virtually unprecedented recording spree, wrapped up no fewer than fourteen complete operas, ranging from *The Barber of Seville* to *Die Walküre*.

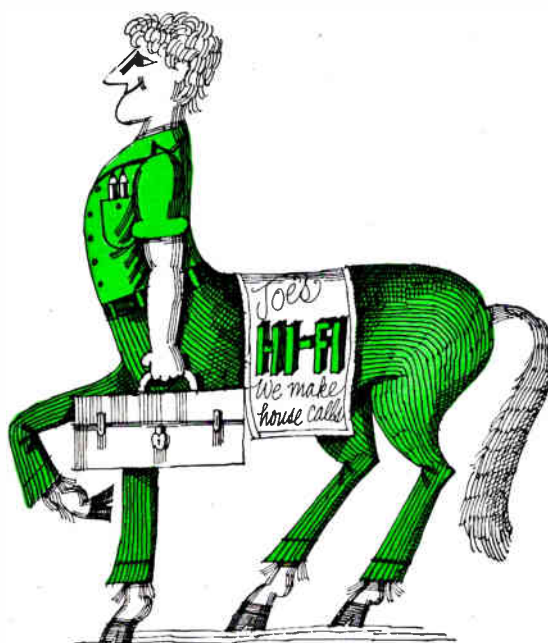
**T**ODAY, at the apex of his career, Leinsdorf acknowledges that his musical ideas are still changing and maturing. Thinking back on the disparate influence of his two mentors, Bruno Walter and Arturo Toscanini, he says: "Until recently, I have not attempted to reconcile the two approaches. I used to be very partial to Toscanini. I felt that Walter's more intuitive methods were impractical in many situations because they depend for their effectiveness on a pre-established rapport between the conductor and his orchestra. This, in turn, must be based on the sharing of a common outlook and tradition. But despite the greater difficulty, I now seem to veer more and more toward the attitudes exemplified by Bruno Walter. I now believe that a synthesis of the two approaches is possible."

Indeed, within this last year, there has been a notable change in Leinsdorf's performances. Without sacrificing the order and clarity of his musical expositions, Leinsdorf now seems to leave more room for the music to unfold. Increasingly, there are moments when he no longer appears to be a supervisor watching over the music, but becomes a part of it and is himself carried along in its flow. At such times, his gaze loses its customary penetration, his features soften, and a sense of repose comes into his gestures. Clearly he has entered that ultimate preserve of the conductor's art where—in the words of Berlioz—"a man can forget the public altogether, listening to himself, judging himself, and be touched by the emotions that are shared by the artists around him."

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*Hans H. Fantel, who is most familiar to HiFi/STEREO REVIEW readers for his discussions of hi-fi equipment, has recently contributed two articles on musical subjects: "Richard Tauber and Vienna" (November), and this portrait of Erich Leinsdorf.*





# AN AUDIO MYTHOLOGY

IF YOU BELIEVE THESE CURRENT HI-FI FICTIONS, YOU MAY HAVE TO PAY FOR YOUR GULLIBILITY

By BENNETT EVANS

**I**T SHOULD BE apparent to any sophisticated observer of the hi-fi scene that a substantial body of myth has accumulated about the subject of high fidelity. However, we need not delve into Sir James Frazer's *The Golden Bough* in order to fix the origins of these myths. A better—and simpler—explanation lies in the fact that (as Alexander Pope put it) a little learning is a dangerous thing. And, as with other myths, those that have grown up around the subject of high fidelity have some basic truth at their roots. For example:

**\* "All tubes that glow blue should be replaced" \***

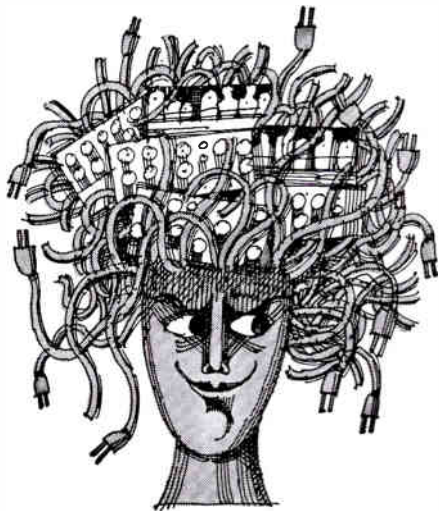
It is true that tubes that glow a vivid blue from end to end are faulty and should be replaced. Such a blue glow indicates the presence of gas, instead of vacuum, in the tube, and this leads to overconduction and high distortion. There are, however, many tubes that, in normal operation, glow blue in areas around and between the elements. The glass of these tubes may even sometimes fluoresce, but this is quite harmless. Since expensive power-output tubes are the ones that most often get the blues, your faith in this particular myth could be rather costly. When distortion occurs, tubes that have suddenly developed an over-all blue glow are prime suspects; however, as long as the amplifier is performing normally—blue glow or not—well enough should be left alone.

**\* \* \* "Matched tubes are always better" \* \* \***

When tubes are operated in push-pull pairs, as they are in the output and in some driver stages of amplifiers, and when the amplifier does not have tube-balancing controls, matched pairs of tubes *are* preferred. But although matched pairs of tubes are more expensive, this is still no assurance that they are of higher quality—only that the two tubes have similar characteristics. Moreover, there is some question as to how well such tubes stay matched as they age. Furthermore, some audiophiles buy matched tubes for stages that do not really need them. If your amplifier can benefit from matched pairs, the manufacturer will tell you so; it is in his interest to have your amplifier work as well as possible.

**\* "Premium tubes will improve performance" \***

Five or six years ago, new European tube types such as the ECC83 yielded improved signal-to-noise ratios when substituted for their U. S. equivalents, such as the 12AX7. But the design and construction of domestic tube types (and amplifiers) has so improved in recent years that the substitution of so-called premium types will usually make no audible difference. Where premium tubes may make a difference is in professional-caliber equipment: in nonprofessional equipment, any improvement in the signal-to-noise



## AUDIO MYTHOLOGY

ratio effected by the tube will usually be masked by the many other sources of noise in the system. A great deal of the noise that is often attributed to tubes is caused by noisy plate and cathode resistors, inadequate shielding, and poor circuit design.

**\*\* "Sixty watts are twice as good as thirty" \*\***

A higher-power amplifier has the reserve to handle sudden volume peaks without distortion, and is more likely to have ample power in the deep bass region, where power is most needed but is hardest to get. However, a 60-watt amplifier isn't "twice as good" as a 30-watt amplifier—it isn't even twice as loud, since 60 watts are only 3 db louder than 30 watts. It would, in fact, take a 300-watt amplifier to sound twice as loud as a 30-watt unit.

In any case, the peak power output of a full symphony orchestra is usually only about 0.4 acoustic watt, equal to the full output of a 40-watt amplifier through a speaker of 1 per cent efficiency (about as low as speaker efficiencies go), or the full output of a 0.8-watt amplifier through a speaker of 50 per cent efficiency, the opposite extreme. There are, of course, such variables as the listening room's size, its shape, and—to a

certain extent—the amount of sound-deadening materials in the room to be considered when deciding on the amount of necessary amplifier power. However, orchestral selections played at full orchestral volume are likely to be interrupted by the arrival of your landlord to cancel your lease, or by your wife's departure for Reno.

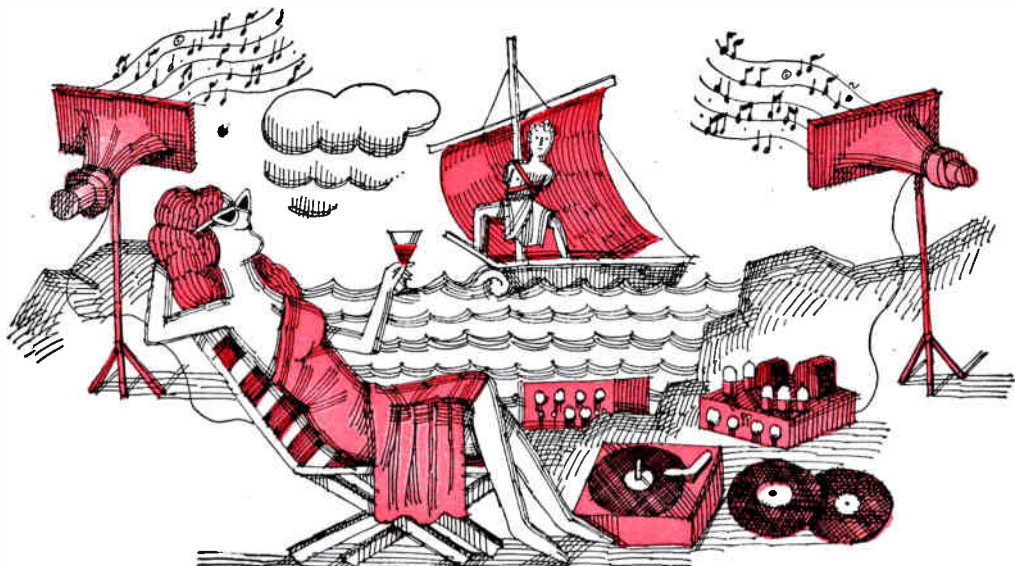
**\*\* "No room for stereo, no room for bass" \*\***

There is widespread belief that the stereo effect requires a large room, though this myth has little basis in fact. Stereo in a car (by means of a tape-cartridge player) can be excellent, and stereo via headphones can be superb. Since the major gift of stereo is its illusion of spaciousness, stereo does more for sound reproduction in a small room than it does in a large one.

Bass response, however, is a different matter. While the wave lengths of low bass tones may be more than 30 feet (a 40-cps wave is about 28 feet long), one does not need an equivalently large room in which to play them. It is true that bass-propagation efficiency suffers somewhat in small rooms, but most of the acoustical difficulties are due to room resonances and standing waves, which can produce serious audible bass peaks and nulls. However, these can be alleviated somewhat by careful placement of the speakers. Bass *can* be heard in a small room—or even on headphones, where the "room" between the phone diaphragm and eardrum may be only an inch and a half long.

**\*\* "Loudness controls restore realism" \*\***

The pioneering studies of Fletcher and Munson showed that at low levels the ear's response to frequency extremes—especially to low frequencies—is greatly diminished. This means that, at low listening levels, in order to hear the same balance of bass and treble normally heard at medium listening levels, the treble should be boosted slightly and the bass substantially. The loudness control is intended to do this automatically. Unfortunately, since the Fletcher-Munson





curves (whose accuracy has been put in question by more recent experiments, though their principles still hold true) are based on the *averaged* hearing characteristics of many people—and the odds are that they will not exactly match the response curve of your ear.

Moreover, the usual loudness control does not “know” how loud the original program source was, or how strong a signal is feeding the preamplifier; it “knows” only where the amplifier’s volume knob is set. For example, an underrecorded orchestral record may have to be replayed at a volume setting too high for the loudness compensation to take effect, yet may still need it. On the other hand, a high-level recording of a string quartet (to which we normally listen at a lower level) may receive too much compensation. Many critical listeners have found that a judicious amount of bass boost provides all the compensation that is desired with none of the muddiness associated with many loudness controls.

**\* \* “Musicians are the best judges of hi-fi” \* \***

Since professional musicians have the most live listening experience to compare with recorded sound, they would appear to be the best possible judges of music reproduction. However, musicians are trained to listen critically for the strictly musical elements: thematic development, tonal density, and progression of harmonies on the one hand, and instrumental balance, tempo, attack, and dynamics on the other. Distortion, coloration, breakup, noise, and hum are not musical factors, and the musician, who listens with his inner ear (and perhaps even following the score in his mind’s eye), will generally tend to ignore these crucial qualities, which are not found in live music.

**\* \* \* “Professional equipment is better” \* \* \***

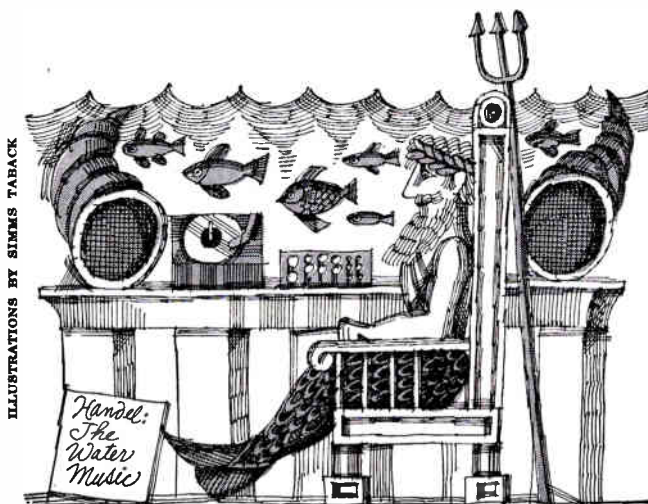
If this were true in the automotive area, for example, all of us would own either trucks or Grand Prix racers. True professional audio gear is usually designed for 600-ohm or bridging inputs and for rack mounting. It is usually heavy, bulky, and replete with features that would be meaningless or inconvenient for home use. Because real professional equipment is not suitable for the home, manufacturers frequently incorporate features designed to provide an aura of professionalism. For example, the main advantage of the hysteresis-synchronous motor (its long-term speed stability) is needed in professional applications (where a twenty-seven-and-one-half-minute transcription disc or tape must run exactly 27:30 every time), but is rarely needed in the home. Excellent turntables and tape transports have been built for the home with induction motors, permanent-magnet synchronous motors, and hysteresis-synchronous ones. Except where fluctuating line voltage rules out the use of induction motors, each can perform with perfect adequacy in the home.

**\* \* \* “Three motors are better than one” \* \* \***

Tape recorders are on the receiving end of most of the “professional” features. The three-motor transport, for example, which employs separate motors for the capstan and both tape reels, can shuttle tape back and forth rapidly, and is relatively simple mechanically. These are its main advantages, and in professional use, where high-speed cueing and editing are done under the pressure of time, these are undoubted advantages. But a three-motor machine is not necessarily more trouble-free, nor does it necessarily have less wow and flutter. There are excellent home machines with one, two, and three motors, and the number of motors should not be a criterion for selecting a recorder.

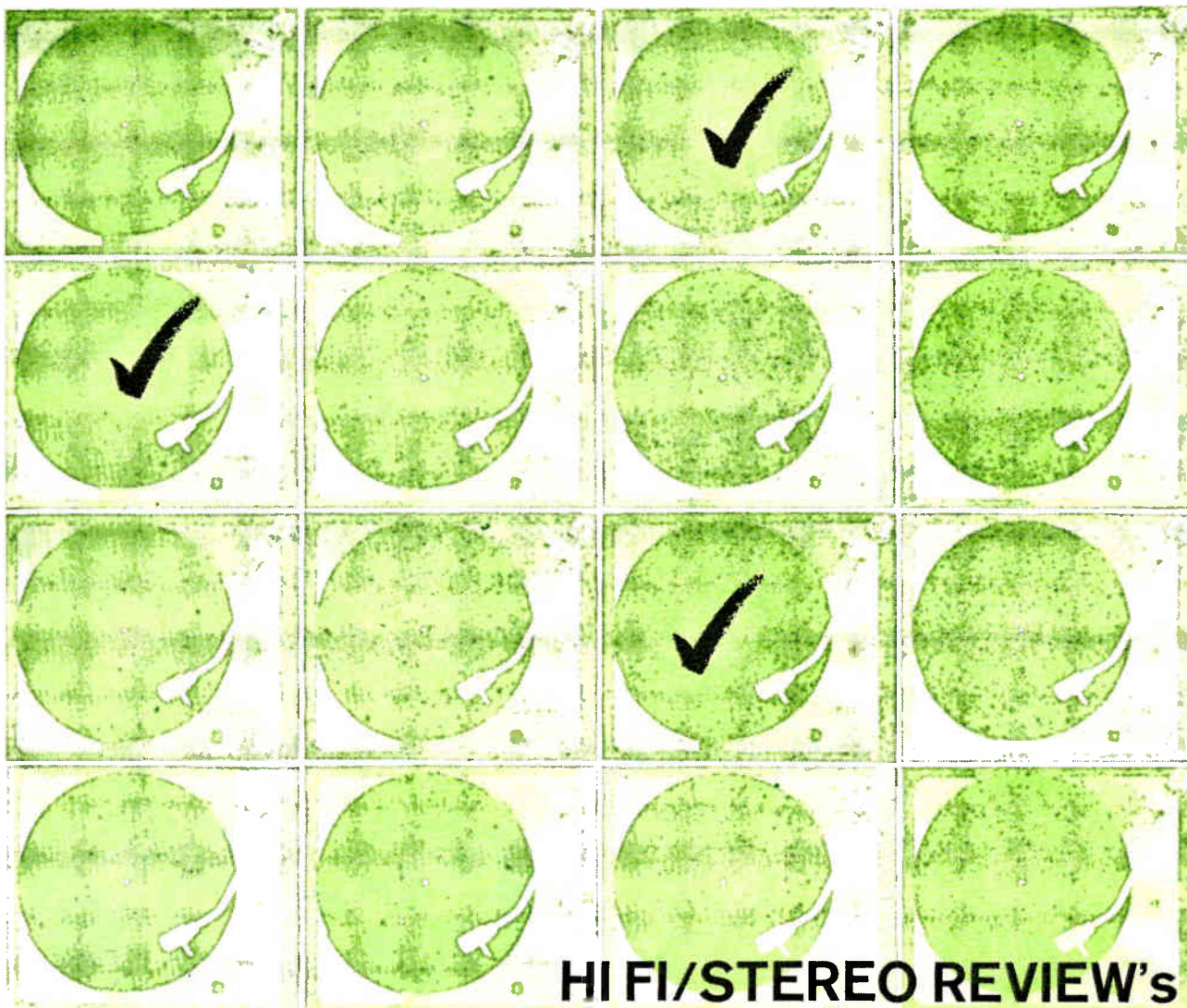
**\* \* “VU meters are better than magic eyes” \* \***

The VU meter is necessary in broadcast or recording studios, where standard levels must be compared, maintained, and matched. The VU meter is an accurately calibrated, standardized, average-level indicating device; the magic eye (which the VU meter is replacing in home tape recorders) is an instantaneous, peak-reading device calibrated for the particular recorder it is used in. The eye tube has advantages for the



amateur, for it reacts to momentary sound peaks that the VU meter would ignore, and displays these peaks for a moment beyond their decline, making them more visible. While the professional learns to compensate for the peaks his standardized meter misses, even he cannot be sure of gain settings with the nonstandard meters and circuits used in home recorders. And the magic eye is not only easier to read—it is more rugged and requires less complicated circuits to drive it.

*Bennett Evans is a New York advertising executive who has contributed reports on American audio developments to *Electronique Professionnelle*, *Belge*, *De Professionele Elektronica*, and others.*



HI FI/STEREO REVIEW'S

# BEST OF 1963

A CRITICAL ROUNDUP OF THE BEST RECORD RELEASES OF THE PAST YEAR

**F**OR THE working record reviewer, the task of drawing up a list of the year's best releases is a chore of no mean proportions, considering not only the demands it makes on his memory, but the large number of discs involved—both those he receives for review and those he buys on his own. Since some kind of systematized approach to the problem is necessary, we asked our critics this year to keep one criterion uppermost in their minds: that each disc nominated be one that they have returned to again and again for pleasure and inspiration.

Several recordings were cited by more than one reviewer, and to save space, such duplications were eliminated from the main listings. For the record, however, here is a tally of the top 1963 releases that received

more than one critical nod from HI FI/STEREO REVIEW's experts:

Highest honors went to Britten's *War Requiem*, the only release to receive three votes. Twice-tapped were Deutsche Grammophon Archive's recording of the Bach *Magnificat* and Cantata No. 78; RCA Victor's disc of Schubert's Ninth Symphony, with Toscanini conducting the Philadelphia Orchestra; Command's set of Sheridan's *School for Scandal*; Columbia's first volume of the complete works of Schoenberg; "The Freewheelin' Bob Dylan," also on the Columbia label; London's recording of Wagner's *Siegfried*; Angel's disc of Berlioz's *Harold in Italy*, with Menuhin as violinist; and Vanguard's stunning wind-band version of Handel's *Fireworks Music*.





## DAVID HALL

⑤ ④ BACH: *Mass in B Minor (BWV 232)*. Stader, Töpfer, Haefliger, Engen, Fischer-Dieskau; Munich Bach Choir and Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73177/8/9 three 12-inch discs \$20.94, 3177/8/9 \$17.94.

Insofar as there can be a definitive recorded performance of this Himalayan achievement, this is it: a perfect synthesis of lyrical and rhythmic intensities.

⑤ ④ STRAUSS: *Metamorphosen; Death and Transfiguration*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35976 \$5.98, 35976 \$4.98

Otto Klemperer makes a noble thing, intellectually and emotionally, of Strauss' poignant wartime elegy for strings, *Metamorphosen*.

⑤ ④ BERLIOZ: *Harold in Italy*. Yehudi Menuhin (viola), Philharmonia Orchestra, Colin Davis cond. ANGEL S 36123 \$5.98, 36123 \$4.98.

Viola "novice" Menuhin is superb in this wonderfully vivid evocation of Berlioz's Byronic visions, and young Colin Davis shows himself heir to Beecham's mantle.

⑤ ④ BERG: *Violin Concerto*. BARTÓK: *Two Rhapsodies for Violin and Orchestra*. Isaac Stern (violin); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6373 \$5.98, ML 5773 \$4.98.

Bernstein and Stern are in top form in a long-overdue "class" performance of Alban Berg's masterpiece.

⑤ ④ RAVEL: *Introduction and Allegro*. DEBUSSY: *Sonata for Flute, Harp, and Viola*. ROUSSEL: *Serenade for Flute, Viola, Cello, and Harp*. ROPARTZ: *Prélude, Marine, and Chanson*. Melos Ensemble. L'OISEAU-LYRE SOL 60048 \$5.98, 50217 \$4.98.

The performances of the ravishing and unfamiliar Rousset piece, as well as of the exquisite Ravel and Debussy works, make this disc one you will return to again and again.

⑤ ④ VAUGHAN WILLIAMS: *Symphony No. 5, in D Major*. Philharmonia Orchestra, Sir John Barbirolli cond. ANGEL S 35952 \$5.98, 35952 \$4.98.

The English master at his serene, contemplative best. A performance of surpassing warmth and sympathy.

④ BERGER: *String Quartet*. WYNER: *Concert Duo for Violin and Piano*. Lenox String Quartet; Matthew Raimondi (violin), Yehudi Wyner (piano). COMPOSERS RECORDINGS INC. CRI 161 \$5.95.

These two American works make up an exciting, important disc that was underrated somewhat at the time of its release.

⑤ ④ WAGNER: *Siegfried*. Windgassen, Nilsson, Hotter, Stolze, Neidlinger; Vienna Philharmonic Orchestra, Georg Solti cond. LONDON OSA 1508 five 12-inch discs \$29.92, A 4508 \$24.92.

The teamwork in all departments here—vocal, conductorial, and sonic—adds up to far more than the sum of its parts.

⑤ ④ SCHOENBERG: *Complete Works, Volume One*. *Erwartung; Violin Concerto; Pierrot Lunaire; Die glückliche Hand; Survivor from Warsaw*. Various artists, chamber ensembles, orchestras, Robert Craft cond. COLUMBIA M2S 679 two 12-inch discs \$11.96, M2L 279 \$9.96.

The terrifying yet hauntingly beautiful creations of Arnold Schoenberg are set forth on these discs with the utmost intensity.

⑤ ④ HANDEL: *Music for the Royal Fireworks; Concerto for Two Wind Choirs*. Wind ensemble, Pro Arte Ensemble, Charles Mackerras cond. VANGUARD BACH GUILD BGS 5046 \$5.95, BG 630 \$4.98.

"A gorgeous noise" is the only fitting description for this sonically stunning recording of the *Fireworks'* original wind-band scoring.

⑤ ④ MAGIC VIENNA: *Music of Josef and Johann Strauss, Jr.* Cleveland Orchestra, George Szell cond. EPIC BC 1258 \$5.98, LC 3858 \$4.98.

The usually formidable Dr. Szell evidently let his hair down for this album: the result is the best performance of this music ever heard this side of Vienna.

## WILLIAM FLANAGAN



⑤ ④ MILHAUD: *Les Choéphores*. Vera Zorina (speaker); McHenry Boatwright, Irene Jordan; New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6396 \$5.98, ML 5796 \$4.98.

Leonard Bernstein is at his electrifying best in Milhaud's lacerating evocation of the Greek tragedy.

⑤ ④ RAVEL: *Shéhérazade*. BERLIOZ: *Cléopâtre*. Jennie Tourel (mezzo-soprano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6438 \$5.98, ML 5338 \$4.98.

A stereo version of the Tourel-Bernstein performance of Ravel's ravishing work to replace—and to surpass—their account of the early Fifties.

⑤ ④ COPLAND: *A Lincoln Portrait; Quiet City; Outdoor Overture; Our Town*. Charlton Heston (narrator); Utah Symphony Orchestra. Maurice Abravanel cond. VANGUARD VSD 2115 \$5.95, VRS 1088 \$4.98.

This release of four moving and powerful works leaves little to be desired in either performance or recording.

## • BEST OF 1963



### GEORGE JELLINEK

⑤ ④ BRAHMS: *Ein Deutsches Requiem*. Elisabeth Schwarzkopf, Dietrich Fischer-Dieskau, Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 3624 two 12-inch discs \$11.96, 3624 \$9.96.

Klemperer presides over a reverential yet not sentimental reading, and the soloists are in peak form in this best recording of a unique work.

⑤ ④ MOZART: *Così fan tutte*. Seefried, Merriman, Köth, Haefliger, Prey, Fischer-Dieskau; Berlin Philharmonic, Eugen Jochum cond. DEUTSCHE GRAMMOPHON 138861/2/3 three 12-inch discs \$20.94, 18861/2/3 \$17.94.

A magnificent ensemble performance, superlative conducting, expert characterizations, and nearly perfect singing by a cast of model Mozartians.

⑤ ④ MOZART: *Arias*. Teresa Berganza (mezzo-soprano); London Symphony, John Pritchard cond. LONDON OS 25782 \$5.98, A 5782 \$4.98.

A recital extraordinary for the artist's luscious voice, stimulating temperament, and impeccable style.

⑤ ④ MOUSSORGSKY: *Boris Godounov*. Christoff, Lear, Ouzounov; Paris Conservatoire Orchestra, Chorus of the

National Opera Sofia, André Cluytens cond. ANGEL S 3633 four 12-inch discs \$23.92, 3633 \$19.92.

Christoff's magnetic portrayal of three of the opera's characters and the magnificent choral performance place this set among the year's best.

⑤ ④ PUCCINI: *Suor Angelica*. Tebaldi, Simionato; Orchestra of Maggio Musicale Fiorentino, Lamberto Gardelli cond. LONDON OSA 1152 \$5.98, A 4152 \$4.98.

Gardelli's vital conducting and the brilliant engineering cooperate to reveal the seething power underlying this opera's gentle exterior.

⑤ ④ SCHUBERT: *Schwanengesang*. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL S 36127 \$5.98, 36127 \$4.98.

The songs of this unplanned "cycle" make a compelling sequence, never more so than in these performances.

⑤ ④ CANTELOUBE: *Songs of the Auvergne, Volume Two*. Netania Davrath (soprano); orchestra, Pierre de la Roche cond. VANGUARD 2132 \$5.95, 9120 \$4.98.

Canteloube's exquisite orchestrations surround the vocal lines of these folk songs with shimmering sprays of sound, and Miss Davrath enchantingly conveys their simplicity.

⑤ ④ HERMANN PREY: *Song Recital*. Hermann Prey (baritone); Karl Engel (piano). LONDON OSA 25757 \$5.98, A 5757 \$4.98.

The caressing warmth and liquid richness of Prey's voice are exceptionally absorbing in this recital of Schubert, Schumann, Brahms, and Strauss lieder.

⑤ ④ BACH: *Magnificat; Cantata No. 78 "Jesu, der du meine Seele."* Soloists, Munich Bach Choir and Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 72197 \$6.98, 3197 \$5.98.

Top-ranking soloists, a splendid choral body, and vital, sensitive conducting distinguish these performances.

⑤ ④ BACH: *Six Sonatas for Violin and Harpsichord*. Yehudi Menuhin (violin); George Malcolm (harpsichord); Ambrose Gauntlett (viola da gamba continuo). ANGEL S 3629B two 12-inch discs \$11.98, 3629B \$9.98.

Angel has handled the difficult problem of balancing the instruments exceptionally well, and the interpretations are devoted, warm, and technically brilliant.

④ ④ SCHUBERT: *Symphony No. 9, in C Major ("Great")*. Philadelphia Orchestra, Arturo Toscanini cond. RCA VICTOR LD 2663 \$4.98.

This 1941 performance has the same vitality as Toscanini's 1947 and 1953 interpretations, plus a lyricism and relaxation missing in the later versions. Good sound.

⑤ ④ GERSHWIN: *Great Scenes from Porgy and Bess*. Soloists, RCA Victor Chorus and Orchestra, Skitch Henderson cond. RCA VICTOR LSC 2679 \$5.98, LM 2679 \$4.98.

The combination of talents here projects the music so movingly and with so much conviction that the disc takes precedence over other recorded excerpts.

### IGOR KIPNIS



⑤ ④ DELLER CONSORT: *Madrigal Masterpieces, Volume Two*. Music by Costeley, Monteverdi, Marenzio, Jones, others. Deller Consort, Alfred Deller cond. VANGUARD BACH GUILD BGS 5051 \$5.95, BG 639 \$4.98.

Deller's superb stylistic knowledge has never been displayed so remarkably well: consummate skill and artistry.

⑤ ④ PURCELL: *Dido and Aeneas*. Soloists, St. Anthony Singers, English Chamber Orchestra, Anthony Lewis cond. L'OISEAU-LYRE SOL 60047 \$5.98, OL 50216 \$4.98.

The seventeenth-century British composer's best-known dramatic work gets a splendidly stylish interpretation.

⑤ ④ VLADIMIR HOROWITZ: *The Sound of Horowitz*. Music of Schumann, Scarlatti, Schubert, and Scriabin. Vladimir Horowitz (piano). COLUMBIA MS 6411 \$5.98, ML 5811 \$4.98.

Horowitz's second disc for Columbia is, if anything, even better than his first. Is there another pianist today who has such astounding gifts?



Ⓢ Ⓜ SHERIDAN: *The School for Scandal*. Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Richard Easton. John Gielgud director. COMMAND SD 13002 three 12-inch discs \$17.94, RS 13002 \$14.94.

