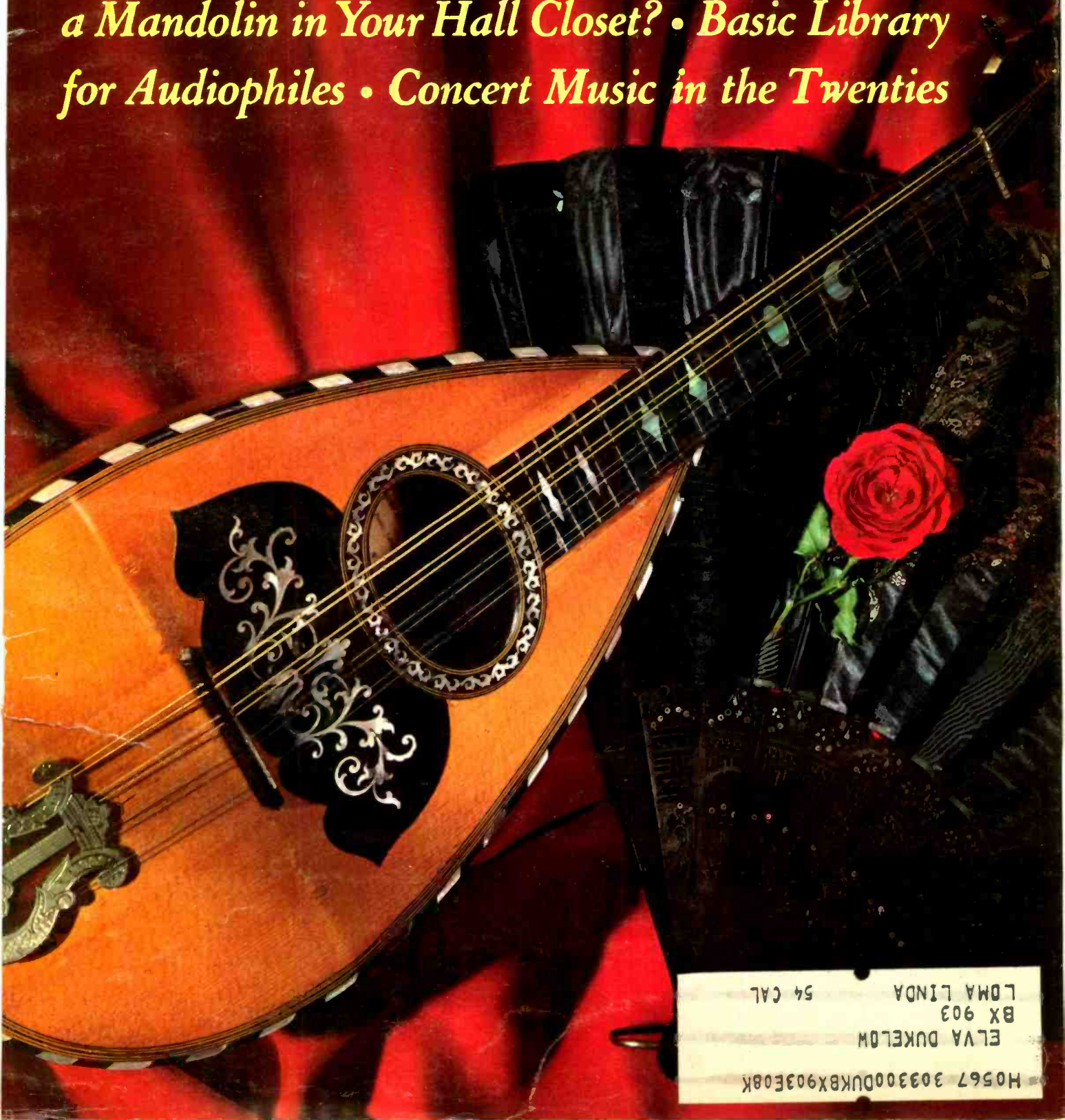


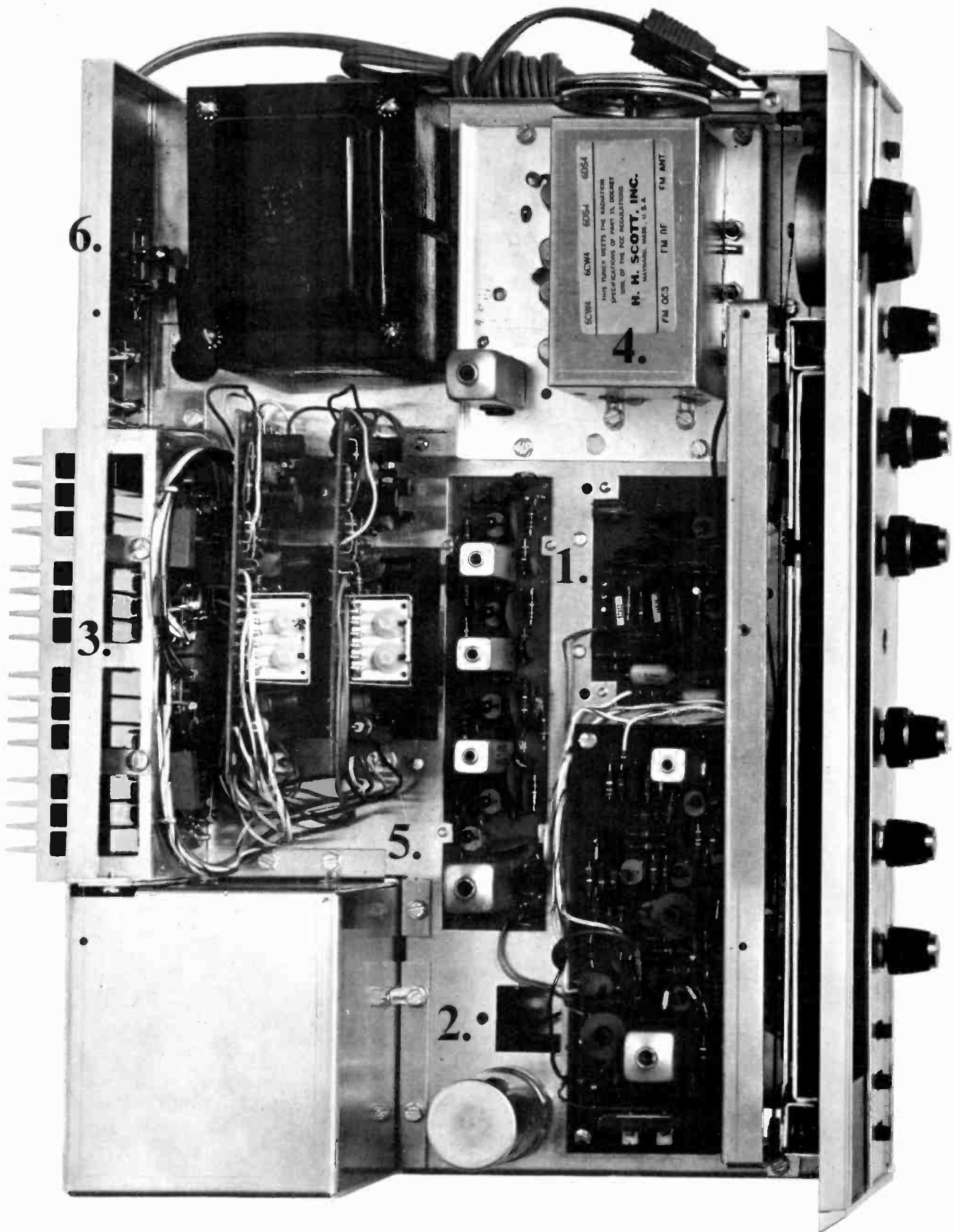
HiFi/Stereo Review

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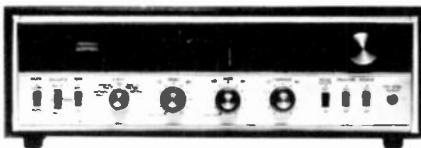
THE 348 . . . Usable Sensitivity, 1.9 μ v; Harmonic Distortion, 0.8%; Drift, 0.02%; Frequency Response, 15-30,000 cps \pm 1 db; Music Power Rating per channel, 60 watts; Cross Modulation Rejection, 85 db; Stereo Separation, 35 db; Capture Ratio, 4.0 db; Selectivity, 45 db.



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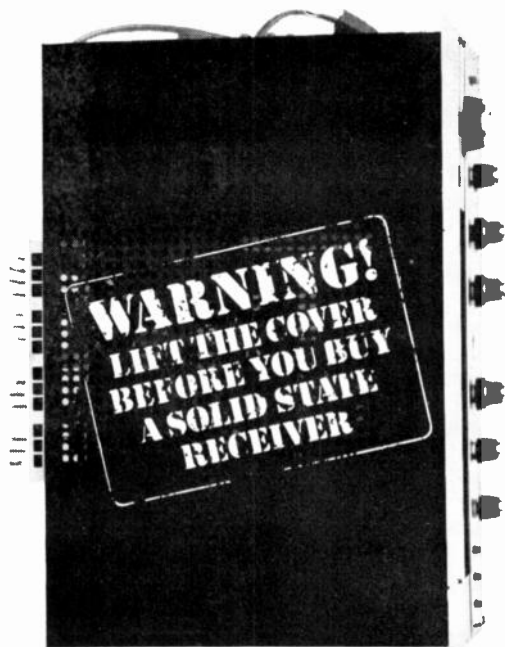
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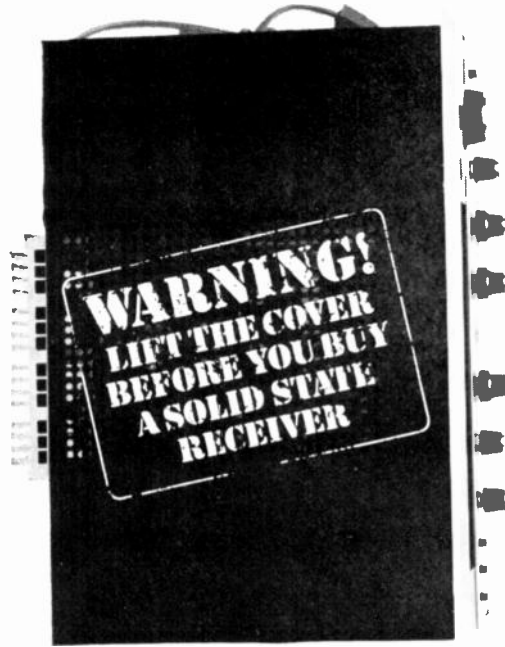
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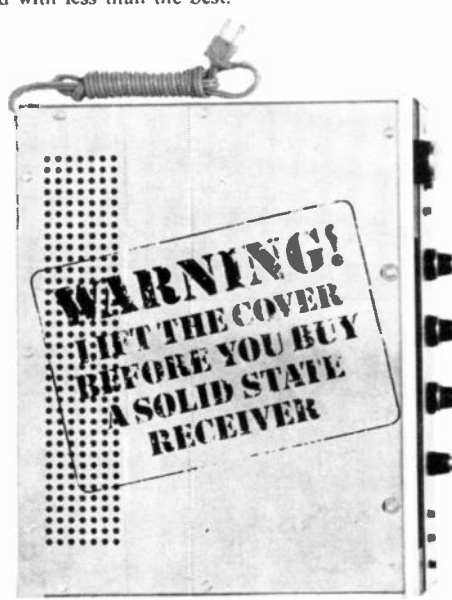
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Hi/Fi Stereo Review May 1965

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Popular Science July 1965

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PUBLISHER

PHILLIP T. HEFFERNAN

EDITOR

WILLIAM ANDERSON

MANAGING EDITOR

WILLIAM LIVINGSTONE

MUSIC EDITOR

ROBERT OFFERGELD

TECHNICAL EDITOR

LARRY KLEIN

ASSOCIATE EDITOR

ROBERT S. CLARK

ART DIRECTOR

BORYS PATCHOWSKY

CONTRIBUTING EDITORS

MARTIN BOOKSPAN

HANS H. FANTEL

WILLIAM FLANAGAN

JOE GOLDBERG

DAVID HALL

NAT HENTOFF

JULIAN D. HIRSCH

GEORGE JELLINEK

IGOR KIPNIS

PAUL KRESH

GENE LEES

ADVERTISING SALES MANAGER

LAWRENCE SPORN

ADVERTISING
SERVICE MANAGER

ARDYS C. MORAN

ZIFF-DAVIS PUBLISHING COMPANY

Editorial and Executive Offices (212 OR 0-7200)
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Frank Pomerantz, Vice President, Creative Services
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New York Office (212 OR 0-7200)
One Park Avenue, New York, New York 10016
Eastern Advertising Manager: Jerry Sweeney
Jack Grant

Midwestern Office (312 726-0821)
307 North Michigan Avenue, Chicago, Illinois 60601
Eastern Advertising Manager: Jerry Sweeney

Western Office (213 CR 5-1564 4-0265)
9025 Wilshire Blvd., Beverly Hills, Calif. 90211
Western Advertising Manager: Bud Dean

Circulation Office
Portland Place
Boulder, Colorado 80511

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EDITORIALLY SPEAKING

By William Anderson

THIS MONTH (actually September 29 to October 3), as it has at about this time each year for the past sixteen, the New York High Fidelity Show, one of the country's largest, will open its doors to the public. This Show (and a few others like it) offers the consumer an unparalleled opportunity to see *all* the high-fidelity equipment on the market brought together under one roof. Since it will be held in the usual crowded quarters, it will again be hot, smoky, airless—and noisy beyond belief. And many will ask, as they do every year: "This is a *bi-fi* show?" Well . . . yes. But it is also part family reunion, part county fair, a press conference, a forensic forum, and an up-to-the-minute teach-in.

The Show of course has its purely commercial side, in that it is the occasion for presentation to the press, public, retailers, and competition the brand-new and new-and-improved models of hi-fi components from cartridges to loudspeakers. But there is an interesting sidelight to this—what I would call the county-fair aspect—for this is also the manufacturer's opportunity to show off, like a farmer would a hand-raised, milk-fed, blue-ribbon heifer, the product that is tangible evidence of the pride he takes in his occupation.

The manufacturing end of the audio fraternity is a small group, but it is made up in large part of the kind of craftsmen that have all but disappeared from other areas of the American business scene: the hand-polish perfectionists who used to sign their names proudly to a pocket watch, a violin, or a piece of cabinet work that met their personal standards of excellence. It perhaps takes a slight extra effort of the imagination to see a conglomeration of shiny metal, wires, electronic parts, and flashing lights as anything but what most such gadgets are: typical products of anonymous mass production. Hi-fi equipment is different, however, not merely because very little of it as yet is actually mass produced, but also because it has one characteristic that is the distinctive mark of craftsmanship: it continues to improve not so much through the pressures of competition or the demands of the market, but because of the pride of its maker, through the simple search for excellence. And you might notice some time, just for kicks, how many of these manufacturer-craftsmen still do "sign their names" to their products.

SO MUCH for the county-fair aspect of these extravaganzas. But who goes to them? Well, the press, of course, to cover the scene for those who cannot go themselves; the merely curious; the interested beginner who may, despite the obstacles, find what he is seeking; and those who know the difference, the connoisseurs of craftsmanship, the most effective and influential (though unacknowledged) salesmen the industry has: the audiophiles. There they will be, despite the noise, the heat, the confusion, the smoke, quietly storing up information, comparing, asking questions, and generally setting themselves up to be virulent focuses for one of the most pleasant infections imaginable.

We seem to be swept up lately by a kind of market-oriented cleverness, busily turning ourselves, through study and application, into expert professional consumers. The simple act of buying is about to become a true science, another area where ordinary, untutored human judgment has been declared too fallible to be trustworthy. I must confess that, between the craftsman-manufacturer and all those influential audiophiles, I take some little comfort in the knowledge that the personal touch has not gone out of the marketplace altogether.

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LETTERS TO THE EDITOR

Mom Digs Pop

● I loved your "Pop Pop!" story (August) showing pop singers portrayed by pop artists. It was most refreshing to realize that the editors of a music magazine are so with it and that you have eyes as well as ears. Do it again, baby, just like last time!

ECHO VANCE
New York, N.Y.

Center-Channel Addendum

● I would like to clarify a couple of points in your August article on "Extension Speakers and Center-Channel Techniques." In mentioning that the Dynaco technique has a serious limitation owing to cross-talk introduced by the system, you neglected to point out that we have available a simple solution to this: a modification that can be added to our PAS series of stereo preamps. A bulletin concerning this modification (for Dynaco products only) is available from Dynaco for the asking. A patent on the technique, incidentally, is currently pending.

One further comment: the switching setup shown in Figure 5 is unnecessarily complicated. All that is required is an on-off switch (single-pole, single-throw) connected across the terminals of the center speaker. When this switch is closed, the center speaker is out of the circuit and the two stereo speakers function normally. The same result can be obtained even without the switch if the potentiometer which controls the center speaker is turned to its off or lowest-volume position.

DAVID HAFLER
Dynaco, Inc.
3912 Powelton Ave.
Philadelphia, Pa. 19104

Dylan Pro and Con

● I have been reading Gene Lees' reviews faithfully now for almost a year, despite the fact that my taste in music is confined mainly to opera and the Baroque. For a while I found them to be just caustic (which was a pleasure compared to the tedium of most record reviews), but the review of the new Bob Dylan tape "Bringing It All Back Home" (August) proved him to be a very sensitive man in addition to being bright and witty. Therefore, this letter (from a twenty-one-year-old) is just to say thanks to Mr. Lees, thanks for being completely and utterly human and not afraid to say what he feels.

ROBERT LEVINE
Forest Hills, N.Y.

● It is the height of absurdity to allow Gene Lees to review recordings by Bob Dylan or any other "folk" performer. It's as absurd as having John Lennon review opera or Vladimir Horowitz review the Rolling Stones. Lees obviously listens (?) to the records with a closed mind and then jumps to the typewriter to produce another installment in his epic "The Folk Music Bomb." I realize that it is to his economic advantage to provoke his readers, but is it necessary for your magazine to desert its standards of objectivity and publish such rantings?

I'm sure the "young" appreciate his touching concern for their "passionate faith" in

their ideals, but I for one wish that Mr. Lees would write record reviews instead of sermons.

To get back to the ridiculous review of Bob Dylan's "Bringing It All Back Home," it is true that Dylan himself is a bit hard to take, but a record review is a critique, not a character analysis. This particular record is his best. It has variety—humor, love songs, rock-and-roll, socially conscious songs—and as for poetry, listen to *Mr. Tambourine Man*.

ANTONY SOLL
Yonkers, N.Y.

Editor's Note: Mr. Lees gets paid nothing extra for candor.

● Leafing through the August issue, I came across the review of Bob Dylan's "Bringing It All Back Home." Of course, as a student and one of the "the young," I cannot keep still about this article.

I do not criticize the author's general statements about the young and their protests, because, first, I respect his experience, and, second, I believe what he says is true. But he misses the point of Dylan's saying he is "against" things. As an individual, Dylan is like Caesar in Bernard Shaw's play: he accepts things as they are, but still retains the right to question.

As for the long hair, a little advertising never hurts.

LEE E. WEBSTER II
Wheaton, Illinois

Plaudits

● I wish to congratulate you and your staff for the really excellent August issue. Your magazine is generally interesting and informative, but this tops them all.

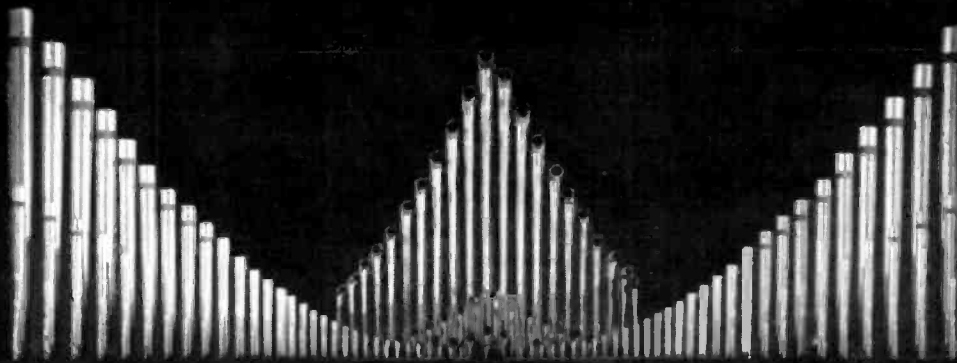
One gets tired of being served, again and again, pages of meaningless pap in the guise of informative articles, safely general so as to be above the head of no reader, and saying nothing that can offend any advertiser. This time you have gotten together some really meaty and instructive reading, and for me, at least, you have provided at one blow several answers I have been seeking for years. This issue goes in the bookcase!

H. EDGERTON MCALLISTER
Santa Barbara, Calif.

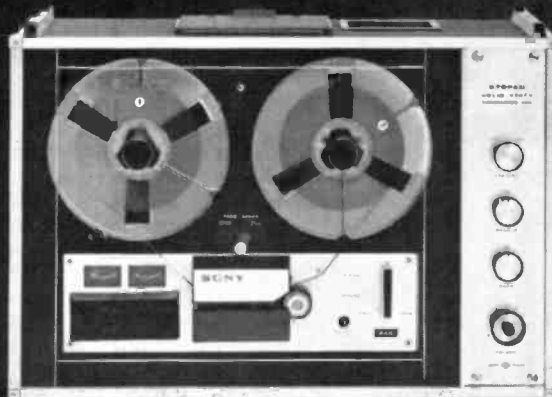
● After a couple of years as a subscriber, I still find your magazine to be well laid out, concise where it should be, and permeated with a happy air of pleasurable writing—your writers impart the zest and interest they evidently feel in the work they do. All your reviewers appear literate and equipped with the required number of ears. Martin Bookspan is the leader of the pack, in my opinion. Not only do he and I seem to have similar ideas about how a work should sound, but I have to admire anyone who can listen to many recordings of the same work and still write of it with enthusiasm.

Gene Lees is undoubtedly the best reviewer of popular music in the business. Hardly infallible, but right often enough for me to take his word over others. If he keeps going he will cause a revolution in reviewing

(Continued on page 8)



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I'm enclosing one dollar in check or money order (no cash, please). Please rush me "The Tape Sound of Genius." Also send me information on the Club (though I am under no obligation to join).

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City.....

State..... Zip Code.....

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popular music by forcing his rivals to do the unthinkable things he does—listening to the arrangements backing up a pop vocalist, expecting a singer to demonstrate some vocal technique, actually listening to song lyrics, and deftly deflating the publicity-inflated and artistically undernourished records that have caused many of us to give up popular music.

Other honors should go to Igor Kipnis and to William Flanagan, who reviews the music of most interest to me. Mr. Flanagan has turned in some of the best articles you have printed—and some of the most exasperatingly wrong-headed reviews alongside some of the most perceptive. Still, much of modern music is very personal in its communication and I don't know of anyone who does a better job of reviewing it.

CAPT. WARREN R. HAYDEN
 Mountain Home, Idaho

● I would like to compliment Mr. Paul Kresh on his wild review of "Battle Stereo—the Sounds of War" (June). I enjoyed it so much that I bought the record—which I also enjoy.

RONALD F. GIETKOWSKI
 Silver Spring, Md.

Connoisseur Society

● Please tell me how I can obtain the recordings of the Connoisseur Society mentioned in the article on stereo demonstration records in your July issue.

EDMOND MIGNON
 Seattle, Washington

Connoisseur Society records can be obtained through the Society's director, Mr. Alan Silver, 470 West End Avenue, New York, N.Y. 10024.

Beatlemania

● Great as is my respect for Gene Lees, I must take exception to his remark about the Beatles in your August issue: "I've yet to encounter a singer, musician, producer, or anyone else in the trade—and this includes not only jazz people but classical people—who dislikes them, or who is not charmed by their music."

I've yet to encounter any adult who does not dislike them, or is not utterly bewildered by their popularity. Jazz musicians regard them with resentful horror, or at best with a rueful acknowledgment of their existence entirely lacking even in toleration.

I'd like to know just where Mr. Lees sampled his cross-section.

CURTIS D. JANKE
 Sheboygan, Wisconsin

Mr. Lees replies: "Of course I don't know which artists Mr. Janke discussed the matter with in Sheboygan, but in New York I heard favorable comments on the Beatles from Gerry Mulligan, Gary McErland, Tony Bennett, and many more. In fact, I can't think of an adverse comment I've heard from professionals, and the Lennon-McCartney songs are being performed now by such people as Peggy Lee and Ella Fitzgerald and, for that matter, by Arthur Fiedler and the Boston Pops Orchestra."

● The review in your August issue which defended the Queen's grievous mistake in awarding the coveted Order of the British Empire to the Beatles was as fatuous as the

music reviewed. In addition, the reviewer shows his utter ignorance of just who holds the O.B.E.—his statement that the "Beatles have done more for their country than any be-mustached officer . . ." is absurd.

To equate a bunch of Neanderthals who probably think that a chord is a piece of string with the great scientists, explorers, military heroes, literary figures, and other holders of the O.B.E. is like handing Elvis Presley the Congressional Medal of Honor. God forbid that we should ever defile the men who rest beneath the rows of white crosses.

With all respect, I am afraid Her Majesty has left a blot on her otherwise excellent reign.

G. B. C. FAIN
 Tarzana, Calif.

● Bravo, Mr. Lees, for your support of the Beatles! I think you're the most consistent reviewer HiFi/STEREO REVIEW has. You pull no punches, and I respect you for that.

ALLEN LAU
 Paradise, Calif.

● I cannot understand how anyone with intelligence and taste could jump on the Beatles' bandwagon. The Beatles are worth nothing. They are part of the lowest type of music known in this country—rock-and-roll. I've kept up my subscription to your magazine although I've always felt you catered to popular tastes. But this seems to be going too far. If I didn't know any better, I'd think all of you at HiFi/STEREO REVIEW were low-down bird brains!

PHILIP ENGELBERG
 Miami Beach, Fla.

● Being a long-time subscriber to HiFi/STEREO REVIEW, I feel I have the right (or perhaps even the duty) to protest over the increasingly disproportionate amount of space devoted to popular music. For example, Gene Lees' sober-faced reviews of the Beatles and other similar rock-and-roll groups are entirely ludicrous. Why dignify such noise-makers by implying that what they produce is music? To consider the Beatles as seriously as one might a Beethoven quartet is a monstrous perversion of values. I have always felt that HiFi/STEREO REVIEW was a serious music magazine. But lately I've begun to wonder. Please: no more Beatles!

GEORGE W. GILMORE
 Chicago, Ill.

Mr. Gilmore may cease wondering: we're still serious—even about the Beatles. May we respectfully suggest that Mr. Gilmore read in this issue the review of the book Music in a New Found Land, by eminent musicologist Wilfrid Mellers? Or, better still, read the book itself: it is an excellent opener of closed minds.

Audio-Equipment Standards

● I appreciated Julian D. Hirsch's remarks on standardization in the May issue very much. With both high-fidelity and test equipment, it seems to be a never-ending struggle to make adapters or to gimmick the connectors between components to make them reliable.

The RCA-type phono plug is no doubt here to stay, but further improvements could

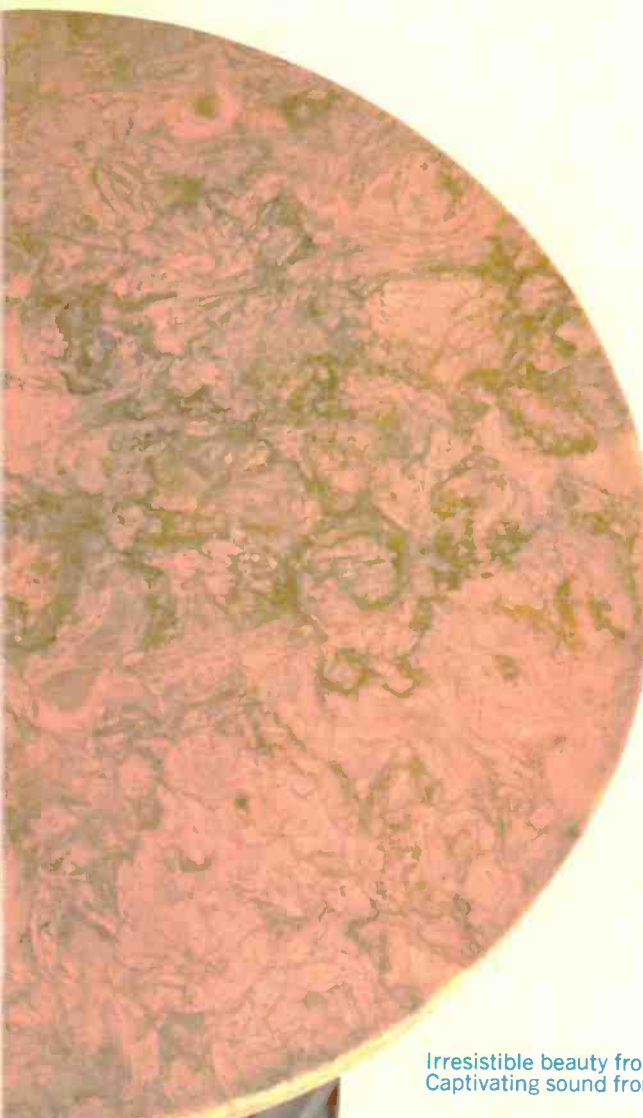
(Continued on page 14)

**Empire invites you
to listen to the most
significant advance in
stereophonic reproduction,
the New Empire Grenadier,
world's most perfect
speaker system.**

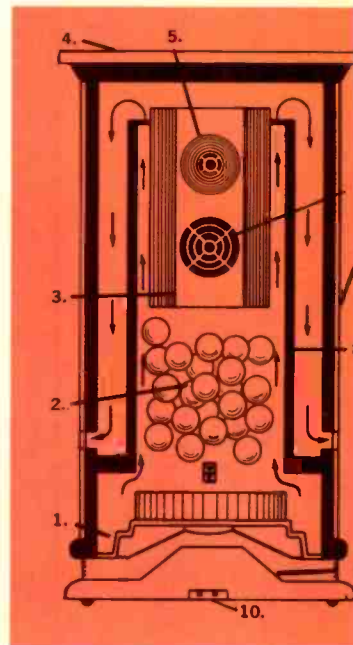


Feature by feature the Grenadiers take you into a new world of sound. Listen for a moment.

Take a good look at the statuesque originality of this wide angle speaker system. Note its hand rubbed walnut finish, its imported marble top. Now, hear it perform. The new Empire 8000P is truly the most significant advance in stereophonic reproduction.



Empire's exclusive "Dynamic Reflex Stop System" allows you to adjust the bass and treble response to suit your individual room acoustics



Irresistible beauty from any angle.
Captivating sound from any position!