This is the best recording of any play available: Gielgud is brilliant in his direction, the cast is perfectly responsive to his moods and concepts, the play itself is still effective (after 200 years), and Command's re-creation is absolutely lifelike.

Ⓢ Ⓜ BRITTEN: *War Requiem*. Galina Vishnevskaya, Dietrich Fischer-Dieskau, Peter Pears; Melos Ensemble, choirs, London Symphony Orchestra, Benjamin Britten cond. LONDON OSA 1255 two 12-inch discs \$11.96, A 4255 \$9.96.

Britten proves himself in this album not only a great composer but, in his handling of the huge ensemble, a master conductor.

Ⓢ Ⓜ BEETHOVEN: *Nine Symphonies*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SKL 101-108 eight 12-inch discs \$47.95, KL 1-8 \$47.95.

The best stereo recording of the full Nine to date, this full-scale, gala presentation recalls in its best moments the fire and nobility Toscanini found in these scores.

Ⓜ DEBUSSY: *Méodies*. Maggie Teyte (soprano), Alfred Cortot and Gerald Moore (piano). ANGEL COLH 134 \$5.98.

Angel's release of these songs, as lovingly and definitively interpreted by Miss Teyte, along with beautifully printed text and notes, is a superb example of how to reissue great recordings.

## PAUL KRESH



Ⓢ Ⓜ EDWARD ALBEE: *Who's Afraid of Virginia Woolf?* Uta Hagen, Arthur Hill, George Grizzard, Melinda Dillon. Alan Schneider director. COLUMBIA DOS 687 four 12-inch discs \$17, DOL 287 \$15.

Director Schneider has managed to transfer all the brilliance and energy of an important Broadway stage event to records with utmost clarity and resourcefulness.

Ⓢ Ⓜ PUCCINI: *Madame Butterfly*. Leontyne Price, Richard Tucker, Rosalind Elias, Philip Maero; RCA Italiana Opera Chorus and Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 6160 three 12-inch discs \$17.94, LM 6160 \$14.94.

This first Dynagroove opera is distinguished for Miss Price's performance, for superb ensemble playing, and for exceptionally good sound.

Ⓢ Ⓜ STRAVINSKY: *Oedipus Rex*. Ralph Richardson, Ronald Dowd, Raimund Herincx. Harold Blackburn, Patricia Johnson, Alberto Remedios; Sadlers Wells Men's Chorus; Royal Philharmonic Orchestra, Colin Davis cond. ANGEL S 35778 \$5.98, 35778 \$4.98.

Never before on records has Stravinsky's austere and stylized neoclassical setting of Cocteau's Latinized Sophocles blazed with such life.



## NAT HENTOFF

Ⓢ Ⓜ DUKE ELLINGTON/CHARLES MINGUS/MAX ROACH: *Money Jungle*. UNITED ARTISTS 15107 \$5.98, 14107 \$4.98.

This trio recording is particularly revelatory of Ellington's orchestral use of the piano. The style of the young modern jazzmen stimulates Ellington to singular adventurousness.

Ⓜ DUKE ELLINGTON: *The Ellington Era (1927-1940)*. COLUMBIA C3L 27 three 12-inch discs \$11.98.

These forty-eight performances document the growth of Ellington as band leader and composer. The collection features many of Ellington's early jazz experiments.

Ⓜ ITAMAR: *Songs of Yemen and Israel*. VANGUARD BRS 9125 \$4.98.

The son of a Yemenite cantor, Itamar excels all the Israeli singers who have been introduced to this country on records in vocal virtuosity, rhythmic subtlety, and range of emotional expression.

Ⓢ Ⓜ BUD FREEMAN: *Something Tender*. UNITED ARTISTS 15033 \$5.98, 14033 \$4.98.

The lyrical and witty, disciplined and passionate improvisations of tenor saxophonist Freeman are heard to best advantage in this relaxed program.

Ⓜ CHARLIE PARKER: *Once There Was Bird*. CHARLIE PARKER RECORDS OLP 408 \$5.98.

A careful arrangement of the results—including several alternate takes—of a June 1945 date with Dizzy Gillespie and Red Norvo as Parker's companions.

Ⓢ Ⓜ GEORGE RUSSELL: *The Outer View*. RIVERSIDE RS 9440 \$5.98, RM 440 \$4.98.

This album documents the evolution of one of the most original and resourceful composers in modern jazz.

Ⓢ Ⓜ BOB DYLAN: *The Freewheelin' Bob Dylan*. COLUMBIA CS 8786 \$4.98, CL 1986 \$3.98.

This album confirms the ascendancy of young singer-composer Dylan, the most forceful and individual of the city-bred folk singers.

Ⓜ HUDDIE LEDBETTER: *Leadbelly*. CAPITOL T 1821 \$3.98.

Unavailable for many years, these reissued 1944 recordings show Leadbelly's remarkable scope as guitarist and singer. Indispensable for any folk-music library.

• BEST OF 1963



## STANLEY GREEN

⑤ ④ OLIVER! (Lionel Bart). Original-cast recording. Clive Revill, Georgia Brown, Bruce Prochnik; orchestra and chorus. Donald Pippin cond. RCA VICTOR LSOD 2004 \$6.98, LOCD 2004 \$5.98.

This musical evokes in remarkable fashion the raffish spirit of London in the 1830's, and also captures the idiosyncratic flavor of the Dickens characters.

⑤ ④ TERI THORNTON: *Somewhere in the Night*. DAUNTLESS DS 6306 \$4.98, D 4306 \$4.98.

Miss Thornton is that admirable rarity, a singer who believes that style should serve content. Her strong, reedy voice and honest understanding are other impressive credentials.

⑤ ④ FRANK SINATRA: *The Great Years*. CAPITOL SWCO 1762 three 12-inch discs \$19.98, WCO 1762 \$16.98.

Among the reasons for Sinatra's pre-eminence are his supple and thoughtful phrasing, his superb sense of time, and his infectious humor. All these qualities are in abundance in this compendium of his best performances from 1953-1960.

⑤ ④ BARBRA STREISAND: *The Barbra Streisand Album*. COLUMBIA CS 8807 \$4.98, CL 2007 \$3.98.

Miss Streisand is the only young popular singer who shows signs of being able to take a place with Garland and Horne. A consummate singing actress, hyperemotional and unique

⑤ ④ JOAN BAEZ: *In Concert*. Joan Baez (vocals, guitar) VANGUARD BACH GUILD VSD 2122 \$5.95, VRS 9112 \$4.98.

The pure, liquid voice of Miss Baez has never sounded better than in these concert performances. Her way of exciting powerful emotions through coolness and control make her unique among folk singers.

④ O'NEILL: *Dramatic Readings*. Jason Robards, Jr. (reader). COLUMBIA OL 5900 \$4.98.

A marvelous virtuoso performance of excerpts from plays by one of America's greatest playwrights

⑤ ④ THELONIOUS MONK: *Monk's Dream*. COLUMBIA CS 8765 \$4.98, CL 1965 \$3.98.

The pianist's finest and most representative set since those first great Blue Note sessions of the Forties.

④ LENNY BRUCE: *Lenny Bruce—American*. FANTASY 7011 \$4.98.

This selection of Bruce's best work provides some devastatingly funny and painfully accurate comments on our society.

⑤ ④ JULIE ANDREWS: *Don't Go in the Lion's Cage Tonight*. COLUMBIA CS 8686 \$4.98, CL 1886 \$3.98.

Miss Andrews, the daughter of vaudeville troupers, here socks across a program of old music-hall and vaudeville favorites with unbounded gaiety and enthusiasm.

⑤ ④ LENA HORNE: *Lena... Lovely and Alive*. RCA VICTOR LSP 2587 \$4.98, LPM 2587 \$3.98.

Lena Horne's interpretive art is so formidable that commonplace lyrics take on special meanings, and familiar songs sweep the listener ineluctably along.

⑤ ④ JACKIE AND ROY KRAL: *Like Sing*. COLUMBIA CS 8734 \$4.98, CL 1934 \$3.98.

This husband-and-wife singing team shows great affinity for the bright and attractive songs of another husband-and-wife team, André Previn and Dory Langdon.

⑤ ④ VALENTINE PRINGLE: *I Hear America Singing*. RCA VICTOR LSP 2689 \$4.98, LPM 2689 \$3.98.

In this, Mr. Pringle's debut album, his robust bass-baritone voice invests the varied program with so much dramatic power and conviction that each interpretation is a standard against which others must now be measured.

⑤ ④ SACHA DISTEL: *Les filles... moi, j'aime ça!* RCA VICTOR FSP 111 \$4.98, FPM 111 \$4.98

In this album of songs, Distel displays a melting warmth in the romantic ballads and a lively and ingratiating style in the up-tempo repertoire.

## JOE GOLDBERG



⑤ ④ SANDY BULL: *Fantasias for Guitar and Banjo*. VANGUARD VRS 9119 \$4.98.

Sandy Bull's mastery of banjo, guitar, and electric guitar is superb and exciting proof that an artist can transcend his eclecticism

⑤ ④ BACH: *Works in Orchestral Transcription*. Utah Symphony Orchestra, Maurice Abravanel cond VANGUARD VSD 2120 \$5.95, VRS 1092 \$4.98

These reworkings of Bach by Schoenberg, Webern, and Stravinsky are splendid in themselves and also offer valuable insights into the art of these shapers of contemporary music.

⑤ ④ BACH: *The Six Partitas*. Glenn Gould (piano). COLUMBIA M2S 693 two 12-inch discs \$11.98, M2L 293 \$9.98.

These performances are perhaps the summit—to date—of the career of one of our great pianists. His technical clarity and ability to evoke that which lies beyond mathematics are stunning.



# THE DECLINE OF THE AMERICAN POPULAR SONG

AN EAR-WEARY CRITIC DOCUMENTS THE PROGRESSIVE DECAY  
OF A ONCE-VIABLE MUSICAL FORM

By GENE LEES

IN THE early Forties a young singer was causing a stir in the American dance-band business. After a brief employment with Harry James, he joined Tommy Dorsey. Dorsey was soon congratulating himself on the acquisition, for the crowds that gathered to dance to the band were augmented by groups of girls who just stood around listening to the singer. What did it matter to Dorsey that they didn't dance? They paid their admission, and they also bought the records the singer made with the band—the royalties from which went to Dorsey.

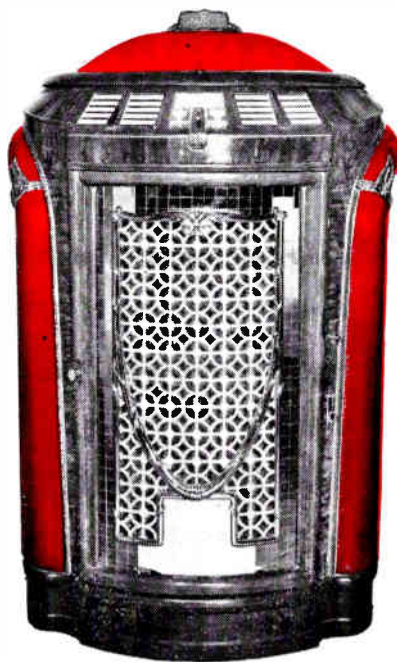
It was precisely this that irked the singer, whose name was Frank Sinatra. He thought he should be getting a larger share of the money. In 1943, despite Dorsey's claim to a contract with him, Sinatra left the band and went to work for himself. His first two singles were *Night and Day*, backed by *The Night We Called It a Day*, and *The Song is You*, backed by *The Lamp-lighter's Serenade*. These two discs, which were immediately successful, signalled the decline and fall of the big jazz-oriented dance bands, and were the opening shots in a revolution that changed the character of American music, separated jazz from popular

music, and then proceeded to fragment popular music, dividing it against itself.

In climbing to fame as an idol of adolescent girls, Sinatra opened a Pandora's box from which was eventually to come some of the worst noise ever to be dignified by the name of music. (Paradoxically, Sinatra himself has throughout his career recorded the best of popular songs, and today acts as a sort of sea wall against a murky tide of junk.) Sinatra was the harbinger of a new era in the popular-music business, an era in which there was to be an almost total reliance on singers. We can therefore say that the revolution began in 1943, the year Sinatra left Dorsey.

As the big bands began to fade; booking agents, managers, band leaders, and sidemen offered desperate diagnoses and cures in the hope of halting the change. Some

said the increasing cost of transportation was the cause of it all. Band leaders blamed the policies of the ballroom operators, and ballroom operators replied that the band leaders' music had become too advanced for the public. But the real causes emerge quite clearly upon dispassionate examination—sometimes called hindsight. (Continued overleaf)



THE SEEBURG CORPORATION

# POPULAR SONG

Shortly before Sinatra left Dorsey, the American Federation of Musicians—"the only union ever organized *against* its members," one musician has said—made a fantastic mistake. It banned recording by union musicians until record companies agreed to pay a royalty on each disc into a trust fund for its members. Professional musicians have bitterly criticized the trust-fund idea for a variety of reasons, but its principal effect was that it turned the attention of the recording companies toward singers and away from the big bands. Since singers did not participate in AFM contracts, they were unaffected by the recording ban, and they were able to record with choral backgrounds rather than union musicians. For over a year, singers operated with an unprecedented advantage over the bands in the competition for recording dates and the consumer dollar, and by the time the union lifted the ban, many new singers were already firmly established in the public's affections. The band business declined steadily thereafter, and the role of the AFM in unwittingly killing it would appear, in retrospect, to have been a rather critical one.

Within five years of the lifting of the ban, there occurred a technological development that was also to have a far-reaching effect on American entertainment: commercial television. The impact of television was enormous. Movie executives bemoaned the falling attendance. Many night clubs went dark. Lowered attendance at baseball games, too, reflected the change in American habits. A sociologist observed: "The Model T took the American family out of the home. Television put it back."

Not only in its tendency to keep people at home did television affect the band business and American light music. It also reduced the power of network radio, which had been an important force in behalf of the bands. Prior to television, you could pick up late-night sustaining broadcasts by bands in locations all over the country. Many people over thirty-five remember with affection the broadcasts from Frank Daley's Meadowbrook Ballroom (to mention only one example), and various broadcasts featured big bands at prime listening time. The old *Chesterfield Supper Club* broadcast the music of the Glenn Miller band for fifteen minutes each evening, and replaced it with Harry James' group when Miller went into military service. The *Wildroot Cream Oil* shows were built around the Woody Herman band. *Camel Caravan* used a variety of bands, and Lucky Strike sponsored *Kay Kyser's Kollege of Musical Knowledge*. (Kyser's was what the trade calls a "mickey" band, the adjective meaning "corny," and referring to the music that accompanies Mickey Mouse

cartoons.) When television knocked out network radio, the bands had no place to go—television producers said they were not "visual" enough.

Yet this was not the whole of television's impact on American music. The disappearance of big-time network radio opened the way for the rise of the disc jockey. With the shift of emphasis to local programming, enormous powers over American music fell into the hands of announcers and others, many of them musical illiterates whose only qualification was an infinite capacity to spiel meaningless chatter between tunes. Thus the disc jockey and the male singer (female singers have always been secondary in the field) gradually came to dominate American popular music.

Some will recall an earlier golden age of popular singers in the late Twenties and early Thirties. Probably the best of the vocalists in those halcyon days was Russ Columbo, who died in the early Thirties after establishing the crooning style that was carried on by Bing Crosby and Perry Como. The most popular of them all was Gene Austin, who sold an incredible 86,000,000 records in the 1920's, and thought he was slipping when his sales *fell* to a million per disc!

But there were certain essential differences between that age of singers and the one that began with Sinatra's advent. For one thing, the popular songs of the Twenties and Thirties were written for adults. Teenagers were not a market then, for they had no money—in those times, in fact, adults did not have much. For another thing, the singers did not have exclusive hegemony over the performance of songs—composers and agents could themselves take new tunes to the bands in the hope of getting a hearing. But the most

*Gene Austin was worried when a record sold under a million.*





striking difference was the distinct, if indirect, sexuality that came in with Sinatra and has been the source of the popularity of male singers ever since. With "Frankie," the nascent libido of the American school-girl became the target for commercial exploitation. This does not reflect, as some have claimed, a more honest attitude toward sex. Indeed, in contrast to French popular songs (and singers), which are frank without leering, American songs and singers since the late Forties have been inclined to leer without being frank.

AT THIS point, in fairness, we should differentiate between the good and the bad post-World War II singers. At the beginning of the change, the singers were mostly good ones. Dick Haymes, Perry Como, Mel Tormé, Andy Russell, and, of course, Sinatra knew their craft, had accurate intonation, and could recognize good material. But this transitional period was short, and in no time at all the quality of male singing began to drop. Each new hit singer was a little worse than the last.

Billy Eckstine followed the young Sinatra and the others into prominence. Though he had a soupy vibrato, he was a fair singer with a virile voice. He was followed by such leaden imitators as Bill Farrell. Then Frankie Laine, a sometime jazz singer, recorded a number of loud gimmick tunes under the direction of Mitch Miller, and leaped to the top of the ratings. (Later, as rock-and-roll grew like a cancer, Miller was heard to express horror at the decline in popular music. But Miller himself, through the Laine recordings, had helped push it downhill.) Laine's success

spawned Guy Mitchell, who anticipated today's commercial stand-by, country-flavor pops.

Tony Bennett and Eddie Fisher arrived at about the same time. Fisher was—and still is—one of the most insensitive and unmusical of singers, with a good voice that he does not have the slightest idea how to use. Tony Bennett, who has finally matured into quite a good singer, started the scream fad—in his first discs, such as *Rags to Riches*, there was always a hint of hysteria. But this was nothing compared to the neurotic sobbing of Johnnie Ray, whose hearing aid corroborated a widely held theory about the new popular singers.

After Ray, it was straight downhill to Fabian, Ricky Nelson, and the rest. All are Elvis Presley imitators, but in musical merit Presley cannot be classed with them. Jazz pianist Dick Katz, an informed and astute observer of all kinds of popular music, has characterized him as "an authentic white Southern blues singer, and a damn good one," and similar defenses of Presley have come from other people who are musically expert. But whether Presley is what Katz or what his detractors say he is, there is little argument about his material—it is generally dreadful, and exaggerated recording techniques make it worse.

The most significant thing about Presley's rise was that it brought into the open what his precursors had subtly disguised or only hinted at. For the first time, the half-formed sexual instincts of the teen and so-called subteen audience were deliberately exploited. The point of the grunting style, the limber hips, and the pneumatic rhythms could not be mistaken. Shocked parents, who had never thought it necessary to make

Russ Columbo originated the crooning style of Crosby and Como.



CULVER

Bing Crosby sang his way to superstardom in the early 1930's.



BETTMANN ARCHIVE

# POPULAR SONG

their children aware of the distinction between good and bad in *music*, wondered how the teen-agers could lose their heads over something so patently awful.

Parents were soon to get another shock. The payola scandal made public what had been common knowledge in the trade for years: that a great many disc jockeys were for sale—or at least for rent—and that if a record label were willing to spend enough on bribes, almost any disc could be played over the air until it became a hit. Disc jockeys got most of the blame when the payola scandal broke, but others who were equally responsible escaped censure. Station record librarians were often in on the take, and forced trashy records on the disc jockeys. When—as occasionally did happen—a disc jockey put up a fight for good music, he encountered powerful opposition, sometimes from a ratings-happy station manager. One of America's most distinguished broadcasters, after several years of fighting for good popular music, recently told me, "The broadcasting industry—both television and radio—is motivated by one thing and one thing only: greed. And it's as true now as before the payola scandal."

More than any other single factor, the outstretched hand has been responsible for the corruption of American popular music. And given the current popularity of the "everyone's doing it" approach as a guide to ethical conduct, it is difficult to say whether the greater part of the public was very much upset by the revelations of the payola probe. Many New Yorkers and Chicagoans, for example, are so inured to the idea of graft that their equanimity could have been disturbed only slightly. A good measure of the pitch of public anger was the Federal Communications Commission's

inaction. The FCC slapped a few wrists, and that was the extent of it. Payola still goes merrily on, but now takes the form of gifts, such as plane tickets to vacation areas, instead of cash.

In discussions of the decline of American popular music, the influence of gangsters is rarely mentioned. That gangsters are involved in many areas of the entertainment industry will come as no surprise to the insider. Many night clubs in New York and Chicago are financed by hoodlums. When I asked a Chicago musician which of that city's clubs were tied in with the mobs, he found it easier to tell me which ones were not. The hoodlums' frequent control of jukebox operations is so well known that it has become a commonplace in television thrillers. And it is widely known in the trade that two record companies were launched with hoodlum money. One of them flourished and eventually was bought out by legitimate interests.

But of more significance for the state of American popular music is the fact that many singers have been or are "owned" by gangsters—anyone in the business can name several. Many believe that such "ownership" is on the wane, and one well-known singer has aroused admiration in the last few years by fighting his way free of mob control. But underworld influence is still heavy. Gangsters who "own" a singer can exert tremendous pressure to insure that the public accepts him and makes him a profitable property. The singer may be dreadful, and may use appalling material, but persistent support from disc jockeys who have been paid off, exposure on mob-controlled jukeboxes, and preferential treatment by booking agencies and record distributors can make the singer familiar, and familiarity is all too often the prelude to a hit.

It is true, of course, that in spite of all the forces working against it, some good popular music, what the

*The ever-popular Perry Como, together with the man who initiated the new era of the American popular song, Frank Sinatra.*



METRONOME MAGAZINE

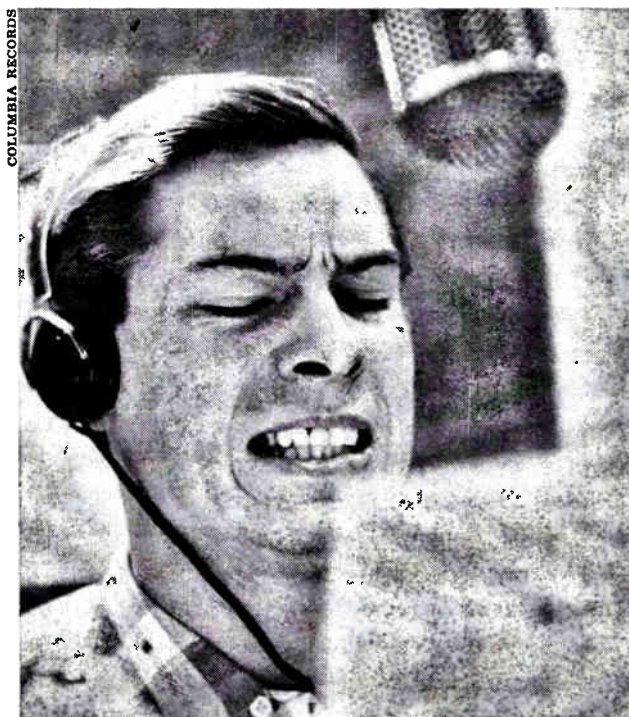


industry calls "quality pops," has appeared in the last decade. Certain singers, sometimes dubbing themselves jazz singers to escape the onus of the term "pop," use good material and do well by it. Among them are Peggy Lee, Ella Fitzgerald, Nat Cole, Vic Damone, the newer Chris Connor and Tony Bennett, and others—including the man who started it all, Frank Sinatra. Several of these are, contrary to what many snobs believe, musically and vocally well trained. Mel Tormé, for one, has grown in stature and skill until today he is perhaps the best singer of light music in America—he is much admired by instrumentalists, ordinarily a skeptical lot where singers are concerned. But even Tormé is forced to make occasional tasteless singles for the 45-rpm market to get the disc-jockey exposure that permits him to continue recording good material. Andy Russell's is an ironic case. He gave up the fight for good songs and moved to Mexico City, where, since he is fluent in Spanish, he was able to start a new career. But bad music pursued him. Last year I heard him recording an excellent Latin tune, beneath which rock-and-roll triplets had been strung at the insistence of the artist-and-repertoire man.

NO ONE who listens often to these singers can fail to notice that they overlap one another in their choice of songs, most of them drawn from Broadway musicals of the glorious Rodgers-Gershwin-Porter past or the not-so-distinguished present. Sinatra himself has recorded the same tune as many as three times. But even now, some few good songs are being written—by, for one, Henry Mancini, a musician of such melodic gifts that some musicians rate him the best tunesmith since Gershwin. But the lyrics are a different and sadder story. With a few exceptions, such as Johnny Mercer, whose collaboration with Mancini produces memorable vocal material (*Moon River*, *Days of Wine and Roses*), even well-intentioned lyricists turn out verses that are coy, affected, or worse. As if in reaction to the enveloping gross commercialism, the "quality pop" lyrics of today are often tainted by artiness and ersatz sophistication. Take, for example, the arch lyrics for Tommy Wolf's haunting tune *Spring Can Really Hang You Up The Most*—the title alone sets the teeth on edge.

The artiness of "quality pop" music looks particularly effete against the equally deliberate earthiness of much of the musical trash. Despite its low quality, the latter at least has to its credit lyrics that reflect an awareness of some levels of American reality. Rock-and-roll often deals with the same subjects as the blues, from which it descended: death, hunger, social disorientation—all are treated by rock-and-roll musicians. Some of their songs are rather like illiterate cousins of the French *chanson réaliste*. Their popularity may be an indication that what the Great American Public is

looking for is a genuinely musical adult song that deals with recognizable situations of contemporary life. The current vogue of folk music may be the focus of the search for just such a combination of ingredients. But folk songs will not adequately satisfy such requirements for long, because their lyrics, as well as their harmonies and rhythms, are usually buried too deeply in the past. When folk singers do try to deal with contemporary subjects, the effect is usually awkwardly anachronistic, self-conscious, and sometimes downright comic. The public hungers for something better—not for a return to the good old days, but a moving on to something fresh, contemporary, and *musical*. This hunger seems to be making itself felt through sales of some

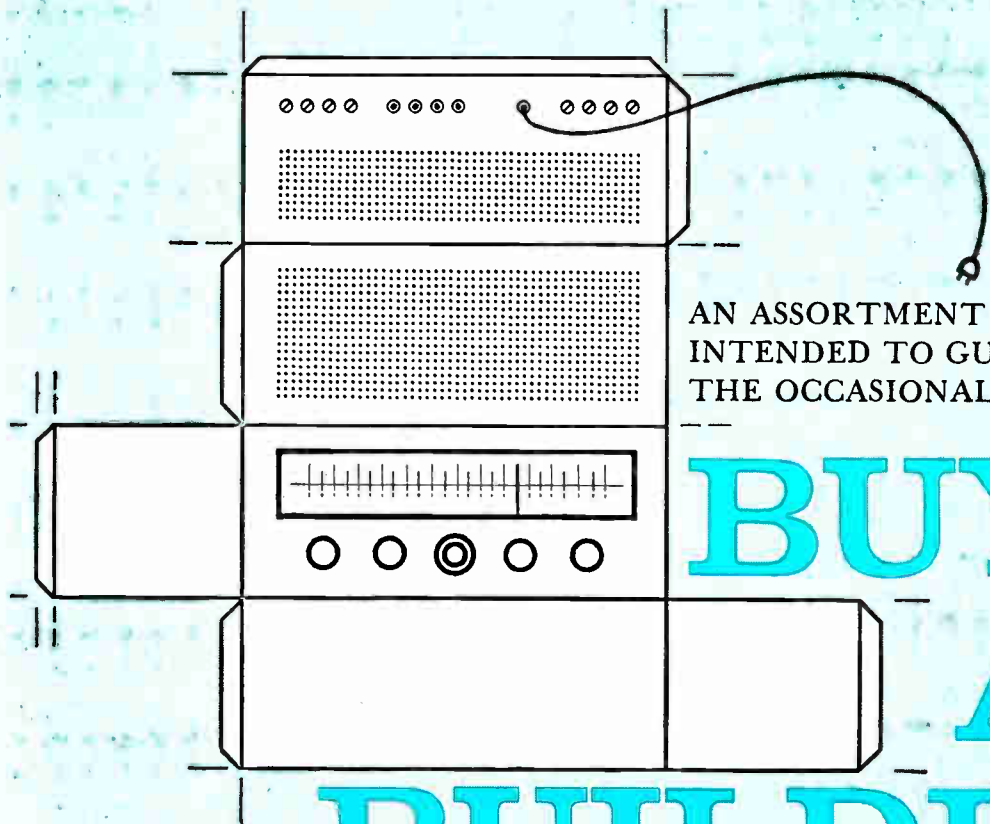


Johnnie Ray, who built a singing career on sobs and tears.

recent good songs—for example, the two by Mercer and Mancini already mentioned, and *I Left My Heart in San Francisco*, *Call Me Irresponsible*, and others. And for what it is worth, various people in the trade—a few in the music-publishing business, the promotion director of an independent record company, musicians, and others—have assured me lately that they feel the winds of change. As far as I can tell, however, these zephyrs have yet to ruffle the pages of *Cash Box* magazine or to stir the innards of local jukeboxes.

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Gene Lees has in recent months contributed articles about jazz, bossa nova, and guitars to *HiFi/STEREO REVIEW*. Next month, Mr. Lees will become this magazine's regular reviewer of popular records, taking over from Stanley Green, who has accepted an opportunity to work more actively in the theater.



AN ASSORTMENT OF DO'S AND DON'TS  
INTENDED TO GUIDE YOU THROUGH  
THE OCCASIONAL COMPLEXITIES OF

# BUYING AND BUILDING KITS

By LARRY KLEIN

**D**ESPITE ALL the manufacturers' efforts to put him at ease, the neophyte kit builder usually approaches his first project with trepidation. Ten years ago, such nervousness was perhaps warranted, but the instruction manuals for today's kits are, by and large, models of lucid exposition. The skills required are minimal, and most kit-instruction manuals devote several pages and numerous illustrations to dispelling any mystery surrounding the well-soldered connection or the difference between a resistor and a capacitor.

Although it is stretching the facts to claim that *anyone* can assemble a kit, it is true that the average interested person, with no more than the usual amount of manual dexterity, can easily progress from plugging in his soldering iron to plugging in his completed unit without burning a finger or blowing a fuse. The do's and don'ts that follow are intended to guide you in the choice and construction of a kit that will fit your budget, your high-fidelity requirements, and, last but not least, your kit-building talents.

**DO:** Check the kit's guarantee before purchase. Although most manufacturers will replace missing or defective parts, they will *not* check out or repair your completed unit on a no-charge basis—even if the fault was a defective component. This is not unreasonable, because any unit that is sent to the factory for repair is given a comprehensive checkout, and is returned with factory specifications guaranteed. This type of service alone would cost at least \$10, and probably more, if done by a private service organization. On this same point, don't expect reimbursement for repairs you have had done by a local repairman.