Empire's revolutionary die-cast divergent acoustic lens assures fuller frequency and separation, plus broader sound propagation. Lets you sit anywhere—hear everything.

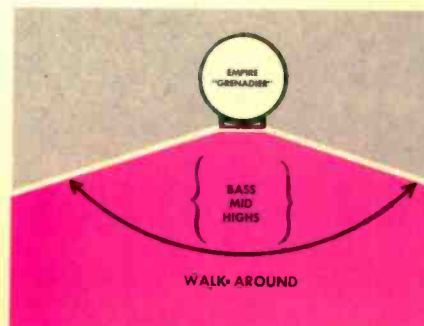
Grenadier placement is non-critical. Phenomenal Stereo Separation and the highest fidelity of music is assured from any area in the listening room. Try this simple test! Walk around the Grenadier. You will experience no change in sound level of the bass, mid-range or highs. Full frequency and separation is assured by Empire's exclusive divergent acoustic lens system.

MODEL 8000P

Frequency Response: 25-20,000 cps.
Nominal Impedance: 8 ohms.
Power Handling Capacity: Music Power—
Maximum undistorted 100 watts
Sine Wave Power—25-450 cps 60 watts
—450-5000 cps 40 watts
—5000-20,000 cps 20 watts
Components: Woofer—12". High Compliance with 4 inch voice coil.
Mid Range—Direct Radiator
Tweeter—Ultra Sonic Domed Tweeter
Both Coupled to Die-Cast Acoustic Lenses
Finish: Satin Walnut finish, hand rubbed.
Overall Dimensions: Dia. 16". Ht. 29".
Weight: 85 lbs. *List Price: \$235.00 with imported marble top. \$225.00 with hand rubbed walnut top.

EMPIRE

EMPIRE SCIENTIFIC CORP.
845 STEWART AVE., GARDEN CITY, N.Y.
CANADA: EMPIRE SCIENTIFIC CORP. LTD.
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The new Empire Royal Grenadier—classically designed, elegantly styled. Let the magic of this wide angle speaker system invade your presence with its majestic sound and richness of tone. Truly, one of the world's greatest speaker systems.



You're on the threshold of a new realm of excitement in music and sound. Empire has created for you, the world's most perfect high fidelity components. Combining unparalleled stereophonic sound with refreshing furniture styling ... the Empire Grenadier—projects a sense of presence never before achieved in a speaker system. Hear it! Compare it! Stare at it! You, too, will be captivated by its greatness! The Empire Grenadier, first speaker system designed and engineered for stereophonic reproduction.

No less perfect than the Grenadiers are the Incomparable Troubadors—complete record playback systems.



The famous Empire 398—outstanding! too perfectly engineered for even a whisper of distortion...to handsomely finished to hide behind cabinet doors.

The Empire 498—no larger than a record changer—tailor made for console or equipment cabinets.

The Troubadors consist of the Empire 3 speed professional "Silent" turntable... Empire 980 dynamically balanced arm with sensational dynamic lift...and the new Empire "Living" cartridge, featuring the exclusive magnetic cone stylus. No other cartridge can reproduce the entire musical range as precisely and with such clarity.



Hi Fidelity reports: "The Troubador represents a precision engineered product of the highest quality...the finest, handsomest, record player available."

Hearing it all—a little better than it was intended to be heard. You, too, can enter Empire's new world of sound.

Just go 'round to your Hi Fi dealer for a sound demonstration of the world's most perfect High Fidelity components... Empire Grenadiers, Troubadors and "Living" Cartridges.

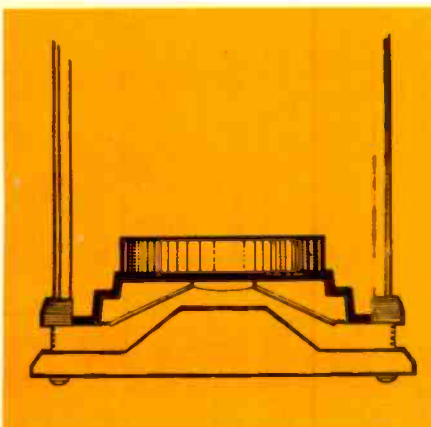
High Fidelity reports—"... and what a speaker!"
 "... voices sounded quite natural with no coloration evident; orchestral music was balanced and full; transients came through cleanly; the organ sounded authentic. Overall, the sonic presentation was excellent; the speaker did not favor one type of instrument or any one portion of the spectrum and it never sounded honky or boxy."

- OUTSTANDING FEATURES**
1. 12 inch mass loaded woofer with floating suspension, four inch voice coil and world's largest (18 lbs.) speaker ceramic magnet structure.
 2. Sound absorbent rear loading.
 3. Die-cast acoustic lens.
 4. Imported marble top.
 5. Ultra-Sonic domed tweeter
 6. Full presence mid range radiator.
 7. Damped enclosure.
 8. Dynamic Reflex Stop System.
 9. Front loaded horn.
 10. Complete symmetry of design with terminals concealed underneath.

The woofer faces downward, close to the reflecting floor, surface, feeds through a front loaded horn with full circle aperture throat. This provides 360° sound dispersion and prevents standing waves from developing in the room.

Technical Specifications: (Model 9000)
 Frequency Response: 20-20,000 cps.
 Nominal Impedance: 8 ohms.
 Power Handling Capacity: Music Power—Maximum undistorted 100 watts
 Sine Wave Power—20-450 cps 60 watts
 —450-5000 cps 40 watts
 —5000-20,000 cps 20 watts
Components:
 Woofer—15". High Compliance with 4 Inch voice coil.
 Mid Range—Direct Radiator
 Tweeter —Ultra Sonic Domed Tweeter
 Both Coupled to Die-Cast Acoustic Lenses
 Infinite baffle system.
 Finish: Satin Walnut finish, hand rubbed.
 Overall Dimensions: Dia. 22". Ht. 29".
 Weight: 120 lbs. *List Price: \$285.00 with imported marble top. \$275.00 with hand rubbed walnut top.

Decorator designed to complement any decor. Engineered to outperform any other speaker system. Truly the ultimate in sound and styling.



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A selection of the world's finest photographs compiled by the Editors of POPULAR PHOTOGRAPHY
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*Announcing
the 1966 edition of the
world's most distinguished
photographic annual*

FOR ALMOST two decades *Popular Photography's* yearly Photography Annual has been the standard of excellence in the photographic publishing field. We believe the 1966 edition of the Photography Annual is the finest ever produced. Here, gathered together, are the year's most stimulating photographs, taken by the world's most accomplished photographers, and described in full technical detail.

Over 200 exciting pages in all. Most of the photographs are printed by the photogravure process, to reproduce the widest possible range of tonal subtlety. The color selections, too, are printed by photo-

gravure, enabling the accurate reproduction of color photographs in rich, glowing color.

Internationally recognized for the scope, depth, and quality of its coverage, the Photography Annual is a best-seller throughout the world. (Last year's distribution of the Photography Annual exceeded 400,000 copies. 150,000 of these went overseas selling at an average newsstand price of \$2.70 per copy!) The 1966 Photography Annual is an essential addition to every photographer's library. Reserve your copy *now*, for shipment on approximately September 25 from first-off-the-press copies.

The 1966 Photography Annual is also available in a gold-embossed, Leatherflex-covered edition for \$3.00. Your copy can be ordered as indicated below:

Please send your order accompanied by payment to: Ziff-Davis Service Division, Dept. PA-1, 589 Broadway, New York, N.Y. 10012. Enclose \$1.25 plus 15¢ for postage and handling for the regular edition. (\$1.50 for orders outside the U.S.A.). Enclose \$3.00 for the Deluxe Leatherflex-Bound edition, postpaid. (\$3.75 for orders outside the U.S.A.). (Allow three additional weeks for delivery of the Leatherflex covered edition). Be sure to include your full name and address with all orders.

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HERE'S PROOF THAT UNIVERSAL RECORD CLUB OFFERS YOU BIGGER DISCOUNTS, BIGGER SAVINGS, MORE SERVICE:

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- YOU HAVE NO YEARLY QUOTAS — NO MINIMUM ORDERS!
- YOU GET A DOUBLE SATISFACTION GUARANTEE!

You can choose from an unlimited selection of Pop, Jazz, Classical, Folk, Western, Educational and even Foreign Records and Tapes. Buy only the records and tapes you want and as many as you want. You get records or tapes below dealer cost by purchasing on a non-quota, non-obligatory basis.

You save up to 40% and more on all mono and stereo records and tapes! This means that you buy records for less than dealer cost: all \$3.79 LP's at \$2.37; all \$4.79 LP's at \$2.97; and all \$5.79 LP's at \$3.67. Similar savings on tapes.

We offer you every record & tape in print. We have the largest inventory under one roof. That's why almost every order we receive is processed and mailed the same day. No waiting. You get instant delivery!

There's no yearly quota or obligation to buy a certain number of records or tapes per year. As a member, you'll receive, at no charge, newsletters and periodic mailings telling you of the latest releases and best buys.

LOW, ONE-TIME MEMBERSHIP FEE! Universal Record Club has one low, one time membership fee of only \$4.00. Additional \$1.00 for tape membership. No annual dues. You are never under obligation to buy!

EXTRA BONUS! FREE CATALOG 40¢ value

Lists over 35,000 LP records on more than 600 labels. Yours if you join now! Tape catalog free to tape club subscribers.

YOU ENJOY SPECIAL MEMBER DISCOUNT DIVIDENDS

Universal's huge purchasing power permits us to offer members tremendous super bargains throughout the year.

TYPICAL EXAMPLES:

List price	Club price
\$3.79	\$1.57
\$4.79	\$1.67
\$5.79	\$1.87

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COMPARABLE DEALS ON TAPES, TOO.

YOU GET A "DOUBLE SATISFACTION" GUARANTEE!

Universal is the only record & tape club that dares give you this extensive double guarantee!

1. All records & tapes guaranteed factory-fresh. If damaged in transit, or defective in manufacture, Universal will replace without charge.
2. Universal Record Club agrees that if for any reason whatsoever, within ten days from receipt, you are not fully and completely satisfied, in every way, with records or tapes purchased, (you be the sole judge), you may return them and upon receipt in good condition and one dollar per LP record or tape, we will immediately exchange them for records or tapes of your choice in the same price category.

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Gentlemen:

Enroll me now in the Universal Record Club. Enclosed is my check m.o. for \$4.00 covering my one time record club membership dues (\$1.00 additional for tape club). I understand this entitles me to buy all records (or tapes) at cost (savings up to 40% and more off manufacturer's list price) plus a few cents, fully insured postage and handling, without obligation to purchase any certain amount, that I can choose any records (or tapes) in print. And, if I act NOW, I will receive free, a new professional catalog worth 40¢.

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City State

ALLAN SHAW LOVES REK-O-KUT



Allan tried them all - actually bought three turntables in one season before he discovered Rek-O-Kut R-34 was the only one that delivered the proper performance. And it stands to reason that you, too, can depend on Rek-O-Kut, the company that has been delivering top performance in high fidelity, radio broadcast and recording studio equipment for over 25 years. Allan then gave the R-34 a try. Why don't you. It's at your dealer. \$89.95.

ALMOST EVERYBODY LOVES REK-O-KUT



KOSS

REK-O-KUT

2227 N. 31st Street • Milwaukee, Wisconsin 53208

be made in it, particularly by stiffening its shielding-shell. The recent molded plugs and the two-piece solder-type plugs represent a great improvement.

Mr. Hirsch's comments on cartridge connections set my blood boiling again, as I think of the times I've had to solder and unsolder those little lugs for a cartridge change. Manufacturers, through the IHF, should be able to standardize connection locations and size to permit the use of a standard terminal clip or miniature socket to connect to any cartridge. Mr. Hirsch's suggested channel and polarity locations sound good to me.

HOWARD A. ROBERSON
Pittsfield, Mass.

Westminster Abbey Organ

● David Hall's review (July) of "The Westminster Abbey Organ" as played by Simon Preston (Argo ZRG 5419/20) was musically impeccable but historically mistaken. The organ in Westminster Abbey does not date from the middle 1930's. The Abbey organ has pipes in it that go back to the third quarter of the seventeenth century, pipes on which Purcell played. The organ, of course, has been rebuilt many times since then. One major rebuilding occurred in the Thirties, but another thorough rebuilding was completed just before the coronation of Elizabeth II. This last reconstruction resulted in the clarity of texture Mr. Hall so admires. Many higher-pitched stops were added to the older organ, so that the quick counterpoint of the classical repertoire could be reproduced idiomatically. The result is a fine instrument, capable of reproducing organ music from all periods in history, and of accompanying the services as well.

Mr. Hall's comparison between the playing of Preston and of the Biggs-Walcha-Weinrich group is well taken; but it must be remembered that the British have never accepted the historico-critical approach to the classical period that characterizes the work of these last three organists, and of the Americans and Germans (such as Schweitzer) of this school. Actually, many British musical authorities feel that the return to historical authenticity is reactionary and fanatical. The builder of mechanical-action, classically voiced organs, such as the Flen-trop instrument on which Biggs records at Harvard, gets little or no encouragement in England, where the tradition of the smooth, the rich, and the ever so slightly heavy still holds sway.

The average British organist is eclectic in taste, but tends to filter everything through the only remaining authentically British tradition of Purcell-Handel-Spohr-Mendelssohn - Wesley - Stanford - Bairstow-Vaughan Williams. If, as a result, Pergolesi comes out sounding like Brahms, the Biggs disciples may be horrified, but the English are supremely happy with the result and count it an artistic improvement over the rude equipment of our forebears. You and I may not agree with this stand, but it does help to take it into account when the English bring up Vivaldi or Mozart sounding as if Mantovani and the 101 Strings were playing in Carlsbad Caverns.

In short, while Biggs plays as if with scalpel and ice pick, the English (with really rare exceptions) lay on the whipped cream and

(Continued on page 18)

For only \$3.78 per watt you can own the world's first all-silicon stereo receiver!

New PLAYBACK series



It's completely new and way ahead of its time! The Altec 711 PLAYBACK receiver gives you an honest 100 watts in a rugged, trouble-free all-silicon design that's the best power-per-dollar value on the market!

SOME AMPLIFIER!

It provides 100 hefty watts of clean, undistorted power. The kind you can *use*, not just talk about! Turned up to a roof-lifting 70 watts, this fantastic amplifier has a total harmonic distortion of a mere 0.25%. Even at the full 100 watts, distortion is still only 0.5%!

Three Good Reasons Why You Need Such Power in an Amplifier. If you're lucky enough to own high-efficiency Altec PLAYBACK speakers, you can use your power to achieve concert-hall listening levels. Because Altec's FULL-SIZE speakers dissipate so little of your power, you can bring the full sound of the orchestra into your home!

On the other hand, if you have ordinary, low-efficiency speakers, you need the 711's

power to coax a good listening level from them. And you'll still have enough reserve power to handle the sudden dynamic changes which are inherent to most music. In fact, the Altec 711 has enough power to help reduce clipping—even with very inefficient speakers!

Third, no matter what kind of speakers you have, an amplifier that's designed to perform so well at 100 watts provides a brilliant fidelity at lower listening levels that low-power amplifiers just can't match. It's like a fine motor car designed to operate at 120 mph. When you cruise at 65, you know you're just loafing along without strain. If your car had a top speed of only 80, however, then 65 mph would be close to the car's endurance.

Other Amplifier Features include frequency response of 20-20,000 cps ± 1 db at 100 watts—and at lower power settings a fantastic 10-100,000 cps response / rocker panel switches / automatically re-setting circuit breakers instead of fuses / and no transformers anywhere to cause distortion.

SOME TUNER!

The 711's masterful combination of sensitivity and selectivity picks up even the weakest stations—then hangs onto them like a bulldog. Drift is a problem of the past!

The 711 tuner is extremely sensitive, with a volume sensitivity of 0.9 μ v and usable sensitivity of 2.2 μ v IHF. Other specs that back up the superior performance of this years-ahead tuner include capture ratio of 2.5 db, stereo separation at 1000 cps of 40 db, and a power bandwidth of 20-20,000 cps ± 1 db.

A unique 4-gang tuning condenser makes the 711's special sensitivity-selectivity combination possible. The fully neutralized IF uses the newest high-gain silicon transistors for optimum integration with the tuning gang.

WHAT THE 711's ALL-SILICON DESIGN MEANS TO YOU

Only silicon transistors have the inherent ruggedness, the ability to "take it," that ensures you years of trouble-free listening enjoyment. And by "take it" we mean that silicon can handle at least 200% more heat than germanium!

The rugged reliability of silicon transistors is why military specifications for critical electronic equipment demand silicon instead of germanium transistors. This is the kind of reliability you get in the new Altec 711!

REALLY CONVINCING YOURSELF—COME SEE THE FANTASTIC ALTEC 711!

It's all silicon—it's all excitement! The 711 comes completely enclosed in a beautiful metal case (walnut case optional), thanks to its no-heat operation! Your Altec dealer is waiting to show you the new 711. Or, for complete information, write Dept. SR10.

COMPARE FOR YOURSELF THE 711's POWER-PER-DOLLAR VALUE!

Make	Model	Price	Watts	Dollar-per-watt	All-Silicon Transistors
Altec	711	\$378.00	100	\$3.78	Yes
Bogen	RT 6000	359.95	60	6.00	No
Fisher	500 C	349.50	75	4.66	Tube
Fisher	600 T	459.50	110	4.17	No
Fisher	440 T	329.50	80	4.12	No
Harmon-Kardon	SR 300	264.00	36	7.33	No
Harmon-Kardon	SR 600	354.00	50	7.08	No
Harmon-Kardon	SR 900	434.00	75	5.79	No
Scott	344	429.95	50	8.60	No
Scott	340 B	399.95	70	5.70	Tube
Scott	348	499.95	100	5.00	No
Sherwood	S-8000 IV	312.50	80	3.92	Tube
Kenwood	TK 80	339.95	80	4.22	No
Kenwood	KT 10	269.95	40	6.74	No
Kenwood	KW 55	219.95	40	5.49	Tube

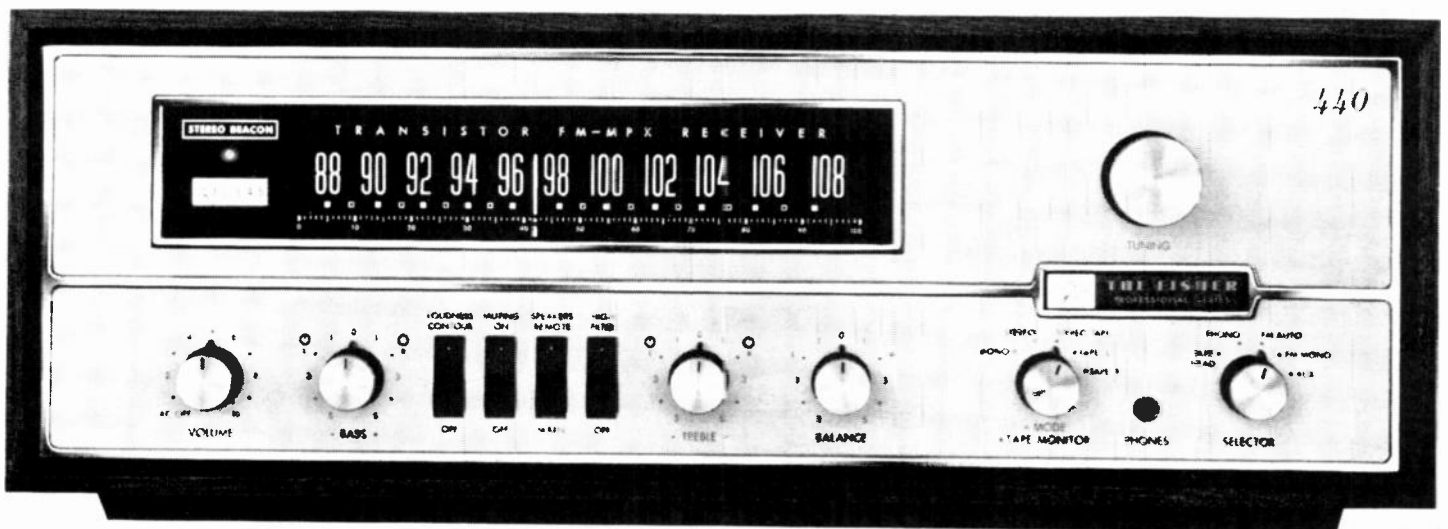
Chart is a cross-section of comparably priced receivers available at the time this advertisement was prepared. Prices and wattage figures are based on information contained in advertisements of the respective manufacturers.

See page 115 for more information on the Altec 711 Stereo Receiver.



ALTEC LANSLING
A Division of
Ling Altec, Inc.
ANAHEIM, CALIF.

Introducing the first solid-state stereo receiver of Fisher quality under \$330.



It is not easy to make an all-in-one receiver that equals or surpasses the performance of comparable separate components. It is even more difficult to adapt the complex new technology of transistor circuits to simple, reliable, integrated stereo receiver design. But to do *both* at a truly moderate price takes almost occult powers. Or Fisher engineering.

It is with exceptional pride and an unprecedented sense of achievement that Fisher introduces the 440-T stereo receiver, a no-compromise, all-transistor instrument suitable for the most advanced audio systems and selling for only \$329.50. (Cabinet, \$24.95.)

On a single, compact chassis only 11 inches deep and occupying only 16¾ inches of shelf space, the 440-T incorporates a superb, all-solid-state FM-multiplex tuner with automatic mono-stereo switching, an extremely versatile stereo control-preamplifier, and a heavy-duty, silicon-powered stereo amplifier. All the stereo electronics you are ever likely to need, all with Fisher reliability.

The Fisher 440-T fairly bristles with engineering innovations, convenience features and Fisher exclusives. Read the specifications on the right and convince yourself. Then ask your Fisher dealer for a demonstration. We predict you'll walk out with a 21-lb. package under your arm.

Features and Specifications

- No output transformers—therefore no limitation of bass performance or of transient response because of transformer characteristics.
- Silicon output transistors for conservative operation at high power. Massive heat sink. Power output is 70 watts (IHF) at 4 ohms, 50 watts at 8 ohms.
- New all-transistor front end with 4-gang tuning condenser for highest sensitivity and lowest noise, plus overload rejection unexcelled by vacuum-tube front ends. Sensitivity is 2.0 μV (IHF); signal-to-noise ratio is 68 db at 100% modulation.
- 4 wide-band IF stages and 3 limiters.
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then roll in it. One prominent American organist of the last generation frequently (and quite accurately) observed that the English have never recovered from the shock of Mendelssohn's visits and the startling (if perhaps heavy-handed) revelations he displayed in a nation where Bach was altogether unknown. From the viewpoint of the historical school, he is still unknown in Britain.

I recall a quip, one which stings the Briton, but amuses me: the average Englishman never took to Wagner, because *that* kind of music he could get any Sunday in his parish church!

One small point: Westminster Abbey isn't a cathedral; it's just an Abbey. Size is irrelevant. The cathedral is St. Paul's in London. Everything else, no matter how huge, is just a church.

ROBERT M. STRIPPY
Director of Research
The Episcopalian
Philadelphia, Pa.

Mr. Hall replies: "I was aware of the history of the Abbey organ as Mr. Strippy cites it, but took the album notes as the basis for the assumption that the organ had been completely rebuilt in the nineteen-thirties."

Caveat Emptor

● In the Letters to the Editor column in July a gentleman told of a local hi-fi salesman who had blasted your testing techniques and reports. It is true, as the editor said in reply, that audio fans are a buffer against the rapid disappearance of the reliable high fidelity dealer, but the battle seems to be a losing one. Even the big electronics dealers have gone commercial, in that they too are pushing boom boxes.

Worse yet, the quality of the sales personnel has gone steadily downhill. I can honestly say that in my visits to various hi-fi stores in the Chicago area in the last year, I have talked to only two people who knew anything about the products they were selling or even attempted to find out about them.

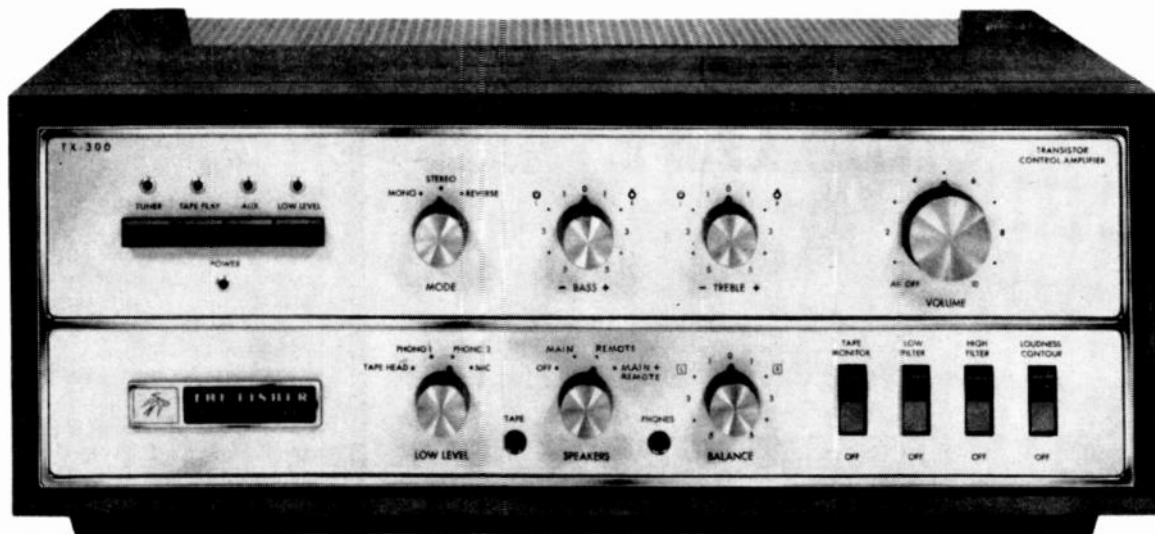
I know that the old saw "buyer beware" is always applicable, but how are music lovers and sound nuts ever going to educate the masses if the so-called high-fidelity centers sell junk that doesn't perform even as well as the "stereo consoles" do?

If any of the manufacturers of quality equipment have been complaining about decreasing sales, maybe they ought to start checking their retail outlets.

PETER A. FREDRIKSEN
Chicago, Ill.

Orchids for an Angel

● I have at times felt that Gene Lees failed to listen to a recording he was reviewing. His (August) comments on Sergio Franchi's "Live at the Coconut Grove" convinced me. He stated that a big "legit" voice shouldn't belabor popular music. If Mr. Lees had read the album cover he would have found that Mr. Franchi sings, among other things: "E lucevan le stelle" (aria from *Tosca*); *In the Still of the Night* (with *Clair de lune* in the background), *Core 'ngrato*, and *Dicitencello Vuie*, which to me cannot be passed off as merely light popular music. And the lighter songs are all done so exceptionally well that I'm sure the composers wouldn't mind Mr. Franchi's singing them! Mr. Lees
(Continued on page 20)



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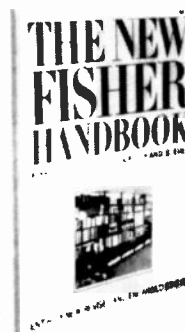
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obviously hasn't heard the unusual breath control, wide range, pure tone quality, clear diction, and always, always sensitive interpretations this great singer gives. Yes, it is a pity Mr. Lees hasn't the musical intelligence or heart to know that Sergio Franchi has the voice of an angel!

MRS. JOHN P. MCCARTHY
Buffalo, N. Y.

More on Callas

● I was annoyed by the letters in the August issue condemning Mr. Arnett Butler for pointing out how biased George Jellinek's May review of Callas' *Carmen* was. I am writing in defense of Mr. Butler, for I completely agree with him.

Callas fans seem to ignore her ugly singing, pointing out how dramatic her performances are. I submit that it is great music (and great singing) that makes an opera, not good acting. There are many operas with weak or ridiculous librettos which have survived because of their music. I can think of no opera that has lasted only on the merits of its libretto. The music is primary!

I am not saying that the dramatic aspect counts for nothing. We can be grateful for a performance that is dramatic as well as beautifully sung. But I do not think that all the dramatic skill in the world can compensate for the pain of having to listen to the Callas voice (or should I say voices?). If one wants drama, there is the theater to supply it. Opera, on the other hand, requires good singing.

STANLEY DEFNEROFF
Brooklyn, N. Y.

● Those readers who charge George Jellinek with unfairness have scarcely been convincing—and for a good reason. Mr. Jellinek is one of too few American music critics who recognize that opera is drama as well as music. With this sound basis for evaluation, Mr. Jellinek would naturally rate Callas' performance in the new *Tosca* very high while at the same time pointing out this soprano's well-known vocal shortcomings. It is also natural that he would label Sutherland's well-sung *Norma* dull. Singers, after all, should be more than canaries. They should not only sing the notes that are written for them, but should project the character they are playing and give some emotional meaning to the words and music. No matter how well sung, a performance that is essentially undramatic is a meaningless affair. Many of us are thankful that we have at least one major opera critic in this country who recognizes this.

JAMES J. STATHIS
Nashville, Tennessee

Bass Reflex Pleasures

● After nearly a year of waiting to acquire a radial saw so that I could make a decent job of it, I have just completed and tested the bass reflex cabinet Larry Klein described in the August 1964 issue of *HIFI/STEREO REVIEW*, and the results are highly gratifying. Please wait at least another year before publishing a new plan! My wife, a long-suffering mate to an audio nut (though I notice she just happens to drift in while the music is on!), is protesting about the creeping disappearance of wall space. Thank you for many pleasurable hours.

JOHN G. MACLEOD
Orchard Lake, Mich.

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HI-FI

By Larry Klein



Stereo vs. Mono Versions

Q. I have been told that the stereo version of a given disc has a better overall sound quality than its mono equivalent—even if played monophonically. Does this mean that there would be some benefit in buying stereo records and playing them with a stereo cartridge even if one has a mono amplifying setup?

WIL BLAIR
Chicago, Illinois

A. Occasionally, because of engineering deficiencies in miking and mixing the performance, a mono version of a record will be better balanced acoustically than the stereo version. It is not that the mono version is particularly good, but rather that the stereo version is technically deficient. A good stereo recording, when played through a stereo system, will reproduce the hall acoustics and provide an "openness" that a mono recording cannot. A stereo disc played on a mono system should, in general, sound no better than its mono equivalent played on the same system.

Transistor-Amplifier Troubles

Q. I have heard from several sources that although transistor amplifiers don't wear out, they are much more susceptible to accidental damage than tube amplifiers. I've also heard that it is difficult to get them repaired properly. Is this true?

PHILIP REIF
Durham, N.C.