**DON'T:** Choose a complex kit—such as an integrated stereo amplifier, preamplifier, or receiver—as your first project. An FM tuner or basic power amplifier are probably better choices for beginners.

**DO:** Consider adding a wire-stripper and quarter-inch nut-driver to the tools recommended in the kit manual. A wire stripper (the one made by the Miller Company is particularly recommended) will speed up your work enormously, and sells for less than a dollar. A nut-driver, such as the one made by Xcel-ite, is available at about the same price.



**DON'T:** Choose a kit solely on the basis of the presence or absence of a printed-circuit board. A kit that employs printed circuits will usually be faster to build, and there is a slightly smaller chance that you will make an error in putting it together. The printed-circuit board does not, however, eliminate soldering problems. In fact, there is a greater chance of making a bad soldering connection on a kit with a printed-circuit board than on one that has point-to-point wiring. Some manufacturers offer kits with the parts already preassembled on the board. This is advantageous, for it usually means that the manufacturer has pretested the assembly, and there is far less chance of wiring error.

**DO:** Check the technical features of any hi-fi kit you plan to build in the same way you would check a factory-wired unit. If possible, look over a working model in the showroom. You may find that some function you have taken for granted is missing. Make a check-list of the features you particularly want, such as a tape-head input, tape-monitoring switch, provisions for switching between two magnetic-phono inputs, center-channel output, and so on.

**DON'T:** Buy off-brand or bargain-counter specials in kits. You may find that service, replacement parts, and technical information are not available. And you will probably have difficulty getting the manufacturer to stand behind his product—particularly if you can't locate him.

**DO:** Find out whether the construction manual for the kit you are interested in can be purchased separately. Some companies make their manuals available for a nominal charge, and a preview will give you a good idea of the complexity of the kit and the adequacy of the instructions. Usually the manual includes a comprehensive description of the unit's specifications and operation.

**DON'T:** Go into kit-building for the sole purpose of saving money. When you compare how much you save by building the kit against the time you spend in construction, you may find that your wage rate is as low as 50 cents an hour. If you enjoy kit-building, however, then even 25 cents an hour is not bad pay for having fun.

**DO:** Label the tube-socket pin numbers, controls, and terminal strips on the inside of the chassis with a soft-lead pencil. You will save an enormous amount of time if you do not have to consult the pictorial diagrams each time an instruction calls for connecting a part to Tiepoint TP1-3 or Socket Pin XVI-5.

**DO:** Mount the kit parts, whenever possible, with their values showing. Resistors marked with color bands can be decoded no matter how they are mounted, but paper and disc capacitors or resistors with their values printed directly on them should always be installed with their value markings showing. This will save much twisting and bending of wires if circuit-tracing and troubleshooting become necessary.

**DON'T:** Return your completed kit to the manufacturer for repair without first checking with the factory. Since in-warranty repairs are far from a money-making proposition, the manufacturer will do everything he can to solve your problem by mail or telephone before he authorizes return of the unit.

**DO:** Check all multiple connections to tube-socket lugs or terminal strips carefully for proper soldering. Most poor solder joints occur where three or more wires are connected to one lug and the solder has not flowed down to include the bottom wire.

**DON'T:** Take the manufacturer of your kit too literally when he indicates the kit can be completed in  $x$  number of hours. In particular, don't start a kit after supper and vow to have it completed by bedtime. Later, to your regret, you may find that you finished it, apparently, while you were asleep. The service charge for straightening out your miswired and poorly soldered kit may provide a rude awakening.

**DO:** Pay attention to your soldering technique, since poor solder connections are the major cause of improper kit performance. Most soldering instructions tell you to heat the joint first, and then apply solder—to the joint rather than to the iron. However, if you watch a professional at work, you will find that he always makes sure first that there is a small amount of solder on the tip of the iron to hasten the transfer of heat from the iron to the joint. Second, he applies the iron to the joint, and then the solder to the place where the iron is touching the joint, so that the hot tip of the iron simultaneously touches both the solder and the joint.

**DON'T:** Assume that your recently completed kit is of poor design because it does not sound as good as you hoped. There are types of errors one can make in construction and assembly that will degrade the performance of a unit without completely disabling it. This is particularly true of FM tuners, but amplifiers can also be miswired and still produce sound, if not fidelity. Recheck the wiring and, if you have the equipment, the voltages and resistances.

By Harold Lawrence

# Gérard Souzay and the French Art Song

*The world's leading exponent of the genre sharpens the focus on our fuzzy picture of the French art song*

THE PIANO PART was a cloud of fluffy arpeggios, the text a succession of verbal images in soft focus ("la nuit . . . l'amour"), and the voice that of an aging tenor with a tight Adam's apple. The performance was in the rather broad satiric tradition of Bétové, Anna Russell, and Peter Ustinov, and, in its way, devastating. Yet it is safe to say that only a small percentage of the thousands of theater-goers who laughed at Dudley Moore's spoof of a Fauré song in the Broadway hit show *Beyond the Fringe* have ever attended a recital of French art songs. Such goings-on lend credence to the legend that the French art song can appeal only to the few—or, as Mr. Moore would put it, to the *precious few*.

Anyone who wishes to correct this fallacy need only hear the French baritone Gérard Souzay sing the first phrase of Henri Duparc's powerful *La Vague et la cloche*. On musical and vocal grounds alone, Duparc's intensity and Souzay's virile statement of it are sufficient to explode the myth of the "elusive" French art song.

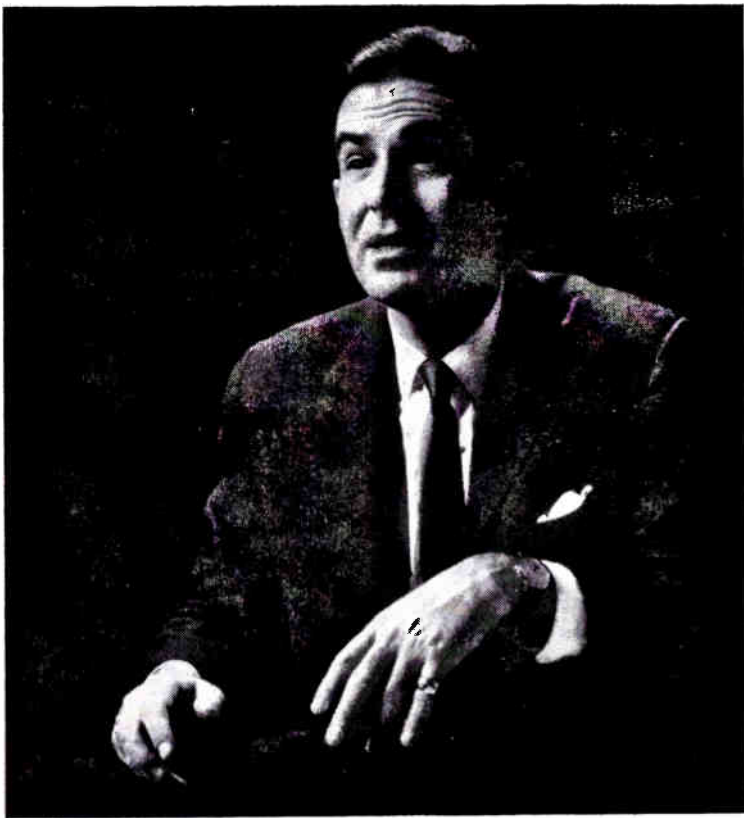
The special stylistic problems of the French art song and Souzay's intimate understanding of them were underlined in his remarks during a master class in singing at the Mannes College of Music in New York City. During the course of an evening, Souzay piloted a tenor, a soprano, and two baritones through the tricky interpretive waters of songs by Duparc and Poulenc. With charm, tact, and humor, Souzay captivated even those he had to criticize, meanwhile offering fresh insights into the subject of the French art song on many levels.

PHOTOGRAPHS BY MARY MORRIS



"Don't swallow your voice; give me a 'living' piano . . . keep still, try to keep your hands still. . . . You made a nuance, but it deflected the line. . . . Never say '*dans tes yeux*' while you examine the floor! Look into her eyes. . . . *Luxe!* You must sound the 'e' if only slightly; otherwise people will confuse it with the soap-flakes. . . . In this song [*Le Pont*], Poulenc is crossing the bridge throughout the duration of the song. Think of the music horizontally—like the water flowing under the bridge. Forget that the notes are moving up and down;





"You might say that the lied is a kiss on the forehead, and the *mélodie* a kiss on the neck. . . . The French art song is more a glorious pleasure, a sort of infinite poetry, a mirror of sensations. . . ."



that has an acrobatic atmosphere; sing it legato. . . . When you sing '*mon amour*,' sing it to someone you like in the audience. . . . Don't make a tenor's face when you make a *crescendo* [Souzay here illustrated with a grimace]. . . . There are two ways of singing this song [*Chanson triste*]*—*you can sing it as one who is hopelessly lost and sad, lying at the feet of his beloved; or you can sing it as a song of hope, which is *my* approach—intimate and tender, with a smile behind it all that seems to say '*Peut-être je guérirai*' ["Perhaps I will recover"]. . . . When you perform this song with a happy face, it is better. Put the worry here [pointing to the back of his head]. . . . Keep a 'visionary' legato—may I say that? Don't make a *decrescendo* of enthusiasm simply because the notes go downward. Keep your enthusiasm!"

After the class was finished, Gérard Souzay returned home with me to talk about the French art song. He was exhausted from the strain of the class. "In some ways," he explained, "listening to others sing is far more difficult than having to sing oneself." He sank into a chair, crossed his long legs, and grasped his left ankle, looking rather like a more intellectual Yves Montand. When this resemblance was pointed out to him, he laughed and said, "You know, I also performed popular songs for a living. It wasn't much of a living, though. I was twenty-one, and they paid me two dollars to sing for fifteen minutes on the French radio. I called myself Roland Thierry when I sang such ballads as *All the Things You Are*. At that time, I was better known as a *chansonnier* than as an interpreter of art songs."

Today Souzay is the world's leading performer of French art songs, and a distinguished operatic and lieder singer as well. Despite his personal success with the French repertoire, he is not blind to the fact that, like wine and women, the French art song is widely misunderstood.

"The sea of misconceptions," he said, "starts with the name of the musical form itself. Many call it the *chanson*. But in France, the *chanson* is a popular or folk song. The French art song is a *mélodie*, and is analogous to the German lied. You might say that the lied is a kiss on the forehead, and the *mélodie* a kiss on the neck. But like so many facile descriptions, this is misleading."

**H**ow did the *mélodie* acquire the reputation of being a kind of musical soufflé, of being aesthetically less nourishing than the solid beef-and-potatoes of the German lied? Is it the spectacle of a singer (especially a male) enunciating with precision the swift and exquisite cadences of a Verlaine poem? Is it the veiled harmonies, ambiguous rhythms, and narrow range of dynamics, murmuring between *piano* and *pianissimo*, of so much of this repertoire?

The demands of the *mélodie* are enormous. First, the singer must have impeccable French diction (rare in a non-Frenchman); he must know when to sound final consonants; where to employ the *liaison* (and whether it should be strong or slight); and how to project the subtle distinctions between "*noirai*" and "*noirais*." The language, apart from being full of traps for the unwary, requires an unusual degree of breath

# GÉRARD SOUZAY

control. Finally, the performer must be intimately familiar with Symbolist and Impressionist poetry.

I began by asking Souzay to explain why the German lied is more popular than the *mélodie*. "Perhaps it's because the German has made his lieder an essential part of his daily life," he said. "Visit a German city or village and you will be sure to find people there who can sing a Schubert song, perhaps something from *Die Schöne Müllerin*, a typical example of lieder written in a folklore idiom. But how many Frenchmen can hum for you a song by Debussy or Fauré, much less remember the words of the poem?"

"The German sees in his lieder music of philosophical import, as in Brahms' *Vier ernste Gesänge*, Beethoven's *Gellert Lieder*, or in songs composed to poems by Goethe, Heine, and Eichendorff." Souzay shook his head slowly, then leaning forward, said, "The French art song is more a glorious pleasure, a sort of infinite poetry, a mirror of sensations . . . not a religious experience."

Souzay turned from stylistic comparisons to technique: "There is a tendency to consider the vocal element of French *mélodies* as secondary. This is only half true. Vocally, French songs are very demanding, even when the line is on a *piano* or a *mezzopiano* level. You know," Souzay sighed, "when I have to prepare a complete French recital, I suddenly feel lazy. I know how difficult it's going to be. For one thing, it's hard on the breath: the French language will not allow the voice to 'explode,' as in Spanish, Italian, German, and even Russian."

Souzay ran his hand across his forehead. "It's a mistake," he continued, "to think that one merely has to be intelligent and cultivated in order to sing French songs well. I should like to suggest that there exists a French bel canto style that has not yet found its name."

Tracing the *mélodie* back to Gounod and Bizet, Souzay spoke about Debussy, Fauré, Ravel, and Duparc. "It often happens in the history of art that a new aesthetic is born in reaction to the one it follows. Take the music of Debussy. Unlike other French musicians of that period, Debussy did not fall under the spell of Richard Wagner. He was profoundly impressed by this composer after a trip to Germany, but he regarded Wagner's music as an end in itself, rather than as the beginning of a new era. He sensed that Wagner had opened the door and closed it behind him.

"The extraordinary luxuriance of the *Ring* cycle was not in keeping with the aesthetics of French music, which tends to be more intellectual than philosophical, more subtle than overpowering. Debussy's tastes and instincts drew him to the symbolist poets: Henri de

Régner, Stéphane Mallarmé, and Paul Verlaine. To some extent, it was by colliding with the Bayreuth colossus that Debussy reawakened French music.

"Gabriel Fauré cared little about foreign influences. Because he did not fear them, he did not have to fight them. Apart from a trip to Venice, Fauré wrote all his music, so to speak, sitting on the same bench in the same park. The music that filled his heart and spirit claimed no kinship with intellectuality. He created with the fruit of his own vineyard, with sounds and perfumes native to him. His music is not limited by time or fashion: it is pure, secretive, and of an essence not easily understood, even today. It seems that Fauré's inspiration remains a private garden. And what a shame! For not to enter this garden is to deprive oneself of a rare musical joy.

"Strangely enough, Fauré's pupil Ravel resembles Debussy more than he does his master. His art feeds on sonorous foreign atmospheres, such as Spain (*Boléro*, *Don Quichotte à Dulcinée*), Asia (*Shéhérazade*), and Africa (*Chansons madécasses*). One could say that Ravel put to music all the trips he dreamed of taking. He was both classical and exotic.

"Henri Duparc reminds me of the kind of plant that flowers only once, and after blooming dies. Between 1868 and 1885 he composed thirteen great *mélodies*, and little else. After that, sickness and a sort of creative impotence took over, and he never composed again. He lived on in Switzerland, becoming increasingly blind and paralyzed, finding his only refuge in religion. Many think it extraordinary that a creator could blossom for such a brief period and then stop. Personally I find it beautiful. For Duparc sensed that he could not create a work of greatness without the drive of genuine inspiration. He did not try to tear music from silence."

**T**O SOUZAY, the question of the unequal recognition of Impressionist painters and song composers of the same period is a baffling one. "Do people have more eyes than ears?—I wonder sometimes. Imagine Verlaine's poem *Clair de lune* painted by Renoir, or a poem by Baudelaire translated into oils by Monet; these would be famous paintings. Reproductions of them would sell in your dime stores. But the songs based on these very poems have been with us many years, and relatively few people know them, even though they are equally as important.

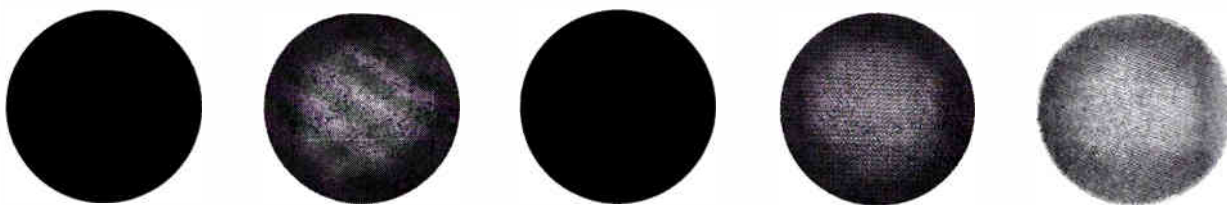
"Clichés are all over the place," Souzay concluded. "People have very strange ideas about French music."

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*Harold Lawrence was for several years the director of recorded music for New York City's WQXR, and, for the past seven years, has been the music director of Mercury's classical division.*



## BEST OF THE MONTH



## MASTERS OF THE PIANO: LEGEND BECOMES REALITY

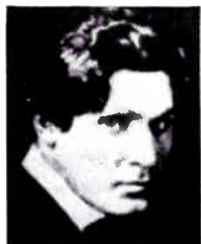
*Nineteen turn-of-the-century virtuosos are represented in a remarkable treasury*

**B**ACK in the early 1900's, a German inventor named Edwin Welte perfected the commercial rival of the early phonograph—the player piano. But Welte's most elaborate player-piano mechanism for reproducing the artistry of such pianistic greats as Busoni, Hofmann, and de Pachmann found its way into very few homes indeed. This was not the customary paper-roll mechanism, which could reproduce only a narrow range of rhythmic and dynamic nuances. Herr Welte's ultimate development was something he called a *Vorsetzer* ("sitter-in-front"), a contraption that could be rolled up to any piano, fitted into place over the keyboard, and made to give a concert from special Welte rolls, which contained far more coded information than did the more familiar type of piano rolls. Using the technical excellence of the *Vorsetzer* as a lure, Welte persuaded virtually every major pianist of his day—as well as most of the important composers for the instrument—to perpetuate their art on his paper rolls. However, in the 1920's, when the player-piano market collapsed under the combined assault of radio and the electric phonograph, Welte's treasured rolls were silenced and the few *Vorsetzers* in existence came to be regarded as white elephants, devoid of any value.

With the development of long-playing records, however, interest in Welte's remarkable pianistic archive revived: in 1950 Columbia issued a five-disc series (ML 4291/5) processed from Welte rolls under the title "Great Masters of the Keyboard," and in 1958, Telefunken put out in Germany some twenty-five 10-inch LP's from Welte's piano rolls—this in the nature of a memorial to their

*(Continued overleaf)*

PHOTOS FROM "LEGENDARY MASTERS OF THE PIANO"



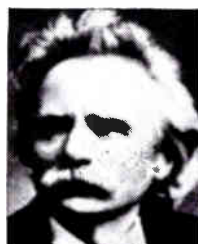
BUSONI



CARREÑO



FAURÉ



GRIEG



DE PACHMANN

maker, who had died that February in his eighties.

As far as I have been able to determine, the Columbia and Telefunken discs were recordings of pianos using built-in player mechanisms. It has taken the imagination, persistence, and ardor of an amateur enthusiast, Richard C. Simonton, in collaboration with recordist and one-time Capitol Records executive Walter Heebner, to refurbish a Welte *Vorsetzer*, roll it up to one of the modern Steinway concert grands used by Artur Rubinstein, and record the results with stereo equipment. The three-disc album that has resulted, called "Legendary Masters of the Piano," is the first in a series of perhaps forty LP's, to encompass all of the significant material on the Welte rolls—the work of more than a hundred artists, all told.

Since I am not an expert in the player-piano field, by way of backstopping myself, I placed a set of these discs in the hands of Richard Anthony Leonard, the author of an article on the rise and fall of the player piano (based on his own experiences with the Aeolian Company in the 1920's) that appeared in *HIFI/STEREO REVIEW* in March of 1961. Mr. Leonard and I found ourselves in substantial agreement: this album represents the closest either of us has ever heard to a re-creation, from piano rolls, of original performances. They are far superior to any other recordings of piano rolls, and without a trace of the mechanical rhythmic quality that is ordinarily characteristic of player pianos. And, of course, the trueness of the piano tone itself is limited in this case only by the skill of the recording engineers. One is tempted to suggest that what we have here corresponds in importance to the (impossible) discovery, in some dusty attic, of a stereo-tape version of Enrico Caruso in a full-length recording of one of his operatic roles. Certainly, we are for the first time in a position to evaluate some of history's most acclaimed pianists—artists whose interpretations heretofore have had to be judged through the sonic veil imposed by acoustical recording techniques or through the distortions of earlier piano rolls.

These records present a fascinating cross-section of the pianistic art of the era before World War One. Without question, the Josef Hofmann performance of the Mendelssohn, with its dazzlingly articulated passagework and rhythmic vitality, is the standout item of these six sides, while the Teresa Carreño and Vladimir de Pachmann selections are remarkable examples of free-wheeling eccentricity as regards tempo and

phrasing. One cannot help marveling at the evanescent, floating quality of Pachmann's runs in the Chopin waltzes. Among the composer-performers, Grieg and Mahler evince surprising charm and personality, and it is fascinating to hear the guitar-player rubato that Granados applies to his Spanish Dance No. 5. Surprising, too, is the heroic style of Scriabin's performance in his D-sharp Etude. Lhevinne and Hofmann were prototypes of what we consider to be the modern virtuoso, while Paderewski—if we can judge from his reading of the Chopin A-flat Ballade—would appear to have represented the Romantic attitude at its most slack and sloppy—the hands do not come down together even in full chords, which is something of a shock when we recall that in 1906 the Polish master was considered to have been at the height of his powers. Gabrilowitsch, in his playing of the Chopin B Minor Mazurka, reveals himself as a marvelously sensitive Romantic stylist. The seventy-six-year-old Leschetizsky displays a surprising nobility and classic outlook in the great Mozart C Minor Fantasia.

My impressions of Busoni are mixed: his passagework in the Liszt *Rigoletto* paraphrase is electrifying, and his reading of the Chopin "Raindrop" Prelude is by turns austere and monumentally dramatic. But I wonder whether, in actual performance, he piled up the left-hand sonorities as much as he does on the present disc.

With all respect to the enormous effort that is going into this project, this first set of discs still raises questions. For one thing, the recording of Mr. Rubinstein's Steinway varies in quality, particularly in the matter of presence. While the Hofmann selections, for example, seem to have been microphoned rather close-up and with generally good results, the Scriabin etude (played by the composer) seems to have been recorded from quite a distance. One wonders if the *Vorsetzer* robot pianist may perhaps make so much clatter in loud pieces that distant microphoning is necessary.

Then there is the matter of dynamic range. Even if the Welte rolls themselves contain sufficient coding information to make possible the reproduction of all dynamic gradations of touch, half-pedaling, and so on, one strongly suspects that mechanical limitations of the *Vorsetzer* make faithful reproduction of subtle half-pedal effects or of a truly wide range of dynamics all but impossible. For example, at no time during the course of these six sides is there a genuine *fortissimo* such as Lhevinne or Hofmann would



have generated in the flesh. The musculature of the *Vorsetzer* is probably not a match for that of a living artist.

It should be noted that the brochure accompanying the set is excellent in every way, including biographies and photographs of all the pianists represented, and "genealogy" charts of the various schools of pianism. The surfaces of the records, incidentally, judged on the basis of checking three sets, are slightly more noisy than customary today, but they are still perfectly listenable. This set will provide many hours of fascinating listening for anyone who is interested in the piano, and it is an essential item for anyone concerned with the history of the piano-playing art. We are all in the debt of Mr. Simonton and his colleagues for having made it possible for us to enjoy these treasures from the past.

"Legendary Masters of the Piano" is being marketed by the Classics Record Library Division of the Book-of-the-Month Club, and is not available at retail stores. By special arrangement, however, the set can be ordered through the HiFi/STEREO REVIEW Record Service (see notice on page 76).

David Hall

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Mendelssohn: *Andante and Rondo Capriccioso*, in *E Major*, *Op. 14*—Josef Hofmann (1913). Liszt: *Hungarian Rhapsody No. 6*; Chopin: *Nocturne*, in *G Major*, *Op. 37, No. 2*—Teresa Carreño (1906). Beethoven: *Sonata*, in *E Minor*, *Op. 90* (first movement)—Xaver Scharwenka (1906). Schumann: *Kinderscenen*, *Op. 15: Träumerei*—Alfred Grünfeld (1905). Chopin: *Waltzes: in C-sharp Minor*, *Op. 64, No. 2*; in *D-flat*, *Op. 64, No. 1*—Vladimir de Pachmann (1906). Scriabin: *Nocturne for the Left Hand*, *Op. 9, No. 2*; Czerny: *Octave Etude*, *Op. 740, No. 5*—Josef Lhevinne (c. 1906). Debussy: *La plus que lente*—Claude Debussy (1913). Ravel: *Sonatine* (first movement)—Maurice Ravel (c. 1912). Saint-Saëns: *Gavotte*, in *F Major*, *Op. 90, No. 3*—Camille Saint-Saëns (1905). Fauré: *Barcarolle*, in *A Minor*, *Op. 26*—Gabriel Fauré (c. 1912). Grieg: *Butterfly*, *Op. 32, No. 1*—Edvard Grieg (1906). Scriabin: *Etude*, in *D-sharp Minor*, *Op. 8, No. 12*—Alexander Scriabin (c. 1912). Granados: *Spanish Dance No. 5*—Enrique Granados (1913). Mahler: *Ich ging mit Lust*, from *Des Knaben Wunderhorn*—Gustav Mahler (1905). Strauss: *Fragments from Salome*—Richard Strauss (1906). Chopin: *Mazurka*, in *B Minor*, *Op. 33, No. 4*—Ossip Gabrilowitsch (1905). Liszt (arr. d'Albert): *Liebstraum*—Eugen d'Albert (1913). Mozart: *Fantasia*, in *C Minor* (*K. 475*); Chopin: *Nocturne*, in *D-flat*, *Op. 27, No. 2*—Theodor Leschetizky (1906). Chopin: *Ballade*, in *A-flat*, *Op. 47*; *Prelude*, in *D-flat*, *Op. 28, No. 15*; Liszt: *Paraphrase of Themes from Rigoletto*—Ferruccio Busoni. Chopin: *Ballade No. 3*, in *A-flat*, *Op. 47*—Ignace Jan Paderewski. CLASSICS RECORD LIBRARY SWV 6633 three 12-inch discs \$19.95, WV 6633 \$17.95.

## "TERESA BERGANZA SINGS MOZART" WITH SPECTACULAR SUCCESS

*A bravura program stunningly interpreted*

BEHIND a title of modest simplicity—"Teresa Berganza Sings Mozart"—the Spanish soprano (with the help of London Records) has concealed an ambitious undertaking—and carried it off with dramatic success. Typical of the program's demanding scope is the showy aria "*Parto, Parto*," from *La Clemenza di Tito*, known to veteran disc collectors from Ernestine Schumann-Heink's historical recording. Even more elaborate is the concert aria *Non temer* (*K. 505*), written to be performed by Nancy Storace and Mozart himself following the 1786 premiere of *The Marriage of Figaro*, in which Miss Storace was the original Susanna. Both bravura arias are now represented in the catalog only by Berganza's stunning interpretations here.

"Adorable" was the epithet that came to an English critic pressed to describe Miss Berganza's portrayal of Dorabella in a Covent Garden performance of *Così fan tutte*, and it also serves very nicely for her singing of "*È amore un ladroncello*." However, her remarkable feat of performing Fiordiligi's two arias as well, with their high



LONDON RECORDS

TERESA BERGANZA  
*An impeccable Mozartian*

soprano tessitura and dizzying leaps up and down the scale, calls for a much more spectacular adjective. Not only are these arias brilliantly sung, but the artist manages neatly to differentiate the contrasting characters of the stagey and somewhat pompous Fiordiligi and the natural, light-hearted Dorabella.

In all these selections we hear a warm and luscious voice sparked by vibrant temperament and vivid theatrical flair. Berganza's tones are produced with silky smoothness from well-supported (if not spectacular) chest tones to solid and dead-center high B-flats that many a soprano can envy. Passionate expression and dramatic thrust are never employed in her delivery at the expense of musical exactitude. In short, the lady is not only adorable, she is an impeccable Mozartian—and can one pay a singer a greater compliment than that?

Rich sound, good balances, and virtuoso contributions by clarinetist Gervase de Peyer (in "Parto, parto") and pianist Geoffrey Parsons (in K. 505) complement the presentation. The orchestral playing is generally effective, though rather loud at times, and conductor John Pritchard takes "Non so più" at a hard-driving tempo. There are no texts, and, unfortunately, the *Così* arias are incorrectly listed on the jacket.

George Jellinek

Ⓢ Ⓢ TERESA BERGANZA: *Sings Mozart. Le nozze di Figaro: Non so più; Voi che sapete. La Clemenza di Tito: Parto, parto. Aria: Non temer (K. 505). Così fan tutte: Come scoglio; E amore un ladroncello; Per pietà.* Teresa Berganza (mezzo-soprano); London Symphony Orchestra, John Pritchard cond. LONDON OS 25782 \$5.98, 5782\* \$4.98.

## MARTIAL SOLAL: JAZZ TECHNICIAN PAR EXCELLENCE

*Pianistic sang-froid  
consolidates the modern tradition*

**B**Y THE TIME he reached these shores in the summer of 1963, the Algerian-born French jazz pianist Martial Solal had already acquired a substantial American reputation through his recordings. In his appearances at the Hickory House in New York and at the Newport Jazz Festival, Solal more than fulfilled his advance

billing. And on the evidence of his first American-made album, just released ("Martial Solal at Newport '63," on RCA Victor), Solal must be judged not only one of the most technically expert pianists in jazz today, but also an improviser of endless inventiveness.

Solal's technique has as its main characteristic an exceptionally firm and clear articulation, together with unusual coordination in swift and complex improvisation—he gives the impression that no key or tempo could possibly cause him to waver or stumble. He is, in sum, a superb player. Furthermore, unlike many other jazz pianists, he makes use of the whole range of the instrument. As far as the purely musical content of his programs is concerned, Solal is, to be sure, no startling avant-garde-ist. Although he has worked within experimental settings in France, he remains essentially a consolidator of the modern-jazz pianistic tradition, on occasion going back even farther—to "Fats" Waller. Within that tradition, Solal plays with a lucidity of line and logicity of construction that make him one of the most absorbing soloists in contemporary jazz. His ideas, moreover, are so tightly knit into the tonal fabric that new intricacies of invention become evident only with repeated listening.

Solal has been charged—unjustly, I feel—with being overly cool in temperament. This indictment probably comes from a tendency to distrust jazz performers who are too cerebral. Yet Solal seldom indulges in technical display solely for the sake of dazzling his listeners. (He does come close in *All God's Chillun Got Rhythm* in this collection, but there is nonetheless a good deal of passion in the pyrotechnics.) Most of the time, Solal's ardent joy in the act of improvisation is infectious and invigorating. Lyrical strength (as in his performance of Thelonious Monk's 'Round Midnight) is the key characteristic of Solal's ballad playing. His romanticism is undeniable, but never lush: always at the core of whatever mood he is setting is a clear-eyed Gallic *sang-froid*, a refusal to give way to sentimentality.

Among the album's greater pleasures is Solal's ability to find unexpected further dimensions in such familiar standards as *Stella by Starlight*, *Poinciana*, and *What Is This Thing Called Love?* The most rewarding track, however, is his own eleven-and-one-half minute *Suite pour une frise*, a brilliant example of superbly organized improvisation that also underlines Solal's mastery of dynamics and his resourceful concern with contrasting sonorities. Throughout the album, Solal's colleagues, Teddy Kotick and Paul Motian,



manage to keep up with his high-speed imagination. Mr. Solal's first American visit was not especially long, but the impact he made here should be lasting.

Nat Hentoff

© © **MARTIAL SOLAL:** *Solal at Newport '63*. Martial Solal (piano), Teddy Kotick (bass), Paul Motian (drums). *Clouds; Suite pour une frise; Boplicity; 'Round Midnight*; and four others. RCA Victor LSP 2777 \$4.98, LPM 2777\* \$3.98.

## VITAL GOSPELS AND SPIRITUALS

*The Staple Singers are  
sheer delight in an unusual release*

**I**N THE midst of a welter of records of pop gospel, pop folk, pop rhythm-and-blues, and others that are just pop-awful, along comes a record by the Staple Singers that is a sheer delight. Their approach crosses stylistic barriers, sometimes becoming startlingly reminiscent of the earliest gospel-influenced recordings of Ray Charles. Roebuck Staples, who is the father of the other singers, is evidently the driving force of the group. He has a quiet, intense blues voice and an enormously powerful electric-guitar style that has recently found a new exponent in the talented Sandy Bull.

Most of the tracks on this album, called "This Land," and released by Riverside, have been appropriated by the gospel songs and spirituals that

are the Staples' usual fare. One of these, *Let That Liar Alone*, has been recorded by Ray Charles as *Leave My Woman Alone*, and thus can serve as a handy stylistic cross-reference.

If these gospels and spirituals were all this album had to offer, it would still be an unusually worthwhile release. But the set has been raised far out of any ordinary category by three tracks of a quite different nature: the traditional *Cottonfields*, Bob Dylan's *Blowin' in the Wind*, and Woody Guthrie's *This Land*. The Guthrie song, in particular, has never—in my experience—been given such a vital interpretation. In these troubled times, the Negro's cause is probably better served by these splendid performers singing, with such joy and conviction, "This land is your land, this land is my land" than by hours of earnest speeches for equality. Dylan's song is appropriately rendered in the gospel vein, and *Cottonfields* manages indirectly to reveal, through its own swinging authenticity, how artificial are most of the pop attempts in this direction.

I know of no other record in recent months that has as high a potential for giving pure pleasure as this one. Nor do I know of any single track (with the possible exception of some on Dylan's recent Columbia album) that makes its point as well as *This Land* does here.

Joe Goldberg

© © **THE STAPLE SINGERS:** *This Land*. Roebuck, Mavis, Yvonne, Cleotha, and Pervis Staples (vocals), Roebuck Staples (guitar), Phil Upchurch (electric bass), Johnny Pate (bass), Al Duncan (drums), Maceo Woods (organ). *Didn't It Rain; Gamblin' Man; Motherless Children; A Better Home; Old Time Religion*; and seven others. RIVERSIDE RS 93524\* \$4.98, RM 3524 \$3.98.

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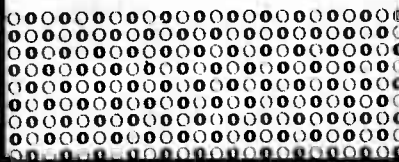
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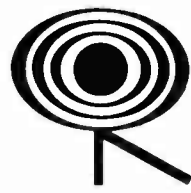
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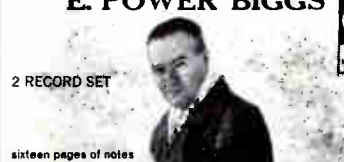
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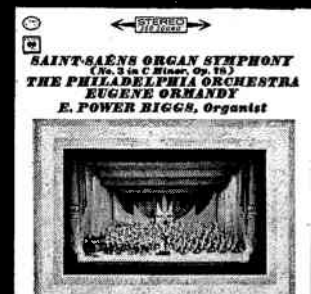


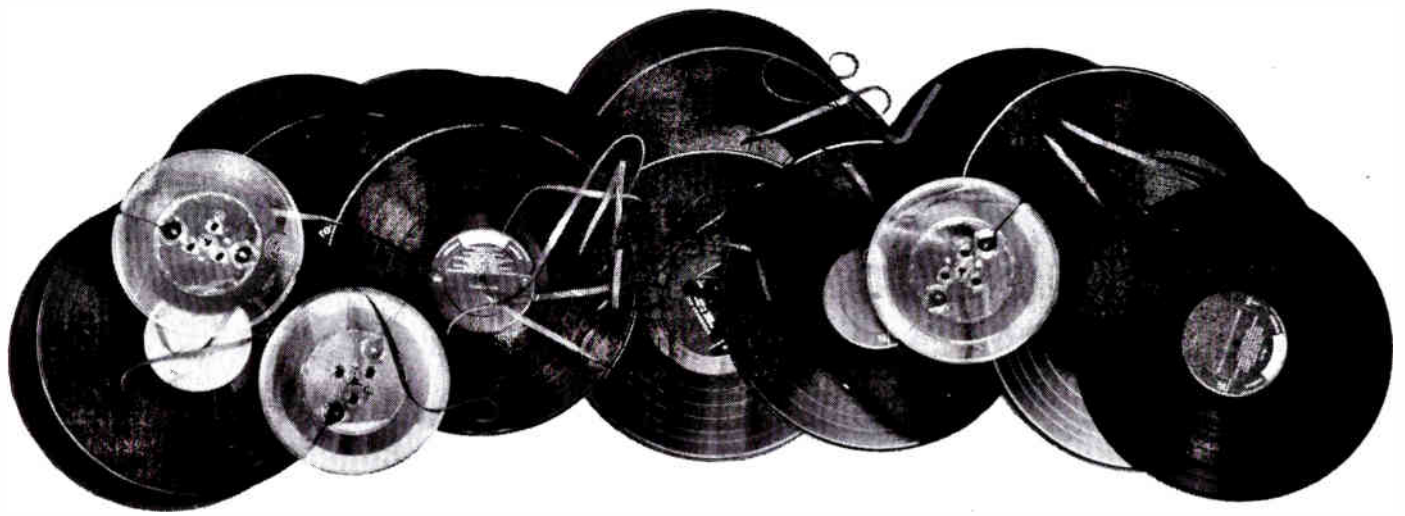
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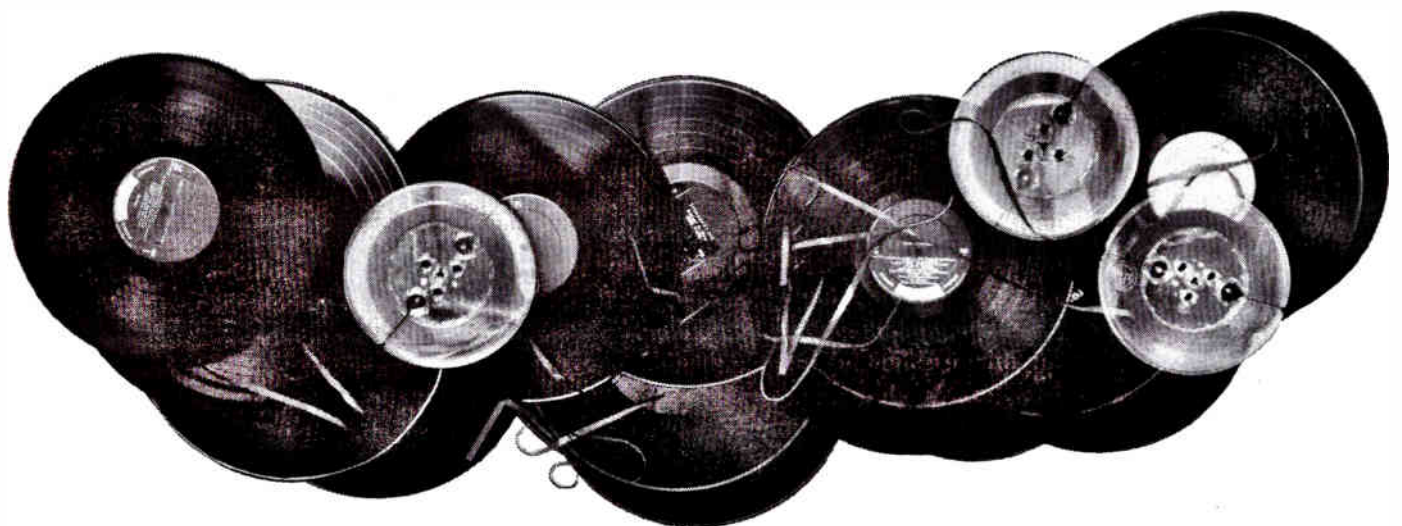
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# CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

Ⓢ Ⓜ BACH: *Flute Sonatas (complete)*. Jean-Pierre Rampal (flute); Robert Veyron-Lacroix (harpsichord); Jean Huchot (cello). EPIC BSC 145 two 12-inch discs \$11.96, SC 6045\* \$9.96.

Interest: Complete solo sonatas  
Performance: Virtuoso but glib  
Recording: Bright and clear  
Stereo Quality: Very good

Originally recorded by the European firm Erato, this two-record set includes all of the Bach sonatas for solo flute: three with a written-out harpsichord part (S. 1030-32); another three with figured bass (S. 1033-35), for which a cello is used here to support the left hand of the harpsichord part; an isolated G Minor Sonata (S. 1020) with a full keyboard part, whose authenticity has been questioned but which surely must be by Bach; and, finally, the A Minor Sonata, really a suite, for unaccompanied flute.

By all rights, the performances by the renowned Rampal and Veyron-Lacroix duo should be ideal. They have played these works together for years; Rampal is one of the world's finest and stylistically most knowledgeable flutists, and his partner is skilled as a harpsichordist, pianist, and accompanist. What one hears in this album, then, is amazing teamwork, in which both players present technically difficult music with beguiling ease and an awareness of Baroque niceties. Interpretively, however, these are very disappointing performances: the renditions seem for the most part shallow and glib in execution. Fast and slow movements alike are tossed off with little evident concern for what the composer is trying to say, and the rapid movements are, with hardly any exceptions, turned into mere virtuosic showpieces—all *allegros* are automatically transformed into *prestos*. Even Rampal's famed golden tone sounds restricted in color and especially in dynamic variety—not, I think,

a fault of the recording. His A Minor solo Sonata, like the remainder, is flashy but phrased with scant perceptiveness. Over-all, the playing seems unexpansive, inexpressive, and even, at times, uninspired. The stereo pressings I heard were bright and clean if a bit noisy. I. K.

## RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Italian Concerto*. Robert Casadesus (piano). *Concerto, in D Minor, for Three Claviers and Orchestra*. MOZART: *Concerto No. 7, in F Major, for Three Claviers and Orchestra (K. 242)*. Robert, Gaby, and Jean Casadesus (pianos); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6495 \$5.98, ML 5895 \$4.98.

Interest: Casadesus family  
Performance: Spirited  
Recording: Fine clarity  
Stereo Quality: Expert

The Casadesus family has recorded the Bach three-clavier concerto once before, in the early Fifties with Dimitri Mitropoulos, but the new version is far superior in sound reproduction. A concerto with three keyboards is apt to be more successful on records than in the concert hall because of the additional clarity gained through separate miking. Thus I

find this recording of the Bach concerto a far more enjoyable experience than the live performance I heard by the same artists last spring in New York's Philharmonic Hall. Here the strings are never overwhelming, and the three instruments emerge as separate entities without confusion. Originally the Bach was intended for three harpsichords, as indeed was its disc-mate the Mozart concerto, but for a piano rendition this forthright and spirited performance is exceptionally well done. The Mozart, an entertaining and graceful work that is sometimes heard in the composer's alternate arrangement for two keyboards, is also played with plenty of vigor and sparkle, and the lovely second movement displays some remarkably refined and delicate ensemble work. The accompaniments are first-rate, and stereo, as one might expect, is most advantageous. The Italian Concerto, solidly played by Casadesus père, serves as a filler on the Bach side: originally it was released as part of an all-Bach disc, Columbia MS 6120/ML 5446. I. K.

## RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Piano Sonatas: No. 8, in C Minor, Op. 13 ("Pathétique"); No. 14, in C-sharp Minor, Op. 27, No. 2 ("Moonlight"); No. 23, in F*



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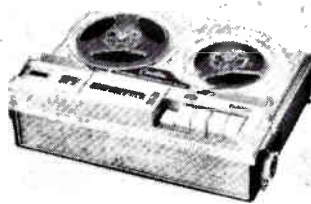
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*Minor, Op. 57 ("Appassionata").* Rudolf Serkin (piano). COLUMBIA MS 6481 \$5.98, ML 5881 \$4.98.

Interest: Popular sonatas  
Performance: Fiery  
Recording: Appropriate  
Stereo Quality: Fine

Serkin's repeat performance for stereo of these three Beethoven sonatas is even more stunningly powerful than his first essay of them. In the "Moonlight," Serkin underlines the dark poetry of the opening movement through tonal coloring and tempo. In the lightweight middle movement he achieves just the right blend of rhythmic lightness and melodic substance, and the finale is a savage whirlwind of frustrated passion. The same concept, that of maximum dramatic contrast, governs Serkin's readings of the "Pathétique" and the "Appassionata": there is no lingering in the fast movements, yet there is plenty of weight in his nervous drive. The slow movements, on the other hand, have a full measure of nobility and repose. Wilhelm Kempff's recent Deutsche Grammophon recording also offers these three sonatas on a single disc, and for those who find Serkin's interpretations too emotional, it represents an excellent alternate choice.

D. H.

Ⓞ **BEETHOVEN:** *Sextet, in E-flat, for Two Horns and Strings, Op. 81b.* **HAYDN:** *Divertimento, in E-flat, for Horn, Violin, and Cello.* **STICH:** *Quartet, in F, for Horn and Strings, Op. 2, No. 1.* **MOZART:** *Quintet, in E-flat, for Horn and Strings, K. 407.* Albert Linder (horn), Willi Rütten (horn, in Beethoven). Weller Quartet: Walter Weller and Josef Konder (violins), Helmut Weis (viola), Werner Resel (cello), Erich Weis (second viola). **AMADEO AVRS 6222 \$5.95.**

Interest: Horn and strings  
Performance: Mostly a pleasure  
Recording: Warm

Students of Beethoven will have no difficulty in immediately recognizing the composer's Opus 81a as synonymous with the "Les Adieux" Sonata. Yet how many would be able to identify Opus 81b? Well, here it is in one of its rare LP appearances, coupled with other music for horn and strings that, if not entirely unknown, belongs to the more specialized chamber repertoire. The Haydn Divertimento, a first recording, is a welcome example of light entertainment from the composer's early years at Esterházy. The piece by Jan Vaclav Stich (1746-1803), a Bohemian horn virtuoso and composer, also known as Johann Wenzel Stich, who traveled and performed throughout Europe as Giovanni Punto, provides a good



workout for the solo instrument though not much musical meat. The best work on the disc is in fact the Mozart, though, in this case only, the performers fail to imbue the piece with the requisite color and sparkle. Elsewhere—most particularly in the Beethoven—both the quartet's work and that of the expert hornist, Albert Linder, are highly commendable. The reproduction is not brilliant, but it is pleasantly warm. Notes are provided in German and French. *I. K.*

© © **BEETHOVEN: *Trio No. 6, in B-flat, Op. 97 ("Archduke")***. Sándor Végh (violin); Pablo Casals (cello); Mieczyslaw Horszowski (piano). PHILIPS PHS 900016 \$5.98, PHM 500016\* \$4.98.

Interest: Beethoven chamber masterwork  
Performance: Informal  
Recording: Fair  
Stereo Quality: So-so

There is much to be said in favor of documentary issues on commercial discs of concert performances by the greatest artists of the day, if it is done with genuine discrimination—this as opposed to commercial exploitation of a cult, whether centered around a Pablo Casals or a Sviatoslav Richter.

The disc under consideration here was the result of a 1959 performance of the "Archduke" Trio at the Beethovenhaus in Bonn, but I find in it neither the surging vitality of the 1950 Istomin-Schneider-Casals recording (Columbia ML 4574), nor the fine polish of the celebrated 1928 version by Cortot-Thibaud-Casals currently in Angel's Great Recordings of the Century series as COLH 29. Certainly considerations of stereo sound, at least as recorded here, are not sufficient to warrant choosing this new "Archduke" with Casals over the earlier ones.

As a documentation of what sounds like an informal chamber-music performance by fine artists and good friends, I suppose this recording serves a purpose; but it seems to me that Beethoven's marvelous trio and Casals' deservedly great reputation should both be represented in better fashion than in this curiously uncohesive and undynamic reading of one of the most majestic of chamber-music masterpieces. *D. H.*

© © **BRAHMS: *Symphony No. 4, in E Minor, Op 98***. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6479 \$5.98, ML 5879 \$4.98.

Interest: Symphonic valedictory  
Performance: Romantic  
Recording: Rich  
Stereo Quality: Good

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a generation or more to a time when there were "name" conductors both in Europe and America who took a rather personal view of the classics. Indeed, Bernstein is almost Stokowskian in his freewheeling ways here, notably his lush treatment of the big lyrical slow-movement theme and his aggressive speeding-up of the Scherzo in its closing pages. The New York Philharmonic comes through with splendidly full-blown and forceful playing, and the Columbia sound is creamy rich. But purists be warned!

D. H.

#### RECORDING OF SPECIAL MERIT

© ® **COPLAND:** *Piano Sonata. SESSIONS: From My Diary.* **KIRCHNER:** *Piano Sonata.* **ROREM:** *Three Barcarolles.* Leon Fleisher (piano). Epic BC 1262 \$5.98, LC 3862\* \$4.98.

Interest: Arresting Americana  
Performance: Capable  
Recording: Lucid  
Stereo Quality: Appropriate

It is a pleasure to be able to report that this recital of American piano music is as absorbing as it is brave. The styles of the four composers are fascinatingly diverse, each work is idiomatic and skillful, and Fleisher plays his program with all the love and care one might expect a successful concert artist to lavish on Beethoven or Chopin.

Copland's piano sonata dates from approximately 1940 and is the result of a personal commission by the late American playwright Clifford Odets. The work is typical of Copland's so-called severe, abstract style. But like so much of his work in this manner, it is neither its abstraction nor its severity that impresses, these twenty-some years after its premiere. It is rather the work's intense, somber emotionality and its containment in a rigidly controlled, starkly precise formal mold.

Roger Sessions habitually excludes charm, humor, and aural blandishment from his work—almost as if such qualities were extramusical. In their stead he gives us utter seriousness. Significance, one might say, is itself the subject matter of his work, and the prevailing grey peregrinations of the piano pieces, *From My Diary*, are typical: rough-hewn, masterful, utterly uncompromising.

Leon Kirchner is some twenty years younger than Sessions and probably his most celebrated pupil. His piano sonata, which dates from 1948, when the composer was approaching thirty, created a sensation in musical circles as Kirchner's star began to rise in the late Forties. One wonders, hearing the work at this distance, why. True, its nonserial chromaticism may have communicated urgently to professional circles weary of the pan-

diatonic techniques then dropping out of fashion, but the work's sentiments seem oddly shy of sophistication today.

Ned Rorem, whose *Three Barcarolles* complete Fleisher's program, is the youngest of the composers here represented. These pieces, composed in 1949, when the composer was in his mid-twenties, are full of musicality and demurely pretty sound. They are also trifles that give little clue to the beauty of this composer's best work. When, on the sleeve note, the pieces are described as "quite formal," "pleasant rather than profound," one somehow feels that such points—all too obvious to the ear—are intended less to instruct listeners than to disarm criticism.

The performances are solid, careful, and musicianly, although Fleisher's pro-



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jection of the solemnity of the Copland sonata verges now and again on ponderousness. The recorded sound is excellent, and the disc is an important item for the adventurous collector. W. F.

**DEBUSSY:** *Nuages; Fêtes* (see RAVEL)

**DVOŘÁK:** *Carnival Overture; Slavonic Dances* (see SMETANA)

#### RECORDING OF SPECIAL MERIT

© ® **DVOŘÁK:** *Symphony No. 4, in G Major, Op. 88; Scherzo Capriccioso, Op. 66.* London Symphony Orchestra, István Kertész cond. LONDON CS 6358 \$5.98, ML 9358\* \$4.98.

Interest: Delectable Dvořák  
Performance: Sizzling  
Recording: Excellent  
Stereo Quality: Impressive

I first became acquainted with Dvořák's stirring and exhilarating G Major Sym-

phony in the mid-1930's, thanks to an RCA Victor album with Václav Tálích and the Czech Philharmonic—a performance that remained superior in verve and virtuoso precision even to his post-war LP (available for a time on the Artia label). To my way of thinking, the original Tálích reading has at last met its match in this red-hot performance by István Kertész. For good measure, the disc offers an equally fine version of the luxuriant *Scherzo Capriccioso*, a work Artur Nikisch loved to conduct.

Young Kertész captures brilliantly those qualities in the music that have eluded too many other interpreters, including such formidable ones as Giulini and Bruno Walter. Giulini's recent Angel disc has coruscating sparkle and brilliance, and Walter gave us lyric sentiment aplenty; but Kertész has combined the best of these two approaches, so that the result is musically not only right but very exciting. Tempos are precisely as they should be and their changes flawlessly dovetailed, dynamic ranges are extraordinarily wide but not forced, and above all, the rhythmic elements of the music are treated to just the right combination of thrust and relaxation. Fortunately for the conductor—and for Dvořák—the London Philharmonic players follow without lapse from first note to last.

London's recorded sound has terrific presence and dynamic range, the only flaw being one of balance: overprominent timpani in too many of the symphony's climactic passages. But this is a minor defect in an otherwise stunning production. D. H.

**HAYDN:** *Divertimento for Horn, Violin, and Cello* (see BEETHOVEN)

#### RECORDING OF SPECIAL MERIT

© ® **HAYDN:** *Symphony No. 2, in C Major; Symphony (Parthia) in B-flat Major; Symphony No. 49, in F Minor ("La Passione").* Vienna State Opera Orchestra, Max Gohrman cond. LIBRARY OF RECORDED MASTERPIECES HS 11 \$8.50 (subscription, mono or stereo), \$10.00 (nonsubscription, mono or stereo). (Available from Library of Recorded Masterpieces, 150 West 82nd Street, New York 10024, N. Y.)

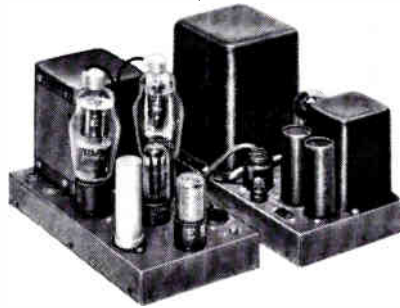
© ® **HAYDN:** *Symphony No. 44, in E Minor ("Trauer"); Symphony No. 49, in F Minor ("La Passione").* Orchestra San Pietro of Naples, Renato Ruotolo cond. DECCA DL 710069 \$5.98, DL 10069 \$4.98.

© ® **HAYDN:** *Symphony No. 52, in C Minor; Symphony No. 60, in C Major ("Il Distratto").* Esterhazy Orchestra of New York, David Blum cond. VANGUARD VSD 2143 \$5.95, VRS 1105 \$4.98.

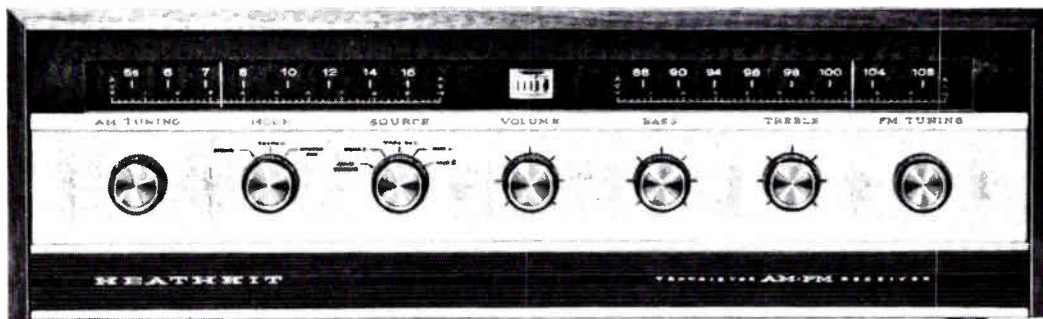
(Continued on page 84)



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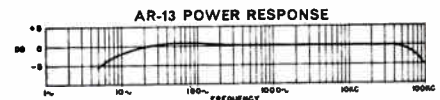
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Interest: Haydn renaissance  
 Performance: All commendable  
 Recording: All highly satisfactory  
 Stereo Quality: All fine

The extent of the renewed interest in Haydn can be seen by the above listing. Although Haydn's orchestral works are only partially represented on records, the fact that so many companies are concentrating on the less-often-heard works is certainly heartening. Foremost among these, of course, is the Library of Recorded Masterpieces, whose latest volume (No. 11) contains one of the wonderful *Sturm und Drang* symphonies, No. 49,

plus two early works. The surprising thing is the high quality of the very early pieces, such as the Second Symphony, written about 1760, when Haydn was in Count Morzin's employ. There are still strong influences of the Baroque to be noted, and portions of the first movement, for instance, resemble Handel or Boyce. The B-flat Symphony (Hoboken listing I:108), entitled "Parthia" in one of the sources, dates from the same time and is just one of a large group of unnumbered symphonies not part of the cataloged 104. Max Goberman's performances as usual are splendidly enthusiastic and sensitive, and the reproduction

in both stereo and mono is really superb.

In contrast to Goberman's "La Passione," the well-recorded Decca performance by the Naples orchestra is lacking in personal involvement. The small chamber ensemble, a bit dry in its acoustical surrounding, plays cleanly and with careful phrasing, and there is considerable spirit in most of the fast movements of both symphonies (the Menuet of No. 49, however, lacks backbone). In the slow movements, the emphasis is on classical objectivity, with the result that the "storm and stress" is severely held in check. The coupling of Symphonies 44 and 49 on Westminster XWN 18613 (Scherchen's 1953 performances) has many effective moments, though the dynamics are too free, his string section rather too large, and his interpretation too Romantic. Goberman's version of No. 49, which includes the harpsichord continuo, is to be preferred stylistically.

The first in a series of Haydn Vanguard recordings by David Blum and the New York-based Esterhazy Orchestra is an impressive one. The impassioned Symphony No. 52 has not been available on discs for some time, and the twenty-eight-year-old American conductor directs his first-class chamber orchestra with commendable rhythmic vitality and with the lyrical element always in mind. He shapes his phrases nicely, meticulously following the dynamics of the score. In the Symphony No. 60 ("Il Distratto" or "The Absent-minded One"), he enthusiastically and effectively conveys the music's humor—this, incidentally, is the work whose finale "catches" the violins tuning up. In some details he is not as careful as Goberman ("Il Distratto" is available in LRM's Volume Four): there is a harpsichord continuo in No. 60, but Blum inexplicably omits it in No. 52, and the first and second violins are together on the left channel rather than divided. Vanguard's warm recording features fine balance between string and winds. I. K.

**KIRCHNER: Piano Sonata (see COUNTRY)**

© © **MASCAGNI: Cavalleria Rusticana.** Franco Corelli (tenor), Turiddu; Victoria de los Angeles (soprano), Santuzza; Corinna Voza (mezzo-soprano), Lucia; Mario Sereni (baritone), Alfio; Adriana Lazzarini (mezzo-soprano), Lola. *Le maschere: Overture; Guglielmo Ratcliff: Act Two Intermezzo; Iris: Introduction and Hymn to the Sun.* Chorus and Orchestra of the Rome Opera House, Gabriele Santini cond. ANGEL SBL 3632 two 12-inch discs \$11.96, BL 3632 \$9.96.

Interest: Mascagni centennial tribute  
 Performance: Top-level

(Continued on page 86)

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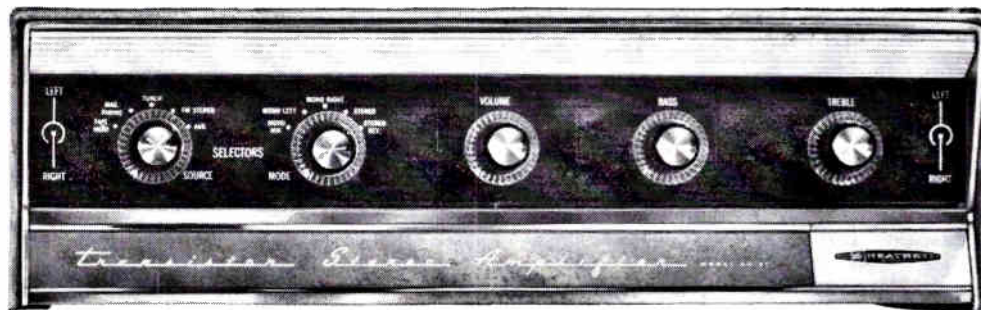
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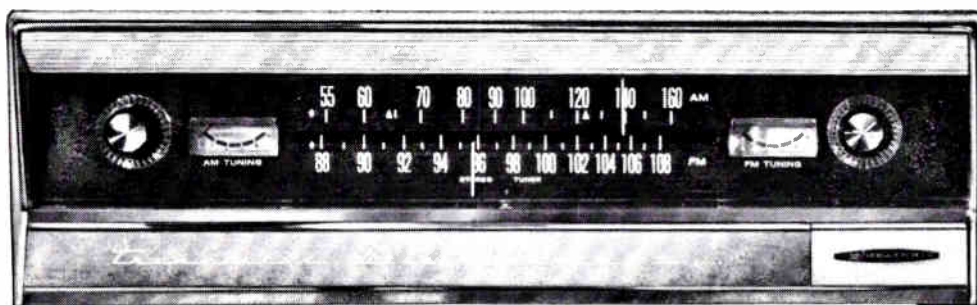
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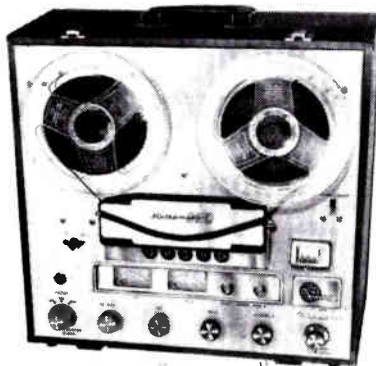
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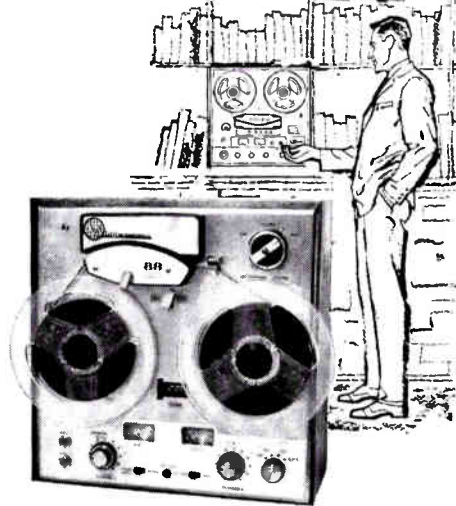
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Recording: Very good  
Stereo Quality: Very good

All things considered, this is the most satisfactory stereo version of this much-recorded opera. It is most fortunate in its conductor, for the veteran Gabriele Santini paces the opera with a keen sense for the right tempo, and treats his singers with consideration without ever letting them step out of line. He keeps things moving along—most important in an opera that is all too often allowed to sag into somnolence.