A. Both of the points you raise were more nearly true in the past than they are now. Every recent transistor amplifier incorporates some kind of protective circuit or device that eliminates the possibility of accidental damage to the output transistors. This is not to say that they cannot be damaged under test or unusual operating conditions, but in normal operation a transistor amplifier is no more susceptible to electrical damage than a tube amplifier.

As far as the repair of transistor amplifiers is concerned, there are certain difficulties not encountered in tube amplifiers. For one thing, transistor amplifiers frequently have special parts that are not readily available at electronics dealers, and must therefore be purchased from the amplifier's manufacturer. This can be a time-consuming, troublesome business. Another problem is presented by the transistors themselves. Although the transistors in an amplifier may have standard type numbers, it is inadvisable to replace

them with similar transistors purchased from a parts-supply house. In most cases, manufacturers have selected their transistors for particular operating characteristics, and a replacement transistor procured locally, although of the same type number, may not operate well in the circuit. In short, if you have a transistor amplifier that needs repair, either send it back to the original manufacturer or to a factory-authorized warranty station that the manufacturer recommends. This is the best way to insure that the original performance characteristics of the amplifier will be restored.

Turntable-Speed Accuracy

Q. I have just purchased a new turntable, and in testing the turntable with a strobe disc I noticed that the dots seemed to wander. What is the permissible limit of off-speed operation before its effect becomes noticeable, and how can I test this?

IGOR BEYER
Mars Hill, N.C.

A. The National Association of Broadcasters (NAB) specifies that turntables designed for broadcast use must have a speed accuracy of within ± 0.3 per cent. If you have very good pitch discrimination or intend to accompany your records with a musical instrument, you should try to get a turntable whose speed remains within these limits. You can estimate the speed accuracy of a turntable using the Audiotex Strobe Disc 30-230. Place the disc on the turntable and observe it under a fluorescent light. Hold a pencil up to the disc (as a reference point) and count the drift of lines or dots per minute. A 21-line-per-minute drift means an inaccuracy of 0.3 per cent, and a 35-line drift indicates a 0.5 per cent inaccuracy. During this test the pickup should be playing the outer grooves of the record.

AM Antennas

Q. I have an AM-FM tuner, and I would like to pick up Philadelphia AM stations with it. What sort of AM antenna would you recommend to do the job in my location?

JOSEPH CITRINO
Nutley, N.J.

A. Unlike FM and TV antennas, a broadcast-band AM antenna need not be cut to a certain length. In general, the longer the antenna, the better its pickup will be. Directionality of a long
(Continued on page 24)

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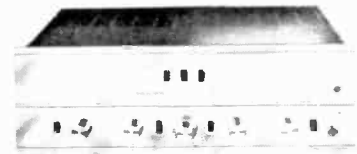


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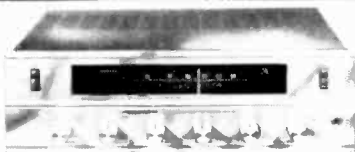
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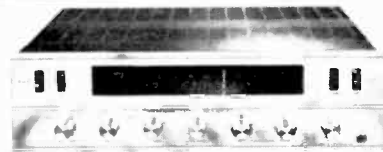
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Hertz and cps

Q. In several technical publications I have seen the abbreviation Hz. What does it mean?

ALEX ANDERS
 Pittsburgh, Pa.

A. Hz is the abbreviation for Hertz, the new international standard designation for cycles per second. The measurement was named for Heinrich Hertz, a nineteenth-century German physicist who was a pioneer in wave-form analysis. HiFi/STEREO REVIEW will switch over to Hz in its technical columns when the term achieves greater currency than it now has.

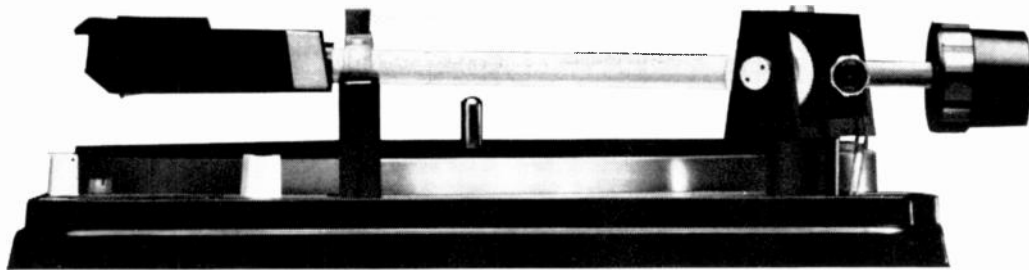
Tracking Error per Inch

Q. When record-player tone arms are rated for tracking accuracy, tracking error is stated in degrees per inch. If tracking error expresses the cartridge's deviation from a 90-degree tangent to the record groove, I don't see where the "per inch" is involved.

ROLAND DEWIT
 Rockville, Maryland

A. The amount of distortion caused by a tone arm's tracking-angle error depends on what part of the record is being played. A 1-degree tracking error 3 inches out from the center of the record produces as much distortion as a 2-degree error 6 inches out from the center. Therefore, degrees per inch (of record radius) become significant when evaluating a tone arm's tracking-angle error. For this reason, it is best to design for minimum tracking-angle error at the inner grooves of the record—about 2½ inches from the record center. Any well-designed arm, when adjusted for near-zero error at the 2½-inch radius, will have a very small error at the outer grooves. Another reason for adjusting the tone arm for best tracking at the inner grooves is that the highest recorded levels are commonly found in the closing portions of a record, and distortion is usually highest when the cartridge is playing at highest velocity—i.e., loud passages.

● **Audio fans** in the New York area will be interested in a new high-fidelity forum to be presented every Thursday from 9:05 to 10 P.M. on radio station WABC-FM starting October 7. Technical experts from the world of audio will discuss hi-fi topics of current interest.



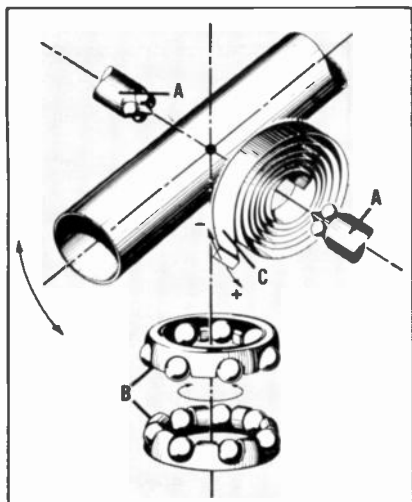
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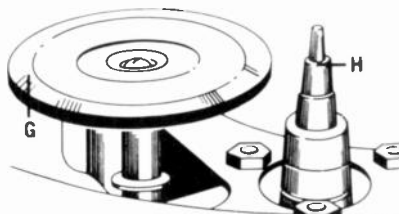
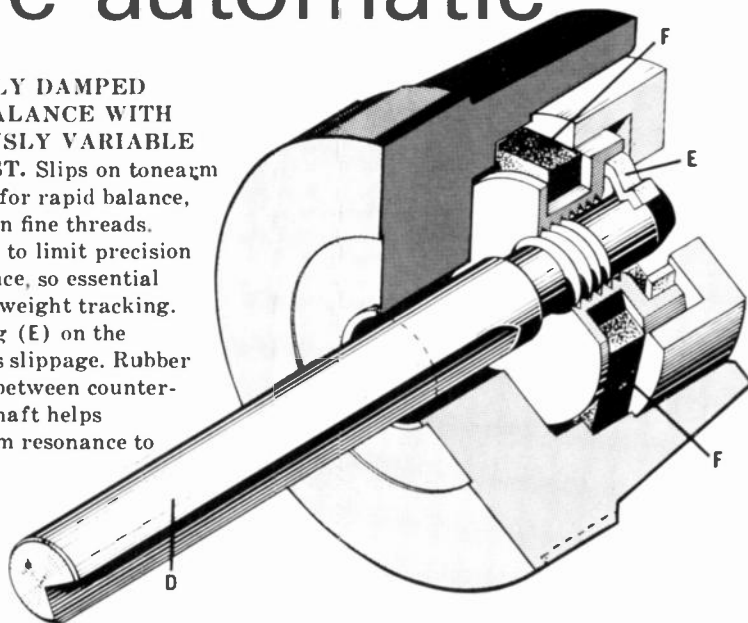
The tonearm pivots vertically on two microscopically-honed hardened steel points, each supported by miniaturized ball bearings (A). Horizontally, double ball bearings are used (B). Bearing friction is so low . . . less than 0.1 gram . . . that only laboratory instruments as sensitive as Dual's own can actually measure it.

CONTINUOUSLY VARIABLE STYLUS FORCE AT PIVOT.

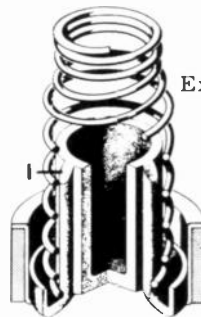
A long, multiple-coil flat mainspring (C) applies stylus force, internally and at the pivot. As only a small fraction of its total length is used, stylus force remains virtually constant . . . from the first to the tenth record in changer operation. Tonearm remains so perfectly balanced in all planes, it can actually track at angles approaching 90°.



ELASTICALLY DAMPED COUNTERBALANCE WITH CONTINUOUSLY VARIABLE FINE ADJUST. Slips on tonearm via shaft (D) for rapid balance, then adjusts on fine threads. No click stops to limit precision tonearm balance, so essential for ultra lightweight tracking. Nylon-braking (E) on the shaft prevents slippage. Rubber damping (F) between counterbalance and shaft helps reduce tonearm resonance to below 8 cps.



6% VARI-PITCH CONTROL FOR ALL FOUR SPEEDS. Idler wheel (G) rises and lowers along each of the four tapered sections on motor pulley (H), thus varying platter speed without affecting motor speed or power. Speed accuracy is within 0.1% . . . easily verified with strobe disc supplied.



ELASTICALLY DAMPED SOFT-SPRING FOOTINGS. Extremely pliant spring footings are made possible by Dual's feathertouch slide switches. Rubber damping (I) between spring and cup avoids metal-to-metal contact. Another reason why the Dual is so free from resonances and acoustic feedback.

DUAL 1009

Auto/Professional Turntable

As many have long suspected, there's far more to the Dual 1009's matchless performance than could ever meet the eye. For an automatic tonearm to track and trip flawlessly as low as 1/2 gram, every aspect of design and engineering, only a few of which are shown here, must be of an unprecedented high order of precision. A short visit to your franchised United Audio dealer will also show you its many exclusive operating features, such as fully automatic and manual start in both single play and changer mode. Then you'll know exactly why the world-renowned DUAL 1009 Auto/Professional Turntable at \$99.50 is unquestionably your most outstanding value.



12 WEST 18th ST., NEW YORK, N.Y. 10011

DUAL'S THE FINEST . . . THE RECORD PROVES IT SINCE 1900
In Canada: DUAL OF CANADA, 24 Milford Ave., Toronto 15, Ontario

CIRCLE NO. 20 ON READER SERVICE CARD

and now...with these exclusive precision features

the new

DUAL 1019

closes the gap with perfection

Hardly a modest statement. But to produce a worthy companion to the world-renowned DUAL 1009 was no modest undertaking. And with these and other major advances now added to those of the 1009, Dual has again raised standards for turntable performance to entirely new heights.

Anti-skating compensation so accurate you can balance stylus force for both stereo channels!

Of greatest significance is the 1019's direct-dial, continuously variable anti-skating compensation, totally different in concept, precision and reliability from any other approach ever attempted.

With this highly advanced system, you can actually balance stylus force in the groove for any tracking force from 1/2 gram up! And with absolute accuracy for any stylus, round or elliptical. Result: complete elimination of distortion from unbalanced tracking at the program source itself. Even more important: an end to uneven wear, not only on the inner groove, but on the stylus itself!

To achieve this degree of perfection, tonearm bearings must be virtually frictionless . . . actually less than 0.04 gram in the horizontal plane of the 1019's tonearm; and anti-skating compensation must be applied to the tonearm around the pivot and in the horizontal plane, directly counter to the direction of skating . . . as it is with the 1019.

There is no increase whatever on bearing friction, as would happen if compensation were attempted by a weight applied against the tonearm from the outside.

And to apply anti-skating compensation with the 1019, you just dial it . . . just as you dial stylus force. Simply set numerals on both direct-reading dials to correspond exactly. Nothing could be simpler, or more precise.

Cueing as cueing should be . . . dead-center on the very note you want!

Just a flick of the Cue-Control and the tonearm lowers smoothly to the record. Silicon-damped piston action — impervious to both temperature and humidity — allows not a hint of vibration, no side-shift of stylus anywhere on the record.

The stylus does not just drop into an approximate position . . . it sets down dead-center in the exact groove intended. In short, when you stop on a note, you start again on that very same note.

What's more, you can even use the Cue-Control together with fully automatic start — with either spindle — for a slower-than-normal descent as may be desired with ultra-high compliance styli. And it automatically disengages.

Further, cueing height can be varied over a 3/8" range . . . either to suit personal preference or to adjust for various cartridge heights.

Rotating interchangeable single play spindle

This refinement answers the last remaining argument still raised by the purist. The 1019's unique single play spindle



**direct-dial, continuously variable
anti-skating compensation**



**single-play spindle
rotates with record**

itself!

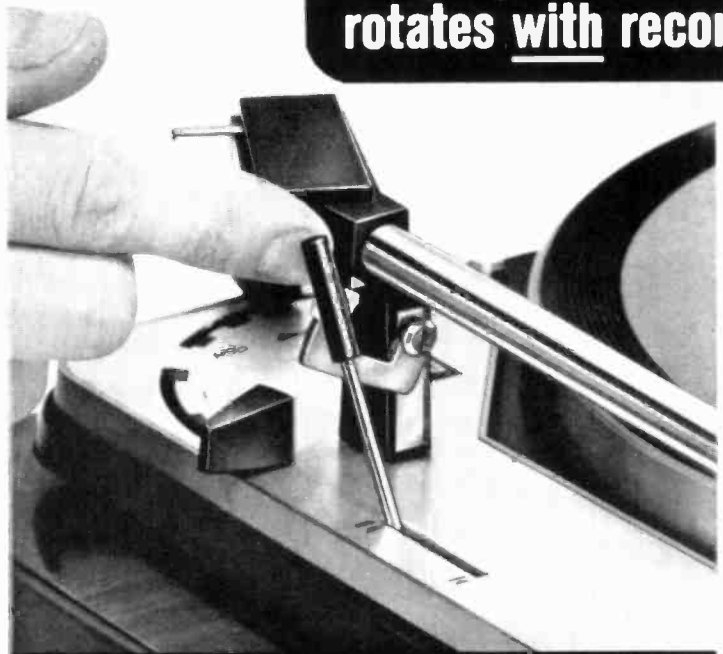
locks into the platter and rotates with the record, exactly as with conventional single play turntables.

And here's even more!

The cartridge holder is adjustable for optimum stylus overhang. There's a "pause" position on the resting post for placing the tonearm without shutting the motor off . . . very handy when flipping records. The platter mat is concave to support records at their widest diameters . . . even badly warped records won't slip.

Plus, of course, all Dual's other exclusive features . . . 6% Pitch-Control^(tm) for all four standard speeds, 7 pound-plus dynamically balanced platter . . . constant speed Continuous-Pole^(tm) motor.

Obviously, the more you know about record reproduction, the more you'll wonder how Dual can offer so advanced an instrument for only \$129.50. You'll find the Dual 1019 Auto/Professional Turntable at authorized United Audio dealers . . . alongside its only competitor . . . the \$99.50 Dual 1009.



**feather-touch cue-control for
manual and automatic play**



Dual

UNITED AUDIO

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JUST LOOKING AT THE LATEST IN HI-FI COMPONENTS



● **Acoustic Research** is offering a conversion service to owners of older AR turntables. The conversion will update the turntables to include: a redesigned arm pivot for a more reliable rate-of-fall adjustment, an improved suspension system to minimize mechanical-shock problems, two-speed operation (33 $\frac{1}{3}$ - and 45-rpm), and several other minor improvements. Cost: \$15. A new one-year guarantee is provided.

circle 181 on reader service card

● **Benjamin** introduces its Model 208, a new speaker system designed for use with the Stereo 200 component-quality phonograph. The speaker system can also be used with other quality high-fidelity systems. The speaker has a power-handling capacity of 30 watts' integrated program



material, a frequency response of 30 to 20,000 cps, and uses an 8-inch woofer and a 3 $\frac{1}{2}$ -inch high-frequency tweeter with an inductive-capacitive crossover network. The walnut cabinet of the model 208 is 21 $\frac{3}{4}$ x 11 $\frac{1}{2}$ x 8 $\frac{3}{4}$ inches, and the speaker may be placed either vertically or horizontally. Price: \$49.50.

circle 182 on reader service card

● **Ercona** has introduced the PML EK-61A, a miniature (2 $\frac{1}{16}$ x 1 $\frac{1}{16}$ inches) condenser microphone that weighs only 1 $\frac{1}{4}$ ounces. The EK-61A has an omnidirectional pickup pattern and a frequency response extending from below 30 cps to above 18,000 cps \pm 3 db. The microphone comes with 10 feet of signal- and power-supply cable and a clamp-on mike-stand adaptor. Price: \$99.50.

A cardioid version of the PML, the Model EC-61A, sells for \$109.50. A bat-



tery-operated power supply, Model 4317, is available for the EK-61A. Output is Hi-Z unbalanced, and battery life is approximately 500 hours. Price: \$19.50. Available accessories include special

windscreens, shock-proof boom mounts, transistorized mixers, and parabolic reflectors for remote sound pickup.

circle 183 on reader service card

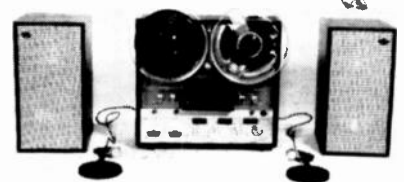
● **Greentree** is producing the American Tape Kit, TAK-100, which includes a 1,500-foot reel of American's professional-length recording tape and a reel



of prerecorded performances by Frank Sinatra, Dean Martin, Trini Lopez, Count Basie, Sammy Davis Jr., Billy Vaughn, Bing Crosby, and Lawrence Welk. Also included are a heavy-duty take-up reel, a 350-foot Mail-A-Tape in a self-mailing container, a head-cleaning kit, a tape splicer with pre-cut Mylar splicing strips, a reel of leader tape, and a sixteen-page "Tape Tips" booklet covering such subjects as the care of recorders and tape techniques. Price: \$17.95.

circle 184 on reader service card

● **Oki's** model AS-888 is the top unit in their tape-recorder line. The two-speed (7 $\frac{1}{2}$ and 3 $\frac{3}{4}$ ips) unit is completely transistorized, and has three separate heads and a hysteresis-synchronous drive motor. The AS-888 records four-track stereo and monophonic, and plays back



two- and four-track stereo and mono, and can be operated either vertically or horizontally. Other features of the Oki AS-888 include sound-on-sound recording, monitoring of either source or tape (by means of the monitor head), automatic tape lifters, and two large VU meters.

Specifications of the AS-888 include a frequency response of 10 to 18,000 cps, \pm 2 db at 7 $\frac{1}{2}$ ips, wow and flutter less than 0.1 per cent, a signal-to-noise ratio of better than 50 db, and a crosstalk figure of better than 60 db. Bias frequency is 95 kc, and power output from the built-in stereo amplifier is 3 watts per channel.

(Continued on page 32)

THE COMPLEAT AUDIOPHILE

The intrepid angler without a tackle box? The mighty hunter with no gun case? The philatelist without a stock book or stamp album? The artist without his taboret? The chef without a pantry? Never. Never. Never!

The fact is you enjoy an avocation more fully with the right accoutrements for the task at hand—and, inevitably,

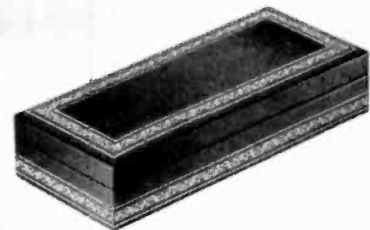
this leads to the need for a place to store the many small and delicate items comprising your collection.

Cartridges, for example. The true audiophile invariably owns more than one. He chooses the correct cartridge for the record—and for the occasion. Keeping them safe and handy is a problem that Shure has undertaken to solve. Voilà!



Exclusive, custom-designed, handsome 12" x 5 1/4" x 2 1/2" black simulated leather box with gold leaf tooling. Compartmentalized and fully lined. Holds up to 4 cartridges and 6 extra styli—or 3 cartridges and 6 extra styli, with room to spare for your pressure gauge, brush, etc. Simply send \$4.95 and proof of purchase of any Shure Stereo Dynetic cartridge to the address below.

(Value? Name your own price—the Shure Cartridge Caddy is unavailable anywhere else at any price!)



... the Shure Cartridge Caddy only \$4.95

IT'S YOURS FOR ONLY \$4.95 WITH THE PURCHASE OF ANY SHURE STEREO DYNETIC® CARTRIDGE

(Offer available in U.S.A. only)

V-15



THE ULTIMATE! Literally handmade and inspected in accordance with the most stringent quality control techniques in the industry. Features bi-radial elliptical 15° stylus. Reduces IM, harmonic and tracing distortion. A purist's cartridge throughout. \$62.50.

M55E



MODERATE PRICE. Compares favorably to the V-15, but produced under standard quality control conditions. Features elliptical 15° stylus. Will improve the sound of any system (except those using the Shure V-15). \$35.50.

M80E



THE "FLOATING" CARTRIDGE. M55E type, spring-mounted in head-shell for Garrard Lab 30 and Model A70 Series automatic turntables. Bounce-proof and scratch-proof. Cartridge retracts when pressure exceeds 1 1/2 grams. \$38.00.

or the Shure M3D at \$15.75; M7/N21D at \$17.95; or any of the Shure M44 series cartridges at \$17.95 to \$21.95.

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

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ONE
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CUSTOMER



There's been an amazing increase in demand (no doubt due to all our extra features and real dollar-for-dollar value)! Of course, you really need **only one KENWOOD stereo receiver** for a lifetime of finest entertainment; unless you can't resist having this unique sound in your extra mountain cabin, desert ranch, private plane or yacht. Naturally, there's a KENWOOD receiver to satisfy all your needs from high quality low-cost models to luxury solid state. (The franchised dealer nearest you will have to sell you two, if you insist on separate tuner and amplifier.) Want additional illustrated information? Contact us.

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to quality



KENWOOD

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See these irresistible KENWOOD components
New York High Fidelity Music Show — September 29 to October 3
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Inputs are available for a stereo magnetic-
phono pickup, two microphones, and
auxiliary. Outputs are available for an
external amplifier or external speakers.

Two special speaker systems (Model
SP-888) are available for the AS-888.
Each system incorporates a 5-inch long-
throw bass/midrange speaker and a 2½-
inch metallic-cone tweeter with a ¾-inch
dome radiator. Each speaker measures ap-
proximately 6½ x 7 x 12 inches. Fre-
quency response is 40 to 20,000 cps, and
power-handling capacity is 15 watts nomi-
nal. Price of the AS-888 recorder (with
a pair of SP-888 speakers): \$489.95.

circle 185 on reader service card

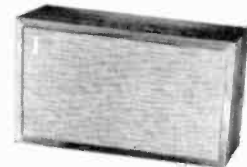
● **Shure** has designed a new stereo am-
plifier (Solo-Phone Model SA-1) for lis-
tening to records, tapes, or FM with head-
phones. Low-output magnet cartridges
can be used with the SA-1 without fur-
ther amplification. The new unit is



a small, fully transistorized amplifier
housed in a metal and walnut finished
cabinet only 10¼ inches long, 3½ inches
high, and 3 inches deep. Dual input jacks
for stereo phono and tuner or tape and
an a.c. convenience outlet are located on
the back panel of the unit. A two-position
input-selector switch and a separate
on-off switch and pilot light are conven-
iently located on the front panel. A dual-
concentric, clutch-type control provides
balance- and volume-setting facilities.
Front-panel jacks accommodate two pairs
of headphones. While the Solo-Phone can
be used to drive some high-efficiency
speakers, it is expressly designed for
headphone use when private listening is
desired. In addition it is intended for use
in school music-appreciation classes,
in music libraries, in record-store listening
rooms, and in hospitals. The SA-1 can
also serve as a monitor amplifier by feed-
ing the output of a tape-recorder pre-
amplifier into the tuner/tape input. Price:
\$45.

circle 186 on reader service card

● **Sonotone's** Model RM-2 is the sec-
ond and larger model in the firm's high-
compliance Sonomaster series of speaker
systems. The compact RM-2 measures



19 x 11½ x 8½ inches and can handle
50 watts of average program material.
The oiled walnut cabinet houses an
8-inch acoustic-suspension woofer and a
3½-inch cone tweeter with a coil-capaci-
tor crossover network. Price: \$56.50.

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don't
just stand
there.

do something!

such as:

- cue automatically, precisely
- play all 4 speeds (with continuously variable range from 29 to 86 rpm)
- track flawlessly at 1½ grams
- boast a 12", 7¾ lb. platter

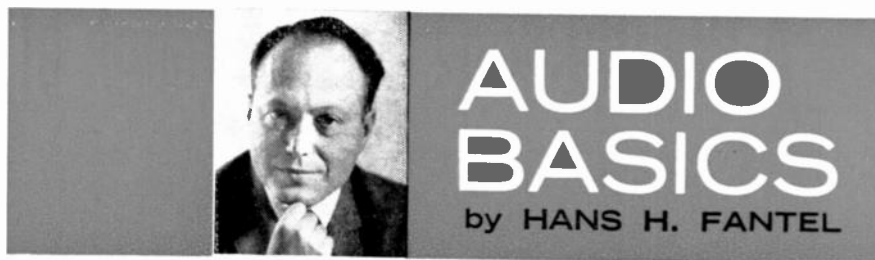
Bogen B-62
does it all...and all
for \$6795

And it does it all on its handsome new oiled walnut tapered base. Says High Fidelity: "A turntable and arm combination of fine design and high quality performance... Well suited for any high fidelity installation". See your dealer or write Bogen for further details.

BOGEN

COMMUNICATIONS DIV. (ISI) LEAR SIEGLER, INC.
Paramus, New Jersey

CIRCLE NO. 9 ON READER SERVICE CARD



AMPLIFICATION

THE preceding columns in this current series have dealt with the transformation of sound into an electric current—the audio signal—whose waveform precisely duplicates the amplitude and frequency of the original sound wave. So far, so good. But the electrical audio signal produced by a microphone or a phono cartridge is far too weak by itself to do any useful work, such as driving a recording head or a loudspeaker, and the signal must therefore be made stronger—*i.e.*, amplified.

The principal devices through which this amplification is accomplished are the vacuum tube and—in recent years—the transistor. Although the amplification process in a transistor differs in technical particulars from that in a vacuum tube, the net effect is the same. And since it is easier to describe and to understand, let us examine the process of amplification as it takes place in a tube.

Within the glass "envelope" of the vacuum tube, there is an element called the *cathode* that is heated when electrical current flows through its neighboring element, the *filament*. When heated, the cathode gives off electrons in much the same way boiling water gives off steam. Electrons are negatively charged, and are therefore drawn in a steady stream toward the positively charged element known as the *plate*. On their way from the cathode to the plate, the electrons must pass through another element, a metal mesh known as the *control grid*. The weak audio signal whose voltage and polarity variations represent the ups and downs of the musical waveform are applied to this grid. If a tube has an amplification factor of 100, a signal of 10 millivolts (0.01 volt) applied to the grid will cause a 1-volt change in the voltage at the plate. (By way of analogy, the grid may be thought of as a sluice gate that swings open and shut—and various positions in between—in precise accordance with changes in the audio signal.) At the output (plate circuit) of the tube, one can therefore tap off a much stronger signal, with all the original variations intact, because the weak grid signal has superimposed its waveform on the much larger plate voltage, which can range from about 45 to as high as 250 volts.

By setting up a series of such amplifying tubes in a row—along with the resistors and capacitors needed to make the tubes work properly—audio designers can create several stages of amplification, each tube taking the output of the preceding tube and amplifying it again. As each stage contributes its "gain" to the amplification provided by the earlier stages, the total amplification may be built up to many millions of times the strength of the original audio signal.

The practical limit on the possible amount of amplification is set by "noise," which in engineering parlance means unwanted interference generated within the electronic equipment. This noise is apparent principally as a rushing, hissing sound, part of it stemming from the tube itself, and part from the resistors that serve as loads and as voltage-dropping devices in the tube's grid, plate, and cathode circuits.

In well-designed audio components, the ratio of the audio signal to the incidental noise (called, appropriately enough, the signal-to-noise ratio) has been improved to the point where music can be heard against a background of almost complete silence. This silence, no less than natural quality of sound, is a touchstone of high-quality amplification.

SOLID STATESMANSHIP

again Bogen practices
dollar diplomacy
in your behalf



* SLIGHTLY HIGHER IN THE WEST. WALNUT WOOD AND WALNUT VINYL-CLAD METAL ENCLOSURES OPTIONAL.

Steering the difficult, but rewarding course that starts with designing superb transistorized circuitry, continues through painstaking manufacture and results in outstanding products at a realistic price. That's Solid Statesmanship — the fine art that Bogen inaugurated over ten years ago with the industry's first solid state amplifiers. And it's what now makes possible the magnificent new RT4000.

The RT4000 looks as though it should cost a lot more. And it performs as though it does. (Because we don't stint on the inside, either.) Ample power (40

watts IHF) to drive *any* speaker system. FM sensitivity to pull in and hold any station you'll get on any other receiver. Frequency response ± 1 db from 15 to 30,000 cps. Plus every feature you really need: instrument-type tuning meter, Stereo Minder signal, automatic switching when station broadcasts in stereo, AFC, front panel phone jack, tape monitor, smooth flywheel tuning.

We don't cut corners on longevity either. The RT4000 boasts the same kind of reliable circuitry that has made our RT6000 one of the most dependable performers of all time.

Bogen's thirty-three years of experience, ten of them in Solid Statesmanship, are your assurance (to put it in very undiplomatic terms) that we never have to pass the cost of failures along to you. Just the savings.