The Santuzza of Victoria de los Angeles is sensitively drawn and aurally pleasurable, save for some uneasiness in the "Innegiamo, il Signor" passage. But although she laudably strives to overcome her ladylike artistic personality, she is not fully convincing as a hot-blooded Sicilian. Franco Corelli, on the other hand, leaves no doubt whatever about the bloodlines of his Turiddu. He sings lustily, with expansive brilliance yet with reasonable control. Mario Sereni is a secure, convincing, if not particularly sonorous Alfio. The smaller parts are adequately handled, and the chorus and orchestra are quite good. Though the earlier Angel 3509, with Callas and Di Stefano, radiates more vocal excitement, many listeners will find ample compensations in the new set's superior sonics.

And, too, Angel rates compliments for a really sensible disposition of the fourth record side. It is, at any rate, appropriate to remember in this Mascagni centennial year that he composed other operas besides *Cavalleria Rusticana* and *L'amico Fritz*. *Guglielmo Ratcliff* (1895) and *Le maschere* (1901) were resounding failures, and *Iris* (1898) fared only a bit better, but the excerpts recorded here effectively demonstrate Mascagni's substantial if somewhat limited gifts. The overture to *Le maschere*, in particular, reveals a bubbling, neo-Rossinian strain in welcome contrast to the composer's *verismo* effusions, and the opening scene from *Iris* in some ways anticipates the oriental splendors of Puccini's *Turandot*.

G. J.

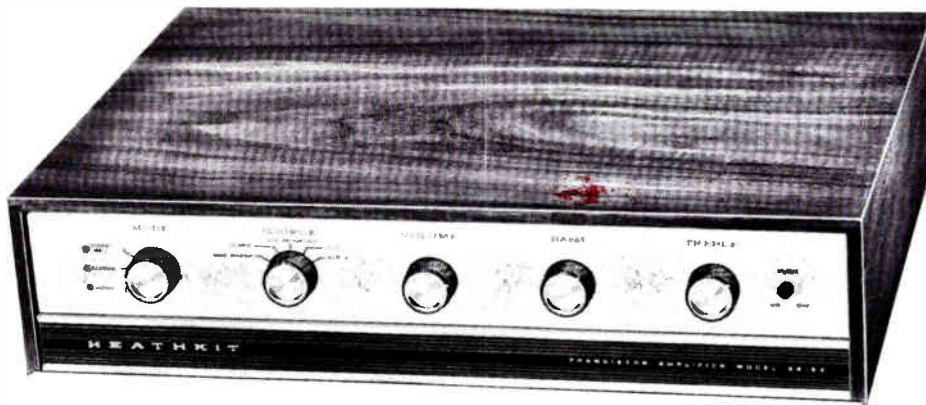
**MOZART: Concerto for Three Clariviers and Orchestra, K. 242 (see BACH)**

**MOZART: Quintet for Horn and Strings, K. 407 (see BEETHOVEN)**

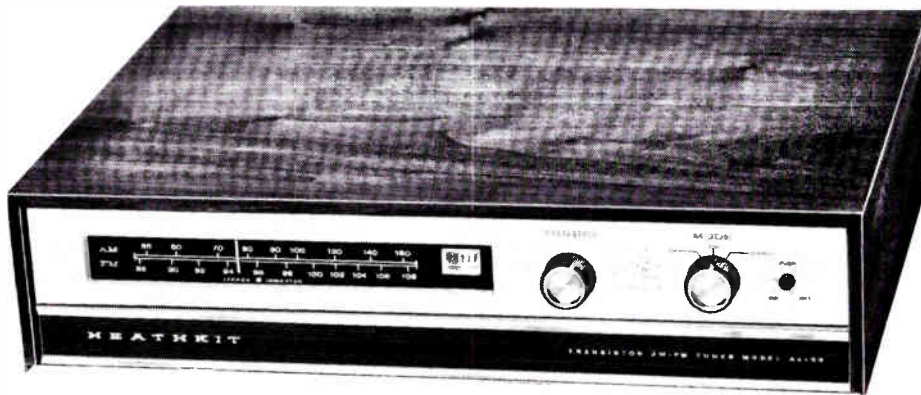
© MÜTHEL: *Concerto, in D Minor, for Harpsichord, Two Bassoons, and Strings*. Eduard Müller (harpsichord); Heinrich Göldner and Otto Steinkopf (bassoons); Instrumental Group of the Schola Cantorum Basiliensis, August Wenzinger cond. *Duetto (Sonata), in E-flat Major, for Two Pianos*. Ingeborg and Reimer Küchler (fortepi-  
(Continued on page 88)



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Interest: Bach's last pupil  
Performance: Mostly first-rate  
Recording: Superior  
Stereo Quality: Very good

Johann Gottfried Mützel (1728-1788) was appointed organist to Duke Christian Ludwig II of Schwerin in 1747, and three years later applied for a year's leave of absence to travel and study. His first stop was Leipzig, where he became a pupil of Johann Sebastian Bach during the last year of the master's life, living in his house and remaining with him through his final illness. From 1767 until his death, he held the position of organist of St. Peter's Lutheran Church in Riga. Stylistically, his music, judging from the two interesting and worthwhile pieces contained on this disc, is less indebted to Johann Sebastian than to his son Carl Philipp Emanuel Bach. The concerto, whose second movement features two obbligato bassoons, is undated; the sonata was published in 1771. Both works are completely *galant* in character—that is, the music veers away from deeply powerful statements but concentrates on subtlety of expression, especially through a plethora of ornamentation, stressing sophisticated yet simple passions and sensibilities. The performances are extremely accomplished in both pieces, though the sonata, particularly its second movement, might have benefited from being less classically contained—this type of music requires a greater range of musical expression. The use of two reconstructed fortepianos, dating from 1789-1790 (a Walter and a Stein), is of unusual interest, and their tone quality has been captured astonishingly well. Stereo is particularly helpful in hearing the difference between the instruments.

I. K.

⑤ ⑥ **OHANA: Concerto for Guitar and Orchestra. RODRIGO: Fantasia for a Courtier.** Narciso Yepes (guitar); National Orchestra of Spain, Rafael Frühbeck cond. LONDON CS 6356 \$5.98, CM 9356\* \$4.98.

Interest: Contemporary guitar concertos  
Performance: Superior  
Recording: A bit shrill  
Stereo Quality: Excellent

The four-movement *Fantasia*, written in 1954 for Segovia by the blind composer Joaquin Rodrigo, is a charming though lightweight concerto whose musical materials are based on several works by the seventeenth-century guitarist Gaspar Sanz. The treatment, cleverly alternating statements by the solo instrument and the orchestra, is no more "modern" than

Respighi's suites *Ancient Airs and Dances* and *The Birds*, but the flavor is of course thoroughly Spanish. The more imposing work is Mauricio Ohana's Guitar Concerto, first composed in 1950 but revised as recently as 1958. It is a stark, lean, contemporary adaptation of the flamenco *cante hondo*, a Spanish song of deep sorrow, in which solo improvisation and the orchestra's percussion section play significant roles. The writing is avant-garde—there are even some quarter-tones in the guitar part—yet the result is unusually rich in Spanish atmosphere. It is a fascinating and significant work, at times attaining an early-Stravinsky violence, and it is gorgeously performed by the thirty-six-year-old Narciso Yepes, one of today's most outstanding guitarists. The accompaniments are splendid, as is the vivid sound. The pressing, however, tends to excessive brightness. I. K.

**POULENC: Sextet for Piano, Flute, Oboe, Clarinet, Bassoon, and Horn (see RIEGGER)**

⑤ ⑥ **RAVEL: La Valse; Boléro; Mother Goose Suite. DEBUSSY: Nuages; Fêtes.** Arthur Ferrante and Louis Teicher (duo-pianists). ABC PARAMOUNT ABCS 454 \$4.98, ABC 454 \$3.98.

Interest: Slick duo-pianism  
Performance: Superficial  
Recording: Okay  
Stereo Quality: Ditto

Although these performances are solid, musicianly expositions of transcribed wedges of the French Impressionist repertoire, they do not offer heretofore-unheard insights into the music. Ravel's *Mother Goose* is more than a little square in this reading: note, for example, the heavy downbeat stresses that bind its first two movements to earth. W. F.

⑤ ⑥ **RIEGGER: Concerto for Piano and Woodwind Quintet. POULENC: Sextet for Piano, Flute, Oboe, Clarinet, Bassoon, and Horn.** New York Woodwind Quintet. EVEREST SDBR 3081 \$5.98, LPBR 6081\* \$4.98.

Interest: Modern wind essays  
Performance: Musicianly  
Recording: Serviceable  
Stereo Quality: Okay

Enthusiasts of woodwind chamber music should find this release a lively, provocative item. The Poulenc sextet dates from the early Thirties and is a characteristic product of its composer's sassiest, most sophisticated cynical manner. The Riegger work, on the other hand, is an impersonal, deeply serious, craftsmanlike, and, I fear, rather stolid piece in a tonal-chromatic contrapuntal style. It is not a work that I can sustain an enthusiasm



for—although this is probably due more to my large blind spot where Riegger is concerned than to any failing of the piece itself.

The playing here is excellent, although the over-all spirit of the Poulenc performance may be a shade sober. The recording is clear and suitable, if shy of special brilliance. *W. F.*

**RODRIGO:** *Fantasia for a Courtier* (see OHANA)

**ROREM:** *Three Barcarolles* (see COPENLAND)

**SESSIONS:** *From My Diary* (see COPENLAND)

**RECORDING OF SPECIAL MERIT**

© ® SMETANA: *The Moldau; The Bartered Bride: Polka, Furiant, Dance of the Comedians.* DVOŘÁK: *Carnival Overture, Op. 92; Slavonic Dances: Op. 46, Nos. 1 and 3; Op. 72, Nos. 2 & 7.* Cleveland Orchestra, George Szell cond. Epic BC 1268 \$5.98, LC 3868\* \$4.98.

Interest: Bohemian froth and poetry  
Performance: Stunning  
Recording: Excellent  
Stereo Quality: Fine

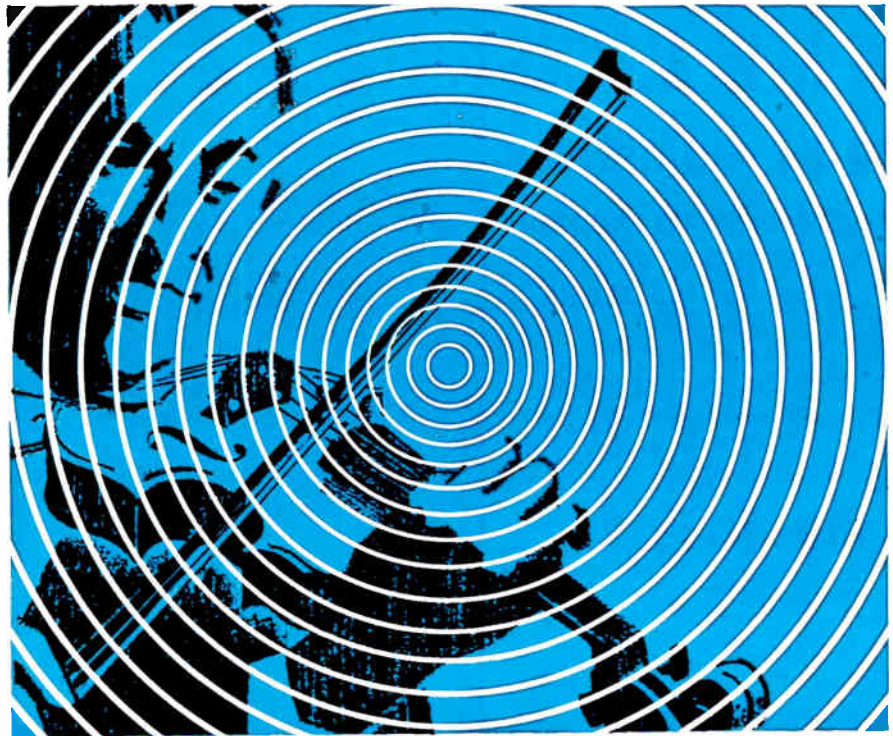
Despite a touch of Germanic foursquareness in the *Bartered Bride* polka, these performances are simply gorgeous—not



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just in terms of rhythmic vitality and virtuosic precision alone, but in poetic quality as well (I don't expect to hear a better *Moldau* anywhere!).

Special kudos to Dr. Szell and to the recording engineers for the manner in which the balances are handled in the final pages of the Smetana tone poem. For once they emerge as intelligible tex-



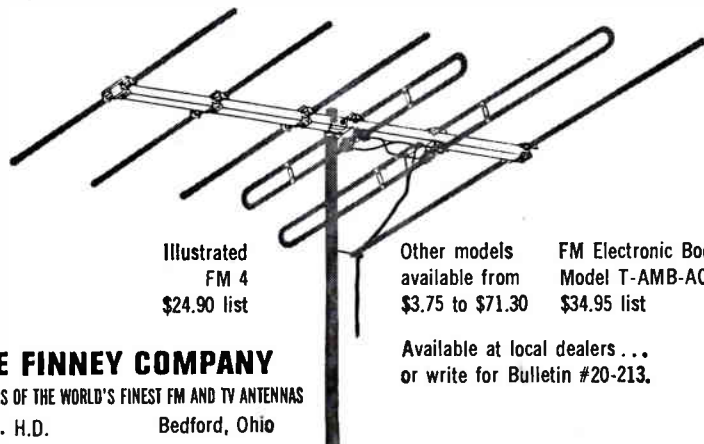
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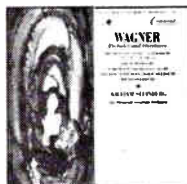
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ture, with the middle voices equally audible against the upper and lower orchestral spectrum. Thus Smetana's scoring is made to sound better than it actually is, to the advantage of both music and listener alike.

Isn't it time for a complete Szell stereo recording of the Dvořák *Slavonic Dances* and of the entire Smetana *My Fatherland* cycle—perhaps with the Janáček *Sinfonietta* and the Szell transcription of the Smetana *From My Life* Quartet thrown in? **D. H.**

**STICH: Quartet for Horn and Strings, Op. 2, No. 1 (see BEETHOVEN)**

© ⑥ **STRAUSS: Ein Heldenleben, Op. 40.** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2641 \$5.98, LM 2641 \* \$4.98.

Interest: Strauss as hero  
Performance: Taut and brilliant  
Recording: Vivid  
Stereo Quality: Good

The full-blown romantic extraversion of this tone-poem realization of Strauss' hero-self has been most recently projected in brilliant fashion by Eugene Ormandy in his Columbia recording. Erich Leinsdorf's approach, by contrast, is much more taut. Thus the initial character portrayal, the set-to with the critics, and the love sections with solo violin are gone through with a minimum of waste motion and sentimentality. But when challenges arise, such as the problems of bringing the fullest musical and dramatic coherence to the battle scene and the cunningly woven tapestry of quotations from earlier Strauss scores, then the hero emerges, abjuring his pose, and springs to fascinating full-blooded life under Leinsdorf's baton. The combination of virtuosic generalship, virtuosic Boston playing, and virtuosic recording is all but unbeatable from the battle scene until the final solo violin episode.

Over-all, I still prefer the Ormandy version, but I do not expect to hear anyone surpass this performance in the specific episodes mentioned, nor soon to hear finer sound quality. **D. H.**

## RECORDING OF SPECIAL MERIT

© **STRAUSS: Salome.** Christel Goltz (soprano), Salome; Julius Patzak (tenor), Herod Antipas; Anton Dermota (tenor), Narraboth; Margareta Kenny (mezzo-soprano), Herodias; Hans Braun (baritone), Jokanaan. Vienna Philharmonic Orchestra, Clemens Krauss cond. RICHMOND RS 62007 two 12-inch discs \$4.98.

Interest: Important reissue  
Performance: Outstanding  
Recording: Very good

This *Salome*, hailed as a recording landmark when it first appeared a decade ago, has retained its powerful impact despite the recording activities of the intervening years. We now have an aurally more resplendent mirror of the Strauss orchestra elsewhere (London OSA 1218), but no reading as superbly controlled and exciting in pace as this one—all without overplaying the score's inherent sensationalism. Christel Goltz is a compelling Salome whose absorbing characterization was taken as a standard until Birgit Nilsson demonstrated that the singer of this role could probe psychological depths without sacrificing tonal beauty. The contributions of Patzak as Herod and of Dermota as Narraboth could hardly be improved upon, and Hans Braun's Jokanaan comes closer to the heroic vocal image called for than any other recorded interpretation. (The voice this role requires for perfection—a blend of Titta Ruffo and Friedrich Schorr—is not currently on the boards.)

The sound of this oldster is still excellent. Some listeners, in fact, may find the balance between voices and orchestra more satisfying here than in London's stereo set, where the orchestra overwhelms the singers at times. A most attractive bargain. **G. J.**

© ⑥ **STRAVINSKY: Oedipus Rex.** George Shirley (Oedipus), Shirley Verrett (Jocasta), Donald Gramm (Creon), John Reardon (Messenger), Loren Driscoll (Shepherd), Chester Watson (Tiresias); John Westbrook (narrator); Chorus and Orchestra of the Opera Society of Washington, Igor Stravinsky cond. COLUMBIA MS 5872 \$5.98, ML 5872 \$4.98.

Interest: Oedipus again  
Performance: Authentic  
Recording: Excellent  
Stereo Quality: Fine

With the appearance of this recording, Stravinsky challenges both his own older version of *Oedipus Rex* on the Columbia label and the recent, excellent Angel recording made in England. Since both Angel's and this newest one are in stereo, a choice for today's listener must be made between the two.

It is not an easy choice to make. Stravinsky's new performance emphasizes his own preoccupations as its composer, and also his re-evaluation of a work that is now over thirty years old. It is an absolute maze of musical detail next to Colin Davis' broadly humanistic reading of the score for Angel. With Stravinsky one listens to all the minutiae of the orchestration quite as helplessly as he listens to the dominant vocal line; one is similarly less caught up in the sweep of the work than one is in this or that moment of it. The singing is excellent in both recordings, although I think it



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is more consistently smooth and a more heroic gesture on the Angel disc.

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## COLLECTIONS

Ⓢ Ⓜ **MARIA CALLAS:** *Maria Callas in Paris*. Gluck: *Iphigénie en Tauride: O malheureuse Iphigénie*. Berlioz: *La Damnation de Faust: D'amour l'ardente flamme*. Bizet: *Les Pêcheurs de Perles: Me voilà seule... comme autrefois*. Massenet: *Manon: Adieu, notre petite table; Je marche sur tous les chemins*; *Werther: Qui m'aurait dit (Air des lettres)*. Gounod: *Faust: Il était un Roi de Thule; O Dieu! que de bijoux*. Maria Callas (soprano); L'Orchestre de la Société des Concerts du Conservatoire, Georges Prêtre cond. ANGEL S 36147 \$5.98, 36147\* \$4.98.

Interest: Callas amid French perennials  
Performance: Sometimes brilliant  
Recording: Good but unremarkable  
Stereo Quality: Natural

There are several reasons why this second French excursion by opera's prima donna in absentia fails to equal its superb predecessor (Angel 35882). First, the music chosen for this recital does not always respond to the kind of dramatic perceptiveness and inflection that are the earmarks of Callas' interpretations. Some of it, in fact, rather insists upon *vocal* solutions, and dramatic substitutes are not admissible. Thus, the limitations, which can no longer be thought transitory, of the artist's upper range are repeatedly and sometimes mercilessly exposed. And there is also evidence of some decline in the once-haunting tone quality of the middle of her range (perhaps the result of an unwelcome engineering assist in order to surround the voice with artificial resonance).

The signs of genius, however, are still present, especially in her touchingly rendered "Adieu, notre petite table" and in her intense and completely absorbing "Air des lettres." The *Faust* scenes, too, are far above routine, distinguished for the array of emotions captured and for the tragic undertone Callas imparts to Marguerite's character. But this is one case in which the music calls for more vocal brightness and youthful rapture and, above all, more soaring freedom. In the Gluck aria Callas offers a blend of classical majesty and moving passion, but the Berlioz, although it has the quality of longing that is the aria's essence, is less effective than Rita Gorr's passion-

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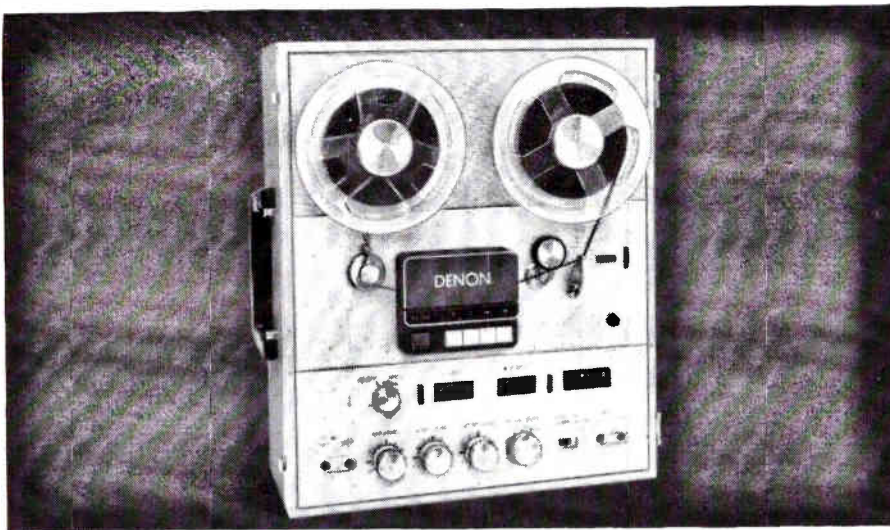
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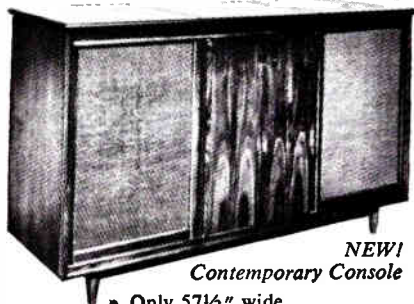
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ate account, an achievement largely traceable to the latter's superior vocal means.

Even at this puzzling stage of her career, Callas remains an artist of major stature, one whose every appearance commands attention. But a dangerous impasse is apparent: for lack of a firm orientation and strong artistic purpose, that career could trail off in directions unworthy of it.

Prêtre's handling of the orchestral elements is first-rate throughout, and absolutely brilliant in the *Faust* scenes. Here, incidentally, the episode is given complete with the bridge passage between the two arias. *G. J.*

#### RECORDING OF SPECIAL MERIT

© © NICOLAI GHIAUROV: *Bass Arias from Russian and Italian Operas*. Rimsky-Korsakov: *Sadko: Song of the Viking Guest*. Moussorgsky: *Boris Godounov: Pimen's Tale*. Tchaikovsky: *Eugene Onegin: Prince Gremin's Aria*. Rachmaninoff: *Aleko: Cavatina*. Verdi: *Don Carlo: Ella giammai m'amò; Nabucco: Tu sul labbro de' veggenti*. Mozart: *Don Giovanni: Madamina, il catalogo*. Nicolai Ghiaurov (bass); London Symphony Orchestra, Edward Downes cond. LONDON OS 25769 \$5.98, 5769\* \$4.98.

Interest: A great voice  
Performance: Imposing  
Recording: Rich  
Stereo Quality: Good

Nicolai Ghiaurov has had a meteoric career. Born in Bulgaria thirty-four years ago, he attracted enough attention as a vocal student to earn a State scholarship to the Moscow Conservatory. He graduated in 1955, and made his operatic debut in Sofia the following year. He went straight into principal roles and later appeared with great success at the Bolshoi (1958), La Scala (1959), Vienna, and Covent Garden. Everywhere he gathered rave reviews and those comparisons with Chaliapin that all gifted Slavic bassos must learn to live with.

This recorded debut supports all the raves. Ghiaurov's voice, black, powerful, and thrusting, is about the most sonorous instrument to be heard anywhere today. Although the Slavic coloration is unmistakable, the abrasive quality that characterizes the singing of Boris Christoff is not as evident in Ghiaurov's tones. This makes for a more idiomatic treatment of the non-Russian repertoire but leaves the artist somewhat short of the startlingly individual vocal personality of Christoff, who is at present the more compelling dramatic interpreter.

But what a singer Ghiaurov is! His rolling tones in the *Viking Song* pour (Continued on page 94)





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as Julius Caesar



as Canio in *I Pagliacci*



as Calaf in *Turandot*



as Don José in *Carmen*

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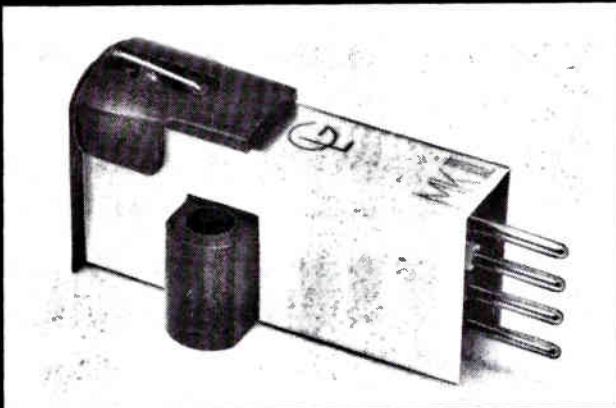


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forth in torrential strength, the *Aleko* aria overflows with elemental passion, and never have I heard Gremin's melodious but rather static air delivered so imposingly. To Pimen's narrative Ghiaurov brings a vocal quality that suggests an imperious monarch rather than an ancient monk—a highly effective recital approach, but hardly suited to the dramatic context. But if there is anything at all wrong with his brusque Leporello, it is the presence of almost too much voice: one would not envy a Don Giovanni who had to share the stage with such a singer. Only the two Verdi excerpts leave anything to be desired in conviction and smoothness of execution.

A truer test of Ghiaurov's gifts will come in complete operas—soon, I hope. Meantime, this recital is very highly recommended. The orchestral support is commendable, the sound—save for some overmodulated grooves in the *Aleko* aria—is exceptionally opulent. Full texts and translations are supplied. *G. J.*

#### RECORDING OF SPECIAL MERIT

© ® GREAT SOPRANOS OF OUR TIME. Verdi: *Macbeth: Sleepwalking Scene*. Bizet: *Carmen: Habañera* (Maria Callas). Wagner: *Die Walküre: Der Männer Sippe* (Régine Crespin). Gounod: *Faust: Jewel Song*. Verdi: *La Traviata: Ah, fors'è lui... Sempre libera* (Victoria de los Angeles). Beethoven: *Fidelio: Abscheulicher!* . . . *Komm, Hoffnung* (Birgit Nilsson). Mozart: *Le nozze di Figaro: Dove sono; Porgi amor* (Elisabeth Schwarzkopf). *Don Giovanni: Or sai chi l'onore* (Joan Sutherland). Various orchestras, André Cluytens, Heinz Wallberg, Carlo Maria Giulini, Nicola Rescigno, Georges Prêtre, and Tullio Serafin cond. ANGEL S 36135 \$5.98, 36135 \$4.98.

Interest: Brief for a Golden Age  
 Performance: Great  
 Recording: Good  
 Stereo Quality: Suitable

Vocal connoisseurs who long for the glories of the "golden age"—that perhaps mythical span of time whose precise definition is so elusive—and who lament the decline in the singing art should be required to hear this record. It may not dim the memories of Sembrich, Melba, Farrar, Gadske, Destinn, and Eames, nor the even fresher memories that still feed on the recordings of Ponselle, Rethberg, Bori, Muzio, Leider, and Lehmann from the 1930's. But can anyone truly believe that what is offered here by Angel's six sopranos is evidence of a declining art? As for me, I'd hesitate to make rash statements about today's tenors, and I will keep absolutely mum on the baritones, but as for the sopranos, I find the present age golden enough.



The selections—all from previously released recordings—represent the artists in characteristic efforts and—save one—at their best. The exception is Birgit Nilsson, whose "Abscheulicher," despite its thrusting power and tonal splendors, has been eclipsed by her own more recent recordings—which, however, are not on the Angel label.

For the rest, only superlatives will do. The sleepwalking scene of Maria Callas is one of the most unforgettable re-creations ever committed to discs: it is a textbook on both vocal acting and hauntingly unconventional—and beautiful—singing. Dramatic art on a less compelling scale, but credibly and sensitively applied to the character and situation, is offered by Victoria de los Angeles and Régine Crespin, and both sing admirably. Elisabeth Schwarzkopf reaffirms her high stature as a Mozartian with performances that are expressive, perfectly poised, and impeccably executed. Finally, it is interesting to note how a conductor of Giuliani's dramatic flair and incisiveness can make Joan Sutherland forget her mannerisms and sing not only with dazzling technical ease, but also with fire, conviction, and precision. This is an exciting and rewarding disc, recorded with varying technical effectiveness, but never less than satisfactorily. *G. J.*

⑤ ⑥ SVIATOSLAV RICHTER: *Sviatoslav Richter Recital*. Chopin: *Fantasy-Polonaise, Op. 61; Etude in C Major, Op. 10, No. 7; Etude in C Minor, Op. 10, No. 12; Ballade in F Minor, Op. 52*. Debussy: *Estampes*. Scriabin: *Sonata No. 5, Op. 53*. Sviatoslav Richter (piano). DEUTSCHE GRAMMOPHON SLPM 138849 \$6.98, 18849\* \$5.98.