BOGEN's new
RT 4000
Solid State 40 Watt
FM-Stereo Receiver
only \$279⁹⁵*

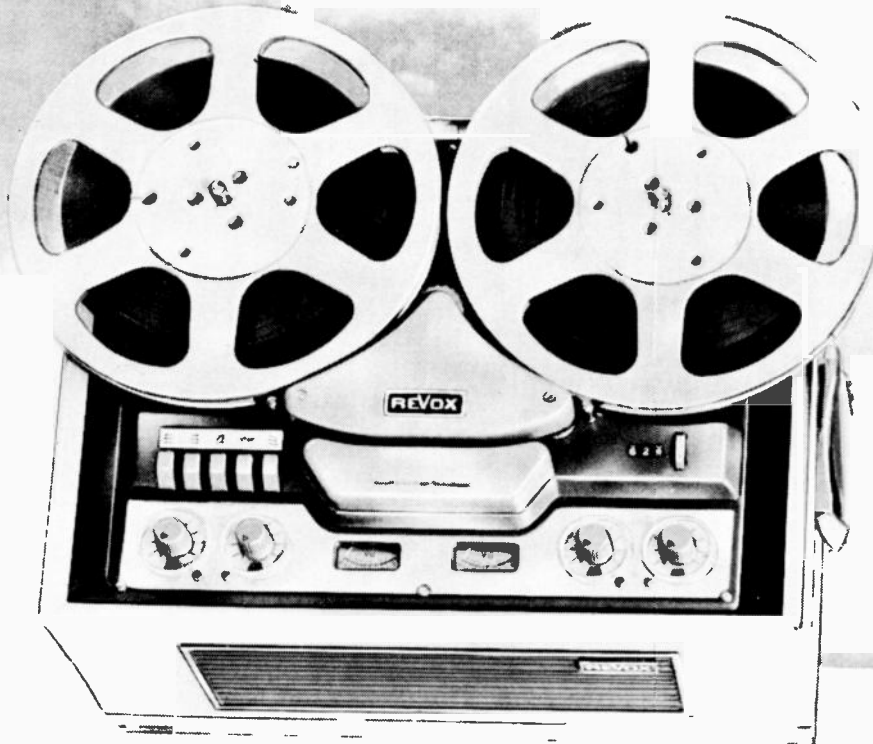
BOGEN

COMMUNICATIONS DIV.  LEAR SIEGLER, INC.

Paramus, New Jersey

CIRCLE NO. 55 ON READER SERVICE CARD

The Remarkable REVOX



has finally arrived in the U.S.

You've heard of the remarkable REVOX, of course. You've heard them rave about this recorder in London. Paris. Rome. Johannesburg. Everywhere. But you couldn't buy it in the U. S. until now. Now, finally, REVOX is ready for its American and Canadian debut. Is there another tape recorder anywhere that matches it, feature for feature? Decide for yourself:

Is the REVOX different? Consider these features, found only in the most expensive, professional tape recorders. Each of the two reels has its own Pabst motor. There is also a separate, heavy duty Pabst 6/12 pole hysteresis synchronous capstan motor that electrically changes the number of poles for the speeds. This is a direct drive unit assuring linear tape speed, whether at 3¾ ips or 7½ ips. Direct coupling eliminates wow and flutter; no belts to break or slip. Tension adjustment contrast assures use of any reel up to 10½ inches with assurance that tape will not snap or break. There are three ring-core heads, specially designed and manufactured by REVOX . . . each head performing its own function of record, playback and erase. Other features? All operating modes are switched electrically by push-buttons; you can use remote control on the REVOX; also a highly accurate tape counter; no pressure pads (for long head life); no need for hum-bucking gimmicks. Vertical or Horizontal Mounting.

EXCLUSIVE BENEFITS

The REVOX is the only recorder in its price category that takes a 10½-inch reel. You

can record up to 4,800 feet of LP tape with unsurpassed sound quality. It's a complete 4-track stereo recorder. Exceptionally fast rewind. Oversized, solenoid-operated brakes assure quick and positive braking, even with extremely fast winding speeds. A microswitch senses the end of the tape and automatically stops the motor after a reel has been rewound or where a splice has opened. Tape breakage and tape spill are virtually impossible.

CREATING SPECIAL EFFECTS

With the built in mixing facilities of the REVOX, you can mix and record any two signals. You can also set one channel for playback, while the other is recording, and thus achieve all kinds of multiplay and duoplay effects — sound with sound — even sound on sound with echo.

PROFESSIONAL QUALITY FEATURES

The REVOX G-36 includes two VU meters, one for each channel, for accurate control of recording levels. All operating controls are electrically operated by pushbuttons. There are no gears, belts, levers or friction drives. In its smart gray, portable carrying

case, with pockets for reels (reels not included), the REVOX is built for a lifetime of proud performance. Only \$500.

AN EXPERT'S VIEW

Recently, British critic Geoffrey Horn wrote this about the REVOX: "One can record a piano at 3¾ ips, and if on listening critically to a held chord one detects the slightest waver, then it is likely to be the piano tuner you should send for, not the tape mechanic. This is a superlative machine, quite the best domestic tape recorder I have experienced, and so well worth saving and waiting for."

The REVOX is available only through carefully selected Franchised Dealers. Complete literature and Dealer listings are available upon request. Write Dept. HFSR-10.

ELPA MARKETING INDUSTRIES, Inc.,
NEW HYDE PARK, N. Y.



REVOX — another Elpa quality product distributed in the U. S., Canada and Puerto Rico.

CIRCLE NO. 27 ON READER SERVICE CARD

HIFI/STEREO REVIEW

TECHNICAL TALK

By JULIAN D. HIRSCH



● **AUDIO SHOWROOMS AND HI-FI SHOWS:** It is always difficult, short of actually handling and listening to the units in question, to make intelligent choices between high-fidelity components. If it is not possible to hear a variety of systems in a home environment, the only other possibilities are a dealer's showroom or a high-fidelity music show. The show and the showroom have much in common, but there are some significant differences between them. A well-equipped dealer demonstration room has many types of speakers, amplifiers, tuners, and record players which can be interconnected for instantaneous comparison in almost any desired combination. The demonstration switch board is probably the best means of satisfying yourself that the sonic virtues claimed for a particular component either have an audible existence or are inaudible and/or imaginary.

A knowledgeable hi-fi dealer can offer helpful advice to a prospective purchaser that is presumably less biased than the opinions of a manufacturer or his direct representative. However, dealers can carry only a limited number of lines, most of which are franchised, and may therefore be inclined to deprecate competitive equipment that they do not sell. Additionally, special merchandising considerations may make it profitable for a dealer to favor the products of one manufacturer over others of equal or even greater merit.

Many dealer demonstration rooms are comfortably furnished and offer at least an approximation of a home-listening environment. On the other hand, the exhibit rooms at many large high-fidelity shows such as the New York Show (September 29 through October 3) are hard-surfaced cubicles that often defy the best efforts of exhibitors to soften them acoustically with draperies. Thus, whether the sound of a component at a hi-fi show is good or bad, it is not likely to sound exactly the same in your home.

A high-fidelity show, however, does offer some unique opportunities to the component shopper, as compared with the dealer's showroom. In many cases, the manufacturer's engineers or factory representatives are on hand to answer specific technical questions and furnish other information that is beyond the knowledge of most dealers or their salesmen. And since many of the person-

alities directly responsible for the equipment are also manning the exhibit rooms, a show offers us an unparalleled opportunity to meet and talk with these people and to form an opinion of their integrity and technical competence. I have found that there is an excellent correlation between these qualities in the man and the merit of his products.

It is standard operating procedure for a manufacturer of, say, turntables or cartridges to place his equipment, on a loan basis, in the showrooms of as many non-competing manufacturers as possible in order to gain the largest possible exposure for his equipment. Therefore, the mere fact that a Brand "X" record player or cartridge is seen and heard in a dozen different exhibit rooms does not, of itself, mean that it is the best. Its mere presence in a room means something, of course, since if it has any obvious flaws, the exhibitor simply will not use it.

There is no doubt, however, that the opportunity to listen to a speaker or phono cartridge in many different environments, and with a variety of associated components, is one of the valuable features of an audio show. If a speaker, for example, sounds excellent in all such situations (an unlikely happenstance), it is fairly safe to assume that it is a good one.

When you are trying to audition a component that you have not had a chance to hear in several rooms, be cautious about your critical judgments. It is quite easy to be misled into blaming or praising the wrong component for some subtle deterioration or improvement you think you may have

heard. Even experts are frequently fooled into a false evaluation of a product by some peculiarity of room acoustics. (This is not to say that valid sonic evaluations cannot be made in a known acoustic environment.)

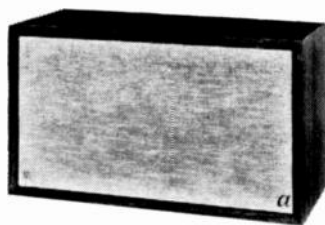
It is difficult to judge the subtler aspects of coloration, of very deep bass, and of very high treble performance. Unless you have an opportunity to hear the component you are investigating with a variety of speakers (or the speaker with a variety of components) it is very difficult to assign the responsibility for the quality that you particularly like or dislike.

(Equipment Test Reports overleaf)

REVIEWED THIS MONTH

●
Acoustic Research AR-2ax Speaker
KLH 16 Amplifier
●

**ACOUSTIC RESEARCH
AR-2ax SPEAKER
SYSTEM**



● ACOUSTIC RESEARCH'S AR-2 speaker system has undergone a number of improvements since its introduction in 1957. In its original form, it had a 10-inch acoustic-suspension woofer, crossing over at 7,500 cps to a pair of 5-inch cone tweeters.

When the "fried-egg" hemisphere tweeters were developed for the AR-3 in 1959, one of these was added to the AR-2 to form the AR-2a. The smoothness and wide dispersion of this tweeter gave some much-needed sparkle to the AR-2a, although it still, for a number of listeners, had a slightly "distant" quality, as opposed to the projected "presence" type of sound.

Acoustic Research has now developed a 3½-inch cone speaker to replace the pair of 5-inch speakers in both the AR-2 and the AR-2a. The new mid-range/tweeter has the front of its cone heavily damped by a layer of fiber glass, a completely sealed rear, and a ceramic magnet. It has improved dispersion and a somewhat smoother response through the important frequency range above 1,000 cps.

The new systems that now include the improved tweeter are the AR-2x (formerly AR-2) and the AR-2ax (formerly AR-2a). The AR-2x and AR-2ax are quite compatible with the original AR-2 and AR-2a versions for stereo operation, but for those who wish exact matching, the AR-2 and AR-2a are still available. Any of the earlier systems can be upgraded to the "x" version with a simple modification kit available from Acoustic Research.

I measured the frequency response of the AR-2ax in a live room, averaging the data from eight different microphone positions. After correcting the resulting curve for the known response characteristic of the room, the final response of the AR-2ax was within ± 1.5 db from 100 to 2,000 cps, dropping off to a very smooth response plateau that was within ± 1 db from 2,500 to 15,000 cps. At frequencies below 100 cps, it is difficult to separate the room characteristics from those of the speaker. A peak caused by room resonances appeared at 60 cps, but even including this peak, the overall response is an impressive ± 5 db from 20 to 15,000 cps--no mean achievement for any speaker system. The

low-frequency response of the system taken under outdoor anechoic conditions measured an excellent ± 2 db from 50 to 1,000 cps.

The low-frequency speaker is essentially unchanged from the original AR-2 design, and still has exceptionally low bass distortion. At 10 watts input, its harmonic distortion was less than 6 per cent at 40 cps, falling smoothly to 0.7 per cent at 100 cps and higher frequencies.

The tone-burst response of the AR-2ax gave further evidence of its excellent quality. The 120-cps tone burst had almost no "hangover" or ringing, although most speakers show a deteriorated transient response at such a low frequency. At other frequencies, the tone bursts were also well defined, with no spurious outputs.

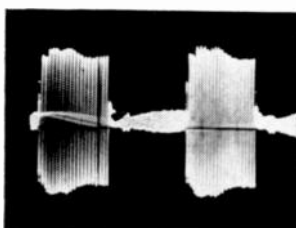
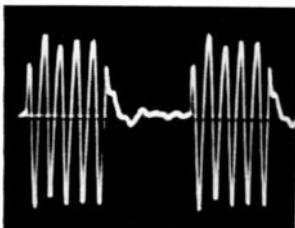
To evaluate the effectiveness of the new 3½-inch high-frequency speaker, I made an A-B-C-D comparison among an AR-2, AR-2x, AR-2ax, and an AR-3. (The latter system was included because it served as an excellent reference speaker system owing to its exceptional overall fidelity.) All of the speaker systems sounded smooth and were highly listenable. All the AR-2's had identical woofers, of course, so any audible differences resulted solely from their response characteristics above 1,000 cps. For this comparison, all speaker-level controls were set to the indicated "normal" settings.

It was no surprise to discover that each improved version of the AR-2 sounded better, and more like the AR-3, than its predecessors. The simple replacement of the pair of 5-inch speakers of an older AR-2 by the single 3½-inch speaker of the AR-2x made a striking improvement in high-frequency response and definition. The "withdrawn" sound of the AR-2 became sparkling and alive in the AR-2x. In spite of its obviously better high-end response, the AR-2x had a lower hiss level than the AR-2. This indicates a smoother frequency response, freer of peaks. The addition of the dome tweeter in the AR-2ax adds a crispness and definition beyond that of the AR-2x that to me is as dramatic as the difference between the AR-2 and the AR-2x.

It is perhaps unfair to compare the AR-2ax to the AR-3, which costs nearly twice as much. The AR-3 has somewhat better overall definition and integration of sound than the AR-2ax, and somewhat more brightness and sense of projection. The wide dispersion of the AR-3's dome-type mid-range speaker can take the credit for this. Nevertheless, the AR-2ax comes remarkably close to matching the AR-3, and when the mid-range and tweeter-level controls are turned up, it comes even closer.

In view of this, it is interesting to see that the "x" versions cost the same as the earlier types, which are still available if desired. The AR-2x is \$89 to \$102, and the AR-2ax is \$109 to \$128, depending on cabinet finish. The conversion kit, which makes an AR-2 or AR-2a into an "x" system, costs \$15, and is well worth it.

For more information, circle 188 on reader service card



The excellent transient response of the AR-2ax is demonstrated by tone-burst test signals of 120 cps (left) and 600 cps (right).

(Continued on page 42)



When you're judging loudspeakers . . . consider efficiency . . . defined as "the quantity of sound obtained from a speaker system per amplifier watt."

By itself, efficiency is not a measure of speaker quality. But, high efficiency, combined with the virtues of high compliance, can be the factor which brings better performance to your entire music system.

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(3) They provide more sound per amplifier dollar. You can buy lower powered versions of the amplifier of your choice, applying the savings to upgrade all components in your music system, including speakers.

(4) They handle the highest power safely . . . without break-up or distortion.

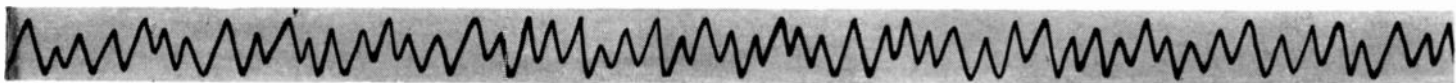
If you are of the "high power" amplifier school, note that the massive magnets which give these speakers their higher efficiency will keep your amplifier power under full control through any musical selection, by magnetic damping. And it is well to remember that high efficiency speaker systems certainly are indicated if you wish to realize the full advantages of the latest solid state circuitry.

Through greater efficiency, a Wharfedale speaker system can bring you substantial dividends in sound from a smaller investment in power than you may be contemplating. This is a valuable point to remember when ordering your components.

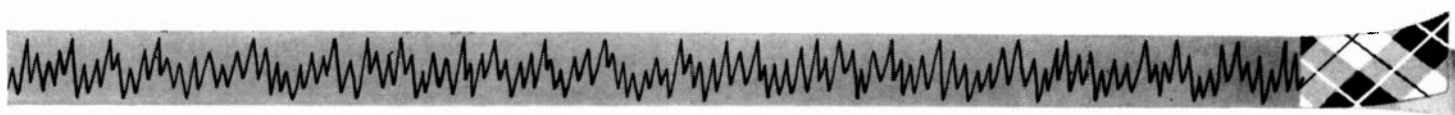
For Comparator Guide with full specifications, write Dept. WR-125, Wharfedale Div., British Industries Corp., Westbury, New York 11591.



Wharfedale



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How? It's so sensitive you can cut recording speed in half with no loss in fidelity. Your budget will applaud.

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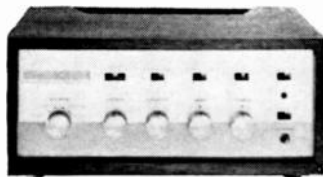
"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO., ST. PAUL, MINN.

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Magnetic Products Division



**KLH 16
INTEGRATED
AMPLIFIER**

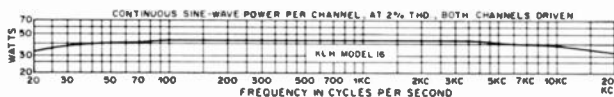


● THE KLH MODEL 16 is an all-transistor integrated stereo amplifier measuring only 11¾ inches wide, 10¼ inches deep, and 4½ inches high. Its basic operating controls are a row of five satin-finished aluminum knobs—the input selector, volume control, balance control, bass control, and treble control. The tone controls are ganged for the two channels. In its simplicity, the Model 16 reflects a basic philosophy of its designers: that a high-fidelity component should be attractive, simple to operate, and free of gimmicks.

Inputs are available for phono, radio, and two additional high-level sources. Noteworthy is the absence of a tape-head input. I suspect that the number of people who want to use a tape playback deck without electronics is small. Evidently KLH has come to the same conclusion.

A three-position slide switch above the volume control selects OFF or either of two loudness-compensation characteristics. These differ in the frequencies at which the bass boost occurs rather than in the amount of the boost. Another slide switch puts the two channels in parallel for mono reproduction. A third switch is used when monitoring from the monitor head of a suitably equipped tape recorder while making a recording. Three other on-off slide switches control power, the scratch filter, and the speaker outputs. The speakers may be shut off when listening with stereo headphones plugged into the Model 16's front-panel jack.

At the rear of the amplifier, in addition to all the inputs and outputs, the fuse holder, and a switched a.c. convenience output, is a switch that adjusts the input stages to work optimally with either high- or low-output magnetic phono cartridges. Even the highest-output cartridges will not overload the amplifier in the low-gain switch position, while in the more sensitive position, less than 2 millivolts will drive the amplifier to 10 watts output. Another switch in the rear selects one of three different sensitivities for the AUX 1 input, so that the level of another signal source can be matched quite well to the phono level. This makes possible the most effective use of the loudness compensation on all inputs.

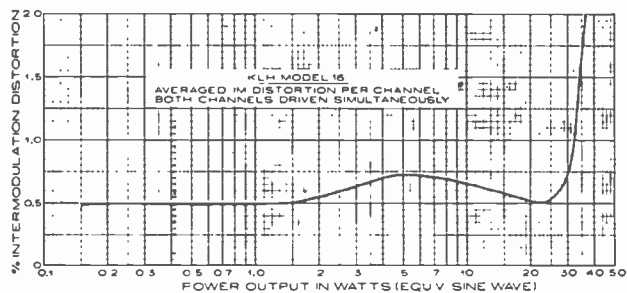


The KLH Model 16 is rated at 70 watts continuous output (both channels driven). Because of the abrupt clipping characteristic of this amplifier, it was very difficult to make accurate measurements near the clipping level without blowing the line fuse. I blew it repeatedly, but without damage to the amplifier.

The unit I tested delivered slightly over 40 watts per channel from below 100 to over 2,000 cps, falling

off slightly at 20 cps to 33.5 watts per channel, and at 20,000 cps to 32.5 watts per channel. These measurements were made at 8 ohms at 2 per cent distortion. These figures not only confirm the rating of the amplifier, but also give it the distinction of being one of the smallest high-power integrated transistor amplifiers available. (At 4 and 16 ohms, 18 and 28 watts per channel are available).

Intermodulation distortion remained under 1 per cent up to power outputs in excess of 30 watts, and was in the vicinity of 0.5 per cent over most of the normal listening-level power range of the amplifier. The amplifier was stable under capacitive loads and its frequency response was flat and smooth. The RIAA equalization had a rise of 2.5 db at 200 cps and fell off to -2.5 db at 30 cps. This is not a significant deviation.



The scratch filter had little effect below 10,000 cps. Although it cannot be accused of removing too much program material, the filter didn't remove much noise either. The loudness contours are well chosen. I preferred Contour 1, which had less effect on mid-frequencies than did Contour 2. One has a choice between two quite dissimilar characteristics or neither.

The hum and noise level of the KLH 16 was very low (about -75 db referred to 10 watts) and is not affected by choice of low- or high-level inputs or by gain-control changes over the usual range. There are no switching noises when selecting inputs.

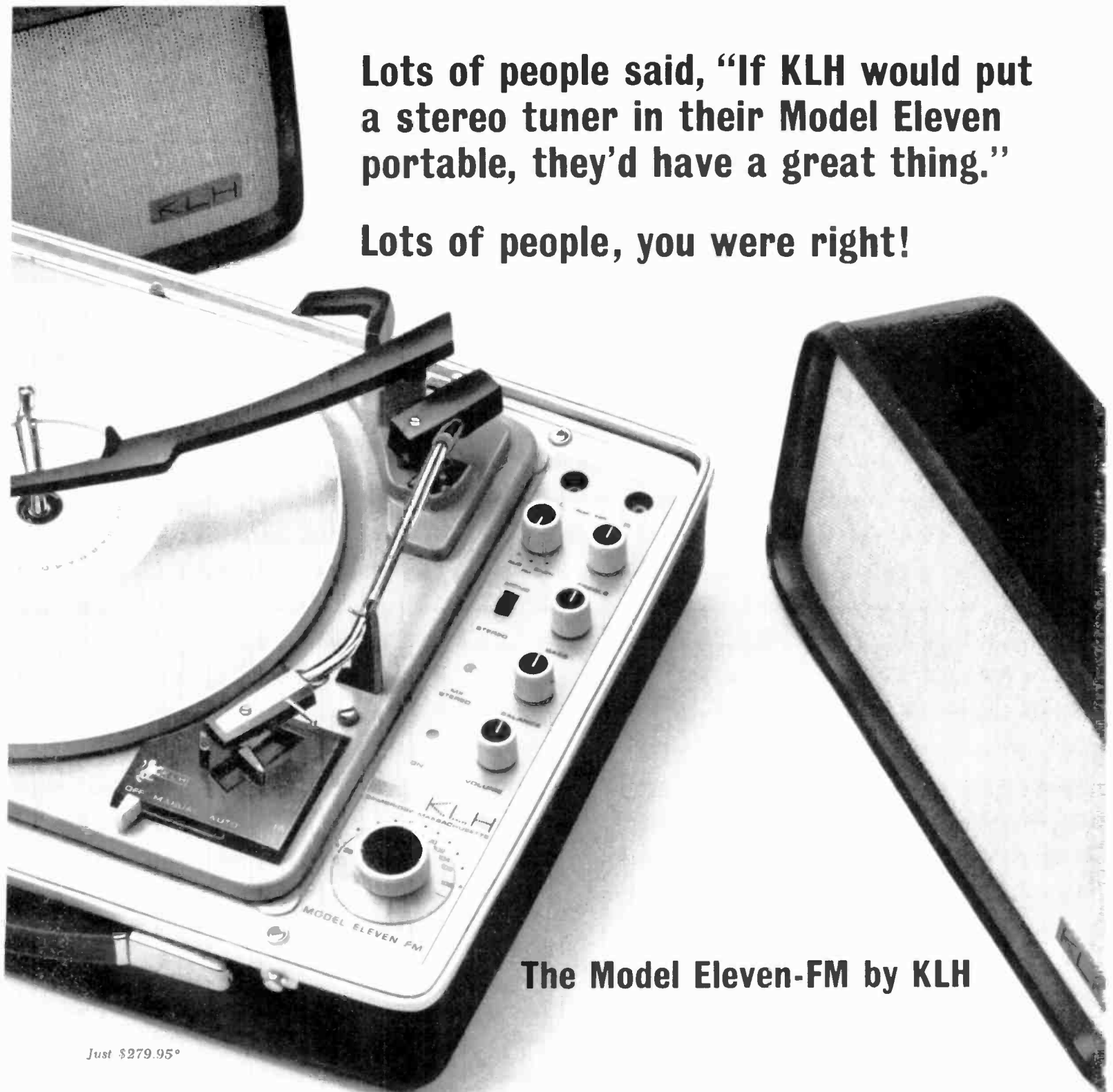
Although the speaker outputs can be shorted even at full power (I tried it) without damage to the amplifier, one must be careful not to connect the two speaker ground (negative) lines together, or to let the input grounds touch the output grounds. Aside from this, the KLH 16 seemed to be practically immune to damage in ordinary use.

I used the KLH 16 to drive various speakers, and with several program sources. It is all that it should be—quiet, easy to use, completely free of any audible coloration, and powerful enough to drive any speaker system, including low-efficiency types. KLH claims that the Model 16's peak-power output on music approaches 150 watts per channel with a 4-ohm load. In any case, the 18-watt output at 4 ohms does not seem to hamper the amplifier at all when driving a 4-ohm, low-efficiency speaker system. It runs mildly warm, but much cooler than any tube amplifier. The KLH 16 sells for \$219.95. A walnut cabinet to match the style of other KLH components is \$19.95.

For more information, circle 189 on reader service card

Lots of people said, "If KLH would put a stereo tuner in their Model Eleven portable, they'd have a great thing."

Lots of people, you were right!



The Model Eleven-FM by KLH

Just \$279.95*

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In its specially designed KLH full performance loud-speakers. In its KLH-designed solid state

tuner and amplifier. In its custom-built automatic turntable, designed especially for KLH by Garrard. In its Pickering magnetic cartridge. In its diamond stylus. In short: everywhere it counts.

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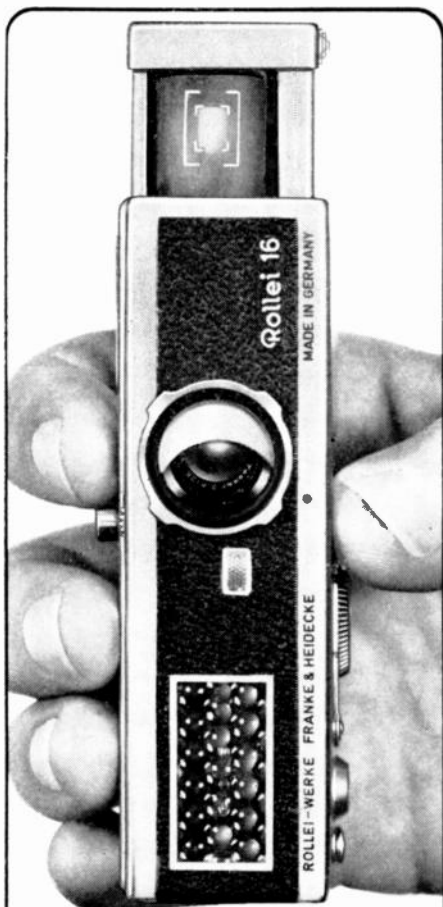


30 Cross Street, Cambridge, Mass.

*Suggested price for Continental United States.

ARNOLD SCHOENBERG and the AMERICAN COMPOSER

Because it is a particularly timely and pertinent commentary on the state of American music, we are printing the following letter, prompted by our July issue article on Arnold Schoenberg, in its entirety. The author of the letter, Lester Trimble, teaches composition at the University of Maryland, is chairman of the board of the American Music Center in New York, and this year holds a Guggenheim Fellowship in composition. —Editor



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44

I WAS interested to read, in your July issue, Frederic Grunfeld's excellent article, "Arnold Schoenberg: Socrates In Exile," and would like to congratulate the author on the very fair and balanced picture he drew of Schoenberg's firmness of spirit in the face of terrible professional tribulations, and of the composer's immense technical and musical contribution to the art of our century. I was particularly happy to find the quotation by Anton Webern which reads: "People think that Schoenberg teaches his own style and forces his pupils to adopt it, but that is utterly wrong. Schoenberg doesn't teach any style at all; he advocates neither the use of old nor new methods of art. . . . Above all, Schoenberg expects his pupils not to turn out routine exercises in academic forms, but to create their work out of an inner necessity for expression." It seems to me that at our present moment in musical history, the ideas contained in that quotation might well be resurrected and pondered.

TO ME, as a composer, Schoenberg's attitude toward music as an *expressive* art has particular relevance. Back in 1944, when I first seriously contemplated the choice of musical composition as my métier, I had the good fortune to receive encouragement and advice from him which has helped me over many a difficult moment of artistic judgment in the intervening years. I had been composing, without benefit of instruction, for five years before I wrote to Schoenberg, asking him if he would be willing to look at some of my music and tell me whether he thought it warranted my seriously considering composition as a profession for myself. I was at the time in an army hospital in this country, at the mid-point in a year's bed-rest, recuperating from an illness which had put an end to my hopes of being a professional violinist. (It took some years of maturity before I realized how audacious and callow I had been in making such a claim on his time and judgment—and to recognize the immense generosity he had displayed in his response.)

Schoenberg's first letter to me, dated June 9, 1944, suggested that I send him "perhaps a chamber music or piano pieces." His second letter, dated August 22, 1944, read as follows:

"Dear Mr. Trimble: I am sorry I can only answer you today. I have been sick very long, could not work and found your letter only today, when I look over the pile of mail gathered on my table. But I had already looked through your music just the day I received it. It seemed talented to me and certainly promising. I see you are aiming for a contemporary American style in some of these compositions. This is of course perfectly all right. It is your task, all of you young American talents to create a style of your own, and it is every single man's duty to contribute as much as possible to this goal.

"On the other hand there are two points on account of which I would advocate that everybody should become perfectly acquainted with the achievements of the masters of the past, with the development of the musical language up to our times. Firstly: after some times most of these national characteristics fade and only the idea remains. Secondly: it would be too great a loss, if this technic produced in centuries would be abandoned and a new technic would be started at the point where the European started long, long ago.

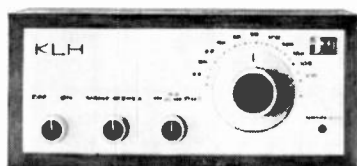
"This is why I recommend to study master works.

"I return your music tomorrow, when I go to the postoffice. In order to compensate for the loss of time I enclose in this package a small book on composition which might interest you.

"I just see I forgot to sign this book for you. So we must postpone this until the war is over and I see you. Good luck to you. Yours sincerely, Arnold Schoenberg."

I have been disturbed in recent years by the conviction that, whereas Schoenberg's method of composing with the twelve tones has captured the curiosity of an immense number of young composers and student-composers, his musical philosophy, which was utterly opposed to dogmatism and "technique for technique's sake" has been forgotten. Fascination with finding new ways of combining and manipulating the twelve tones within the "twelve-tone system" has focused many composers' attention almost

(Continued on page 46)



300 Years ago they'd have burned us as witches. We make little things perform miracles.

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It's a solid state FM stereo tuner.

Sopping wet, in its handsome oiled walnut enclosure, it weighs less than four pounds. And it measures just 9" wide x 4 $\frac{1}{4}$ " high x 5 $\frac{3}{8}$ " deep.