Interest: More Richter in Italy  
Performance: Characteristic  
Recording: Rather thin  
Stereo Quality: Adequate

This chapter in the disc coverage of Sviatoslav Richter's conquest of the West merges recordings of several recital performances during a tour of Italy.

Some of the playing on this disc is, as you might expect, superb. There are moments of such personal introspection in the Chopin playing that one feels less a listener than an eavesdropper. And Richter's performance of the Scriabin Fifth Sonata is so packed with vitality and pure theater that I find myself hanging onto every turn of a work that I can ordinarily get on beautifully without.

Where Richter's Debussy is concerned, I remain a heretic. It isn't just its unorthodoxy, its deviation from directions on the printed page. It is rather from Richter's evaluation of Debussy as an extension of the nineteenth century, rather than a prime mover of the twentieth, that I part company. *W. F.*

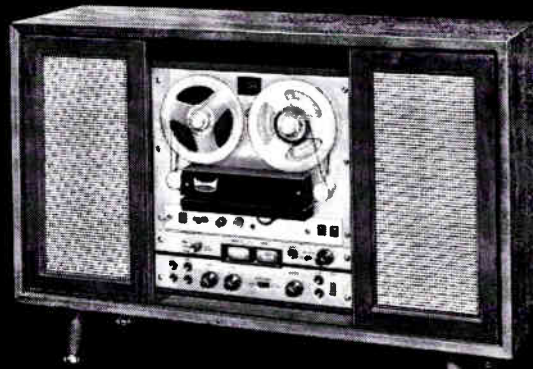
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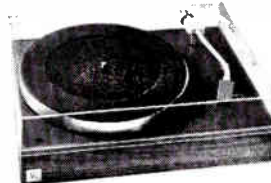
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# JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

Ⓢ Ⓜ CANNONBALL ADDERLEY: *Cannonball's Bossa Nova*. Julian Cannonball Adderley (alto saxophone); Sergio Mendes (piano); Durval Ferreira (guitar); Octavio Bailly, Jr. (bass); Dom Um Romão (drums); Pedro Paulo (trumpet); Paulo Moura (alto saxophone). *Clouds; Corcovado; Joyce's Samba; Sambop*; and four others. RIVERSIDE RS 9455\* \$5.98, RM 455 \$4.98.

Interest: Cannonball meets bossa nova  
Performance: Sensitive  
Recording: Very good

To his credit, Cannonball Adderley has conscientiously tried to be faithful to the bossa nova's spirit as well as to its form in this collaboration with six Brazilian musicians, the Bossa Rio Sextet. The material is all from Brazil—there are no coy attempts to transmute American pop standards or jazz originals into bossa nova. Five of the pieces, incidentally, were written in whole or in part by members of the accompanying unit.

Adderley has shown before that he is capable of long-line lyricism, but he has often allowed his pleasure in technical facility to get in the way of his emotions. On this occasion, however, he seldom indulges in technique for its own sake. His bright, hard-edged sound is surprisingly well suited to the bittersweet nostalgia of these pieces, and his colleagues provide an admirably unobtrusive background that is soft but not flaccid.

The general sameness of mood in these bossa nova songs is my only reservation about the album. My interest began to diminish about halfway through the set. When listened to as interludes between other music, this collection may provide a flavorful change of pace. *N. H.*

Ⓢ CALIFORNIA RAMBLERS: *The Roaring Twenties and All That Jazz*. W. T. (Ed) Kirkeby (leader), Red Nichols and Bill Moore (trumpets),

**Explanation of symbols:**

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

Tommy Dorsey (trombone), Jimmy Dorsey, Arnold Brillhardt, Freddie Cusick, and Bobby Davis (clarinets and saxophones), Adrian Rollini (bass saxophone), Irving Brodsky (piano), Tommy Fellini (banjo), Stan King (drums). *Up and At 'Em; Third Rail; Oh, Mabel; Glad Rag Doll*; and seven others. RIVERSIDE RLP 159 \$4.98.

Interest: Nostalgia  
Performance: In the genre  
Recording: Excellent for the time

The California Ramblers were, as Orrin Keepnews' detailed, helpful notes state, a "jazz-impregnated dance band" of the



CANNONBALL ADDERLEY  
For the bittersweet, long-line lyricism

Twenties that played around New York. Its membership changed so quickly that even in assembling this collection the annotators had to list the recording personnel as "probable." These recordings, which sound excellent considering the 1924-1926 recording dates, are interesting today because they contain work by the Dorsey brothers, Red Nichols, and the bass saxophonist Adrian Rollini. Rollini's instrument provided the basis for the band's sound, substituting for the string bass or the tuba.

Most of the tunes are "jazz favorites of the day": *I Ain't Got Nobody* and Morton's *Sidewalk Blues* are the most durable. The gutty sound of Tommy Dorsey here is an interesting contrast to that in his later, silken recordings; the purity of Red Nichols' tone is impressive; and Jimmy Dorsey is inventive on both alto and clarinet. But except for one interesting moment on *Stockholm Strut*, where band sections play unaccompanied, the fossilized relics outweigh everything else (oh, that *Clementine* vocal!) and the album finally sounds like background music for old Paul Terry cartoons. *J. G.*

Ⓢ Ⓜ BUCK CLARKE: *The Buck Clarke Sound*. Buck Clarke (bongos and conga drum), Charles Hampton (flute, alto saxophone, piano), Jimmy Crawford (piano), Lenny Cujé (vibraphone and marimba), Dwayne Austin (bass), Billy Hart (drums). *Rev. Ham; Night in Tunisia; Feel; Rene; One Mint Julep*; and three others. Argo LP 4021 \$3.98.

Interest: Bongos  
Performance: Tepid  
Recording: Okay

Buck Clarke plays bongos and conga drum, and appreciation of this record really depends on whether or not you derive much pleasure from those instruments. I do not, particularly when the writing for the rhythm is as banal as this. With the exception of one fine alto solo by Charles Hampton on *I Can't Get Started*, the music consists of a sort of souped-up lounge version of a Cal Tjader group, with back-beat and gospel added for the fringe audience. It should be remarked that *Couldn't You* is a variation of Dizzy Gillespie's *Woody 'n You*, but those who admire Clarke's all-purpose lounge band probably wouldn't spend much time with Gillespie. *J. G.*

Ⓢ Ⓜ MILES DAVIS: *Seven Steps to Heaven*. Miles Davis (trumpet), George Coleman (tenor saxophone), Herbie Hancock and Victor Feldman (piano), Ron Carter (bass), Anthony Williams and Frank Butler (drums). *Basin Street Blues; Seven Steps to Heaven; So Near*

*So Far*; *Joshua*; and two others. COLUMBIA CS 8851 \$4.98, CL 2051\* \$3.98.

Interest: Miles' new band  
Performance: Personal  
Recording: Excellent  
Stereo Quality: Fine

Miles Davis' new recording offers a fascinating look at two sides of his personality. On the three numbers recorded in Hollywood—*Basin Street Blues*, *I Fall in Love Too Easily*, and *Baby Won't You Please Come Home*—he is accompanied by pianist Victor Feldman, bassist Ron Carter, and drummer Frank Butler. Davis plays these songs muted, with that unique melancholic sound that is in itself enough to transmute a piece into his own conception. *Basin Street* and *Baby* are usually rousers, but Davis transforms them, as he has other rousers before, into exercises in lonely introspection. Davis' approach to the street-cries song in *Porgy and Bess* is similar, and all three uneasily skirt the sentimental style of Romberg and Victor Herbert.

The remaining three pieces—*Seven Steps to Heaven*, *So Near So Far*, and *Joshua*—are a completely different matter. These were recorded in New York by Davis' new quintet—George Coleman, tenor saxophone; Herbie Hancock, piano; Carter, bass; Tony Williams, drums; and the leader, who employs an open horn. Barely formed at the time of this recording, the band had already taken on all the stylistic trademarks—powerful drums, Jamal-like piano, hard tenor—of a Miles Davis quintet. Davis' work here is reminiscent of his famous 1954 *Weirdo* session. The work of his new sidemen, especially Carter and Williams, indicates that Davis' uncanny ear for new talent and his Zen-style leadership may give him the best band he has had since John Coltrane left him. The promise and achievement of this new quintet more than make up for the self-indulgence of the quartet tracks made in Hollywood.

J. G.

Ⓢ Ⓜ CHICO HAMILTON: *Passin' Thru*. Chico Hamilton (drums), Charles Lloyd (tenor saxophone, flute), George Bohanon (trombone), Gabor Szabo (guitar), Al Stinson (bass). *The Second Time Around*; *Transfusion*; *Lady Gabor*; and three others. IMPULSE AS 29\* \$5.98, A 29 \$4.98.

Interest: Chico's still looking  
Performance: Heated  
Recording: Strong sense of presence

After specializing in impressionistic, rather precious "chamber jazz" since 1956, Chico Hamilton returned a couple of years ago to earthy, free-swinging fundamentals. With this newest of his combos, Hamilton still emphasizes vigoros

spontaneity, but he is also trying to assemble a body of compositions that will shape his musicians' emotions into a more substantial whole. Much of the writing in this set is by reedman Charles Lloyd, Hamilton's music director. There is also a long, intriguingly structured portrait, *Lady Gabor*, by guitarist Gabor Szabo.

The originals are stimulating. Lloyd and Szabo utilize shifting meters and textural changes, as well as a wide range of dynamics, to evoke particular places and moods, yet the pieces are not solidly distinctive. They promise more substance than they deliver. Part of the combo's problem in trying to achieve an unmistakable identity is the insufficiently original playing of Lloyd and Bohanon. Both are passionate, but at this point they are too eclectic. Szabo, a Hungarian freedom fighter who emigrated here in 1956, is

Interest: British experimental jazz  
Performance: Intermittently impressive  
Recording: Good  
Stereo Quality: Very good

Joe Harriott, originally from the West Indies, has become a much-publicized British experimenter in what he terms "free form" jazz. These 1961 and 1962 recordings of Harriott's music raise several questions. I wonder, to begin with, how spontaneous many of the allegedly free-form passages actually are. To this listener, some seem to have been carefully predetermined. Moreover, Harriott seems more concerned with emphasizing effects than with creating an organic whole. Occasionally, however, as in the reflective *Tonal*, an effectively sustained mood permits a piece to emerge as an entity. Also indicative of the group's po-



MILES DAVIS

*Musical views recorded in Hollywood and New York*

the more impressive. He has a firm melodic sense and a dramatic way of chording that is appropriate to his Slavic, rhapsodic temperament.

It is to Hamilton's credit that he continues to search for new frameworks and is not content with a string of improvised solos. As Lloyd matures in his writing and playing, and as the musicians acquire confidence in each other, Hamilton's combo could well evolve into a provocative force. At this point its music is attractive but more concerned with effects than content.

N. H.

Ⓢ Ⓜ JOE HARRIOTT QUINTET: *Abstract*. Joe Harriott (alto saxophone), Shake Keane (trumpet), Pat Smythe (piano), Coleridge Goode (bass), Bobby Orr and Phil Seamen (drums), Frank Holder (bongos). *Subject*; *Modal*; *Pictures*; *Compound*; and four others. CAPROL ST 10351 \$4.98, T 10351\* \$3.98.

tential is the curiously ominous *Idioms*. Inexplicable, however, in an album subtitled "Exciting Experiments in Jazz," is the last track, *Compound*, a dully conventional workout for drums, bongos, and conga drum.

Harriott is a competent but not remarkable alto saxophonist. But his colleague Shake Keane does indicate striking capacity. He is a trumpeter of fluent technique, frequently fresh ideas, a rare sensitivity to color changes, and a flowing sense of swing. Credit is also due the rhythm section, one of the best British jazz-rhythm teams yet to be heard on records in this country.

In sum, Harriott lacks the imaginative sweep and fierce originality of Ornette Coleman and other leaders of the American avant-garde, but his album provides an opportunity to hear how the new thing is developing in England. And the presence of Shake Keane makes the set



more than just another exercise in experimentation. N. H.

#### RECORDING OF SPECIAL MERIT

© ® CLANCY HAYES: *Swingin' Minstrel*. Clancy Hayes (vocals, guitar, banjo, drums), Bill Napier and Pud Brown (clarinet), Ralph Sutton and Jess Stacy (piano), Bob Short (tuba), Shelly Manne (drums). *Willie the Weeper; Wolverine Blues; Dancing Fool; Waitin' for the Evenin' Mail*; and seven others. GOOD TIME JAZZ S 10050 \$5.98, 12050\* \$4.98.

Interest: Unself-conscious nostalgia  
Performance: Amiable  
Recording: Superior  
Stereo Quality: Very Good

Clancy Hayes, now based in San Francisco, is a former ornament of the Lu Watters and Bob Scobey bands, and is still an uncommonly careful singer of old songs. His extensive repertoire includes jazz tunes (*Wolverine Blues, Honeysuckle Rose*) and durable pop standards (*You Took Advantage of Me, After You've Gone*). There are also vintage vaudeville songs (*Oceana Roll*) and other relics of the good-time past (*Waitin' for the Evenin' Mail* and *Dancing Fool*). Hayes' relaxed phrasing ideally animates the lyrics. His timing results in a natural flow not unlike that of a skilled conversationalist. Everything Hayes sings, moreover, seems to bask in the mellow glow of memory.

The accompaniment is apt. Bob Short's remarkably agile tuba flavors both sides. On the first side, Ralph Sutton's piano strides exultantly and Bill Napier provides a liquid clarinet as counterpoise. The more tangy Pud Brown is so effective on the second side that I hope Good Time Jazz will soon assign him a set of his own. Also on the second side is the piano of the much-too-seldom-heard Jess Stacy, who is as gracefully buoyant now as he was in the 1930's. All in all, a first-rate program of a kind that has become rare: Clancy Hayes is one of the last of the jazz-tinged popular minstrels who takes as his province the very best of the old. N. H.

© ® STAN KENTON: *Adventures in Time*. Stan Kenton (piano); orchestra, Stan Kenton cond. *Commencement; Quintile; Artemis; Aperçu*; and four others. CAPITOL ST 1844 \$4.98, T 1844\* \$3.98.

Interest: Kenton concerta  
Performance: Massive  
Recording: Thin  
Stereo Quality: Okay

This Stan Kenton package is generously decked out with portentous pronounce-

ments on what the effort is all about. "From the creative world of Stan Kenton," the jacket proclaims, "comes . . . ADVENTURES IN TIME." On the inner sleeve is a coupon that entitles anyone who fills it out to become part of an organization called "The Creative World of Stan Kenton." "I have long felt the need," Kenton writes, "to reach those of you vitally interested in the music and activities of THE KENTON ORCHESTRA." The music itself, whose full title is *Adventures in Time, a Concerto for Orchestra*, is an eight-part suite by long-time Kenton arranger Johnny Richards, and makes use of the unusual time signatures (5/4, 9/8, 7/4) long exploited by Dave Brubeck. The twenty-three piece band, including five saxes and five trumpets, is often so stolidly massive that even Capitol's expert engineering is inadequate to the task of recording it.

Under all the cross-rhythms, bombast, and pronouncements, however, this is still the same old Kenton band, with its idiosyncratic use of the saxophone and trombone sections, a piano "concerto" for Kenton to play, and the inevitable trombone soloist who sounds like Kai Winding. There seems to be very little real substance, jazz-wise or otherwise, to the piece. All is calculated effect. The only new twist is an instrument called the mellophonium—four of them are heard here—which sounds like a weak trombone. It is possible to feel nostalgic about the early Kenton records, but Kenton's massive, graceless *Adventures in Time* makes this listener feel rather as if he had been bludgeoned. J. G.

© ® ROLAND KIRK: *Reeds and Deeds*. Roland Kirk (tenor saxophone, manzello, strich, flute, nose flute, siren), Virgil Jones (trumpet), Charles Greenlee and Tom McIntosh (trombone), Harold Mabern (piano), Rafik Abdullah and Richard Davis (bass), Walter Perkins (drums). *Reeds and Deeds; Hay Ro; Land of Peace; Limbo Boat*; and four others. MERCURY SR 60800 \$4.98, MG 20800\* \$3.98.

Interest: Kirk  
Performance: Kirk submerges others  
Recording: Fair  
Stereo Quality: Okay

The volatile Roland Kirk is finally becoming better known for his musicianship than for his ability to play three horns at once. On various reeds, some of them homemade, Kirk plays fiery, passionate lines that stretch the capabilities of the instruments. He plays harmony and counterpoint to his own lines, and when in need of an exclamation point, blows a siren. Anything that expresses his feelings of the moment goes.

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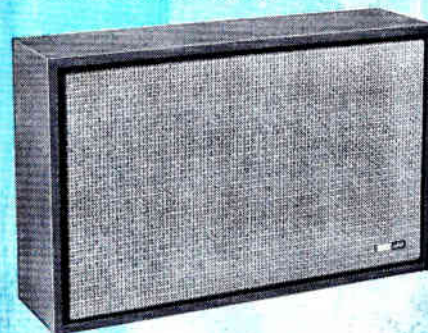
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burstingly expressive Charles Mingus during the time the two worked together. But the relatively placid atmosphere of this post-bop date, arranged in part by the genteel Benny Golson, is not the best context for Kirk. His own lines are attractive, he has fine rhythm players in bassist Richard Davis and drummer Walter Perkins, and Miles Davis-like trumpeter Virgil Jones should be heard more widely. But it is all too constricting for Kirk, who needs more room to swing his axes. If you have not heard Kirk, you should, but his albums with Mingus and Roy Haynes are better examples of his work. J. G.

⑤ ⑥ **CHARLIE MINGUS: *Town Hall Concert***. Charlie Mingus (bass), Charlie Mariano and Eric Dolphy (alto saxophones), Clark Terry (trumpet), Quentin Jackson (trombone), Toshiko Mariano (piano). *Clark in the Dark; Epitaph; Freedom; My Search; Don't Come Back; Finale*. UNITED ARTISTS UAJS 15024 \$5.98, UAJ 14024\* \$4.98.

Interest: Mingus mangled  
Performance: Sloppy to superb  
Recording: Fair  
Stereo Quality: Okay

In November of 1962, Charlie Mingus, under the auspices of United Artists Records, appeared in a combination concert and open recording session at Town Hall in New York. General opinion at the time was that the event was a shambles, and, as is usual with public foul-ups centered around Mingus, there were accusations, recriminations, contradictions, and the bellows of wounded steers. Mingus requested that the record not be released. But here it is, and it is no better than the concert. The record consists of bits and pieces of tunes, some of which were halted midway and begun again. *My Search*, a variant of *I Can't Get Started*, has an incredibly sloppy opening. The impromptu finale started by Clark Terry—it is actually *In a Mel-lotone*—is a last-ditch attempt to save the day, and any group of JATP stalwarts could have pulled it off without half trying. Yet, except for Terry and Quentin Jackson, the Mingus troops are not up to it. *Epitaph*, in two disconnected parts, is Mingus' *Pithecanthropus Erectus*. There is also a self-conscious Mingus poem, *Freedom*, read by the author over musical background. But there are also some splendid moments: Mingus' bass everywhere; Mingus' musical conversation with Eric Dolphy on *Epitaph*; Terry's Ellingtonian growl trumpet on *Clark in the Dark*; and the ballad *Don't Come Back*, reminiscent of an earlier Mingus effort. We should be grateful to Mingus for the powerful music he is able to dredge from even the most adverse circumstances. This is a violent hodgepodge,

studded with magic, but Mingus was right—it should not have been released.

J. G.

⑤ ⑥ **LALO SCHIFRIN AND BOB BROOKMEYER: *Samba Para Dos***. Bob Brookmeyer (valve trombone); Lalo Schifrin (piano); Leo Wright, Zoot Sims, Al Cohn, Phil Woods, Jerome Richardson, Danny Bank, and Romeo Penque (reeds); Frank Rehak (trombone); Carmelita Koehler (cello); Jimmy Raney (guitar); Ben Tucker (bass); Dave Bailey and Jose Paula (percussion). *What Kind of Fool Am I; I Get a Kick Out of You; Time After Time; But Not for Me*; and four others. VERVE V6 8543\* \$5.98, V 8543 \$4.98.

Interest: Bossa nova  
Performance: Polite  
Recording: Very good

Lalo Schifrin is more challenging as a jazz composer than he is as a pianist or arranger. Except in the album's title

⑤ ⑥ **CLIFFORD SCOTT: *Out Front***. Clifford Scott (tenor and alto saxophones), Les McCann (piano), Joe Pass (guitar), Herbie Lewis (bass), Paul Humphrey (drums). *Samba de Bamba; Cross Talk; Why Don't You Do Right; Out Front*; and three others. PACIFIC JAZZ S 66\* \$5.98, 66 \$4.98.

Interest: Blues-based jazz  
Performance: Driving  
Recording: Warm and clear

This is twenty-five-year-old Clifford Scott's first album as leader. Originally from Texas and now working in Los Angeles, Scott has previous experience in rhythm-and-blues bands. Predictably, his jazz work is characterized by strong blues colors and an aggressive attack. Although Scott plays with passion, his ideas are seldom original. Only on his own ballad, *Just Tomorrow*, does he suggest what could become an identifiable style. In that piece, he moves effectively from ruminative tenderness to expanding joy



LALO SCHIFRIN  
*The last pleasant echoes of the bossa nova*

tune, however, it is the latter two roles that Schifrin takes here. He has gently transmuted seven standards into a modified bossa nova framework, and the best that can be said for the result is that it is better-than-average background music. Schifrin's piano solos are serviceable, but they leave few distinct impressions. Bob Brookmeyer is limited by these backgrounds to less imaginative and less mordantly witty improvisations than he has shown he is capable of. There are attractive fragments from guitarist Jimmy Raney, a major jazzman who is rarely heard on records these days and one who deserves a more stimulating context. The other musicians are skillful, but in jazz terms they are largely wasted on this pleasant but rather bland exercise. By now, bossa nova's impact has become so attenuated that we may hope for a moratorium on the style. N. H.

with both economy and sensitively shaded dynamics.

Guitarist Joe Pass has already demonstrated on earlier Pacific Jazz albums that he is a mature and individual improviser who always manages to sound unruffled while swinging and communicating full-strength emotions. The rhythm section as a whole, however, is chunky, largely because pianist Les McCann is as dull and limited an accompanist as he is a soloist. N. H.

⑤ ⑥ **JACK SHELDON: *Out!*** Jack Sheldon (trumpet and vocals), Herb Ellis, Jack Marshall, Howard Roberts, Billy Strange, and Bob Bain (guitars), Joe Mondragon (bass), Shelley Manne (drums). *Dandelion; Atomic Bomb; By Strauss; Sweet and Lovely*; and eight others. CAPITOL ST 1851 \$4.98, T 1851\* \$3.98. (Continued on next page)



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Interest: Unusual program  
Performance: Mocking  
Recording: Excellent  
Stereo Quality: Good

This album by trumpeter Jack Sheldon is a curious mixture of wild parody, slavish imitation of Miles Davis, effete West Coast jazz, and a hint of superb musicianship. On *Love for Sale*, *Sweet and Lovely*, *What Was Your Name in the States?*, and *Romance de Amor*, Sheldon completely submerges himself in the Davis style, showing a much deeper understanding of his model than anyone else who has attempted it. Sheldon's compositions (*Girl in the Muu Muu* and *Conversation*) show a neat melodic sense, but are played in a superficial way that makes one wonder how deep Sheldon's jazz feeling really goes.

On all tracks, there are at least two guitars and sometimes three. Jack Marshall, who did the instrumentation, plays guitar in a few numbers. Joe Mondragon on bass and Shelley Manne on drums are both quietly excellent. *Funky Jones* may or may not be a parody, but as for Sheldon's wry vocals, there is no doubt. One of them, *Hair Like Sunshine*, is a brilliantly apt burlesque of the primitive Negro bluesmen who are now being so widely recorded, and is by itself worth the price of the album.

All in all, the disc gives, rather than a full impression, only bits and pieces of the total personality of Sheldon. J. G.

© © JOE WILLIAMS: *Jump For Joy*. Joe Williams (vocals); orchestra, Jimmy Jones and Oliver Nelson cond. *A Good Thing*; *My Last Affair*; *More than Likely*; *I Went Out of My Way*; *The Great City*; and seven others. RCA Victor LSP 2713 \$4.98, LPM 2713\* \$3.98.

Interest: Slight  
Performance: Mechanical  
Recording: Excellent  
Stereo Quality: Excellent

The great popularity of ex-Basie vocalist Joe Williams is unsettling. Williams has a big, masculine voice and loads of technical expertise, but no hint of the unique personality that makes a jazz singer, nor indeed of any personality at all. Williams is the hollow man. On his new RCA Victor album, he has excellent studio jazzmen and the help of two fine arrangers, Jimmy Jones and Oliver Nelson, but all are merely anonymously professional in his service. Only Clark Terry's trumpet on *Just a-Sittin' and a-Rockin'* is identifiable—the mocking swagger is its owner's trademark. The rest of the set is burdened with trite songs, written for Williams, that sound like slightly updated versions of the fillers that used to be handed to big-band vocalists in the Forties. J. G.



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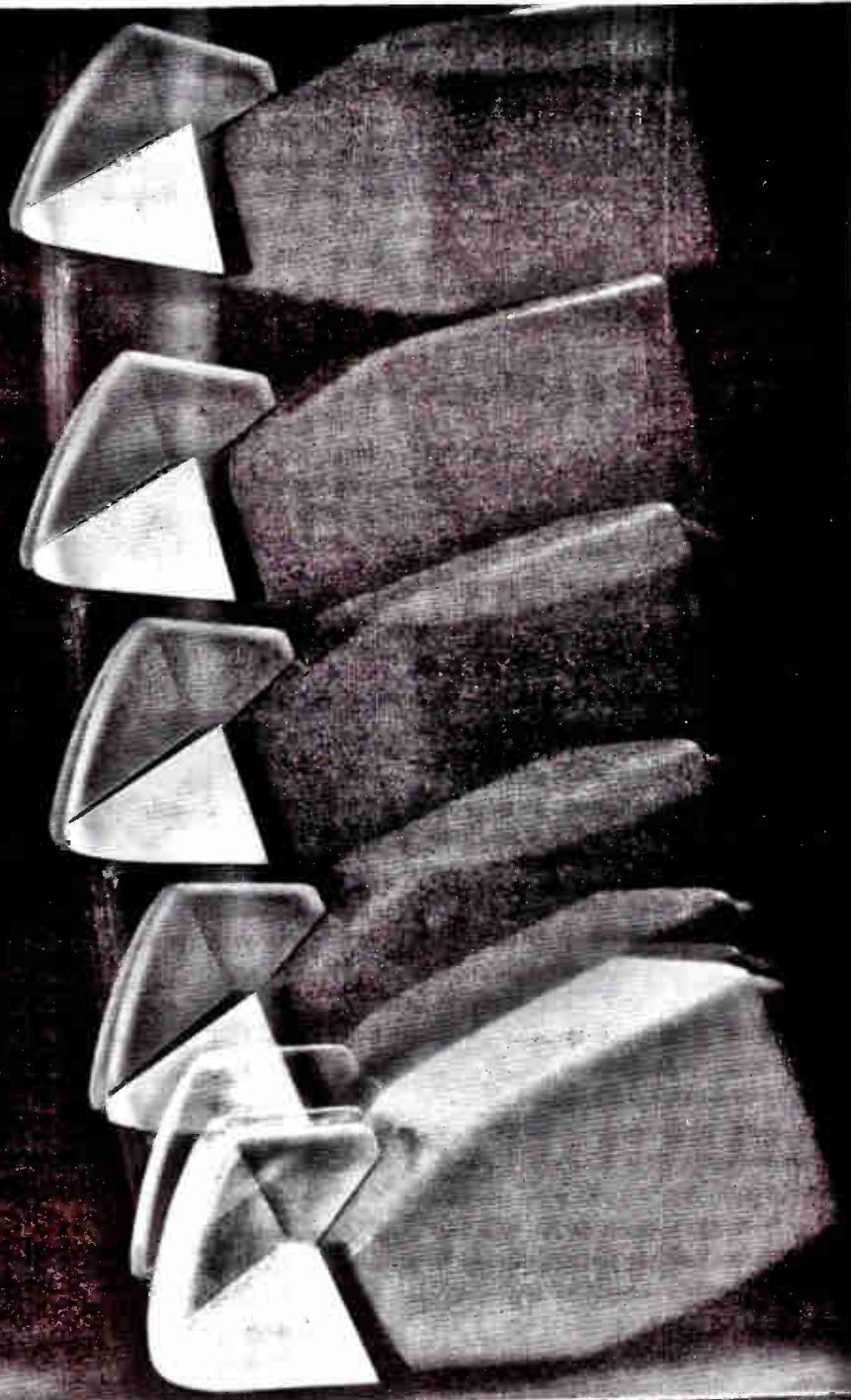
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Reviewed by JOE GOLDBERG • STANLEY GREEN • NAT HENTOFF • PAUL KRESH

Ⓢ Ⓜ **TIL DIETERLE: *Like Time on My Hands*** (A Tribute to Vincent Youmans). Til Dieterle (piano and vocals); rhythm group. *Time on My Hands*; *Great Day*; *Carioca*; and nine others. TWENTIETH CENTURY FOX SXG 5020 \$4.98, XG 5020\* \$3.98.

Interest: Vocalist-pianist  
Performance: Very appealing  
Recording: Bright and clean  
Stereo Quality: Well-defined

When Vincent Youmans died in 1946 at the age of forty-seven, he left behind no more than one hundred published songs. But so great was his achievement in them that his fame is secure. Til Dieterle is a sensitive, versatile, and happily unfussy lady pianist who does a wonderfully percussive job on *I Know That You Know*, turns *Keepin' Myself for You* into an infectiously jaunty romp, and adds an assertive honky-tonk flavor to *I Want a Man*. Her smoky vocals are heard on four of the tracks, and she is abetted by nimble accompaniment. The stereo pressing of this especially lively set has everyone playing musical chairs. S. G.

Ⓢ **JUDY GARLAND: *The Best of Judy Garland***. Judy Garland (vocals); orchestras, various cond. *Over the Rainbow*; *Sweet Sixteen*; *The Boy Next Door*; *I Never Knew*; and twenty others. DECCA DXB 172 two 12-inch discs \$7.96.

Interest: Judy's perennial appeal  
Performance: At her best  
Recording: Good sound

In March of 1962, I reviewed Decca's single-record sampler, "The Magic of Judy Garland" (DL 4199), which was culled from her earliest recordings. Those who bought that disc now have grounds for complaint, for Decca has released a two-record set that duplicates all but one (*Embraceable You*) of the dozen

**Explanation of symbols:**

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

songs that made up the previous package, plus additional material no longer available.

The singing, of course, could not be better. Miss Garland has always sung with all her heart, but she seems to have had firmer control of her vocal means in her youth. She infused her gayer pieces with unquenchable buoyancy, and her ballads conveyed that almost uncanny sympathy of singer for song that has always been a Garland trademark.

But this treat for the nostalgic among us has some packaging faults. Not one of the five photographs of the singer shows



JOSEPH GETZOFF

TIL DIETERLE  
*Versatile and jaunty entertainer*

her as she looked when the original records were made. The liner notes are an embarrassingly shoddy paean ("You're Judy Garland—singer extraordinaire and accomplished actress..."). And, most lamentable of all, no song-writer or film credit is listed on either the jacket or the label. S. G.

Ⓢ Ⓜ **GEORGIA GIBBS: *Greatest Hits***. Georgia Gibbs (vocals); orchestra, Frank Hunter cond. *Ballin' the Jack*; *Tweedle-dee*; *I Will Follow Him*; and nine others. EPIC BN 26059 \$4.98, LN 24059\* \$3.98.

Interest: Mixed bag  
Performance: Throaty belter

Recording: Splendid  
Stereo Quality: All right

Though Georgia Gibbs is at times hampered by mediocre material, she is still a gal with a fine, flexible voice. A loping rendition of *When You're Smilin'*, backed up by flute and organ, a catch-in-the-throat treatment of *How About Me*, a teasing, subtle approach to *Ballin' the Jack*—these more than make up for such lapses as *Candy Kisses* and *Dance With Me, Henry*. Frank Hunter's backing seems just about perfect. S. G.

Ⓢ Ⓜ **ROBERT GOULET: *In Person***. Robert Goulet (vocals); orchestra, Jerry Bresler cond. *Gigi*; *What Kind of Fool Am I?*; *Melinda*; and thirteen others. COLUMBIA CS 8888 \$4.98, CL 2088\* \$3.98.

Interest: Standard romantic fare  
Performance: His best  
Recording: Fine  
Stereo Quality: Fine

No one could ever accuse me of leading the Robert Goulet cheering section, but I happily admit that this is his best work on records to date. Taped during a performance at the Chicago Opera House, it shows him to be more relaxed and less self-conscious on stage than he is in a studio—his single lapse being a hammy, awkwardly phrased version of Rodgers and Hammerstein's *Soliloquy*.

Apart from some rather sophisticated specialty numbers, Mr. Goulet's recital is in the night-club groove. There's the predictable salute to a song-writing team (in this case, Lerner and Loewe), the old-time sing-along, and the predictable sign-off, *If Ever I Would Leave You*. S. G.

Ⓢ Ⓜ **ANTONIO CARLOS JOBIM: *Plays***. Antonio Carlos Jobim (piano); orchestra. *O Morro*; *Corcovado*; *Jazz Samba*; *Girl from Ipanema*; *Favela*; and seven others. VERVE V6 8547\* \$4.98, V 8547 \$3.98.

Interest: Seductive melodies  
Performance: Overblown  
Recording: Fine  
(Continued on page 104)

The exciting and infectious bossa nova has done much to restore melody to popular music. High on the list of composers of this distinctive music is Antonio Carlos Jobim, whose *Desafinado* and *One Note Samba* alone qualify him for the bossa nova hall of fame. Here he is heard in a dozen original compositions, including the two mentioned, but the results are far from what I had anticipated. Most of the arrangements are of the string-crazy variety and they all but drown out poor Jobim, who pecks out his tunes on the piano as if he did not know what the next note was to be. Also, the full-page photo of the composer on the album should not have (deceptively) shown him playing a guitar. S. G.

© ④ THE LIMELITERS: *Fourteen 14K Folk Songs. The Midnight Special; I'm Goin' Away; John Riley;* and eleven others. RCA Victor LSP 2671 \$4.98, LPM 1671\* \$3.98.

Interest: Good collection  
Performance: Lacks excitement  
Recording: Splendid  
Stereo Quality: Very good

Originally, the Limelites entered upon the folk scene as something of a Phi Beta Kappa answer to crew-cut collegians and unshaven folkniks. Their cerebral approach added a refreshing touch of genuine humor. Now, however, they seem to be all seriousness: the boys have lost the slightly satirical edge they used to bring to many a deserving number. The current collection offers rousers, sweet songs of love, and descriptive ballads, but no one here seems to generate much excitement anymore. The engineering, however, is superb. S. G.

© ④ MIRIAM MAKEBA: *The World of Miriam Makeba.* Miriam Makeba (vocals); orchestra, Hugh Masekela cond. *Pole Mze; Little Boy; Kwedini;* and nine others. RCA Victor LSP 2750 \$4.98, LPM 2750\* \$3.98.

Interest: Exciting Africana  
Performance: Always compelling  
Recording: Very clear  
Stereo Quality: Neat

Not all of the numbers in this collection sound authentic, and not all of them are memorable. But the rhythmic drive of the high spots makes for fascinating listening, and the raw expressiveness of Miss Makeba's delivery is always able to communicate vividly. Of the four songs in English, *Little Boy* and *Where Can I Go?* are extremely affecting. Although this is rather a grab-bag program, it is held together by the strength and expressiveness of the remarkable Miss Makeba. S. G.

© ④ ANNA MOFFO AND SERGIO FRANCHI: *The Dream Duet.* Anna Moffo (soprano), Sergio Franchi (tenor); orchestra, Henri René cond. *You Are Love; Indian Love Call; Sweethearts;* and nine others. RCA Victor LSC 2675 \$4.98, LM 2675\* \$3.98.

Interest: Graustarkian duets  
Performance: Mismatched  
Recording: Good  
Stereo Quality: Tasteful

Someone over at RCA must be kidding. What is supposed to be a program of operetta duets sounds more like soprano solos with tenor accompaniment. Anna Moffo sails into these Romberg and Friml sentiments with style, subtlety, and com-

the locale recording provides an indication of the great affection her fellow Frenchmen felt for her. Each of her songs, whether an intense hymn-like piece such as *Le chant d'amour* or a charming waltz such as *Monsieur Incognito*, conveyed to Miss Piaf's listeners her personal view of life. No other singer, save possibly Judy Garland, has had such a close emotional identification with her songs as did the slight French sparrow.

On this recording, Miss Piaf is given one side and Sarapo the other—together they have a final duet. Unfortunately, Sarapo's presence seems an intrusion. His tight, nasal voice lacks distinction, and only makes one wish this had been an all-Piaf program. There are no jacket translations. S. G.



ANNA MOFFO AND SERGIO FRANCHI

*Who's kidding who?*

plete understanding, but Sergio Franchi's wooden tenor strains unsuccessfully to keep up with her. Nor does it help to hear Franchi cry out exultantly, "Ah, swit meestery of life..." One thing is clear—Miss Moffo deserves an album of operetta arias all to herself. S. G.

© ④ EDITH PIAF AND THEO SARAPO: *At the Bobino.* Edith Piaf and Theo Sarapo (vocals); orchestra, Noel Cammaret cond. *Le chant d'amour; J'en ai tant vu; Monsieur Incognito;* and nine others. CAPITOL ST 10348 \$4.98, T 10348\* \$3.98.

Interest: Piaf  
Performance: At her best  
Recording: Good  
Stereo Quality: Adequate

Shortly after her wedding in 1962, the late Edith Piaf and her husband, Theo Sarapo, appeared together at the Bobino, a Paris night club. This disc, made during that engagement, is a unique document: the Piaf magic is as potent as ever, and

© ④ ANNITA RAY: *Slow Glow.* Annita Ray (vocals); orchestra, Harry Betts cond. *I'll Be Around; For All We Know; A Sunday Kind of Love;* and seven others. AVA AS 16 \$4.98, A 16\* \$3.98.

Interest: Nice collection  
Performance: Self-consciously intimate  
Recording: All right  
Stereo Quality: Acceptable

Miss Ray's voice is mellow and hushed, and appropriate to the atmosphere of well-cultivated intimacy that this album aims to achieve. But everything is taken at such a slow pace that interest is not sustained over the two sides, in spite of an occasionally artful touch by arranger-conductor Harry Betts. The program consists mostly of standards, plus two new items by Tommy Wolf and Fran Landesman: *The Heart That Broke Was Mine* (too similar to Bob Merrill's *It's Good to Be Alive*) and the more interesting *The Life We've Led* (which gets a lyrics assist from Nelson Algren, of all people). S. G.



⑤ ⑥ **THE ROOFTOP SINGERS:** *Walk Right In!* Erik Darling (vocals and guitar), Bill Svanoe (vocals and guitar), Lynne Taylor (vocals), Wendell Marshall (bass), Bobby Donaldson (drums). *Shoes; Cool Water; You Don't Know; Ha Ha Thisaway;* and nine others. VANGUARD VRS 9123 \$5.95, VSD 2136 \$4.98.

Interest: Commercial folk music  
Performance: Polished  
Recording: Very good  
Stereo Quality: First-rate

This is the new vocal trio that amazed Vanguard with an explosive pop-single hit, *Walk Right In*, which gives this album its title. As is customary with commercially oriented singers of folk music, the Rooftop Singers' first album comes equipped with a credo proclaiming their devotion to the folk process.

Their music, however, reveals an attenuated approach that results in performances that have little more depth of emotion or breadth of insight than the work of the Limeliters or Peter, Paul and Mary. The failure of the Rooftop Singers to measure up to the challenges of these songs is not automatically due to the fact that they are all city-bred. Joan Baez, Bob Dylan, Dave Van Ronk, Jack Elliott, and the New Lost City Ramblers have already demonstrated that it is possible for citybillies to move beyond eclecticism into powerfully personal expression in folk material.

The Rooftop Singers play with only the husk of the songs. It is embarrassing, for instance, to hear so thin an understanding of the blues as is evidenced in *Stagolee* and *Rained Five Days*. Nor are the attempts at the western and spiritual numbers any more convincing. It should be noted that the performers are good musicians, blend well, and have clear diction. But musicianship is not enough.

The album, incidentally, epitomizes the ethical unconcern that has proliferated during the folk boom: Bill Svanoe is listed as composer of the venerable *Stagolee*, and Erik Darling is credited with *Rained Five Days*, a variation of *Backwater Blues*.

The Rooftop Singers are personable and will probably have much success, but their first album is an unwitting documentary of how not to contribute to the further growth of folk traditions. They say they regard the main body of folk song as "iron ore." But though they mine the deposit industriously, they are putting nothing back. N. H.

## FOLK

### RECORDING OF SPECIAL MERIT

⑤ ⑥ **SAM COOKE:** *Night Beat.* Sam Cooke (vocals); combo, Rene Hall cond.

*Lost and Lookin'; Get Yourself Another Fool; Trouble Blues; You Gotta Move;* and eight others. RCA VICTOR LSP 2709 \$4.98, LPM 2709\* \$3.98.

Interest: Cooke's best  
Performance: Penetrating  
Recording: Clear and intimate  
Stereo Quality: Tasteful

Although generally classed as a pop singer, Sam Cooke at his best is in the tradition of rhythm-and-blues, that urbanized Negro music later vulgarized as rock-and-roll. The style is based on elements of gospel music and country blues. Even when commercialized, the music can be powerful—if the performer is at ease in the idiom and has his own distinctive ways of expression.

Cooke is an example of such a performer. His voice is husky but insistently probing. The cry of the blues is in everything he sings, including ballads, and he can build and maintain a mood, whether acute loneliness as in *Trouble Blues*, or expectant sensuality, as in *Little Red Rooster*. Cooke is especially skillful at expressive changes in voice texture and pitch, and his beat is wholly unstrained. To songs of loss and trouble (as most of these are) Cooke consistently imparts poignancy, not a feeling of self-pity.

RCA has wisely recorded Cooke with a small combo. The gently rocking accompaniment of the unnamed instrumentalists, as confidently in the vein as Cooke, complements him well. N. H.

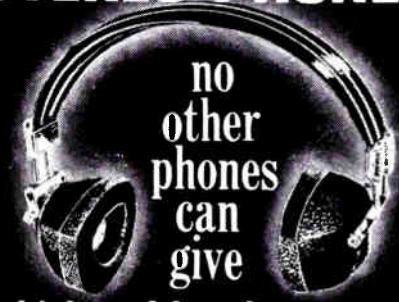
⑤ ⑥ **DON COSSACK CHORUS:** *Meadowland and other Favorites.* Don Cossack Chorus, Serge Jaroff cond. *Many Years of Glory; The Wide Dnieper; Recollections of Tchaikovsky; Rest Ye Heroes;* and seven others. DECCA DL 710076 \$5.98, DL 10076\* \$4.98.

Interest: Durable and romantic Cossacks  
Performance: Dramatic  
Recording: Spacious  
Stereo Quality: First-rate

For more than forty-two years, this disciplined chorus of White Russians and such younger replacements as have been necessary has been touring Europe and the United States. Serge Jaroff, its conductor, has maintained a high standard of musicianship. There is a rather dated use of melodramatic dynamics in some of the arrangements, but this sweeping romanticism is, after all, part of the chorus' innate character.

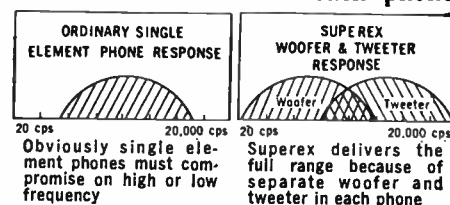
The seamlessly blended voices always suggest latent power, and as usual some of the scores focus on startling contrasts between the rumbling basses and the empyreal tenors. The material ranges in mood from rueful though nostalgic (*Down the Stream of Mother Volga*) to robust (*Russian Polka*). Decca has se-

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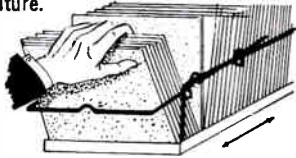
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verely inhibited enjoyment of this record by omitting translations of the lyrics.

N. H.

© © **BILL HARRELL: *The Wonderful World of Bluegrass Music.*** Bill Harrell and the Virginians. *Banjo Hill; Jimmy Brown the Newsboy; Black Jack Davey; A Good Woman's Love;* and ten others. UNITED ARTISTS UAS 6293 \$4.98, UAL 3293\* \$3.98.

Interest: Fluent Bluegrass  
Performance: Self-confident  
Recording: Bright  
Stereo Quality: Very good

Bill Harrell and the Virginians, about whom the notes give absolutely no information, sound as if they have played together for a long time. Their polyphonic interplay is swift and accurate, the harmonizing is deftly balanced, and there is a collective zest that comes of mutual confidence. The most flavorful instrumentalist is the unidentified violinist, but the banjoist is also impressive. On ballads, the Virginians occasionally tend toward blandness, but on the other tunes they effectively sustain the driving Bluegrass impulse. This is not an outstanding group of its kind, but it is crisp, highly polished, and entertaining within its limitations.

N. H.

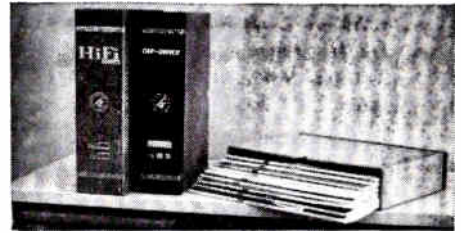
© © **IAN AND SYLVIA: *Four Strong Winds.*** Ian Tyson (vocals and guitar), Sylvia Flicker (vocals, guitar, autoharp), John Herald (guitar), Eric Weissberg (bass). *Katy Dear; Ella Speed; Four Strong Winds; Long, Lonesome Road; Lady of Carlisle;* and nine others. VANGUARD VSD 2149 \$5.95, VRS 1933 \$4.98.

Interest: Fine folk group  
Performance: Spotty  
Recording: Excellent  
Stereo Quality: Good depth

Ian Tyson and Sylvia Flicker are two young folk singers from Canada who have recently created a slight stir in this country. Their first disc, "Ian and Sylvia," was warmly received by, among many others, this reviewer. Their approach is eclectic, and they have a marked affinity for American songs.

On this, their second record, a note of artificiality has crept in, particularly in Ian's singing. His performance of *Spanish is the Loving Tongue*, for instance, is far more theatrical than the ruefully nostalgic song requires. This is especially strange because nostalgia seems at times to be the duo's forte. Their finest performance here is of Bob Dylan's *Tomorrow Is a Long Time*, a lovely song by our finest young writer of folk material. *Tomorrow* is in the same nostalgic vein as *Un Canadien Errant* in Ian and Sylvia's first collection, a performance that

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surpasses anything on this newer record. But where theatricality works, as on *Royal Canal*, they are splendid: Ian and Sylvia are still in the front rank of the new folk singers, and the album is worthwhile. The stereo version has added depth. J. G.

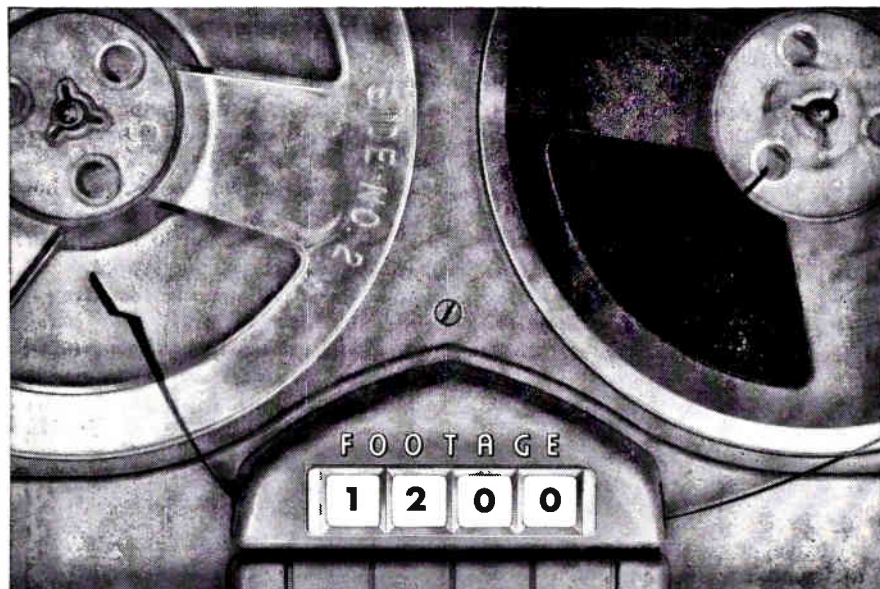
Ⓢ **KOUTEV BULGARIAN NATIONAL ENSEMBLE.** Vulkana Stoyanova and Roza Tzvetkov (vocals); chorus and instrumental ensemble. *Sluntze Gree v Nebeto* (*The Sun Is Shining in the Sky*); *Yana Tzvetze Brala* (*Yana Picked a Flower*); *Dilmano, Dilbero*; *Dumai, Zlato* (*Speak Up, Zlata!*); *Bulgarska Suita* (*Bulgarian Suite*); *Trugnala e Vakla Jelka* (*Black-Eyed Zhelka Set Out*); *Subrali Sa Se, Subrali* (*They Gathered, They Gathered*); *Angelina*; and nine others. MONITOR MF 402 \$4.98.

Interest: Folk music, professional-level  
Performance: First-class  
Recording: Distant

Monitor (like Sol Hurok) keeps bringing us Russian, Rumanian, Hungarian, and Bulgarian national folk ensembles composed of instrumental virtuosos, splendidly disciplined choruses, and dancers who seem to spend most of their time in the air. According to the jacket notes, the seventy-five performers who make up this particular troupe were selected by Philip Koutev, Bulgarian composer, musicologist, and song-and-dance man, after auditioning five thousand folk singers, several thousand instrumentalists, and two thousand dancers. And we think *we* have a folknik boom!

The level of performance—instrumental, choral, and solo—is high throughout, but conspicuous for excellence is Vulkana Stoyanova, who ornaments a vocal line (in *Yana Tzvetze Brala*) with a controlled, sobbing quaver of extraordinary flexibility and subtlety. Her voice has that strange quality of haunting harshness, a cruel beauty, that seems almost to open a vista down the corridors of Time itself. Seldom encountered, it is the only genuine folk sound I know—in any language. *Dilmano, Dilbero* is a choral number in a difficult but hypnotic additive rhythm, and *Trugnala e Vakla Jelka* is another, but with the rhythm accelerating steadily through the song until you feel the singers can't possibly go on another instant—and they don't.

Since the danger of catching any kind of political infection from these fine artists via the turntable is very slight indeed, the listener might as well sit back and enjoy himself. There are problems, however. Monitor repeats here an error it has made previously and should not make again: no Bulgarian words are furnished, no English translations, and nary a paraphrase of the songs. The number of people who understand Bulgarian in this



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country is probably small, but the number willing to listen to this record without understanding a word is undoubtedly even smaller. Also, the sound is mostly substandard, suffering from very distant microphoning. *William Anderson*

Ⓢ Ⓜ **TEXAS RUBY AND CURLY FOX:** *Traveling Blues*. Texas Ruby (vocals), Curly Fox (violin); others. *With Tears in My Eyes; Nobody Else But You; We Live in Two Different Worlds;* and seven others. HARMONY HL 7302 \$1.98.

Interest: Country swing  
Performance: Proper  
Recording: Fair

It is slightly embarrassing to be confronted with a memorial album to an artist one has never heard of. Texas Ruby was a country singer associated with the *Grand Ole Opry*, and she did most of her work with violinist Curly Fox. They represent the part of country music that took much of its inspiration from, and reached its most popular form in, the music of Spade Cooley. Yet some of the guitar-violin passages here sound eerily like Django Reinhardt and Stephane Grappelly.

Texas Ruby herself had a far deeper voice than most female vocalists. For perhaps four bars on *Travellin' Blues* she sounds a little like Bessie Smith, but for the rest of the time she inhabits the bright asexual never-never-land of male band singers of the Thirties. The songs are the usual sentimental pap, good music of its kind, but one that is the least valuable aspect of country music. Most listeners will prefer their country music—and their swing—straight. *J. G.*

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **CLARA WARD:** *Clara Ward at the Village Gate*. Clara Ward and Her Gospel Singers (vocals); accompaniment. *I Trust in God; Somebody Sometime; Travelling Shoes; I'm Getting Nearer; Let Us All Go Back;* and seven others. VANGUARD VSD 2151 \$5.95, VRS 9135 \$4.98.

Interest: Ward in concert  
Performance: Fervid  
Recording: Excellent  
Stereo Quality: Very full

Probably an album such as this, recorded during a performance at the Village Gate in New York, is the best way, next to being there, of experiencing Clara Ward and her gospel singers. Fervor and excitement are the motive force of the Wards, and the current flowing between the singers and their enthusiastic audience can be strongly felt.

The Wards' performances are seldom

marked by the peace and exaltation to be found in some other gospel music. But the high, accusing tone of Clara Ward's voice is thrilling, and she is as well represented here as I have ever heard her. Particularly notable are *Meeting Tonight* and *Great Day*—but the entire set is thrilling, certainly one of the finest to come out of the present interest in gospel.

Both stereo and mono versions are exceptionally well recorded. But stereo adds to the illusion of being enveloped in the music, a great boon when intensity of feeling is as much a part of the whole as it is here. *J. G.*



CLARA WARD  
*Thrilling intensity*

#### THEATER — FILMS

Ⓢ Ⓜ **BRIGADOON** (Alan Jay Lerner-Frederick Loewe). Original-cast recording. David Brooks, Marion Bell, Pamela Britton, Lee Sullivan; orchestra and chorus, Franz Allers cond. RCA VICTOR LSO 1001 E \$5.98, LOC 1001\* \$4.98.

Interest: Dandy score  
Performance: Satisfactory  
Recording: Harsh and unnatural  
Stereo Quality: Some spaciousness

RCA's electronic reprocessing of this original-cast album, meant to give it stereophonic attributes, is a mixed blessing. The somewhat faded sound of the original LP, which was transferred from 78-rpm masters made in 1947, has been replaced by louder and raspier sound with decidedly limited dynamics. There is no separation of voices, but the orchestra seems to have more space around it. Occasionally, there is an intrusive noise like the honking of a goose. But the work is, as practically everyone knows, one of the lasting joys of the musical theater. *S. G.*

Ⓢ Ⓜ **JAN PEERCE:** *On Broadway*. Jan Peerce (tenor); orchestra, Leroy Holmes cond. *What Kind of Fool Am I?; Till There Was You; Shalom;* and nine

others. UNITED ARTISTS UAS 6248 \$4.98, UAL 3248\* \$3.98.

Interest: Recent show tunes  
Performance: Too operatic  
Recording: A bit muddy  
Stereo Quality: Acceptable

Richard Tucker's recent Columbia disc of theater and film songs demonstrated his delightful flair for the material. Unfortunately, no such claim can be made for Jan Peerce, Mr. Tucker's brother-in-law, whose current set finds him remarkably ill at ease in the same general area. There is an almost unremitting heaviness about his interpretations of the likes of *Love Makes the World Go Round* and *Make Someone Happy*, and his lack of dramatic projection gives him the air of one who is not particularly interested in what he is doing. *S. G.*

Ⓢ Ⓜ **SIGMUND ROMBERG:** *The Student Prince*. Roberta Peters, Jan Peerce, Giorgio Tozzi, Anita Darian, Lawrence Avery; Merrill Staton Choir; orchestra, Franz Allers cond. COLUMBIA OS 2380 \$5.98, OL 5980\* \$4.98.

Interest: Prince redivivus  
Performance: Ideal  
Recording: Topnotch  
Stereo Quality: Conspicuous

Lovers of operetta will be pleased to learn that Prince Karl Franz has resumed his studies at the University of Heidelberg. Accompanied by his tutor, Dr. Engel, he is once again frequenting the Golden Apple Inn to guzzle beer in his idle hours. And the prince is just now falling in love with a waitress named Kathie, but he will renounce her gracefully, when his country calls him to the throne, to keep his promise to marry a certain Princess Margaret. To reconstitute the sentimental score that accompanies this shattering story, which once ran for 608 performances on Broadway, Columbia has assembled a dream cast. Giorgio Tozzi as Dr. Engel, Roberta Peters as Kathie, and Jan Peerce as Prince Karl have never been in better voice. With the aid of a well-drilled chorus and sparkling new orchestrations by Hershey Kay, they even manage to keep Romberg's candy-sweet tunes from cloying. A few lines of dialogue are thrown in here and there to give you an idea of just how saccharine operetta could get, but the music is projected with marvelous energy, and *Serenade, Deep In My Heart, and Just We Two* retain their haunting power. *P. K.*

#### SPOKEN WORD

Ⓢ **JAMES JOYCE:** *Finnegans Wake* (excerpts). Patrick Bedford (reader). SPOKEN ARTS 854 \$5.98.



Interest: Dreambook  
 Performance: Charming and skillful  
 Recording: Excellent

Joyce's gigantic novel of night and sleep will probably still be puzzling and absorbing literary detectives and scholars of the future when most of this century's fiction is forgotten. Dealing with the world of dreams, recapitulating the cycles of humanity's rise and fall, stirring the great myths of mankind into a maddening broth of portmanteau words and allusive puns, *Finnegans Wake* also tells the story of Mr. H. C. Earwicker of Dublin, a kind of Irish Adam; his wife Anna Livia Plurabelle, a complicated and fascinating Eve; and their two sons, Shaun and Shem, a Cain and Abel wrangling perpetually in the conflict between spirit and personality. Since it took authors Joseph Campbell and Henry Morton Robinson 365 pages to provide a minimal skeleton key to this masterpiece, a single record of excerpts can scarcely be expected to offer more than a teasing introduction to its treasures. This the present disc does eminently well. Patrick Bedford reads, in a lilting brogue, paragraphs from the early pages, in which the dreaming Earwicker inspects the nightmare of history on display in a musty museum; the most magical portions of the Anna Livia Plurabelle section, in which two old washerwomen are metamorphosed into a tree and a stone, as night falls on the banks of the River Liffey; and other remarkable passages dealing with the dawn of history and the resurrection of man. Hearing this prose aloud enables one to detect, far better than through reading it, the countless references and multiple meanings that glance off every phrase. Although Mr. Bedford is a mite too dramatic, and not always as perceptive in choosing the appropriate tempo for a given passage as Siobhan McKenna and Cyril Cusack on an earlier Caedmon release of other excerpts, he brings off this very challenging assignment quite satisfactorily. A text of the passages performed is provided. P. K.

© NORMAN ROSTEN: *Poems*. Norman Rosten (reader). FOLKWAYS FL 9704 \$5.95.

Interest: Topical poetry  
 Performance: Blunt and glum  
 Recording: Acceptable

Like so many poets who first spread their wings in the 1930's, Norman Rosten—a screenwriter, playwright, and essayist, as well as a versifier—is often nobler in sentiment than in expression. He frequently fails to convey more than a mundane gloom or liberal indignation about events more properly treated in newspaper editorials (written to be read quickly and discarded) than in verse

wrought, presumably, to endure. Thus his dated ballads dealing with the unemployed, the war against Franco, capital punishment, and the like are heavy-handed propaganda. When he manages to slide out from under Sandburg and other simplifiers, his thoughtful efforts, such as his paean of secret reverence to Walt Whitman, two poems inspired by the death of his close friend Marilyn Monroe, and a few tender lyrics to his young daughter, have the power to move the listener. He also attempts a third, more subtle style, but these lines lapse quickly into a murky obscurity, pierced only occasionally by sharp self-knowledge: "I pull my usual rabbits from the hat, But lately not a single leaf or tear." Rosten reads in a clear but unremarkable voice that seems to reflect the greyness and bluntness of the material. A complete text is included. P. K.

© SHAKESPEARE: *The Merchant of Venice (excerpts)*. Nancy Marchant, John Randolph (players); Paul Sparer (player, narrator, and director). LEXINGTON 7540 \$5.95.