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a remarkable tuner buy." AUDIO MAGAZINE.

"The Eighteen is engineered to produce maximum performance with minimum complexity . . . (It is an exceptional value, and is, in fact, one of the better FM tuners I have seen regardless of price."

JULIAN HIRSCH, HI FI/STEREO REVIEW.

"Its clear open sound and sensitivity to stations all the way up and down the dial qualify it unquestionably for use as a tuner in the finest of playback systems." HIGH FIDELITY.

"The audio purist who spends his entire life looking for better sound would find no fault with the Model Eighteen." RADIO-TV EXPERIMENTER MAGAZINE.

"The KLH Model Eighteen in normal use should never need re-

alignment or servicing for the life of the unit."

Who said that? We did.

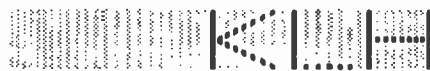
Is that witchcraft?

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And those rumors of ladies in pointed hats prowling the moonscapes of Cambridge, Mass., are completely unfounded.

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obsessively on matters of technique. Substance, if it is thought of at all, is supposed to be a by-product of technical expertise, or is considered a non-essential quantity and somewhat "square." Style, which one used to say "is the man," is being reduced to a mannerism shared by almost all.

The final result of these attitudes is as disturbing as it was predictable. The public and the musical world are now being presented with miles of newly composed music which may be interesting to analyze (if that is the way you get your kicks from music), which looks elegant on paper, but which seldom provides any of the ethical, humanistic, emotional, or intellectual satisfactions which have characterized great Western music throughout most of its history. Most of this music is not really musical.

If we were faced here simply with cases of derivativeness in the music of students and young composers, no one would be perturbed. Some derivativeness, especially if it is found in the work of young artists who have originality as a counterbalance, need not be worried about. Not so long ago, Copland was a major influence on young composers in this country, and then it was Hindemith, and then Stravinsky. We need not listen very hard to the early works of Stravinsky to find echoes of Debussy and Rimsky-Korsakoff. Even Beethoven, who is certainly a model of the great composer, leaned on Haydn and Bach. "Leanings" are not so important.

WHAT is important is the fact that in looking at the music of a preponderance of young composers today (as one does in judging contests, for example) one sees a uniformity of manner, a chic academicism, and an opportunistic bid for recognition by the prevailing "avant-garde," which gives one serious pause. This is a new phenomenon, and it has been commented on privately, with great concern, by composers of every stylistic persuasion. For a recent international contest, I had the privilege of being among a number of distinguished composer-judges, whose music differed widely in style, but who all had at heart the desire to find signs of genuine talent in the works submitted, and to award the prizes to those most deserving of encouragement in a most difficult profession. Every one of these men—and some of them were more "avant-garde" as composers than any of the contesting young musicians—were dismayed at the conformism, the slick aping of currently fashionable composers, and the evidence of an almost cynical conviction that an expensively autographed score would win a prize by virtue of its elegant graphic workmanship. There was too much spurious "sophistication" in the scores, and too much real fearfulness at the idea of taking an individual stand.

We musicians had all better pause for a long moment and consider—teachers of composition, students, and musicologists alike—just what music is all about, and what we are doing for it and to it. The elder members of the musical community—those in teaching positions, in foundation posts, in the privileged category of critics—all bear responsibility for the direction in which American music goes. It would be naïve to suppose that the recent injection of foundation money into the creative musical world has had, and will have, no effect. It would be equally naïve to imagine that the housing of creative music in the universities has had, and will have, no effect. If all the pressures put upon young composers



are toward conformity and dogmatism, we shall have to live with the pinched and academic music which results. If music is considered to be a sort of fad that must change violently every few years at the beck of the currently most fashionable "innovator," then we shall find young people producing that kind of shallow, rootless music.

My strong feeling is that we composers, young and old, might well calm down a bit and contemplate our souls, or psyches, or whatever we may have left that is worth contemplation. Sycophancy is not productive of first-rate art, and technique is a means, not an end. It would be the complete sort of irony if present-day followers of Schoenberg and Webern should forget, in their rush to conform to the latest manipulative fad, that Schoenberg and Webern were great composers partly because they *did not* conform; because they never forgot that technique has meaning only as a handmaiden to art.

To my way of thinking, the most fruitful advice one could give a young composer today would be the same admonition that Schoenberg gave to me in 1944: "study the master works"; and the advice he gave to Webern and his other students, "to create their work out of an inner necessity for expression."

LESTER TRIMBLE
New York, N.Y.

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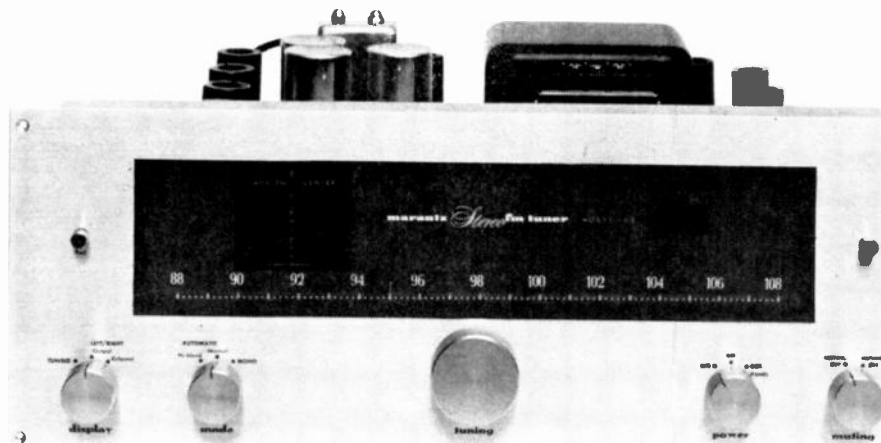
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MARANTZ 10-B TUNER: "... rather spectacular results."

Q. Mr. Marantz, your new 10B stereo FM tuner has caused quite a stir in the hi-fi industry. Now that a large number are in the field, what reactions have you received?

Mr. Marantz: The overwhelming reaction has been one of surprise from owners who found our claims were not exaggerated. One user wrote he had "... taken with a grain of salt your statement that reception was as good as playback of the original tape or disc. However, after using the tuner for several days I felt I owed an apology for doubting the statement." This is typical.

Q. What success have users had with fringe area reception?

Mr. Marantz: Letters from owners disclose some rather spectacular results. From the California coast, which is normally a very difficult area, we have had many letters reporting clean reception from stations *never reached before*. An owner in Urbana, Illinois told us he receives Chicago stations 150 air miles away with a simple "rabbit ears" TV antenna. Another in Arlington, Virginia consistently receives fine signals from Lancaster, Pennsylvania, 125 miles away; Philadelphia, 200 miles away, and three stations in Richmond 100 miles over mountains, which he said "come in as good as local stations."

Q. For the benefit of these readers interested in the technical aspects, what

are the reasons for this improved fringe area performance?

Mr. Marantz: Technical people will find it self-evident that the rare four-way combination of high sensitivity—better than $2 \mu\text{V}$, IHF—both phase linearity and ultra-sharp selectivity in our new advanced IF circuit, and a unique ability to reach full quieting with very weak signals—50 db @ $3 \mu\text{V}$, 70 db @ $24 \mu\text{V}$ —virtually spells out the 10B's superior reception capabilities. Engineers will also appreciate the additional fact that our circuitry exhibits very high rejection of "ENSI," or equivalent-noise-sideband-interference.

Q. Considering the 10B's excellent fringe area performance, shouldn't one pick up more stations across the dial?

Mr. Marantz: Yes. The report published in the April edition of Audio Magazine claimed to have logged 53 stations with an ordinary folded dipole used in the *reviewer's apartment*, which was "more than ever before on any tuner!"

Q. I appreciate, Mr. Marantz, that the 10B's built-in oscilloscope tuning and multipath indicator is very valuable in achieving perfect reception. How big a factor is this device in the total cost of the 10B?

Mr. Marantz: Well, first we should note the fact that no manufacturer would offer a quality tuner without tuning and signal strength meters. Therefore, what we should really consider is the difference in price between ordinary tuning meters, and our infinitely more useful and versatile Tuning/Multipath Indicator, which is only about \$30! While our scope tube and a pair of moderately priced d'Arsonval meters costs about the same—slightly under \$25—the \$30 price differential covers the slight additional power supply complexity, plus two more dual triode tubes with scope

adjustments and a switch. The rest of the necessary associated circuitry would be basically similar for both types of indicator. The price of the 10B tuner is easily justified by its sophisticated precision circuitry and extremely high-quality parts.

Q. With the 10B's exceptionally high performance, does it have any commercial or professional application?

Mr. Marantz: Yes, very much so. In fact, a growing number of FM stations are already using 10B's for monitoring their own broadcast quality. One station wrote that they discovered their 10B outperformed their expensive broadcast monitoring equipment, and were now using it for their multiplexing setup adjustments and tests.

Q. Just how good is the general quality of FM stereo broadcast signals?

Mr. Marantz: As I have remarked on previous occasions, the quality of FM broadcasting is far better than most people realize. The Model 10B tuner has proven this. What appeared to be poor broadcast quality was, in most instances, the inability of ordinary FM receiving circuits to do the job properly. The Model 10B, of course, is based on a number of entirely new circuit concepts designed to overcome these faults.

Q. In other words, the man who uses a MARANTZ 10B FM tuner can now have *true* high fidelity reception?

Mr. Marantz: Yes, very definitely—even under many conditions where reception may not have been possible before. This, of course, opens up a tremendous source of material for the man who wants to tape off the air, and who needs really good fidelity. He can, as many of the 10B owners are now doing, build a superb library of master-quality tapes, especially from live broadcasts.

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Rachmaninoff's
**THIRD
 PIANO
 CONCERTO**

This photograph of Rachmaninoff was taken in 1915, about the time he decided to devote himself primarily to concert life.

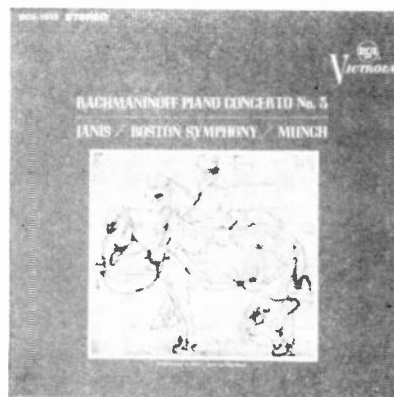
SERGEI RACHMANINOFF was invited to make his first tour of the United States, as both pianist and conductor, during the 1909-1910 concert season. The tour was to consist of about twenty concerts, including appearances with the New York and the Boston symphony orchestras. Rachmaninoff looked forward to his American visit with great anticipation, and the excitement seems to have stimulated some musical ideas that were taking shape in his mind. The result of these ideas was the Third Piano Concerto, regarded by many as his finest large-scale work.

Considering the source of the work's inspiration, it was fitting that the first performance of the new concerto should take place in the United States during one of Rachmaninoff's appearances as soloist with the New York Symphony. The date was November 28, 1909, and Walter Damrosch conducted. The work's second performance was with the same soloist and orchestra, this time led by Gustav Mahler, then conductor of the New York Philharmonic Society.

Although it has taken many years, there are now definite signs that the Third Concerto is catching up

with the Second in popular favor. Concert performances of the Third are becoming more and more frequent, and there are now nine recordings of the work listed in the latest Schwann catalog—five of them in both stereo and mono.

The first recording of the Third ever made was that of a performance in London in the early 1930's by a pianist still in his twenties—Vladimir Horowitz. On hearing this recording, Rachmaninoff himself pronounced the soloist "the only player in the world for this piece." That collaboration of thirty-odd years ago between Horowitz and Albert Coates, who conducted the London Symphony Orchestra, bore the RCA Victor label in the 78-rpm days. The master was a product of EMI, however, and this fact makes it a possibility for future reissue in Angel's Great Recordings of the Century series. That it is a great recording is indisputable: the young Horowitz was a keyboard poet whose like we have yet to hear—unless we count Horowitz himself, back with us after a twelve-year absence from the concert hall. Speculation about such things is risky, but I would imagine that a Horowitz performance of the Concerto now would



RCA Victor's in-concert recording of Rachmaninoff's Third Piano Concerto with Van Cliburn as soloist captures the excitement of a great occasion—the pianist's return in triumph from the 1958 Tchaikovsky Competition. A Victrola disc has a fine performance by Byron Janis, and Vladimir Ashkenazy's superb playing is matched by London's sound.

be closer in spirit to the Romantic effulgence of the early recording than to the more rigid approach that marks the Horowitz-Reiner performance of the early 1950's (RCA Victor LM 1178). Let us hope that in time Horowitz can be persuaded to record the Concerto again.

A quarter-century after that first Horowitz recording, another pianist in his twenties became closely identified with the Rachmaninoff Third Concerto. In 1958, Van Cliburn won the International Tchaikovsky Competition in Moscow on the strength of his performances of this work and the Tchaikovsky B-flat Minor Concerto, among others. It was to be expected that both of these concertos would figure in his subsequent Carnegie Hall concert of May, 1958, with Kyril Kondrashin conducting the Symphony of the Air. Shortly afterward, Cliburn and Kondrashin recorded the Tchaikovsky Concerto in New York's Manhattan Center, but sessions to record the Rachmaninoff Third were postponed. Finally, about a year later, the concert performance of the Third, taped in Carnegie Hall on that memorable evening, was released.

The Cliburn-Kondrashin performance (RCA Victor LSC/LM 2355) is in many ways an ideal account of the Concerto. The electric quality of the occasion can be heard in the playing, and although the recorded sound is not as expansive as it might have been under controlled studio conditions, it is nevertheless perfectly acceptable. The important thing is that Cliburn and Kondrashin had worked out between them a perfectly unified conception of the music, and the performance builds in momentum and excitement from beginning to end.

The other stereo-mono recordings of the Concerto are by Vladimir Ashkenazy with the London Symphony Orchestra under Anatole Fistoulari (London CS 6359, CM 9359); Byron Janis with Antal Dorati conducting the London Symphony Orchestra (Mercury SR 90283, MG 50283); another Janis recording, made earlier than the foregoing, with Charles Munch and the Boston Symphony Orchestra (RCA Victrola VICS/VIC 1032); and Witold Malcuzyński with Witold Rowicki conduct-

ing the Warsaw National Philharmonic (Angel S 36197, 36197). The Malcuzyński performance is tame, unimaginative, and dull. Whatever faults the others may have, none of them can be called dull. The more recent Janis recording has about it a frenzy that threatens at times to become uncontrolled, and the recorded sound has a harsh, abrasive quality. Yet there is no denying the vitality of the performance. It is the earlier Janis reading with Munch, however, that is the more satisfying of the two for me—the excitement is less hysterical here, and the sound warmer and more full-bodied. Ashkenazy seems to combine the approaches of Cliburn and Janis. He brings to his performance a full measure of lyrical poetry, and he completely masters the technical difficulties presented by this work—and they are considerable. Furthermore, Ashkenazy has the advantage of the finest recorded sound given any of these pianists—the balance between piano and orchestra is exemplary.

STILL available is the performance of the Concerto by the composer himself, with Eugene Ormandy and the Philadelphia Orchestra, in RCA Victor LM 6123, a three-disc set that also contains Rachmaninoff's other three piano concertos and the *Paganini Rhapsody*, all performed by the composer. Curiously, Rachmaninoff's playing of the Concerto is rather matter-of-fact and tired. Notwithstanding the documentary importance of this recording, it is outclassed in almost every respect by those of Ashkenazy, Janis, and especially Cliburn.

The Ashkenazy and Cliburn performances are also available on 7½-ips four-track stereo tape. Ashkenazy's is on an Ampex release (London K 80125) that includes the same pianist's performance of the Tchaikovsky B-flat Minor Concerto, and Cliburn's is on a conventional-length tape from RCA Victor (17C 2001). The basic sound characteristics of each recording are heightened in the tape versions: London's is even more brilliant and bright-hued than the corresponding disc release, and RCA's is more lacking in resonance. One final point: the London tape, which includes two concertos on one reel, has a list price of \$11.95; RCA's tape, devoted entirely to the Rachmaninoff Concerto, is listed at \$7.95.

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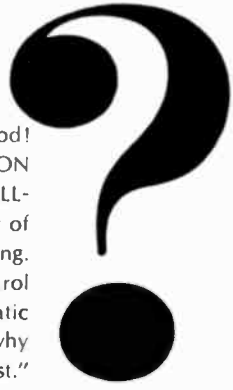
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HIFI/STEREO REVIEW

to a close only thirty-five years ago might just as well have been the Ice Age.

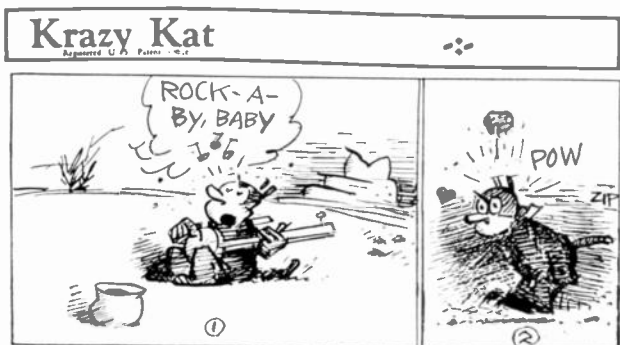
Yet it was a rather brave, innocent, and appealingly crazy sort of time—and not only among the John Held, Jr. flapper-and-hip-flask set. Ever hear of Eva Gauthier? The League of Composers? Adolph Bolm? Dane Rudhyar? Or of Thomas Wilfred and his *Clavilux*? How about a symphonic work entitled *Flivver Ten Million*? Or a ballet called *Krazy Kat*? Airplane propellers at Carnegie Hall? *Four Preludes to the Afternoon of a Telephone*? And the remark made by a prominent conductor about an early work by a now famous composer: "If a young man at the age of twenty-three can write a symphony like that, in five years he will be ready to commit murder"? These are some of the people and the musical events once felt to be reasonably historic—as American history goes. Gertrude Stein called the American literary figures of this era "a lost generation." As it happens, the literary figures generally made out fine; we are still hearing the details of *their* moment out of Limbo. But most of the musicians have somehow become the "get lost" generation. And no matter how quaint the struggles of these earnest and rapidly diminishing figures may seem to us now, the ultimate loss, I think, is probably ours.

For the nineteen-twenties made excellent use of a very fruitful notion. When the distinguished soprano Eva Gauthier mixed Irving Berlin's *Alexander's Ragtime Band* and Gershwin songs with works of Bartók and Hindemith in a recital in 1923, people were deeply shocked. If a recitalist of comparable stature attempted the same thing today, no one would be shocked at all—we would just glumly conclude that she was off her rocker. But Miss Gauthier prophetically expressed through her program

the central notion of the Twenties: the lively idea that to be serious was not necessarily to be grim, and that "art" might be found, as Vaughan Williams put it, in "unlikely corners." Those familiar with the seldom-relieved solemnity of current artistic affairs will appreciate the notion.

The Twenties were a time of ferment, of hectic quest. An experimental era, its catch-word was "anything goes"—Cole Porter (a little late) seized the dizzy spirit in his 1934 musical, so titled. But the experiments had range, flair, touching naïveté, humor, and zest. Perhaps nothing much that was monumental emerged from the frenzy. But it seems now to have been our last great extrovert binge, a final, unself-conscious fling before Freud, Marx, and The Machine closed in. Few seemed to escape making some odd individual contribution to the general looniness. Crazy things happened as a matter of course in the Twenties, things which—for whatever reason—had never happened before and were never to happen again. And they happened even in the world of serious concerts, customarily the most sacrosanct of all our musical rituals.

AT WHAT other time has a serious composer set a comic strip to music? Composer John Alden Carpenter, a sophisticated and highly polished intellectual, did just that with George Herriman's cartoon *Krazy Kat*. Of course, Herriman's creation was—and, in the opinion of many connoisseurs, remains (*L'il Abner*, *Pogo*, and the rest notwithstanding)—the greatest example of its particular art form ever committed to newsprint. Gilbert Seldes, author of *The Seven Lively Arts*, in particular waxed lyrical about the cosmic implications of this cartoon, comparing it to the best of Chaplin in its wise and ingratiating fantasy. It isn't necessary to take Seldes' word for it. A



Ignatz Mouse, *Krazy's* nemesis, is out of the picture here, but can still manage to disrupt *Krazy's* reverie with his usual rock.

After study in England, France, and Italy, Canadian-born soprano Eva Gauthier made her operatic debut at Parma in the role of *Micaëla*. But she had already sung in New York, at the age of twelve, as a soloist in St. Patrick's Cathedral.





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Paris-born Edgar Varèse (left), a pupil of Widor, Roussel, and D'Indy, is still a potent influence in American music. But America's Carl Ruggles (shown here in a granitic portrait by Thomas Hart Benton) is in eclipse.

collection of the strips has been published with an introduction by poet e.e. cummings (his lower-case habit was a minor typographical shocker of the period), and is only one of many confirmations of Seldes' judgment. *Krazy Kat*, drawn by Herriman as a kind of wistful feline ink-blot with whiskers, was the world's greatest optimist. *Krazy* was forever blowing beautiful dream bubbles which his best friend, Ignatz Mouse, systematically punctured, usually with a hurled brick, sometimes with an unfeeling and equally shattering word. In 1923, however, the metaphysical quality of Herriman's strip was far from being widely recognized, though its popularity was enormous, and Carpenter's invasion of the sacred precincts of New York's Town Hall with it—and set to a jazzy score to boot—was thought by some to border on aesthetic treason. (George Gershwin's irreverent jazz invasion of Aeolian Hall on 42nd Street with *Rhapsody in Blue* did not come until half a year later.) But Carpenter had flutist Georges Barrère to conduct the work, and Adolph Bolm (formerly a member of Diaghilev's *Ballets Russes*) to dance the role of *Krazy*. Carpenter caught the fantasy, Seldes thought, but Bolm, though a great dancer, was imprisoned by the Russian ballet tradition and missed Herriman's irony. Seldes seriously suggested that Chaplin do it—"though he do it but once, though but a small number of people may see it, to pay tribute to his one compeer in America, to the one creation equalling his own." Chaplin never did, and the moment passed. A recording of the score by conductor Richard Korn on *Allegro* in 1956 revealed music of great skill and charm, dated in a way, but appealing nonetheless. Diaghilev was shown a score of *Krazy Kat* and on the strength of it commissioned a ballet from Carpenter which became his *Skyscrapers*, produced (but not by Diaghilev) at the Metropolitan Opera House in 1926, again with Adolph Bolm performing as leading dancer. Showing Americans alternately at work and at play, *Skyscrapers* is a more ambitious work than

Krazy Kat—more "radical," full of jerky rhythms and the clatter of riveting, punctuated by clashing dissonances. It evokes the "Futurist Manifesto" spirit—such visual designs as lightning bolts (denoting released energy), robot-like automatons out of Fritz Lang's movie, *Metropolis*, plus forgotten pop tunes used as a kind of social comment. But it hasn't too much depth. It is currently available on a Desto reissue (6407, 407) of an American Recording Society disc (ARS 37).

Both of the Carpenter compositions featured a certain amount of "jazz" influence (none of it authentic) treated consciously as *the* modern sound—another symptom of the age. For even in the concert hall, this was most spectacularly the Jazz Age. By 1923 both Stravinsky's *Le Sacre du printemps* and Schoenberg's *Pierrot Lunaire* had been heard in America, but their influences were not immediately felt. Not even the man who introduced the Schoenberg work to America (with what everyone agreed was singular insight and understanding) went on, against the mounting jazz trend, to become a Schoenberg disciple. Instead, Louis Gruenberg became famous as the composer of the symphonic work *Daniel Jazz* and the opera *The Emperor Jones*. And Aaron Copland, not long returned from the heady excitements of Paris, Stravinsky, and *Les Six*, wrote . . . what? A "Jazz" Concerto for Piano and Orchestra. George Gershwin, of course, made the biggest splash with his *Rhapsody in Blue* in 1924. Much has been written about this composition and about Gershwin, but it is still worth pointing out that it was this "barbaric yawp that had them rockin'," as Gilbert Gabriel put it in the *N.Y. Sun* the day after the concert, that made American music *really* heard around the world.

Straight away, for the first time in history, European musicians began imitating American musicians, and generally doing it badly. But the "symphonic jazz" fad didn't last, and when Europeans stopped imitating Gershwin, they didn't imitate any other American. Serious European

composers who dipped into the jazz bag (though not necessarily as a direct result of Gershwin) included Ravel, Milhaud, Bohuslav Martinu, Jean Rivier, Constant Lambert, Ernst Křenek, Kurt Weill, Jaroslav Ježek (the remarkable Czech counterpart of Kurt Weill whose marvelous pieces languish while Weill's do not) and, eventually, Stravinsky. In America, curiously enough, though enthusiasm ran high—"in the future," cried one intoxicated *aficionado*, "every symphony orchestra will have a 'rhythm section'"—the number of composers who really wet their feet in symphonic jazz was smaller. Besides Gruenberg and Copland, there were George Antheil, Ernest Bloch, Marc Blitzstein, and eventually, in the Thirties, Roy Harris. The symphonic jazz pieces actually most famous at the time (other than Gershwin's) were by composers all but forgotten today, chief among them being Emerson Whithorne (*New York Days and Nights*), Werner Janssen (*New Year's Eve in New York*), and John Alden Carpenter (works discussed above). All these early symphonic jazz efforts (again excepting Gershwin's) are, to modern ears, rather ricky-tick, but they had then an air of humorous irreverence that was missing from the more polished tries that rode into the Thirties on their momentum.

THE Twenties did have their sober moments, though as often as not these also ran into the typical calamity of any transition era—the ludicrous social anomaly. (When Carl Ruggles' avant-garde suite *Angels*, scored for six muted trumpets, was given its premiere in New York, the six jazz-orchestra trumpet players were so fat that the audience broke up at the sight of them, depriving Ruggles of his rightful hearing.) There was, for instance, the League of Composers. With an organization of their own, composers could strike back, for the first time in history, at entrenched academicism and frozen-minded orchestra-board members. They even struck back at the all-powerful institution of music criticism, presided over by the New York newspapers and the nationally circulated magazines. They published *Modern Music* and criticized each other.

The League was, more or less, the idea of composer Edgar Varèse, was later run by an elected board, and was admirably administered by Claire Reis. Young people today may think the League only slightly less quaint than the other products of the Twenties, but it *is* a little startling to learn that such pillars of the musical establishment as Louis Gruenberg and Carlos Salzedo, the harp virtuoso, along with Varèse, were among the wilder and more radical upstarts associated with it. Salzedo, then ablaze as a composer, wrote that set of preludes to the afternoon of a telephone as part of the derring-do of the day.

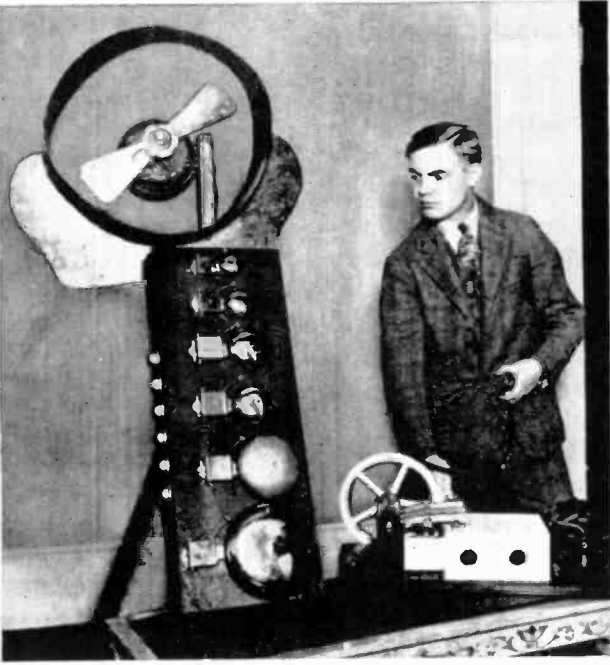
Not the least among the contributions to our present image of the League as a touch lovable was its manful effort to cope with the phenomenon of jazz. What the

League did about jazz was to set aside an afternoon to discuss it and listen to Vincent Lopez and his band play *Mama Loves Papa* and jazzed excerpts from *Carmen* and *HMS Pinafore*. coming to the conclusion thereby that jazz was important. Nevertheless, at about the same time the League of Composers was arranging rather handsome hearings in America for such composers as Schoenberg, Falla, Stravinsky, Bartók, Prokofiev, Webern, and Milhaud, giving a base of operations to and encouraging practically every native composer of subsequent importance, and commissioning many works. Most of all, it pioneered a tradition of courage and fair-minded eclecticism greatly missed in America today. It merged with the International Society for Contemporary Music in 1954.

Even the most serious individual efforts at innovation seemed, in the Twenties, to contain an inevitable touch of *Hellzapoppin*. An airplane propeller in Carnegie Hall? Well, George Antheil was responsible for that with his *Ballet mécanique*, an uproarious caper he never did live down. The work—scored for ten pianos and various noisemakers, including that propeller—went on for an hour, created the first real riot in Carnegie Hall's history, and made big, black headlines. Antheil was not trying, as everyone thought, to advance Luigi Russolo's futurist concept of "The Art of Noises," but to deal with time and space concepts—or so he later said. If so, history, in view of John Cage's present stature as a prophet of related ideas in the field of musical composition, has been unfair to George Antheil. Walter Damrosch gave quite a zingy critical touch to the premiere of Aaron Copland's first symphony (for organ and orchestra) when he made that little speech about murder in 1925. Conductors don't talk like that any more. Pianist-composer Leo Ornstein, largely neglected now, broke up audiences with his *Wild Man's Dance*, a violent piano piece actually written in 1915, which critic James Huncker said made even Schoenberg sound tame. And Henry Cowell played "tone clusters" with his elbows on the piano, something Charles Ives had done earlier, using a ruler—but then Charles Ives, product of the Nineties, and still unperformed, had done *everything* earlier. Dane Rudhyar, poet, painter, mystic, wrote "cosmological" music (whatever that could be), an ethereal music of the spheres "designed to express stages of development of mystic consciousness."