Interest: Instant Shakespeare  
 Performance: Poor  
 Recording: Commonplace

That a group of actors with the reputations of these three should have lent their talents and good names to so sad an effort is embarrassing and deplorable. Paul Sparer directs and narrates this attempt to get the essence of *The Merchant of Venice* on one disc with a singular lack of professionalism and intelligent judgment. The connective narrative is well written, establishing the history and atmosphere of the Venice of Shakespeare's time better than the play itself, simply because the cast is equal to this plain modern prose, but not to the poetry of Shakespeare. Shylock manages to be offensive without being interesting; Bassanio, Antonio, and all the others are not even offensive. The three players take so many parts it is impossible to know who's who (the liner notes don't tell), and it is thus difficult to know who to blame. Since Miss Marchant, ordinarily a brilliant actress, plays all the feminine roles, I am afraid I will have to pin Portia on her. To match in incompetence her reading of "The quality of mercy is not strained," uttered in a matter-of-fact and yet supercilious and prissy tone, one would have to comb the high-school drama clubs of the land. The rest of the play, despite clever selection of the greatest speeches and scenes in a fairly skillful condensation, is dismal. All in all, a misguided, badly acted, and ill-directed venture that will make new enemies for the Bard among the young and impressionable—at whom, I suspect, this Lexington series is aimed. P. K.

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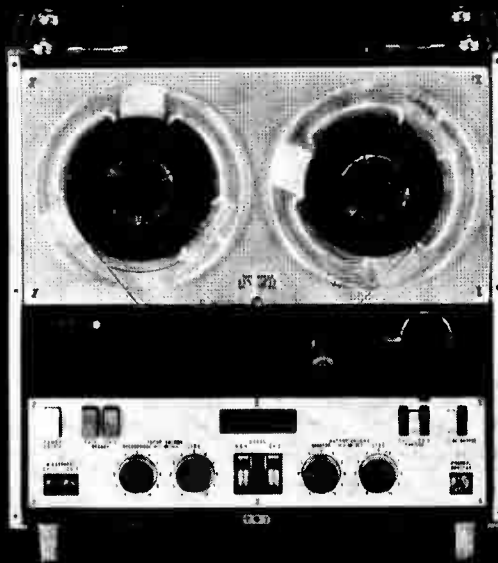
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# STEREO TAPE

Reviewed by CHRISTIE BARTER • DAVID HALL

**RECORDING OF SPECIAL MERIT**

© **BERLIOZ:** *Harold in Italy, Op. 16.* Yehudi Menuhin (viola); Philharmonia Orchestra, Colin Davis cond. ANGEL ZS 36123 \$7.98.

Interest: Byronic Berlioz  
Performance: Expressive  
Recording: Excellent  
Stereo Quality: Near-perfect

This is the first four-track edition of the work Berlioz first conceived as a viola concerto for Paganini and finished as his second symphony. Colin Davis, who conducts, has, in his mid-thirties, already been compared with Beecham, an accolade amply justified in this instance by a recorded performance that rivals one of the master's own. Davis delivers a probing, vigorous account notable for steady, well-chosen tempos that do as much to convey the introspective drama of the opening movement as to create an appropriate setting for the lyric elements in the subsequent *Pilgrims' March* and *Serenade*. And Yehudi Menuhin, taking a path the great Paganini chose not to tread, plays the viola beautifully. His tone is rich and nicely proportioned, and his interpretive insights are great. In sum, a superb collaboration. The stereo engineering is absolutely first-class. C. B.

**RECORDING OF SPECIAL MERIT**

© **COPLAND:** *Appalachian Spring; El Salón México; Music for the Theatre: Dance; Danzón Cubano.* New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 559 \$7.95.

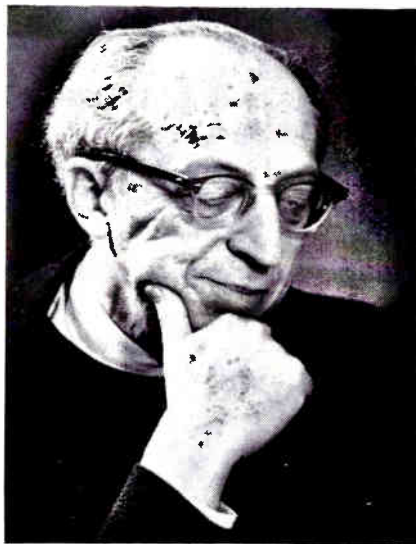
Interest: Popular Copland  
Performance: Athletic  
Recording: Excellent  
Stereo Quality: Nearly ideal

Three of the four works contained in this Copland anthology are new to tape and are welcome additions to the cata-

**Explanation of symbols:**

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

log. *Appalachian Spring* has been available for some time, in an altogether acceptable performance by Walter Susskind and the London Symphony (Everest T 43002), but one that lacks the spontaneity and idiomatic flair of this new recording. Leonard Bernstein sentimentalizes the music a bit, especially in its reflective moments, yet the performance as a whole is unsurpassed for rugged vigor and dynamic sweep. The same can be said for his rendition of the rhythmically



AARON COPLAND

*Anthologized by a vigorous colleague*

vivacious *Danzón Cubano* and *El Salón México*. Bernstein has this music in his bones, not because he is steeped in Latin American traditions but because the works themselves represent an American composer's view—a tourist's view—of the national dances they embody. And composer and conductor, it is widely known, enjoy a close professional relationship. The stereo engineering is flawless, the sound bright and full-bodied. C. B.

**RECORDING OF SPECIAL MERIT**

© **PUCCHINI:** *Tosca.* Leontyne Price (soprano), Tosca; Giuseppe di Stefano (tenor), Cavaradossi; Giuseppe Taddei (baritone), Scarpia; Carlo Cava (bass), Angelotti; Fernando Corena (bass), Sacristan. Vienna State Opera Chorus, Vi-


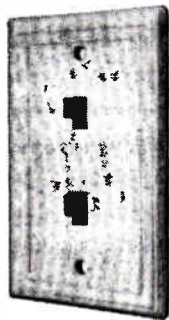
enna Philharmonic, Herbert von Karajan cond. Verdi: *Il Trovatore: Tacea la notte placida.* Leontyne Price (soprano), Laura Londi (soprano); Rome Opera House Orchestra, Arturo Basile cond. Mozart: *Don Giovanni: Mi tradi quell'alma ingrata.* Leontyne Price (soprano); Vienna Philharmonic, Erich Leinsdorf cond. Ponchielli: *La Gioconda: Cielo e mar!* Verdi: *La Forza del Destino: O tu che insegni agli angeli.* Giuseppe di Stefano (tenor); Orchestra of the Accademia di Santa Cecilia Rome, Fernando Previtali cond. RCA VICTOR FTC 8007 two reels \$21.95.

Interest: Long-awaited Tosca  
Performance: Splendid  
Recording: Impressive  
Stereo Quality: Fine

The star of this recording, and its chief reason for being, is Leontyne Price, who here returns to the role that first brought her nation-wide attention. That was in 1955, when she sang Tosca in one of the NBC Opera's finest and most daring achievements. Today, eight years later, at the pinnacle of success and no less than a *prima donna assoluta*, Miss Price brings to the operatic stage a resplendent voice, rare musicianship, and the power to communicate the emotional substance of any role she sings. There is no question that this recording surpasses the London tape performance (LOS 90020) with Renata Tebaldi in the title role. Miss Price's portrayal of this most colorful of Puccini's heroines takes its place beside the best of them all on discs—that of Maria Callas. There are striking differences between them, but each projects the essence of the character to the same compelling degree.

At the outset, Miss Price seems to bring less than the requisite intensity to her jealous references to the Marchesa Attavanti and to her love duet with Cavaradossi. Yet, although the passions of this Tosca are slow to move, they move with force, as the listener discovers in the second act. Here, Miss Price is opposite one of the finest Scarpias of our time, Giuseppe Taddei. As he showed in his recording of *Tosca* with Antonietta Stella, he can make the Roman police

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chief a figure of towering menace and evil without resorting to operatic ham. And he does so here with really chilling effect.

Giuseppe di Stefano repeats the fine Cavaradossi he recorded a decade ago with Miss Callas, and Herbert von Karajan imparts vigor and concentration to a score that is too often allowed to sag. It is still the singers' show, but the firm grip of the conductor and his no-nonsense way of approaching this music show themselves at all times.

The recording, which represents Victor's Dynagroove technique one step before the actual groove-cutting process, is opulent indeed. During most of the first act, however, the principals seem to be too far removed from the microphones: although they are never overwhelmed by the orchestra, neither do they really succeed in piercing its tonal fabric. (This may have been intentional, in order to create the illusion that the action was taking place in the vast spaces of the Church of Sant' Andrea della Valle.) Otherwise, the voices are properly in focus, and the orchestral sound is remarkably robust and spacious. Each of the three acts runs its uninterrupted course in a single sequence, the fourth being devoted to arias by Miss Price and Di Stefano excerpted from other recordings. A lavishly illustrated libretto printed in Italy for the Soria disc edition is available upon request without charge. C. B.

**RECORDING OF SPECIAL MERIT**

© RAVEL: *Boléro*; *Rapsodie Espagnole*; *La Valse*. Paris Conservatory Orchestra, André Cluytens cond. ANGEL ZS 36108 \$7.98.

Interest: More Ravel  
Performance: Colorful  
Recording: Excellent  
Stereo Quality: First-rate

According to my count, no single work is represented on tape by as many different recordings as Ravel's *Boléro*. And *La Valse* and the *Rapsodie Espagnole*, too, are generously served. There are reels that offer more for your money, yet the performances of these three popular scores by André Cluytens and the Paris Conservatory Orchestra merit special attention—they are exceedingly good. (They form Volume One of a set embracing the composer's complete orchestral output, exclusive of the piano concertos.) Cluytens' *Boléro*, a marvel of taste and control, vies as well in fullness of tone color with any other version available; it is decidedly warmer and richer in texture than the recent Charles Munch-BSO recording (RCA Victor FTC 2135). As for *La Valse*, Munch's and Cluytens' readings are just about equal in intensity and color, but Cluytens

deftly inserts an occasional suggestion of irony. His persuasive account of the *Rapsodie Espagnole* is unfortunately divided between sequences. No program notes.

C. B.

**RECORDING OF SPECIAL MERIT**

© ROSSINI: *The Barber of Seville*. Sesto Bruscantini (baritone), Figaro; Victoria de los Angeles (soprano), Rosina; Luigi Alva (tenor), Almaviva; Ian Wallace (baritone), Bartolo; Carlo Cava (bass), Basilio. Glyndebourne Festival Chorus and Royal Philharmonic, Vittorio Gui cond. ANGEL ZC 3638 two reels \$21.98.

Interest: First Barber on tape  
Performance: Charming  
Recording: Topnotch  
Stereo Quality: Effective

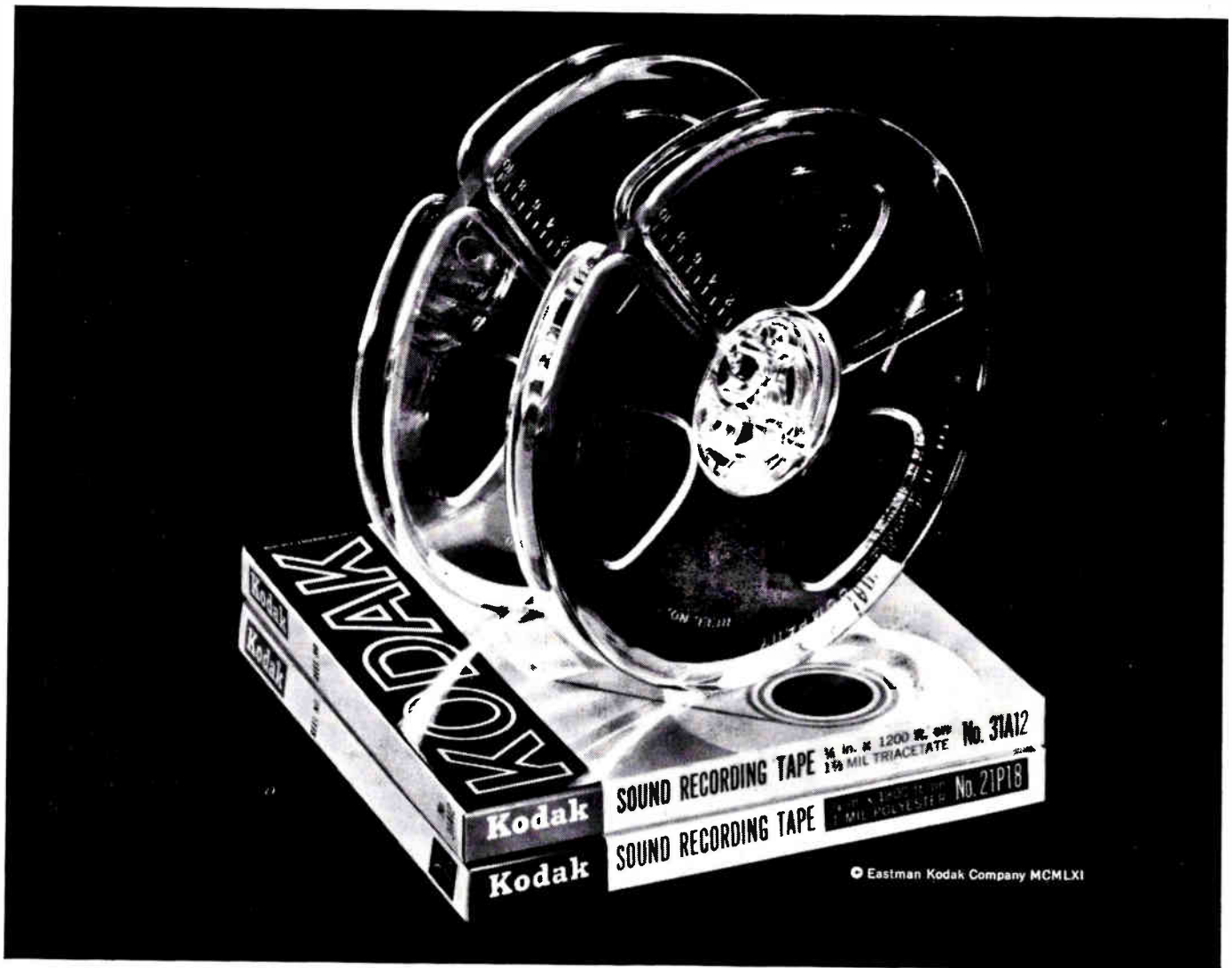
It is not surprising that the first *Barber of Seville* on tape should also be the first Rossini opera on tape, since this is the most popular of them. It is presented here with the usual cuts, a major one being the Count's florid tenor aria just before the final curtain. But what a marvelous recorded performance! Vocally there is certainly no better one available, and along with the excellent voices there is a wealth of sensitive musicianship.

On the face of it, this Glyndebourne Festival production is not one of unbridled hilarity and mirth. A little horseplay can go a long way in a recording, and fortunately it was here kept to the correct minimum—or allowed to reach only a desirable maximum. As a whole, however, the singing and playing are invested with a sense of good-natured fun, largely, I would say, because of the presence, personality, and temperament of Victoria de los Angeles. Her sweet, almost self-effacing Rosina—sung as Rossini wrote it, in the mezzo range—dominates the performance. This Rosina is almost childlike—warm, outgoing, and totally unaffected. Other members of the cast seem to respect these qualities as they develop their own characterizations. Sesto Bruscantini's Figaro has a fine swagger, though he never carries bravado to excess, and Luigi Alva's Almaviva is wholly complementary to these two. Alva has some trouble at first: he forces his "Ecco, ridente" a bit and fails to articulate several passages; but he quickly recovers. Ian Wallace and Carlo Cava both handle their roles nicely, particularly Cava, who is really a first-rate Basilio.

To Vittorio Gui should go a major share of the credit for this ingratifying performance. His conducting combines energy and grace to perfection, his tempos are unfailingly right, and the ensembles are models of precision and clarity. The sextet in the second act is, of course,

(Continued on page 115)





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particularly enhanced by stereo, but the engineering throughout is of the first order. The balance of voices to orchestra is ideal, and the sound is generally clean and full-bodied. A handsomely printed libretto, with notes by Gui and producer Peter Ebert, is free upon request. **C. B.**

**RECORDING OF SPECIAL MERIT**

© STRAUSS: *Also Sprach Zarathustra, Op. 30.* Philharmonia Orchestra, Lorin Maazel cond. ANGEL ZS 35994 \$7.98.

Interest: Strauss spectacular  
Performance: Dazzling  
Recording: Excellent  
Stereo Quality: Good

The free-wheeling volatility that the young American Lorin Maazel brings to this Nietzsche-inspired exhibition of orchestral line and color is such as to recall the great days of Serge Koussevitzky and the Boston Symphony Orchestra. *Zarathustra* was one of their prime showpieces, and was eventually recorded by them for RCA Victor in 1936, an early example of wide-range sound on discs.

Maazel's fire and flexibility show to best effect in the pages that follow the science fugue—notably in the dance song, the essential banality of which is a stumbling block for every conductor of this score. By the subtle combination of lilting rhythmic inflection, intensity of phrasing, and carefully graded dynamics, Maazel actually makes a convincing thing of this episode before the shattering climax and resolution of the midnight song and its enigmatic bitonal epilogue. This performance ranks with Ravel's *L'Enfant et les sortilèges* as the finest thing Maazel has done on recordings to date, and a large measure of the credit here goes to the Philharmonia Orchestra's hair-trigger responsiveness.

The Angel sound falls somewhat short of the precise focus and optimum acoustical coloration of the equally brilliant if more rigid Reiner-Chicago Symphony *Zarathustra* on RCA Victor (FTC 2115), but it conveys an even more remarkable wealth of fine textural detail. I would find it impossible to choose between the two tapes. **D. H.**

**COLLECTIONS**

**RECORDING OF SPECIAL MERIT**

© MARIA CALLAS: *Sings French Opera Arias.* Gluck: *Orphée et Eurydice: J'ai perdu mon Eurydice; Alceste: Divinités du Styx.* Bizet: *Carmen: Habanera; Séguédille.* Saint-Saëns: *Samson et Dalila: Printemps qui commence; Amour! viens aider ma faiblesse.* Gounod: *Roméo et Juliette: Je veux vivre.* Thomas: *Mignon: Je suis Titania.* Massenet: *Le Cid: Pleurez, mes yeux.* Charpentier:

*Louise: Depuis le jour.* Maria Callas (soprano); Orchestre de la Radiodiffusion Française, Georges Prêtre cond. ANGEL ZS 35882 \$7.98.

Interest: The new Callas  
Performance: Penetrating  
Recording: Good  
Stereo Quality: Okay

This recital, issued on discs early in 1962, represents Maria Callas' first recorded venture into French opera, which was logical, and into repertoire embracing the mezzo-soprano range, which was perhaps mandatory. The results, though not invariably successful, generate a good



MARIA CALLAS  
*A successful foray into French opera*

deal of excitement, for Callas is one of the few sopranos living today who knows how to achieve dramatic intensity through purely musical means. Such is the case with at least two of the arias in which she is vocally uncomfortable—"Je suis Titania" and "Pleurez, mes yeux." On the other hand, her singing of the Gluck and Bizet arias in the first sequence is vocally commanding and profoundly convincing. She is fortunate too in the solid support she receives throughout from the French Radio Orchestra and conductor Georges Prêtre. The stereo engineering is wholly acceptable, and the recorded sound is decidedly improved in the tape version. **C. B.**

© FRANCO CORELLI: *Operatic Arias.* Puccini: *Turandot: Nessun dorma; Manon Lescaut: Donna non vidi mai; Tosca: Recondita armonia; E lucevan le stelle.* Donizetti: *La Favorita: Favorita del Re!; Spirito gentil (Romanza).* Giordano: *Andrea Chénier: Come un bel dì di maggio; Colpito qui m'avete; Un dì all' azzurro spazio.* Meyerbeer: *Les Huguenots: Non lungi dalle torri; Bianca al par di neve alpina.* Cilèa: (Continued on page 117)



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I certify that the statements made by me above are correct and complete.

M. T. BIRMINGHAM, JR., business manager

Adriana Lecouvreur: *L'anima ho stanca*. Bellini: *I Puritani: A te, o cara*. Ponicchielli: *La Gioconda: Cielo e mar!* Franco Corelli (tenor); orchestra, Franco Ferraris cond. ANGEL ZS 35918 \$7.98.

Interest: Standard tenor fare  
Performance: Stentorian  
Recording: Very good  
Stereo Quality: Acceptable

Franco Corelli makes his debut on tape with this recital—an overdue one, considering the acclaim he basks in as an artist. But none of the Angel operas in which he stars on discs has yet been released in this medium. He would be heard to better advantage if they were, for there is nothing to say for his singing on this reel except that it is loud. Nor is there any point in mentioning the relative merits of this or that aria as he sings it, because they all sound exactly alike, without any distinguishing subtlety or elements of style. Corelli needs discipline from his conductor, and he certainly gets no help from Franco Ferraris, who indulges the tenor's every whim. The sound is agreeable. Texts and translations are included. C. B.

© DULCET PIPES. Warlock: *Capriol Suite*. Farnaby: *Rosalis*; *Woody Cock*. Holborne: *Suite for Five Recorders*. Byrd: *The Bells*; *Callino Casturame*; *The Earle of Oxford's Marche*. Palestrina: *Ricercare del primo tuono*. Handel: *Sonata, in G Minor*. Schmelzer: *Sonata for Seven Recorders*. Stanley Taylor Recorder Consort (Richard, Christopher, Christine, Honora, and Stanley Taylor, Janet Whale, and Rainer Schuelein, recorders; James Blade, tenor drum and bells; Ruth Dyson, harpsichord). VANGUARD VTC 1671 \$7.95.

Interest: Recorder potpourri  
Performance: Beguiling  
Recording: Clean  
Stereo Quality: Satisfying

A good deal of early music has made its way onto tape through what may be called sheer "spectacle"—concertos for one or more trumpets, processional pieces scored for antiphonal masses of brass, and so on. A beautifully recorded program of intimate music-making such as this one is therefore especially welcome. Except for Peter Warlock's charming *Capriol Suite*, composed in 1926, the music dates almost entirely from the sixteenth and seventeenth centuries, and half of it is from that apparently inexhaustible source of delight, the Fitzwilliam Virginal Book. Outstanding are William Byrd's *The Bells*, an imposing work arranged for the full consort of seven recorders plus, of course, bells; the same composer's stately *Earle of Oxford's Marche*; and Giles Farnaby's

*Woody Cock*. The settings by Stanley Taylor are models of taste and enlightened musicianship, and the performances are delectable. My only quarrel is with the stereo engineering—the harpsichord is too far separated from the solo recorders in the two Farnaby pieces and in the Handel sonata. C. B.

## ENTERTAINMENT

© DAVE BRUBECK QUARTET: *Bossa Nova U.S.A.* Dave Brubeck (piano), Paul Desmond (alto saxophone), Joe Morello (drums), Gene Wright (bass). *Vento Fresco*; *Trolley Song*; *Theme for June*; *Coração Sensível*; and six others. COLUMBIA CQ 562 \$7.95.

Interest: Brubeck and the idiom  
Performance: Simpático  
Recording: Satisfying  
Stereo Quality: Very good

Not everything in this set is bossa nova. Howard Brubeck's *Theme for June* is excerpted from *Dialogues for Jazz Combo and Orchestra* (Columbia CQ 332) and played almost as written. The relatively familiar *There'll Be No Tomorrow* is a ballad composed by brother Dave during the quartet's visit to Poland in 1958. The Brazilian idiom is variously employed, as a rhythmic appendage to Paul Desmond's fine solo work in the venerable *Trolley Song* and as part and parcel of producer Teo Macero's *Coração Sensível* and Brubeck's several originals. The latter, ingratiating as they are, represent a personal but hardly unusual accommodation to the bossa nova style. Brubeck himself seems more at ease when the music takes a lyric or introspective turn. The recording, marred only by some pre-echo, is clean and well defined. C. B.

© ROBERT GOULET: *The Wonderful World of Love*. Robert Goulet (vocals); orchestra, Sid Ramin cond. *I'll Take Romance*; *You're Nobody 'Til Somebody Loves You*; *Do It Again*; *Mean to Me*; and eight others. COLUMBIA CQ 560 \$7.95.

Interest: Romantic balladry  
Performance: Assured  
Recording: Good  
Stereo Quality: Okay

Robert Goulet has about as healthy a view of that thing called love as any singer before the public today. His delivery in this, his third reel, is again direct, heartily robust, and completely ingenuous. A voice with a smile, you might say, and a style vaguely reminiscent of Sinatra in one of his lighter moments. The collection is a good one, nicely balanced in mood and well recorded. Sid Ramin's backing is admirably discreet. C. B.

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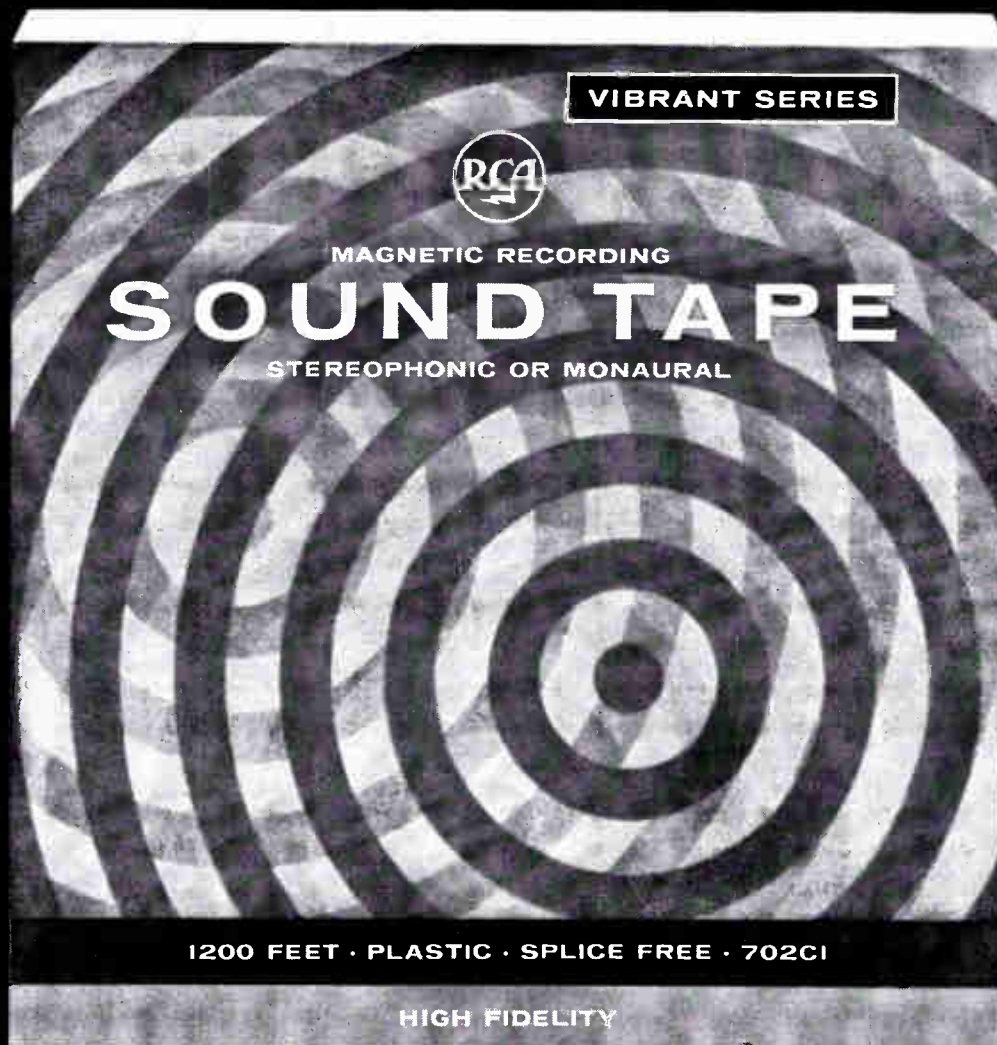
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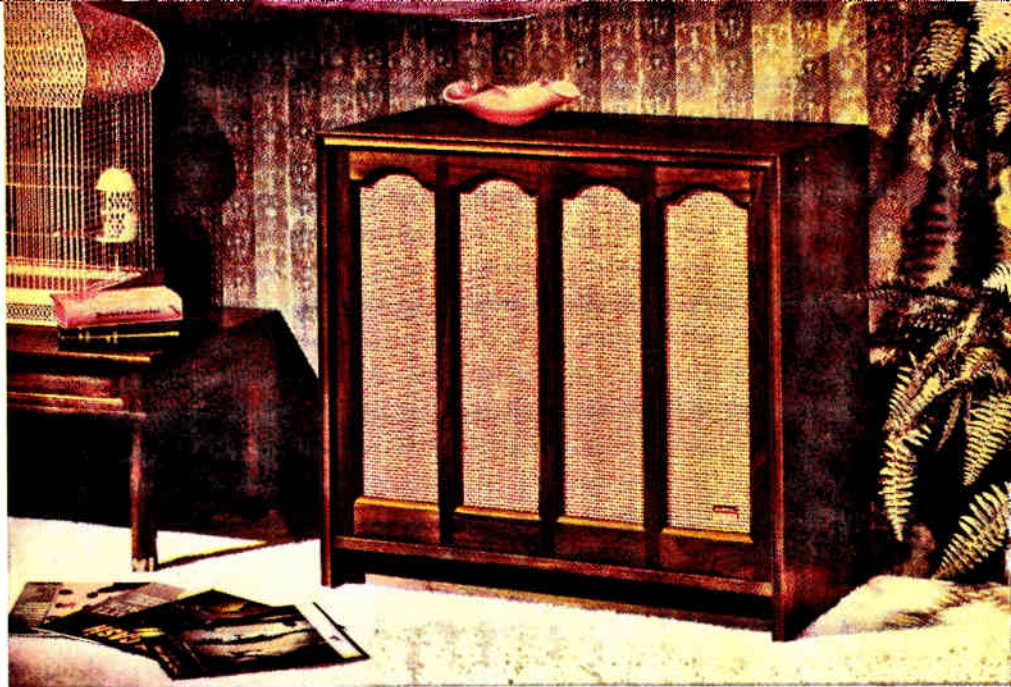
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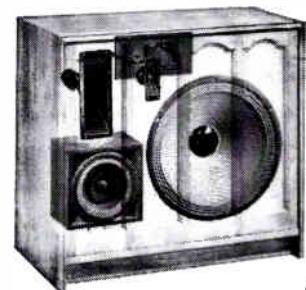
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