Indeed, the Twenties were a time when "mystic consciousness" exploded in all directions, accompanied by more or less suitable music. On the do-it-yourself level, France's Dr. Coué had millions of Americans muttering "Day by day in every way I'm getting better and better," while their breakfast radios blared the decade's great song hit, *Yes, We Have No Bananas*. Many of the same ingenuously hopeful people were also putting aesthetically meaningful batik throws on their player pianos and reading avidly about the Inscrutable East (the books ranged from Count Keyserling's *Travel Diary of a Philosopher*

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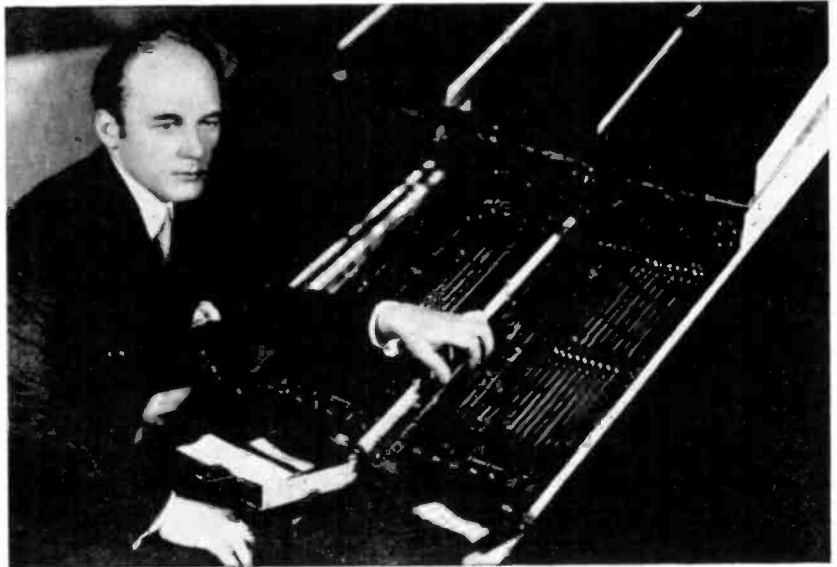


George Antheil (left) and Leo Ornstein (above) were perhaps the period's noisiest enfants terribles: Antheil was only twenty-five when he turned on an airplane propeller in Carnegie Hall, and Ornstein did his shattering Wild Man's Dance at twenty-two.

WIDE WORLD

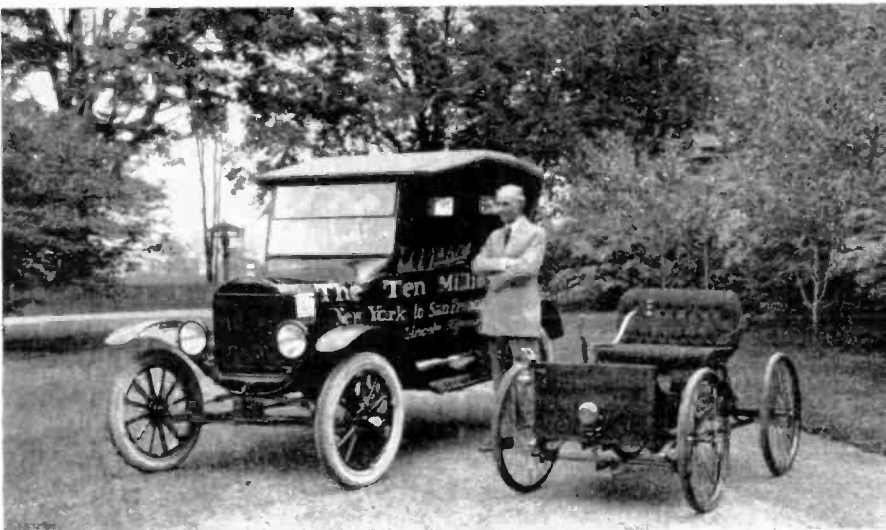


ART INSTITUTE OF CHICAGO



Indestructible Vincent Lopez (above), who gave The League of Composers its first lesson in jazz, may still be heard evenings, six to nine, at New York's Hotel Taft. And an automated Clavilux by Thomas Wilfred plays on at the Museum of Modern Art.

FORD MOTOR COMPANY



We take the automobile pretty much for granted today, but we were considerably less blasé about Henry Ford's assembly-line miracles in the Twenties. The Wizard of River Rouge is shown here with the vehicle that was the subject—to no one's particular surprise—of Frederick Shepherd Converse's symphonic suite Flivver Ten Million. (The quadricycle at right, of course, is the first Ford.)

to the serialized mischief of Dr. Fu Manchu, and Mah Jong sets, incense burners, and musky Black Jasmine perfume all became staple items on Woolworth counters from coast to coast).

New and ethnically indecipherable public cults sprang up almost daily. An "authentic" Mayan temple complete with tom-toms appeared in Brooklyn, for example, but for some reason its high priest's wardrobe was pure Fenimore Cooper, all feathers and beads. At his estate on the Hudson, The Great Oom—more formally styled Oom the Omnipotent—had his pet elephants fed to the strains of East Indian chants, meanwhile demonstrating to visiting reporters various feats of ribald prowess that had little to do with yoga but possibly explained the excitement of the jaded socialites who feted him at celebrated Long Island windings. And in her huge Los Angeles Temple (and in four hundred subsidiary churches and two hundred missions) Aimce Semple McPherson and hundreds of thousands of hymn-shouting followers for the first time put God in neon lights and tabloid headlines. And not only well-heeled society matrons, but avant-garde New York intellectuals listened respectfully to the mysteriously hypnotic Georges Gurdjieff (he commuted here regularly from his headquarters near Fontainebleau). In 1924 and later, Gurdjieff expounded his theories about "The Ray of Creation and the Law of Octaves, the Universe in Musical Vibration"—all this being illustrated at private seances with "ancient" sacred music and dances from the East—plus formal musical toasts to Satan composed by Gurdjieff himself.

MEANWHILE, back on the concert circuit, an artist-scientist named Thomas Wilfred thought that audiences could have their souls stirred by the mystery of pure color, and beginning in 1922 toured his Clavilux, a complicated optical-instrument with a console that (to the accompaniment of recordings of *Liebestraum* and Mendelssohn's *Songs without Words*) projected moving color-forms on a screen from an electric keyboard. Unlike so many other bright notions of the decade, one of these optical wonders is still with us at the Museum of Modern Art in New York, operated by an electronic attachment so that its abstract colorfulness can be observed continuously.

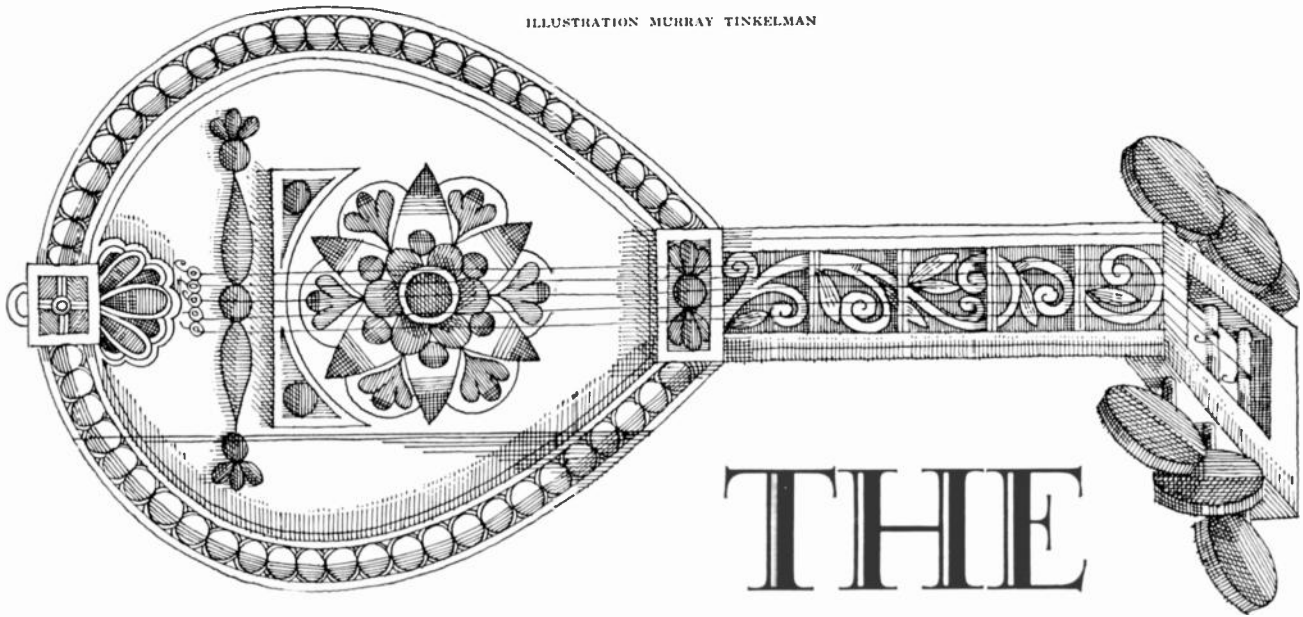
Corollary to all this was a certain unprecedented artistic levity amid the groves of academe, where musical grey eminences, charged with the proper instruction of the young, unexpectedly broke out in a rash of fox-trots and abandoned their contemplation of Beethoven and Brahms to perpetrate musical jokes. Frederick Shepherd Converse, Dean of the Faculty at the New England Conservatory, a fortress of respectability, not only wrote a "jazz" opera, *The Immigrants*, but celebrated with Henry Ford the occasion of the production of the ten-millionth Ford car. Converse wrote a tongue-in-cheek symphonic suite, *Flivver Ten Million*, which made the automobile the

"American hero" and the collision "the American tragedy." Rumble-seat hell-raising by the young was the subject of much editorial head-shaking, and Henry Hadley, another pillar of conventionality, wrote an astonishing scherzo depicting a wild automobile ride (cinematic shades of *Are These Our Children?*) at the end of which a pane of glass was shattered on cue, strewing the concert platform with fragments and making audiences duck. Concertgoers of the Twenties could never be sure what might happen to them once they took their seats and a hundred-man symphony orchestra was unleashed against them. It made for a certain adventurous atmosphere.

Under all the experimentation and tomfoolery a real composer or two and maybe some individually worthy works may lie buried. Some maintain that Carl Ruggles, an Ivesian individualist who works in monumental concepts and grandiose dissonances, still has not had his due. Singled out for praise have been his *Men and Mountains* (1924), *Portals* (1926), and *Sun-Treader* for large orchestra (1933). Certain early works by Wallingford Riegger, *Study in Sonority* (1927), *Dichotomy* (1931), also fall in this serious category. Roger Sessions' suite, *The Black Maskers*, is an indisputable American masterpiece of the period. And the current prejudice against serious work in the American vernacular has contributed, no doubt, to the neglect of such skillful, evocative, and in many ways valuable works as Leo Sowerby's *From the Northland* (1922) and Arthur Shepherd's *Horizons: Four Western Pieces for Symphony Orchestra* (1927). There is one composer, however (in addition to Gershwin), who has survived unscathed from the Twenties with full honors: Edgar Varèse. His predilection for wild assortments of percussion instruments and noise-producers (sirens, scrapers, bongo drums, anvils, sleigh bells, etc.) makes him sound kookier on paper than all the rest put together, a kind of quintessence of the decade—except that these things are used with a monumental musical intelligence and a prophetic conceptual insight to produce granitic blocks of sound that are timeless. His *Octandre*, *Ionisation*, and *Intégrales* date from the Twenties. But he is still active, and if *musique concrète* and electronic composition ever grow up, Varèse may well wind up towering over everybody.

In retrospect, one can say of the Twenties that music then was an adventure, that concert going was *fun*. Variety really was the spice of life and hope was vibrant in the air. If the residue left seems a bit thin, we must remind ourselves that much that began not too respectably in the Twenties came into fuller flower in the Thirties and Forties—practically all, in fact, that American music has so far produced of determinable value.

Ray Ellsworth's articles on American musical life of the past spring from a scholarly preoccupation with the uses of history.



THE IRREPRESSIBLE MANDOLIN

ALTHOUGH THE WHIMS OF FASHION HAVE REPEATEDLY
REDUCED IT TO TOTAL NEGLECT, THE MANDOLIN
HAS JUST AS OFTEN REASSERTED ITSELF

By JAMES GOODFRIEND

A LONG time ago I owned a mandolin. I never really learned how to play it, but that doesn't mean very much because I never really learned how to play anything except barroom piano and the cymbals. The mandolin was, at any rate, a very beautiful instrument, and a periodic source of fascination to me. Every once in a while I would take it out and strum on it a bit while I tried to figure out the proper tuning. Or I would make an effort to develop that unique nervous twitch that produces the typical mandolin tremolo—the kind of sound that English comedian Michael Flanders might refer to as "a jolly pleasing noise." Or I might make up some simple tune on it, or even play along, sporadically, with a record, producing thereby some sort of concert-rondo, since I invariably played the same thing over and over while the recorded musicians moved on to later developments. After a while,

I would put the instrument down somewhere, and a few days later my mother would come around and say, "Does that mandolin *have* to stay there on the table?" "For now, yes," I would say, and then another few days would pass and I would come home to find that the mandolin had vanished into some closet.

This kind of thing would happen periodically. I'd be cleaning out a closet, and suddenly I'd say, "Oh, there's my mandolin!" My mother would groan, I'd stop cleaning out the closet and get fascinated again, and the whole routine would start once more. That mandolin must have vanished about fifteen times during my long adolescence, and each time it somehow magically reappeared—from a closet, from an otherwise empty suitcase, an unmarked box, or in the hands of a visiting cousin who had somehow borrowed it. But I haven't seen my mandolin now for years. I think

I may have traded it for a guitar or an oboe. Or perhaps it simply vanished down the well of time.

I am a symbol. I say this not in the way Louis XIV is supposed to have said, "*L'État c' est moi*" (I am the state), but rather in the way that Christopher Isherwood said, "I am a camera." I am a symbol. I stand for a couple of hundred years of the world, periodically being fascinated by the mandolin, not understanding it quite, never making too much of it nor bringing any real talent to bear on it, and then losing it somewhere in a closet. Jolly noises, pleasant tunes, a bit of a concerto, nothing really very much, then nothing at all. A melancholy history.

The mandolin is a member of the lute family—that is to say, it is a plucked stringed instrument with a back that is rounded rather than flat like the guitar's. Whether the mandolin is in the lute family by blood or by adoption seems to be a very ticklish point. The Italian for mandolin is *mandolino*; like *violino*, this is not a true basic word but the diminutive of one. As the violin is etymologically a small viola, so the mandolin is a small mandola, or mandora, or pandora, or something. In *Grove's Dictionary of Music and Musicians*, which is a primary reference book although not an ultimate one, there are separate articles on the mandolin and the mandore. The first says that while the word *mandola* or *mandorla* signifies "almond"—and this is a reasonable description of the shape of both instruments—the almost universal use of the prefixes "man," "ban," "pan," and "tan" for lute-like instruments "removes it to a wider etymological field." The second article says that while the name might possibly be derived from the oriental "pandoura" (or pandore, or tambura), it is much more probable that it comes from the almond-shaped form of the body. One article follows right after the other in *Grove's* pages. I think this inconsistency is

typical of the shabby treatment the mandolin has received through the ages.

Let us say, then, that the mandolin, either in itself or in the form of its bigger brother the mandora, is an instrument of unknown antiquity, its shape deriving ultimately from some oriental forebear (whatever its etymology may be), and appearing sporadically throughout Western history in paintings of Italian angels, Burgundian ladies and the like, in the writings of musically minded travellers, and, presumably, in the company of other instruments at real, in-the-flesh musical gatherings. Just how many times it vanished into the closet—or the well—up to, say, the seventeenth century, nobody knows, but at that time it was rediscovered, by various peripatetic musicians, in Italy, as a "folk" instrument, the street-singer's companion. It is at this point that most people's knowledge of the mandolin begins—and ends. For it is undeniable that when listening to a mandolin it is extremely difficult to get the Bay of Naples out of one's head.

The mandolin is an ideal folk instrument, being small, portable, and not too terribly difficult to play. Mandolins average, I would say, about twenty inches in length. There are two varieties, the Neapolitan and the Milanese, the former being much more prevalent, as anyone who has had any experience with the cultural ambiance of those two cities would naturally expect. There are five pairs of strings on the Milanese mandolin, four pairs on the Neapolitan, and the tuning of the latter instrument is identical to that of the violin, making it an excellent plaything for violinists. It is characteristic of the mandolin to have strings in pairs—the shimmering tremolo that comes from it is produced by alternately plucking the two adjacent strings with a plectrum made of tortoise shell, whalebone, ostrich quill, or some other such arcane material. The range of

The early pandura (left), of oriental origin, may have been one of the ancestors of the mandolin, but it is not likely to be encountered outside the museum. One factor that will serve to keep the modern instrument firmly in the public eye, however, is its use by Mozart in Don Giovanni. Cesare Siepi (right) here sings the famous "Deh vieni alla finestra" in a Metropolitan Opera performance.





Johann Adolph Hasse, Johann Nepomuk Hummel, and André Ernest Modeste Grétry (from left) did what they could for the mandolin.

the Neapolitan mandolin is two octaves plus one note. So much for organology.

The contemporary listener has no difficulty accepting the mandolin as an ethnic and evocative instrument, or, more accurately, he has no difficulty in making up his mind about it. He either likes that Neapolitan stuff or he doesn't. Mandolins solo or whole orchestras of mandolins have for centuries purveyed that kind of jolly noise, whether based on the traditional songs of sunny Napoli or on a potpourri from *My Fair Lady*, and have found sufficient takers to keep their enterprises afloat. In classical music, though, the situation is different. The musical possibilities of an instrument are limited not only by its intrinsic nature, but by its repertoire, and the mandolin, unlike the guitar (but like most other minor instruments), is bound pretty tightly. Were one to make a listing—and I have—of the major composers for the mandolin, it would read like, and have about the same familiarity and impact as, a *Who's Who in Patagonia*. A sample: Pietro Armanini (1844-1895), Frederick August Baumbach (1753-1813), Giuseppe Bellegghi (1847-1902), Bartolomeo Bortolazzi (1773-?), C. A. Bracco (c. 1850-1903), Leonard de Call (1779-1815). There are many more. And these are the *major* composers. Now, Bortolazzi could have been the Beethoven of the mandolin, for all I know. I have never heard any of his music and, quite frankly, I don't expect to, although I wouldn't refuse to give it a chance if the opportunity offered itself. But none of these men were *known* as "the Beethoven of the mandolin." They were all known as "the Paganini of the mandolin," which, while it says a lot for technical accomplishment, augurs a rather dim view of musical quality.

What saves the day—albeit to only a small extent—is that a number of composers of pretty unimpeachable reputation who were not primarily mandolinists, or not mandolinists at all, for one reason or another were sporadically fascinated by the instrument, wrote one or two or a few works for it, and then, as I did, allowed someone else to put it back in the closet. These composers include Beethoven, Mozart, Vivaldi, Hasse, Hummel, Handel, Mi-

chael (not Thomas) Arne, Grétry and, rather unbelievably, Arnold Schoenberg. As a matter of lesser importance, both Respighi and Mahler submerged a mandolin or three in the texture of an orchestral work, the former in *Feste Romane* (a piece that I have had the delicious pleasure of not hearing for fifteen years) and the latter in his Symphony No. 7.

This total repertoire amounts to something under two dozen real pieces, of which ten, to my knowledge, have been recorded on LP. The few records involved, then, constitute not so much a "Basic Library of Classical Mandolin Music," as the *only* recorded library of classical mandolin music. There is also represented on disc one composer of unknown origins with the rather improbable name of Giovanni Hoffmann who wrote at least one mandolin concerto.

Of this enormous repertoire, probably the most approachable piece is Vivaldi's Concerto for Two Mandolins and Orchestra (P. 133), certainly one of his most delightful creations. Vivaldi's musical situation was almost unique in history. He was employed by the Pietà in Venice, one of four state-sponsored institutions for foundlings in which unprecedented emphasis was placed on the teaching of musical skills. The girls of the Pietà were trained as both singers and instrumentalists, dividing amongst themselves almost the entire gamut of musical instruments. Vivaldi therefore directed what amounted to a huge musical laboratory, and found occasion to write for all sorts of instrumental combinations. The mandolin, quite naturally, was included in this. There are several recordings of his Concerto for Two Mandolins, my particular favorite being by I Solisti di Zagreb on Bach Guild BGS 70665/BG 665. Actually, Vivaldi wrote two other concertos involving the mandolin. The first, for solo mandolin and orchestra (P. 134), is available on four different records, only one of which, however, Vox 501060/1060, employs the original instrumentation. The second (P. 16) is scored for the odd combination of two flutes, two theorboes (bass lutes), two mandolins, two salmoe (instruments of arguable conformation, but possibly of the clarinet type), two violins playing in such a way as to imitate *trombe marine*, a cello.

and, presumably, harpsichord continuo. It seems a pity that this orgy of unfamiliar sound has never been recorded in anything approaching its original instrumentation, although Leonard Bernstein's performance on Columbia MS 6131/ML 5459 at least retains the mandolins.

The mandolin pieces by Handel, Grétry, and Arne may—unfortunately—be disposed of rather quickly. They are all vocal arias with the accompaniment of one or more mandolins, the Handel from *Alexander Balus* (not *Alexander's Feast*), the Grétry from *L'Amants Jaloux*, and the Arne from *Almena*, and none of them are available on LP. There are also similar arias by Bononcini, Ariosti, Conti, Vivaldi (in *Juditha triumphans*), and probably several others that have escaped me.

MOZART'S most famous dealings with the mandolin occur in the opera *Don Giovanni*, in which Giovanni sings his famous "*Deh vieni alla finestra*" to the accompaniment of a mandolin. One might record the odd fact that at the first performance of the opera in Prague, Mozart conducted the orchestra while the regular conductor Kucharz, who was a mandolin enthusiast, played the solo. But Mozart also wrote two songs with mandolin accompaniment, *Die Zufriedenheit* (K. 349) and *Komm, Liebe Zither* (K. 351)—"*Zither*," in this case, being the old German poetic name for the mandolin, not the modern zither. Both songs have been recorded by Paul Conrad with the Caecilia Mandoline Players on Philips PHS 900049/PHM 500049, a record that also includes the Vivaldi Solo Mandolin Concerto and a Concerto in G Major for Mandolin and Orchestra by Johann Adolph Hasse. The performances are lovely, but it should be mentioned that the Caecilia Mandoline Players are a mandolin *orchestra*, and thus even the orchestral parts are played on mandolins, mandoras, or what have you, and not by the usual strings.

Mozart's pupil, Johann Nepomuk Hummel, a composer somewhat overrated in his own day and vastly underrated today, also had a considerable interest in the mandolin. A concerto by him for the instrument was recently released on Turnabout TV 34003S/34003, backed with the concerto by Giovanni Hoffmann, a piece also available in a not exactly flawless performance on Urania US 57110 (phony stereo)/7110.

Beethoven's intimate association with the mandolin is one of the less discussed of many facts about this much-discussed composer. Two of Beethoven's teachers, Antonio Salieri (1750-1825) and Johann Georg Albrechtsberger (1736-1809), composed for the instrument, and Beethoven himself not only wrote for it, but owned and played a mandolin. He is reputed to have composed at least five works (I have tracked down four of them) for the combination of mandolin and cembalo, of which one apparently still sits in a library at Dresden, unwept, unpublished, and unplayed, and two others have been re-

corded by the Caecilia Mandoline Players on the record mentioned previously, with the drawbacks mentioned previously. They are early Beethoven, no doubt, and by no means masterpieces, but there is an undeniable charm, a feeling of the period in them that makes for pleasurable listening.

It is a long way from Beethoven to Schoenberg. But the whole Romantic age was, instrumentally speaking, a stultifying one, and the mandolin was not the only instrument to feel its effects. Composers, experimenting with new intensities of expression, with new freedoms in handling forms, tended to stay away from any consistently pungent instrumental color. One looks in vain for any quantity of concertos or sonatas for flute, oboe, horn, trumpet, or bassoon of the kind that were so prevalent the century before. The art of orchestration, of course, came into its own, but it brought with it the concept of an orchestra as one huge instrument capable of many different kinds of sound, and not as an assemblage of individual instruments. The mandolin retreated to the hands of specialists, and to the entertainment of those who would not really be much interested in symphonic orchestras. As far as classical music was concerned, it was back in the closet.

What prompted Arnold Schoenberg to take it out again is perhaps a matter for a little conjecture, but he included it in the scoring of his *Serenade for Septet and Bass Voice* (Op. 24). It was a fair exchange; the work rescued the mandolin from an overlong obscurity, and the mandolin lightened and brightened what would otherwise have been a thick, murky kind of piece into a crystalline gem. There is an absolutely glorious performance available on Oiseau-Lyre SOL 250/OL 250 with Bruno Maderna directing the Melos Ensemble of London, recommended even for those who insist upon disliking Schoenberg.

And that, in sum, pretty well exhausts the recorded repertoire. It need not exhaust the subject, though; that depends upon your own feeling for such musical minorities. The world cries for someone to investigate the works of those sixty or so "great" composers for the mandolin to see if any music lies within, or if the age is truly as dark as it appears to be from the outside. An etymologist is obviously needed by *Grove's* to decide the question of which they so charmingly printed both sides. Footnotes would certainly be desirable for the standard Beethoven biographies. And perhaps, even in your closet, there lies discarded and forgotten a wonderful old mother-of-pearl-inlaid mandolin on which, with a little practice, you could astonish your friends and family. As for myself, it seems to me that somewhere around this apartment is a cracked oboe that I never really did learn how to play. . . .

James Goodfriend, a musicologist and writer on musical subjects, has contributed many articles to HiFi/STEREO REVIEW, "Four Centuries of String Music." February issue, among them.



INSTALLATION OF THE MONTH

ROLL-AWAY STEREO

WHEN hi-fi hobbyist Vincent Marascio set out to design a new stereo setup for himself, he had some special requirements in mind. The equipment would not only have to have excellent specifications, but it would have to hold these specifications and deliver reliable service over long periods of use. The equipment is used by Mr. Marascio himself and his parents as well; between them, the equipment is running, on the average, sixteen hours a day.

The design of Mr. Marascio's console is the result of over twelve years of hi-fi installation and construction experience. Six smooth-acting brass casters simplify access to the rear of the console and also make it possible to roll the entire unit into another room.

Two Crown tape machines are installed vertically in the top section of the console. The unit at the left in the picture above is a Model 714C, a four-track stereo record and playback machine. The four-track stereo

playback-only deck at the right is the automatic-reversing Model A324C. The metal panel immediately below the playback deck is finished to resemble the tape-deck panels and includes a volume control and jack for Mr. Marascio's Koss headphones, a speaker-selector switch, and a position control for a CDR rotor driving a Finco FM antenna. The record player is slightly recessed beneath the recorder section and consists of a Rek-O-Kut BH-12GH with Rek-O-Kut arm and a Stanton 481A cartridge.

The preamplifier and power amplifier are both by McIntosh; the preamplifier is the C20 and the power amplifier (concealed in the bottom section of the console) is the MC 275, rated at 75 watts per channel. A Scott 310E stereo tuner rounds out the electronic equipment. Out of camera range is Mr. Marascio's James B. Lansing Ranger Paragon speaker system. The speaker, like the console, is constructed of teak.

*Julian
Bream:
The Pied Piper
of Battersea*



England's gifted guitarist-lutenist has built an enthusiastic concert following among the younger generation that even he finds extraordinary

By GENE LEES

THE nineteenth-century Spanish composer Francisco Tárrega, a major figure in the development of the modern technique of playing the classical guitar and an important contributor to its repertoire, once said, "A guitar in the hands of an Englishman is a blasphemy." Julian Bream, who is as English as steak-and-kidney pie, quotes the remark with relish, for few connoisseurs of guitar today dispute that he, and not some son of old Spain, is now the major post-Segovian guitarist. Not that the public has forgotten Andrés Segovia. Segovia is revered; he has worshippers. But Julian Bream has *fans*. man!

In its enthusiasm for the guitar—and guitarists—the musical public has always been fickle. In certain periods, the instrument has been considered crude, suited only to the lower forms of music and the lower types of players. At other times, it has been looked upon as the apotheosis of musical subtlety, an instrument of defiant difficulty—which, in fact, it is. Its crests of popularity have therefore been quite distinct.

"There have been crazes for the guitar over the centuries," observed thirty-two-year-old Julian Bream when I talked with him recently, "and we're in one of them now." He omitted to mention that he is the predominant hero of that craze. His popularity is becoming so great that even his most fervent admirers are a little surprised. Moreover, he seems to have a particularly large following among the young—the Sol Hurok agency, which represents Bream, refers to this as the "Picc Piper effect." When he gave a recital at New York's Town Hall last February, there were so many young people in the sold-out auditorium that the *Herald Tribune* asked in a headline: "Can a Guitar Replace the Beatles?"

It is not, however, any part of Bream's intention to replace the Beatles. In fact, he enjoys them himself, and finds that they have their own "distinctive stamp." But Bream is somewhat puzzled by his popularity with the young. "It's most extraordinary," he said, "I feel quite ancient with a lot of them. I played at Princeton not long ago, and some of the kids were only ten years old!"

Puzzled or not, there are probably two very good reasons for Bream's popularity with young people: one is his playing, which is every bit as good as his fans claim, and the other is the man. His down-to-earth humor and his refusal to be pretentious about the presentation of classical music make a Bream recital a relaxed

pleasure rather than a cultural ordeal. Short—about five-seven—and stocky, Bream walking on stage looks as uncomfortable in his tails as the youngsters in the audience know they would be. At Town Hall, he settled on the low leather-covered piano stool he uses, pulled out a copy of the evening's printed program, grinned a little, and placed it on the floor near his foot—so he'd know what music he was supposed to play! The audience roared with laughter, and they were on his side before he had played a note.

Bream was born in Battersea, an area of London he describes as "like parts of Brooklyn. It's a fairly rough part of the city." The accent in which he speaks jolts those with preconceptions of how an English classical musician should sound. It is often described as Cockney in American newspaper stories about Bream, but while it is not unlike Cockney, Battersea has its own characteristic note. There is a story told about a formal party at which Bream was asked by a grandly elegant lady (who was attached in some capacity to the Spanish embassy) where he'd learned to play the guitar "so exquisitely."

"In Battersea, mum," he replied.

Bream, who has described himself as "uneducated," received his formal musical training at the Royal College of Music, which he entered at the age of fifteen. It is sometimes said that he was a student of Segovia. According to Bream, that statement needs a little correcting: "In point of fact, I had only two lessons with Segovia—one in 1947, one in 1948. I'm not a pupil of his, but a great admirer. I've learned a lot from watching him."

AT THE Royal College, Bream studied piano—there was no chair of guitar. He had been started on the guitar years earlier by his father, a commercial artist who played the piano and most plectrum instruments by ear. In the process of assimilating the music and the national instrument of another culture Bream did not find it necessary to turn away from his own country's musical tradition. On the contrary, in addition to mastering the guitar, he has also become a superb lutenist and is generating more interest in the early English lute composers than they have enjoyed in a long time. Furthermore, such contemporary English composers as Benjamin Britten and Malcolm Arnold are well represented in his repertoire. *(Continued overleaf)*



Bream early added mastery of the lute to his accomplishments.

Bream has no musical snobbery. He does not, for example, exhibit the typical classical guitarist's condescension toward the amplified jazz guitar. He played an amplified guitar himself in a dance band when he was twelve, then took up the instrument again when he was in the army. Bream once told a *New York Times* interviewer: "My dad was a jazz guitarist and my god was then, and is now, the jazz guitarist Django Reinhardt. He died in 1953. I never met him, but I knew all his records. Such rhythm and spontaneity!" In the liner notes he wrote for his recording of Malcolm Arnold's *Guitar Concerto*, Bream noted that the *lento* movement was "written as an elegy in memory of the famous French jazz guitarist Django Reinhardt—a special hero of Malcolm and myself." (Bream makes a common error in calling Reinhardt French. Though he played mostly in Paris, Reinhardt was Belgian.)

Bream refers to his instrument as "the box"—a term jazzmen use. He still loves to improvise on the box, though he has long since given up the amplified guitar (which he played with fingers, not a pick) for the nylon-stringed concert guitar. At his home, which is 30 miles outside London, he does a good bit of improvising. Three years ago, when he was still living in London, *Newsweek* said: "He rarely answers the telephone and opens his mail only once a week. His Earl's Court garret is filled mostly with old lutes, music, and a kitchen cupboard banked with cans of baked beans for emergency snacks. He owns nearly sixty shirts and keeps buying new ones because he forgets to have the old ones laundered. 'He is chaotic and temperamental,' says a close friend, 'also spontaneous and impetuous. He thought about buying an old Bentley at lunch one day, and an hour later had it. But his playing is marvelous, so what else matters?'"

When Bream is in New York, he stays at the apart-

ment of a friend, a professor of mathematics at Columbia University who is an amateur lutenist. He doesn't answer the phone there, either. RCA Victor, Bream's recording company, has no more luck reaching him than most people, and around the company's New York office he's known as "The Phantom."

In that New York apartment, which commands a magnificent view of the Hudson River, Bream sat with crossed legs, carefully working on the nails of his right hand with an emery board (concert guitarists worry about breaking their nails the way tenors worry about catching cold). "I sort of hibernate up here," he said. "If I answered all the phone calls and went all the places I should go, I'd never get any practicing done."

He usually gets up about 7 A.M. and starts practicing an hour later. He puts in from three to eight hours on his instruments most days. He plays a French guitar and an English lute. Bream has been fascinated with the lute since childhood. When he was seventeen, the English harpsichord maker Thomas Goff offered to make him one. To do it, Goff had a sixteenth-century instrument in the collection of London's Victoria and Albert Museum X-rayed so that he could study its innards. Bream customarily devotes the first half of each recital to lute music, the second half to guitar. The lute portion of it is at least as popular as the guitar segment. When asked who pays money to listen to the lute, Bream replied, "Real nuts and scholars, lovers of Elizabethan

The splendid rapport that marks the collaborations of Bream...



music, those who like quaint period pieces—and those who are dragged along by somebody.”

It is not at all unusual for a member of the audience to call out to Bream for an encore on the lute. Such familiarity is understandable, since Bream customarily talks to his audiences—and they, of course, talk back to him. Bream's remarks are often oral program notes for his music.

“After all,” he says, “these old lute composers—who's ever heard of them, really? The printed programs aren't much help. They tell you what's being played and where you can get the best cup of coffee in town. I think the audience enjoys it more if I tell them something about the music. My concerts are less formal than most classical concerts.”

The list of Bream's recordings, on both lute and guitar, is a respectable but hardly a large catalog. RCA Victor can't get him into a studio nearly as often as they'd like, but the records he has made are quite remarkable. Many aspects of Bream's playing are noteworthy, but perhaps the most striking is the way he utilizes the broad range of tonal resources inherent in the instrument. It is precisely in this that his playing differs so radically from that of all other concert guitarists. No other instrument can produce the wildly varied collection of sounds that the guitar can. Struck softly with the ball of the thumb a little in front of the sound hole, its strings produce a harp-like sound. Picked with the nails farther back, it sounds like a harpsichord.

Bream sometimes gets a sound from the low E string quite like that of a piano—just how, it is hard to say—and on one recording he can be heard producing piano and harpsichord sounds simultaneously.

As you listen to Bream's recordings repeatedly, you realize that he applies this amazing mastery of tone not for random coloristic effects but to shape phrases. He will begin a phrase with the harsh nasal sound of which the guitar is capable and end it with the soft harp-like sound, giving to the line a sighing quality. Or he will go from soft to hard, making the phrase-ending seem abrupt. In one of the works he played at Town Hall, the same phrase was repeated three or four times. Each time, Bream executed it with a different tone, so that each time it stood out at varying distances from the music as a whole—an aural panorama in three dimensions.

Bream explained why he does this: “The dynamic spectrum of the guitar, compared with, say, the piano, is rather narrow. In a hall, some dynamic subtlety is lost. I think that the color of sounds has more impact on the ear than their dynamic range. And because of this, instead of continually changing the dynamics, I change the color.”

Bream's interest in the picked-string instruments extends beyond the lute and guitar—in fact, it extends right out of the Western musical tradition. One of his friends is Ali Akbar Khan, an Indian musician whose instrument is the sarod. “He's first class,” Bream said.

... and tenor Peter Pears is evident in these photos from a 1963 recording session in the Adam Library of London's Kenwood House.



PHOTOS COURTESY RCA VICTOR

"He plays fabulously. The sarod? It's a stringed instrument with a metal fingerboard and no frets. It's plucked with a piece of old coconut shell."

Khan is teaching now at McGill University in Montreal, according to Bream. "Teaching the sarod at McGill?" I asked, a little incredulous. "Oh, they're very go-ahead at McGill!" said Bream.

In the Western musical tradition, Bream is as interested in twentieth-century music as he is in old guitar or lute music. One of the great staples of his repertoire is, of course, the Joaquín Rodrigo *Concierto de Aranjuez*, his superb recording of which is one of the most dazzling demonstrations of the guitar's coloristic possibilities to be found anywhere. Then, of course, there's the Malcolm Arnold Guitar Concerto, which he also recorded, as he did the Sonatina of still another fellow countryman, Lennox Berkeley. And during his recent American tour (his eighth, according to the Hurok office's count, but Bream says the ninth), he introduced a fifteen-minute composition by Benjamin Britten, a series of variations on *Come, Heavy Sleep*, by John

Another work in Bream's repertoire is his own transcription of Ravel's *Parade pour une infante défunte*, which was written originally for piano. Since ten-note chords (and, with double suppression of keys, more) are possible on the piano and six is the maximum on the guitar, the transcription is itself a feat, let alone Bream's execution of it. Guitarists are fascinated by it, because it doesn't sound incomplete. And, in fact, nothing essential is omitted. How did Bream approach the problem?

"I did it very slowly," he said. "It took a long time to rethink it to get the proper color. When you're transcribing from one medium to another, you take the essence of a piece, and that's what I did. What took the time was finding the essence."

Bream was still working over his nails with the emery board. Did he have trouble keeping his nails from splitting? "When I'm in New York I do," he said.

All guitarists complain about the New York City climate. Their nails dry out and their guitars split open. "I've left a guitar here in pieces before now," Bream said. "I think it's all these sudden changes of temperature and the steam heat you have."

Guitars are probably more temperamental than guitarists. They are acutely affected by altitude, temperature, and humidity; most of them travel no better than soft French cheeses. Some guitar-fancying nobleman grumbled a couple of centuries ago that it was cheaper to keep a good mistress than a guitar. On top of everything else, the instrument is inherently out of tune. It goes flat the farther up the fingerboard you play. Despite this, Bream is an amazingly in-tune player. At his last Town Hall recital, however, the New York humidity was working its ravages: he spent a good deal of time between selections tuning the instrument; and at that, quite a few notes came out flat. Said another guitarist who had been in the audience: "He was marvelous, absolutely marvelous. But that instrument sure was giving him hell."

Fortunately for Bream and his guitar, he was soon out of New York, off to the hinterlands—he kept looking for an exact American equivalent to what the British call "The Provinces," but never found it, although "boondocks" perhaps comes close. His American tour was to last two months, then he was off for a two-week tour of Japan.

Does he have a large following there?

"Dunno. I've never been." He smiled broadly. "Maybe no one will turn up."

For anyone who has ever heard him perform, either in person or on records, that seems most unlikely.

Gene Lees, himself a guitarist, is one of a growing number of enthusiasts who welcome the renaissance of a colorful instrument.

JULIAN BREAM ON DISCS

"Music for Voice and Guitar" (with Peter Pears). Selections by Britten, Walton, Seiber, and Fricker (RCA Victor LM/LSC 2718)

Rodrigo: *Concierto de Aranjuez* for Guitar and Orchestra; Britten: The Courtly Dances from "Gloriana"; Vivaldi: Concerto in D for Lute and Strings (RCA Victor LM/LSC 2730)

"Popular Classics for Spanish Guitar" (RCA Victor LM/LSC 2606)

"The Art of Julian Bream." Works by M. Albéniz, Berkeley, Cimarosa, Frescobaldi, Ravel, Rodrigo, Roussel, and D. Scarlatti (RCA Victor LM/LSC 2448)

Giuliani: Concerto for Guitar and Strings; Arnold: Guitar Concerto, Op. 67 (RCA Victor LM/LSC 2487)

"Dances for Lute." Works by Dowland (Westminster 18429)

"The Golden Age of English Lute Music." Works by Batchelar, Bulman, Cutting, Dowland, Halborne, R. Johnson, Morley, and Rosseter (RCA Victor LD/LDS 2650)

"Julian Bream in Concert." Lute Music by Dowland and Byrd; Six Lute Songs by Dowland (with Peter Pears). Reviewed in this issue (RCA Victor LM/LSC 2819)

Dowland, a seventeenth-century English lutenist-composer. Britten fashioned the work so well for the guitar that Bream had to alter only one note of the score, and that one's still there in brackets. Why did he have to alter it? Bream smiled. "It just happened that he had two notes on one string—to be played together. But he wanted the note, so he said, 'Just think it.' I do."

THE SUBJECT of audio is, as any regular reader of this magazine knows, large, often complicated, but nonetheless fascinating, and it is therefore not surprising that it should have an extensive literature of its own. It is so extensive, in fact, that it can become quite a problem for the audiophile bent on improving his understanding of some hazy technical point to decide just which of several books on the subject will do the job for him.

It is the purpose of the bibliographic roundup that follows to provide a little guidance through this maze, concentrating on those areas that are of principal interest to audio fans. Nearly sixty books were checked in order to arrive at the thirty-four listed here. The criteria for selec-

tion were the quality of the writing, the book's practical usefulness, and its authority. Some fine books were of necessity omitted, mostly because their comprehensiveness and technical difficulty would have been out of place in a list intended primarily as an informal guide for the non-professional.

The books listed below do not quite make up a "five foot shelf," but they will certainly serve to give you an uncommon grasp of the fundamentals of audio. If you do not find the books available at your local technical book store, they can be purchased from mail-order electronic supply houses or directly from the publishers, whose full addresses are given in the box at the end of the article.

The Audiophile's Five-Foot Shelf

By LARRY ZIDE



General Books, Introductory

● *ABC's of Hi-Fi and Stereo*, Hans H. Fantel, 96 pages, Sams (1964), \$1.95.

Written for the real beginner, this up-to-date book by Hi-Fi/STEREO REVIEW's Contributing Editor Hans H. Fantel is a useful guide to the selection, use, and operation of equipment. It covers the basics of audio in a thoroughly enjoyable and easy-to-read style. Chapters include: Sound—the Raw Material of Audio; What is Stereo?; Anatomy of a Sound System; Kits for Cash and Pleasure; First Aid.

● *All About High Fidelity and Stereo*, 96 pages, Allied (1963), \$.50.

Although illustrated exclusively with Allied products, the text of this book is objective and informative. Chapters include: What is Hi-Fi?; The Basic Hi-Fi System; Amplifiers, Preamplifiers, and Speaker Systems; Planning Your System; What About Stereo?; What About Kits? Though somewhat dry reading, this volume is a bargain.

● *Hi-Fi Made Easy*, Norman Crowhurst, 224 pages, Gernsback (1959), \$2.90.

Although slightly dated, this book is an exceptional guide to the intricacies of audio. There is considerable technical depth here, but it is, as the title states, "made easy." Chapters include: Frequency Response; Distortion; Dynamic Range; Circuits; Records; Pickups; Microphones; Speakers.

● *High Fidelity Systems—A User's Guide*, Roy F. Allison, 70 pages, Acoustic Research (1962), \$1.00.

This is as objective and effective a basic audio book as can be found today. Published by a component manufacturer, it presumes no audio knowledge on the part of the reader while guiding him through the installation and care of both mono and stereo components. Chapters include: Cables and Plugs; Physical Installation; Making System Adjustments; In Case of Difficulty; Operation and Maintenance. A good dollar's worth. (Continued overleaf)



- *An Introduction to Hi-Fi and Stereo*, 64 pages, Institute of High Fidelity (1963), \$2.25.

This booklet is intended to serve as a newcomer's general guide to the understanding, planning, and purchase of a component hi-fi system. Chapters include: Living with Components; Record Playing Equipment; Amplifiers; Loudspeakers and Headphones; Tuners; Tape Recorders; Shopping for Components; and a glossary. For twenty-five cents you can't go wrong.

General Books, Advanced

- *A to Z in Audio*, G. A. Briggs, 224 pages, Gernsback (1961), \$3.20.

Even if this manual had no technical value, it would still find its way into this list by virtue of its delightful wit and style. Mr. Briggs (when not writing, he is director of the Wharfedale Wireless Works) has arranged his book alphabetically by subject matter—from A.C. to Zero Level. Stereo information is minimal, and there is nothing on discs—but no matter. If you want to know something about audio, chances are you'll find it explained here in depth, and it will be enjoyable reading besides.

- *Basic Audio* (three volumes), Norman Crowhurst, 348 pages total, Rider (1959), \$2.90 per volume.

Mr. Crowhurst covers the entire spectrum of audio subject matter in these three volumes. Volume one is devoted to the "mechanics" of audio: acoustics, microphones, speakers, crossovers, and resonance. Volume two examines the electronics, including chapters on: Transistor Circuits; Interstage Coupling; Frequency Response; Push-Pull; Audio Transformers. Volume three covers: Feedback Fundamentals; Power Supplies; Shielding; Audio Oscillators; Recording; Stereophonic Sound. The set deserves a place on the bookshelf of every serious audiophile.

- *Reproduction of Sound*, Edgar Villchur, 93 pages, Acoustic Research (1962), \$2.00.

Mr. Villchur, now president of the firm that published this book and formerly an instructor at New York University (where he taught a course in audio techniques), writes prolifically and lucidly on musical and electronic subjects. This book is objective and well-written. Chapters include: Sound; Standards of High Fidelity; Disc Recording; Pick-up and Needles; Amplifiers; Negative Feedback; Loudspeakers; Room Environment. Illustrations are plentiful and pertinent.

- *Stereophonic Sound*, Norman Crowhurst, 136 pages, Rider (1961), \$2.90.

This is a companion volume to the author's three-volume *Basic Audio*, and is also a basic reference work. Every facet of stereophonic sound is covered in depth, including a good grounding in psycho-acoustics. Chapters include: Binaural Listening; Stereophonic Sound; Stereophonic Systems for the Home; Recording Procedure; Practical Home Stereo; Stereophonic Systems for Movie Theaters and Auditoriums.

- *FM Multiplexing for Stereo*, Leonard Feldman, 160 pages, Sams (1962), \$2.50.

- *FM Stereo Multiplexing*, Norman Crowhurst, 66 pages, Rider (1961), \$1.50.

These two books provide a thorough grounding in the theory and principles of stereo-FM transmission and reception, the Feldman book in somewhat more depth. Also included is much material on the alignment and servicing of circuits in common use.

Tape Recording

- *ABC's of Tape Recording*, Norman Crowhurst, 95 pages, Sams (1965), \$1.50.

This completely up-to-date book for beginners tells the reader how to buy a machine to fit his needs and what to do with it afterwards. The author never talks down, yet seldom soars over even the rawest neophyte's head. There is a final chapter on advanced applications, including plans for automatic message takers.

- *Getting the Most out of Your Tape Recorder*, Herman Burstein, 170 pages, Rider (1960), \$4.25.

This beginner's book leads the reader very carefully into technical depths, but not over his head. Chapters include: What Kind of Tape Machine Do You Need?; How Many Heads Do You Need?; Types of Record-Level Indicators; Tape-Recorder Features; Microphones; Distortion; Equalization; Checking Frequency Response; Stereo Considerations. The last chapter covers the various track considerations, but not recent developments.

- *Elements of Tape Recorder Circuits*, Herman Burstein and Henry C. Pollak, 224 pages, Gernsback (1957), \$2.90.

Although this book was published in 1957, it is still remarkably abreast of tape technology. Anyone interested in the how, what, and why of magnetic recording will likely find the answers here. A background in basic electronics is necessary. Chapters include: Elements of a Tape Recorder; Head Characteristics; Tape Characteristics; Bias Current; Equalization Circuits and Requirements; Record Level Indicators; Minimizing Hum and Noise.

- *Magnetic Recording for the Hobbyist*, Arthur Zuckerman, 128 pages, Sams (1963), \$2.50.



This is another how-to-use book, no technical background necessary for appreciation. Chapters include: Taping Broadcasts and Records; Commercially Recorded Tape; Taping Live Sound; Special Effects; Recording in the Field; The Party Recorder; Movie and Slide-Show Soundtracks; Sound Effects; Caring for Tape; Caring for Your Recorder.

- *Tape Recorders—How They Work*, Charles G. Westcott and Richard F. Dubbe, 224 pages, Sams (1964), \$3.95.

This excellent volume covers the history, theory, and actual construction of tape recorders for the technical reader. The revised second edition contains up-to-date circuit information, including transistor designs.

- *The Technique of the Sound Studio*, Alex Nisbett, 288 pages, Hastings House (1962), \$10.00.

Although intended primarily for the professional engaged in studio sound operations, this book is also an excellent source of information on all aspects of sound work for the advanced tape-recording amateur. Chapters include: Microphone Techniques for Speech; Microphone Techniques for Music; Checking Sound Quality; Controlling Volume; Editing; Fades and Mixes; Sound Effects; Echo and Distortion Techniques.

Hi-Fi Servicing and Audio Measurements

- *Hi-Fi Troubles*, Herman Burstein, 159 pages, Gernsback (1965), \$3.95.

This book sets out to fulfill the promise of its subtitle: "How You Can Avoid Them—How You Can Cure Them." Written for the non-professional, the book does not presume great technical knowledge. Chapters include: Tools of the Trade; The Art of Substitution; Hum Problems; Noise Problems; Distortion; Stereo Problems; Kit Building Problems.

- *RF Interference Control Handbook*, 256 pages, Sams (1963), \$6.95.

- *How to Locate and Eliminate Radio and TV Interference*, Fred D. Rowe, 160 pages, Rider (1961), \$2.90.

These books are for the technician and advanced audiophile looking for means to eliminate the radio signals or other interference that is playing hob with phono performance. Problems of RF, line, appliance, fluorescent-light, and filament-lamp interference are covered. The Sams book has slightly greater technical depth.

- *Maintaining Hi-Fi Equipment*, Joseph Marshall, 222 pages, Gernsback (1956), \$2.90.

This is still one of the most popular service books, and with good reason: Mr. Marshall's course through the tangle of service and maintenance information is still a good one. The book was designed for the advanced audiophile and the professional service technician and covers standards, test instruments, preliminary diagnosis, distortion, bass and treble faults, pickups, turntables, tuners, and fine adjustments.

- *Trouble-Shooting High-Fidelity Amplifiers*, Mannie Horowitz, 127 pages, Radio Magazines (1962), \$2.95.

This book analyzes amplifiers and preamplifiers step-by-step for the purposes of trouble-shooting and repair. Its use requires a technical background: this is the definitive manual for troubleshooting and repairing vacuum-tube amplification equipment.

- *Intermodulation and Harmonic Distortion Handbook*, Howard Tremaine, 160 pages, Sams (1963), \$3.95.

Test instruments and test set-ups for detection and valuation of harmonic and intermodulation distortion are described in detail. The audiophile with reasonable technical proficiency will have no trouble with most of it. Also included are complete instructions for construction of a laboratory-caliber intermodulation analyzer.

- *It's Easy to Use Electronic Test Equipment*, Larry Klein and Ken Gilmore, 186 pages, Rider (1962), \$4.00.

Co-authored by Hi-Fi/STEREO REVIEW's Technical Editor Larry Klein and by the well-known writer on technical subjects Ken Gilmore, this book devotes each of eighteen chapters to the study of a particular type of test apparatus. The audio instruments and subjects covered include sine-and square-wave generators, decibel and audio-power measurements, intermodulation-distortion measurement, and harmonic-distortion measurement.

Acoustics and Sound

- *Audio and Acoustics*, G. A. Briggs, 168 pages, Herman (1964), \$2.95.

This book covers the history of sound, the operation of the ear, and the performance of sound energies under a variety of acoustic conditions. Those interested in the science of acoustics will find much of value here. Audiophiles will particularly enjoy the discussion of early live-*vs.*-recorded performances. *(Continued overleaf)*

- *Waves and the Ear*. van Bergeijk, Pierce, and David, 235 pages, Anchor (1960), \$1.45.

Written by three Bell Telephone Laboratories scientists, this book details what sound is, covering its production, propagation, and reception. An excellent introduction to a complex subject executed with clarity and authority. Chapters include: Power of Sound; Waves, Frequencies, and Resonators; Nerves and the Brain; Quality and Fidelity.

- *The Physics of Music*, Alexander Wood, 258 pages, Dover (1962), \$2.25.

This is rapidly becoming the classic work on the subject. A knowledge of physics is helpful for full understanding, but the book is intended for anyone interested in that common ground where the science of physics and the art of music come together. The work is intended primarily for the reader whose interests lie on the musical side, the chapters on the recording and reproducing of sound being of special interest and requiring relatively less background than other subjects.

PUBLISHERS' ADDRESSES

- Acoustic Research: Acoustic Research, Inc., 24 Thorndike St., Cambridge, Mass. 02141
- Allied: Allied Radio, 100 N. Western Ave., Chicago, Ill. 60680
- Anchor: Doubleday and Company, Garden City, N. Y.
- Dover: Dover Publications, Inc., 180 Varick St., New York, N. Y. 10014
- Gernsback: Gernsback Publications, 151 West 14 St., New York, N. Y. 10011
- Hastings House: Hastings House, Publisher, Inc., 151 East 50 St., New York, N. Y. 10022
- Herman: Herman Publishing Service, Inc., Stamford House, Stamford, Conn.
- IHF: Institute of High Fidelity, 516 Fifth Ave., New York, N. Y. 10036
- Radio Magazines: Radio Magazines, P. O. Box 629, Mineola, N.Y. 11502
- Rider: The Hayden Book Companies, 116 West 14 St., New York, N. Y. 10011
- Sams: Howard W. Sams & Co., Inc., 4300 West 62 St., Indianapolis, Ind. 46206

Loudspeakers, Crossovers, and Enclosures

- *Cabinet Handbook*. G. A. Briggs, 112 pages, Herman (1962), \$1.95.

The do-it-yourselfer will find all he needs to know—and then some—about the design, construction, and finishing of loudspeaker cabinets in this book. It includes both practical designs for cabinets (suitable for construction by the amateur) and the theoretical considerations behind each design. There is also extensive information on wood veneers, assembly, and finishing.

- *Crossover Networks*. Howard M. Tremaine, 80 pages, Sams (1960), \$1.50.

A definitive work on the design, theory, construction, and testing of speaker crossover networks. Complete tables and specifications for the various types of networks are provided. This is a must volume for anyone interested in assembly of speaker systems.

- *Hi-Fi Loudspeakers and Enclosures*. Abraham B. Cohen, 360 pages, Rider (1956), \$4.60.

Generously illustrated though it may be with charts and graphs, this book does not require great technical training of the reader. Chapters include: Basic Loudspeaker Types; The Meaning of Resonance, Impedance, and Damping; Multi-Speaker System Design; Networks; Enclosure Types; Enclosure Size; Mechanics of Enclosure Design;

- *Loudspeakers*. G. A. Briggs, 336 pages, Herman (5th edition, 1958), \$4.50.
- *More About Loudspeakers*, G. A. Briggs, 136 pages, Herman (1963), \$2.50.

The original *Loudspeakers* was a cardboard-backed booklet of seventy-eight pages issued in 1948. It grew to its present hard-cover status through the years and has now become a genuine classic. Together with the later volume of new developments and second thoughts, it constitutes some of the most enjoyable writing on the subject available. Cones, magnets, enclosures, crossovers, impedance matching, and absorbents are a few of the topics covered in depth in these two books.

Hi-Fi Construction

- *Designing and Building Hi-Fi Furniture*, Jeff Markell, 224 pages, Gernsback (1959), \$2.90.

All you need to know about this subject is contained between these covers. Only the chapter on speaker placement is dated, since it does not consider the special problems of stereo installations. Chapters include: Fundamentals of Design; Furniture Styles; Materials; Construction; Finishing; Retouch, Repair, and Refinishing.

- *Hi-Fi Projects for the Hobbyist*. Leonard Feldman, 128 pages, Sams (1963), \$2.50.

This construction-project book presumes very little technical knowledge, so it can be safely considered a beginner's book. Tools, techniques, and materials for each project are well covered. Chapters include: Tools and Soldering; Adding Your Own Presence Control; Peak-Power Indicator; Multiple Speaker Switching; Tuning Indicator Installation; Small Speaker Enclosure; Build Your Own Crossover Network; Add a Rumble Filter; A Novel FM Stereo Indicator; Transistorized Microphone Preamplifier.

Larry Zide has worked in the audio industry for a number of years and his articles on hi-fi have appeared in many publications.

~ MUSIC ~

IN A NEW FOUND LAND

TELLING THE WOODS FROM THE TREES HAS ALWAYS BEEN SOMETHING OF A PROBLEM FOR NATIVE AMERICAN MUSICAL SCHOLARS. AN IMPORTANT NEW BOOK BY AN ENGLISH MUSICOLOGIST NOW PERMITS US TO HEAR OURSELVES AS OTHERS HEAR US.

By LEONARD ALTMAN



I HAVE just finished reading a very important book: *Music in a New Found Land*, by Wilfrid Mellers. If I were not afflicted with an incurable case of rheumatism of the double stops (a rare disease affecting solo singers with two-part tendencies), I would give in to a powerful impulse to raise my voice in a joyful polyphonic melisma on the word Hallelujah! English musicologist Mellers, who was for two years the visiting Andrew Mellon Professor of Music at the University of Pittsburgh and is now Professor of Music at the University of York, England, has finally done it: he has had the courage to say, in print, that "the study of American music—no less than American literature and painting—is deeply relevant to any inquiry into the nature of the world we live in, and this is true for Europeans, as well as for Americans."

This point of view, although generally consistent with what most Americans would like to *think* they believe, is in fact so unfashionable that it is almost never expressed either by professional performing musicians or by musicologists. It is an approach to the musical art that stresses both the place of Music in the context of Life (I use the capital letters advisedly) and its ability to reflect and even to influence the forms, manners, and ideas of the civilization from which it springs. Alas, in this age of ever-increasing specialization, such a notion seems to be as much out of place as that once-prevalent and productive concept, the well-rounded "Renaissance Man."

The goal of current musical scholarship, which has tended more and more toward the obscure and the ephemeral, in part explains the disappearance of writings that reflect this world view. Current literature addresses itself to such topics of lasting interest as "Die kirchenmusikalischen Werke Josef Lechthalers," "Music in Uppsala

During the Seventeenth Century," "Har-Mose: His Flute and other Instruments Used in Egypt," and "Ecstasy and Music in Seventeenth Century England" (the last to be published, I trust, in an illustrated edition). All such are attempts to give more or less complete and "authoritative" coverage to what are most certainly—let us be kind—minutiae in the field. But let us also be honest: not one of these topics, nor the countless others like them, is likely to offer any broad view of "music in the life of man," and, even worse, because each will be presented as seen through the magnifying-glass eyes of fervid enthusiasm, the significance attached to them will almost certainly be out of all proportion to their true worth.

FURTHERMORE, such scholarly specialization caters to our innate snobbery; it is the poorest sort of substitute for that healthy adventurousness—now extinct—that in the nineteenth century carried this burgeoning nation boisterously across the plains to the Pacific. The pioneer of the 1960's, instead of wending his way over the dusty reaches of Kansas or Utah, crosses the new frontier by becoming the first (or last) living authority on this or that small *part* of something larger and more important. In music, this adventurousness may possibly take the form of something like "The Lost Operas of Fernando de la Gouche (1678-1744)" or "Bach Precedents in the Dead Sea Scrolls." And because a democracy always takes care of its own, there's a free ride in the covered wagon of culture for the Common Man as well. He may be in for a bit of dull reading, of course, but it will pay off handsomely: at almost any "musical" party (if the author isn't there) he becomes the authority, by proxy, on a subject no one else has ever heard of.

But to get back to Mr. Mellers: It may be just a trifle irritating to oversensitive Americans who still retain a little of the Boston Tea Party spirit that an Englishman, of all people, should be the one to write the most stimu-

Music in a New Found Land, by Wilfrid Mellers, 543 pages, \$6.95. Published 1965 by Alfred A. Knopf, New York, N. Y.

lating book on American music to come off the press since the landing of the Pilgrim Fathers. It is not surprising that Mr. Mellers, who is aware of so much else in this book, modestly acknowledges this possibility in his Introduction: "While I may, as an outsider, miss many qualities, musical, psychological, and social, that a native American would be aware of intuitively, there is also a chance that, as an outsider, I may see and hear things that cannot be experienced from within the American context."

MANY American writers who pontificate on various aspects of the native cultural scene actually seem to harbor a secret distaste for things American. This so-called "colonial complex" is quite likely to be unconsciously revealed in articles beginning "Although the United States is a relatively new country, the percentage of symphony orchestras. . . ." Mellers, on the other hand, has no need for such tactics. As a cultured European, he is free to enjoy whatever aspects of the American way of life appeal to him without the stigma of being himself part of its context. He does not have to apologize for being the citizen of a country that has not yet produced a Bach, a Brahms, a Verdi, or a Purcell. Thus, he is able to enter into speculative musical-sociological discussion, offer unabashed criticism, and boldly make evaluations that might lead to rioting in the streets were they to be made by a home-grown critic.

Music in a New Found Land has no ambitions to be a complete history of American music from Plymouth Rock to LBJ, but is rather a selective book of highly personal—and provocative—ideas, ideas that emanate from an exciting concordance of music, sociology, anthropology, psychology, philosophy, and sheer fun. However, it is above all a book to be taken seriously: illuminated by a hundred (or maybe a thousand) fascinating insights that give new meaning to familiar phenomena, it brilliantly sketches the main currents of our American musical thought as they relate to the panorama of life in these United States.

It is also a book to amuse. Have you ever thought of Edward MacDowell's music as Mellers so aptly does: "A boy's view of the American past, looked back to from a premature middle age"? Would it ever have occurred to you that the early American church psalms "were sung at rather fast tempi and in unison—so that God would have no difficulty in understanding the words"? Did you know that Henry Franklin Gilbert, composer of *Dance in Place Congo* (Everest 6118/3118) had to make a trip to Europe (his first) to hear the piece played (at the 1927 International Festival of Contemporary Music in Frankfurt)? "Appropriately enough," says Mellers, "it killed him."

And there are other, more serious, things. For example: "The sheer efficiency of [Leonard] Bernstein's film music would seem to indicate that in the modern world there may be a price to be paid for competence." And Charles

Ives, says Mellers, embodies "two poles of the American experience. On one hand he manifests a Whitmanesque energy and comprehensiveness, an ubiquitous love of humanity and of every facet of the visible and tactile world; on the other hand he is a solitary, alone with Nature, seeking a transcendental order within the flux of reality."

Divided into two main sections, *Music in a New Found Land* first treats "serious" music from the days of the American primitives through such figures as Ives, Ruggles, Copland, Carter, Cage, Riegger, Sessions, Griffes, Varèse, Barber, and Virgil Thomson. But members of the "younger" group—Feldman, Foss, Powell, Sydean, Shapey, and Wuorinen—get their innings as well.

In Part Two, Mellers brings us "the world of art and the world of commerce: the folk-song of the asphalt jungle." His subject matter ranges from Stephen Foster and John Philip Sousa to Thelonious Monk. A more fascinating discussion is hard to imagine. Mellers is right: much has escaped us. He sees Foster and Sousa as the "positive and negative poles of 19th-century popular American music," both of them serving as effective means by which earlier Americans were able to escape for a while from the harsh realities of everyday life. They were able to find in Foster the answers to their "yearning for innocence (and) . . . fear of experience," and Sousa gave them a sense of power and exhilaration through music that made its "maximum appeal to body and nerves, the minimum to head—and maybe to heart also."

With the twentieth century came the blues, barrelhouse piano, and piano rag. Negro folk music—work songs that express the loneliness of isolation, melodies that reflect "the all-important dominance of the mother-image," the religious orgy with its "shout that carried both listeners and chanters outside Time"—all these things and a thousand more are part of Mellers' text and of his thesis. Mellers' view is totally comprehensive, and he eventually gets around to Broadway, Hollywood—and the Beatles. For, as Mellers says, "though the Hollywood Dream may be shoddy compared with the myths in the light of which great civilizations have lived, we do not preserve our precious integrity by pretending it has nothing to do with us."

Mellers is a realist and a humanitarian. He sees in the varied musics of all peoples an expression of their real world, whether that world exists concretely, or whether its "reality" is but a dream confined to the limited space between their ears. Is any one of us to judge which is the most "real" or the most "meaningful"? I think not. I hold with Mellers that, in the vast world of music, "the only valid distinction is between those who stand for life and those who are against it."

Leonard Altman is Assistant Director of Carnegie Hall, a musicologist, and an enthusiastic observer of American musical life.

HI FI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH



CLASSICAL

ENGLISH LUTE MUSIC IN EXTRAORDINARY PERFORMANCES

Lutenist Julian Bream and tenor Peter Pears are ideal interpreters

NOT SO many years ago, the all but forgotten lute was generally considered to be a rather enfeebled precursor of the modern guitar, but today, largely through the efforts of England's talented Julian Bream, this pear-shaped instrument has risen to new heights of popularity. The lute's comeback can probably be traced in part to Bream's recordings, but the young Briton's winning ways on the concert platform have certainly been just as much responsible. It has for some time been his practice to divide his concert programs into two halves, the first devoted to the lute and the second to the guitar. Bream's success in putting across the former instrument was indicated by an occurrence at the conclusion of a New York recital at Town Hall a few years ago. The second half of the program was concluded, and the performer brought his guitar back on stage for his first encore. Just as he was about to start playing, a clear voice from the audience was heard to say, "Play the lute!" "Can't," Bream replied in his charming Battersea accent, "It's shut up in its case." The audience was amused, and one felt that even the most rabid guitar enthusiasts would have been willing to hear more of Bream's artistry on the other instrument.

A new RCA Victor disc, "Julian Bream in Concert," is devoted entirely to the lute, solo on the first side—some John Dowland and William Byrd pieces recorded during concerts at Town Hall and Wellesley College—and with voice on the second side—six Dowland songs performed by

the tenor Peter Pears and Bream at a Wigmore Hall recital in London in 1963. A few of the Dowland solos are also contained on an earlier Bream recital disc (Westminster 18429), but the Byrd pieces in this new release are recent discoveries (according to the artist, who gives a spoken introduction to them) and thus recording firsts. The performances are all quite extraordinary, although Bream still has a tendency to take the lively dance the galliard at a tempo too fast to be really danceable. Still, his technical achievements on this difficult instrument are fantastic, and his coloristic effects are beautiful. And, unlike many modern lutenists, Bream never makes such pieces as these sound like uncarthed fossils.

The first side here (the lute solos) is extremely captivating, the second side (with Pears) unusually moving. Dowland, whose most exquisite musical thoughts were usually expressed in his slow, melancholy pieces, has an almost ideal pair of interpreters in Pears and Bream. I doubt that such sensitivity has ever been displayed in this composer's works on records before. It is impossible not to be deeply affected by the ravishing performance here of such a song as *In darkness let me dwell*.

The sense of Bream's casual, easy way with the audience—an enjoyable feature of his concert appearances—is exceptionally well captured on this disc, partly through the performer's comments preceding some of the lute solos on the first side. Audience noises are very few, however.



JULIAN BREAM
Difficult instrument, fantastic technique

Barring a few minor pops on the second side, the re-production is first-class, and the feeling of immediacy that comes from an actual stage performance is most effectively conveyed. I do not believe that any recording of the solo lute has ever sounded quite as realistic as this one. The jacket contains a text sheet which includes a program commentary.

Igor Kipnis

© ® JULIAN BREAM IN CONCERT. Byrd: *Pavana Bray; Galliard; Pavan; My Lord Willoughby's Welcome Home*. Dowland: *Captain Piper's Galliard; Queen Elizabeth's Galliard; Sir John Langton's Pavan; Tarleton's Resurrection; Lady Clifton's Spirit*. Julian Bream (lute). Dowland: *Wilt thou, unkind, thus reave me?; Sorrow, stay; The lowest trees have tops; Time's eldest son. Old Age; In darkness let me dwell; Say, Love, if ever thou didst find*. Peter Pears (tenor), Julian Bream (lute). RCA VICTOR LSC 2819 \$5.79, LM 2819 \$4.79.

A DEFINITIVE READING OF *L'HEURE ESPAGNOLE*

Lorin Maazel leads an elegantly shaped performance of Ravel's farcical opera

IT is utterly logical that Lorin Maazel should follow up his triumphant Deutsche Grammophon recording of Ravel's *L'Enfant et les sortilèges* with a recording of this composer's only other opera, *L'Heure espagnole*. And it is a pleasure to report that whereas he merely improved upon Columbia's old and now unavailable recording of *L'Enfant*, he has come up with a performance of *L'Heure espagnole* that not only makes mincemeat of any previous recorded version that I know, but is very close to being the best performance of it I've ever heard.

Outside France, of course, this opera is an obscure leaf in Ravel's catalog. And it's not an easily accessible work for Americans. A lot of the pleasure one takes in the piece comes from knowing the text and understanding Ravel's highly sophisticated treatment of the French language. Furthermore, it translates into English badly, and it has no memorable tunes.

Happily, Maazel has not tried to put *L'Heure espagnole* over in the smash-hit sense. He has merely attended to its elegant instrumental details, has required his singers to pronounce the words clearly and get the French farcical fun across without broadening it to low comedy, and has delineated the overall shape of the piece with fine flair. One seldom talks about "Ravel" conductors in the sense that one talks about "Mozart" or "Beethoven" conductors, but if there ever was a real Ravel specialist, Maazel is certainly the man—at least where the two operas are concerned.

The singers are superb. Jeanne Berbié is a delightful Concepcion, and the various men in her life—Michel Sénéchal as Gonzalve, Jean Giraudeau as Torquemada, Gabriel Bacquier as Ramiro, and José Van Dam as Gomez—sing with style and precise feeling for the material they are working with. In other words, the casting could scarcely be better.

Deutsche Grammophon's recorded sound is as smooth and clear-textured as can be, and the singers all have nice presence. Taken in sum, this release gives us the Ravel opera in as fine a version as we are likely to have for a good long time. I recommend it to all Ravel fanciers.

William Flanagan

© ® RAVEL: *L'Heure espagnole*. Jeanne Berbié (soprano), Michel Sénéchal (tenor), Jean Giraudeau (tenor), Gabriel Bacquier (baritone), José Van Dam (bass); French National Orchestra, Lorin Maazel cond. DEUTSCHE GRAMMOPHON 138970 \$5.79, 18970 \$5.79.

ENTERTAINMENT

ZARZUELAS: ENERGETIC AND PASSIONATELY MELODIOUS

The National Orchestra of Spain presents a spirited and affectionate cross-section

ANYONE who is sufficiently fascinated by light opera to investigate the Spanish variety—the *zarzuela*—will sooner or later make the following discoveries: (1) the name of the form resists all attempts at definition, and it is best, therefore, to regard it as a synonym for "operetta" and let it go at that. (2) *Zarzuelas* owe their origin to French, Italian, and Viennese models, and for a long time suffered from a lack of true identity. (3) Having endowed the *zarzuela* with a national character, Spanish composers incorporated their native songs and dances with a vengeance in order to emphasize the "Spanishness" of their creations. (4) The *zarzuelistas* of the past century were productive almost beyond belief, but outstanding inspiration and originality were never in great supply among them.

In view of this last fact, we may consider ourselves fortunate that two new discs from London devoted to *zarzuelas*—they are entitled "The National Orchestra of Spain," Volumes One and Two—are absolutely brimming with passionately melodious and wonderfully energetic instrumental music from some of the best examples of the form. These *zarzuela* composers sought to entertain, and their methods have little complexity or sophistication. In this music, the melody is always paramount, and is generally carried by massed strings or an emphatic trumpet solo; the counterpoint is skillful, effective, and obvious;

and the rhythms call to mind stamping heels and clicking castanets. Echoes of Rossini, Puccini, Lehár, Offenbach, and—absurd though it may seem—Sigmund Romberg resound without in any way diminishing the fun.

The only technical fault I can find here is in the editing: some selections are rather abruptly cut off. Otherwise, these spirited and obviously affectionate performances are captured in properly loud and resonant sonics. Volume Two rates higher, I think, in musical merit and variety of color, but I thoroughly enjoyed the catchy excerpts from *Bobemios* and *Los Gavilanes* contained in Volume One, and even more so the intermezzo from *La boda de Luis*



RAFAEL FRÜHBECK DE BURGOS
Lively evocations of the Iberian mood

Alonso, in which familiar Iberian mannerisms are paraded with skill and rousing liveliness.

¡Arriba! say I, to welcome these sure-fire antidotes to a sullen mood. The world can use them! *George Jellinek*

© THE NATIONAL ORCHESTRA OF SPAIN. Volume One: Giménez: *La boda de Luis Alonso*; Intermezzo. Soutullo-Vert: *La leyenda del beso*; Intermezzo. Chueca-Valverde: *La Gran Vía*; Prelude. Guerrero: *Los Gavilanes*; Prelude. Luna: *El niño judío*; Prelude. Guridi: *El Caserío*; Prelude to Act 2. Vives: *Bobemios*; Intermezzo. Serrano: *La venta de los gatos*; Intermezzo. Volume Two: Chapí: Preludes to *El tambor de Granaderos* and *La Revoltosa*. Giménez: *El baile de Luis Alonso*—Intermezzo; *La Tempranica*; Prelude. Luna: *Benamor*; *Fire Dance*. Usandizaga: *Las Golondrinas*; *Pantomime*. Chueca: *Bateo*; Prelude. Chueca-Valverde: *Cádiz*; Prelude. National Orchestra of Spain, Rafael Frühbeck de Burgos cond. LONDON CS 6424/25 \$5.79 each, CM 9121/25 \$1.79 each.

A NEW DOCUMENTARY OF TODAY'S PRISON SONGS

Elektra's "Negro Prison Songs" demonstrates the continuing vitality of a major folk-music source

THIRTY years ago, John Lomax and his son Alan began to make documentary recordings of Negro prison music for the Library of Congress. Similar field work was later done by Herbert Halpert, and after World War II Alan Lomax returned to the South to compile the remarkable album "Negro Prison Songs" (Tradition 1020). Now comes a valuable addition to this collected body of American folk music, Bruce Jackson's "Negro Folklore from Texas State Prisons" on the Elektra label. What makes this set of particular interest is that it is the first in years (except for Harry Oster's excellent documentaries of Louisiana prisons on the Folk-Lyric label) to concentrate on the transmutations Negro folk music undergoes in prison.

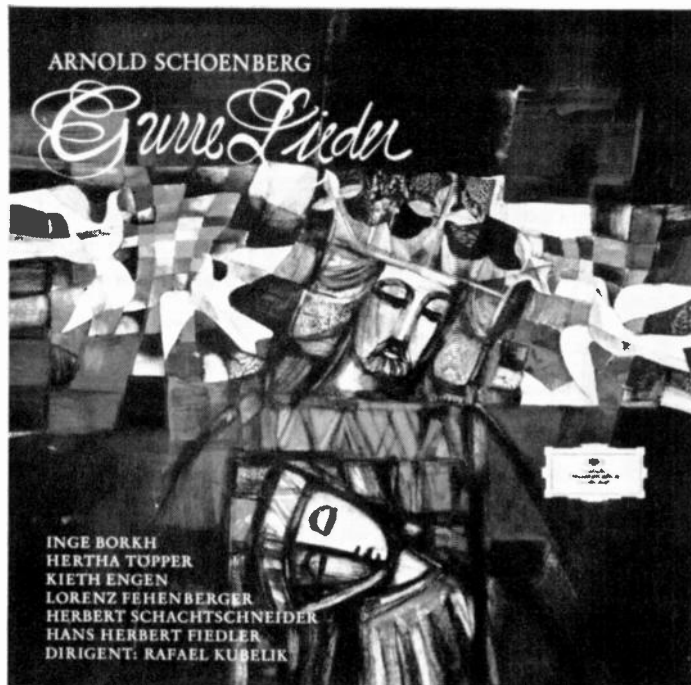
Jackson's recordings were made as part of a research project, financed by Harvard's Society of Fellows, on various aspects of inmate society. Jackson is a knowledgeable, sensitive collector, and this cross-section of work songs, blues, spirituals, and the like is of substantial musical as well as sociological interest. Today's prisoners are, of course, increasingly influenced by television, radio, and recordings, and some pieces here have clearly been shaped by the more recent developments in urban Negro blues and religious music.

In this collection there are eerie chopping songs with gospel-like harmonies; mordant toasts about women on the outside with short memories; a toast by a man who knows the enveloping grasp of tuberculosis to be "a letter from death"; a startling illustration of topical pop-gospel, *Assassination of the President*; various work songs, in which bitterness is momentarily relieved by fantasy; searing call-and-response spirituals; and a mocking parody of a preacher in *Daniel in the Lion's Den*. One of the performers is Lemon Jefferson, nephew of the long-dead Texas blues singer Blind Lemon Jefferson. Here we see that the tradition has not yet been broken: there is folk music of power and social pertinence still being created in the prisons of the South.

Elektra has supplied a booklet with complete texts and ample background information. These recordings are of good fidelity, and on the basis of this set, I very much hope Jackson has sufficient prison material for more albums—he knows how to listen and what to record. *Nat Hentoff*

© NEGRO FOLKLORE FROM TEXAS STATE PRISONS. Inmates of Texas State prisons (performers). *Raise 'Em Up Higher*: Three Moore Brothers; *Hammer Ring*; *See How They Done My Lord*; and ten others. ELEKTRA EKS 7296 \$5.79, EKL 296 \$1.79.

DGG PRESENTS THE FIRST STEREO RECORDING OF **ARNOLD SCHOENBERG'S GURRE LIEDER**



Brilliantly conducted by Rafael Kubelik and recorded "live" at a Munich concert this year, with Inge Borkh, Hertha Toepper, Lorenz Fehenberger, Herbert Schachtschneider; H. H. Fiedler, Narrator. With the Bavarian Radio Symphony are three separate male choirs, a huge mixed chorus and, of course, the famous "few large iron chains" included in the fantastic orchestration. (2 discs, boxed, with text) **18 984/5 Stereo, 138 984/5**

DIETRICH FISCHER-DIESKAU: Bach Cantata No. 56, "Ich will den Kreuzstab . . ."; Stoelzel Cantata, "Aus der Tiefe rufe ich"; also on this disc, two Fantasia "In Nomines" by Gibbons and Purcell—Lucerne Festival Strings / Rudolf Baumgartner **18 969 Stereo, 138 969**

PIERRE FOURNIER: Vivaldi: Cello Concerto in E minor; Couperin: Pieces en Concert; Stravinsky: Suite Italienne, Chanson Russe—Ernest Lush, Piano; Lucerne Festival Strings / Rudolf Baumgartner **18 986 Stereo, 138 986**

RALPH KIRKPATRICK: His dazzling harpsichord performance (clavichord version already released) of Bach's Well-Tempered Clavier, Book 1. (2 discs) **18 844/5 Stereo, 138 844/5**

AMADEUS QUARTET: Haydn String Quartets, Op. 77, Nos. 1 & 2, a splendid successor to their best-selling album of the Haydn "Emperor" and Mozart "Hunt" Quartets. **18 980 Stereo, 138 980**

WILHELM KEMPF: Fine new recordings of Beethoven Piano Sonatas: No. 24 in F#, Op. 78, with the "Pathetique," "Moonlight" and "Pastoral." **18 941 Stereo, 138 941**

SPECIAL NOTE FOR OPERA BUFFS: Another great neglected masterpiece will be available next month—its first recording in more than a decade.

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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

⑤ ④ BACH: *Concerto for Three Violins and Orchestra, in D Major (after BWV 1064); Concerto for Flute, Violin, and Harpsichord, in A Minor (BWV 1044)*. Georg Friedrich Handel, Klaus Schlupp, Hans Bunte (violins); Kurt Cromm (flute); Silvia Kind (harpsichord); Chamber Orchestra of the Sarre, Karl Ristenpart cond. NONESUCH H 71057 \$2.50. H 1057* \$2.50.

Performance: Very accomplished
Recording: Over-resonant
Stereo Quality: Excellent

Bach's output, as we know it, does not include any concerto for the combination of three solo violins and orchestra. What this work is, in fact, is a reconstruction by Rudolf Baumgartner of the C Major Concerto for three harpsichords. Since Bach adapted a great deal of his music, as well as that of other composers, for other instruments or other instrumental combinations, such a reconstruction as this one is quite valid. The harpsichord version of almost any keyboard concerto of Bach is invariably a transcription of a previous piece, although in some instances, such as this one, the original has been lost. Therefore, this disc enables us to hear what this work might have been like in its earlier form, most likely a concerto for three violins. Though hearing the unaccustomed instruments instead of harpsichords is a little startling at first, the effect wears well, and the performance is in every way satisfying.

Equally well interpreted is the big A Minor Triple Concerto, another transcription by Bach (the solo keyboard originals of this work have come down to us). This vital performance compares most favorably with some of the excellent higher-priced versions of the concerto on records. Both concertos make an attractive coupling, but I wish the recording had been made in a less resonant hall. One does hear a fair amount of detail, particularly among the solo instruments, but the continual wash of reverberation in the orchestral background makes for a certain amount of listening fatigue. Stereo placement, however, is first-rate. I. K.

⑤ ④ BEETHOVEN: *Piano Sonatas: No. 9, in E Major, Op. 14, No. 1; No. 10, in G Major, Op. 14, No. 2*. Sviatoslav Richter

(piano). PHILIPS PHS 900077 \$5.79, PHM 500077* \$4.79.

Performance: Elegantly lyrical
Recording: Warm and full
Stereo Quality: Good enough

The two Op. 14 piano sonatas are among the most ingratiating and freshly lyrical of Beethoven's early works, and as might be expected, this kind of music is right up Richter's alley. What might be called the "organic classicism" of his pianism goes hand-in-glove

on the Philips label, Sviatoslav Richter seems to be concentrating on neglected gems rather than sure-fire warhorses. Having done the pair from Op. 14 (see the preceding review), he then turned to three sonatas which, despite their disparity of opus number, all date from around 1800, when Beethoven composed his First Symphony.

By then he had also written the stormily dramatic "Pathétique" Sonata for piano, but these pieces (Op. 22 and Op. 49), in contrast, are models of elegantly poised lyricism and balanced form. Richter realizes these qualities here to flawless effect. The only comparable versions available outside of complete sets are those by the late Walter Gieseking (Angel), and one must buy three discs to get them. D. H.

⑤ ④ BEETHOVEN: *Piano Sonatas: No. 23, in F Minor, Op. 57 ("Appassionata"); No. 3, in C Major, Op. 2, No. 3*. Artur Schnabel (piano). RCA VICTOR LSC 2812 \$5.79, LM 2812* \$4.79.

Performance: Superb
Recording: Fine
Stereo Quality: Good

Wines are said to improve with age—so too does Artur Schnabel. In his hands the battered "Appassionata" emerges as fresh, nerve-tingling, enormously dramatic—yet with no pulling and hauling of tempo and phrasing. This is Schnabel's first recording of Op. 2, No. 3, and he brings to it the most delightful champagne sparkle and a fine humorous glint.

Throughout both performances, one listens amazed to the great man's unerring sense of rhythm and his flair for bringing just the right amount of tension and relaxation to any musical phrase or sequence of phrases. For me, this disc stands with Richter's (also RCA Victor) as the best "Appassionata" around today. D. H.

ROY FLANIM



PIERRE MONTEUX

Poise and proportion in Beethoven's Fourth

with Beethoven's freely songlike and Haydn-esque formal elements in these sonatas. The recorded sound carries with it a fine concert hall aura, and there is excellent presence throughout.

Those who fancy a bit of amateur comparative musicology should take note that Beethoven's string quartet transcription of Op. 14, No. 1 is still available in recorded form by the New Music Quartet on Bartok 909. D. H.

⑤ ④ BEETHOVEN: *Piano Sonatas: No. 11, in B-flat, Op. 22; No. 19, in G Minor, Op. 49, No. 1; No. 20, in G Major, Op. 49, No. 2*. Sviatoslav Richter (piano). PHILIPS PHS 900076 \$5.79, PHM 500076* \$4.79.

Performance: Refined
Recording: Crisp and clear
Stereo Quality: Good

In his explorations of the Beethoven sonatas

RECORDING OF SPECIAL MERIT

⑤ ④ BEETHOVEN: *Symphony No. 4, in B-flat, Op. 60*. WAGNER: *Siegfried Idyll*. London Symphony Orchestra, San Francisco Symphony Orchestra, Pierre Monteux cond. RCA VICTROLA VICS 1102 \$2.89, VIC 1102* \$2.39.

Performance: Prime Monteux
Recording: Excellent
Stereo Quality: Good

The late Pierre Monteux delivers an exquisitely poised reading of Beethoven's great essay in lyric classical romanticism. Indeed, he tends to stress its classical elements rather than to linger over the poetry of the slow

Explanation of symbols:

- ④ = stereophonic recording
- ⑤ = monophonic recording
- * = mono or stereo version not received for review

movement or to stress those elements in the Symphony that anticipate the lyrical symphonies of Schubert, Schumann, and Mendelssohn. He also refrains from making a virtuoso holiday of the finale. Proportion is the order of the day throughout. The recorded sound is first-rate, and there can be no doubt that this recorded performance takes its place among the best available, along with the more expensive versions by Bruno Walter and William Steinberg.

In the lovely *Siegfried Idyll* Montoux elicits from the San Francisco players similar music-making of complete and unforced natural beauty—totally free of exaggeration of dynamics or sentiment. Thus we have a recording that more than holds its own with the classic Bruno Walter interpretation. In view of the fact that Montoux left the San Francisco Symphony in 1952, I am inclined to question whether the original taping of

tonally expansive Oistrakh-Oborin treatment of the C Minor (Philips) something of an edge over the present version, I cannot escape the feeling that Francescatti plays the G Major with more than usual expressive affection and beauty of tone. Could this be because the work was written by Beethoven for the French violinist Pierre Rodé?

In any event, it is the flawless performance by Francescatti and Casadesus of this G Major work that makes the present recording especially treasurable. Fine, warmly intimate violin-piano sound is another major asset here. *D. H.*

BLOCH: *Scherzo Fantasque* (see KHACHATURIAN)

© ® **BRAHMS: *Clarinet Sonatas: No. 1, in F Minor, Op. 120, No. 1; No. 2, in E-flat, Op. 120, No. 2.*** David Glazer (clarinet), Frank Glazer (piano). Vox STDL 501210 \$4.79, DL 1210* \$4.79.

Performance: Solid
Recording: Warm
Stereo Quality: Good

It is surprising to learn that this is the first stereo recording of the two lovely Op. 120 Brahms sonatas together in their original clarinet form. For those who find the famous Reginald Kell performances on Decca (mono only) a trifle over-sweet in terms of vibrato, David Glazer may be just right; his tone is about midway between the cool non-vibrato of the French school and the mellifluousness of the current British-Viennese manner.

The readings, save for what seems to be an occasional bit of wayward *rubato* on the part of pianist Frank Glazer, are pure Brahms—solid and forceful, but leavened with a full measure of lyric sentiment. The sound is excellent throughout. As a dividend, Vox has done us the service of binding the complete scores into the hinged album cover. *D. H.*

BRAHMS: *Four Serious Songs* (see MOUSSORGSKY)

© ® **BRAHMS: *Piano Concerto No. 1 in D Minor, Op. 15.*** Gary Graffman (piano); Boston Symphony Orchestra, Charles Munch cond. RCA VICTROLA VICS 1109 \$2.89, VIC 1109* \$2.39.

Performance: Outstanding solo work
Recording: Very closely miked
Stereo Quality: Fair

This reissue of Gary Graffman's 1959 recording of the Brahms D Minor Concerto makes me hope he will give the music another try with the benefit of up-to-date engineering and a more fortunate choice of conductor. However, not even Munch's uncomfortably fast pacing of the first movement and the close, dry miking of the orchestra can conceal the power, beauty, and precision of Graffman's pianism from one end to the other of this formidable masterpiece.

Regrettably, no other inexpensive recording of the work is currently available, and for all the soloist's excellence I cannot give an unqualified recommendation to this one. The Fleisher-Szell (Epic), Cliburn-Leinsdorf (RCA Victor), and Curzon-Szell (London) interpretations remain preferable alternates at the regular price. *D. H.*

(Continued on page 82)

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HiFi/Stereo Review

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Organ Music: A Basic Library

The Vanishing Recital

The Piano Music of Liszt



this work was in stereo, but no matter—the sound stands up excellently on its own. This disc is a prime bargain if ever there was one! *D. H.*

© ® **BEETHOVEN: *Violin Sonatas: No. 7, in C Minor, Op. 30, No. 2; No. 10, in G Major, Op. 96.*** Zino Francescatti (violin); Robert Casadesus (piano). COLUMBIA MS 6738 \$5.79, ML 6138 \$4.79.

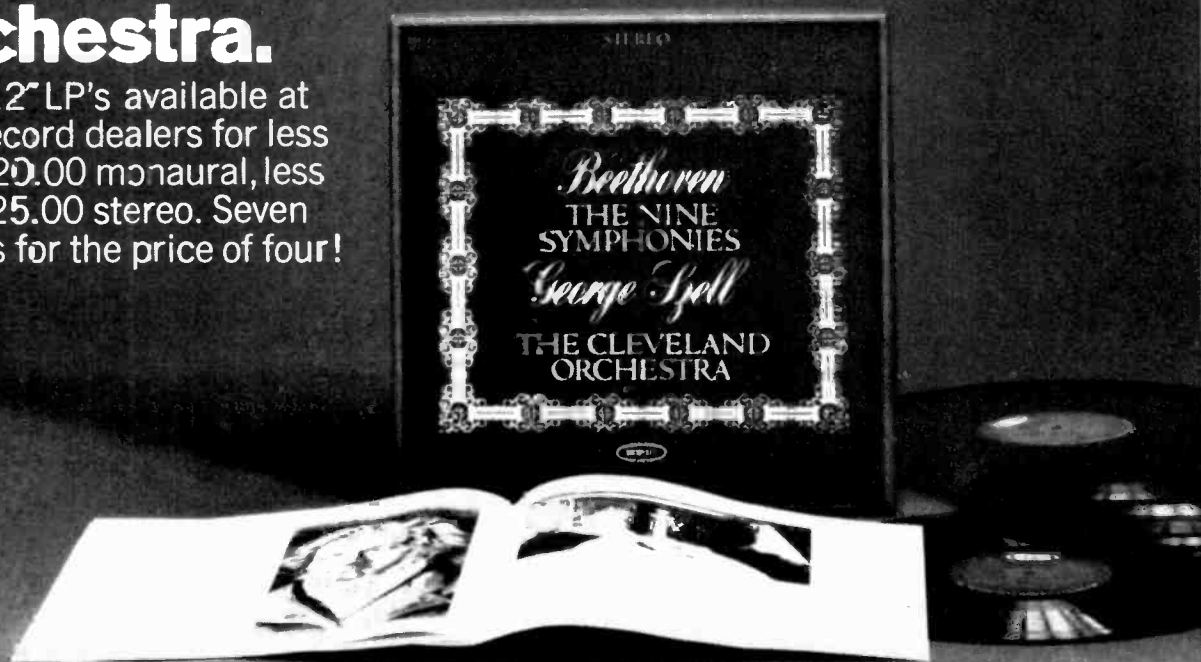
Performance: Excellent
Recording: Excellent
Stereo Quality: True to life

Release of this disc marks completion of the Beethoven violin sonata cycle in stereo for Columbia by the formidable team of Francescatti and Casadesus, and all ten sonatas have also been released on four 12-inch discs in one album (Columbia D4S724, D4L324). Like Schneiderhan and Seemann on DGG and Grumiaux and Haskil in the old (and currently unavailable) Epic set, Francescatti and Casadesus have the two finest sonatas paired on one disc—the tautly virile C Minor and the gentle G Major.

While I would give the somewhat more

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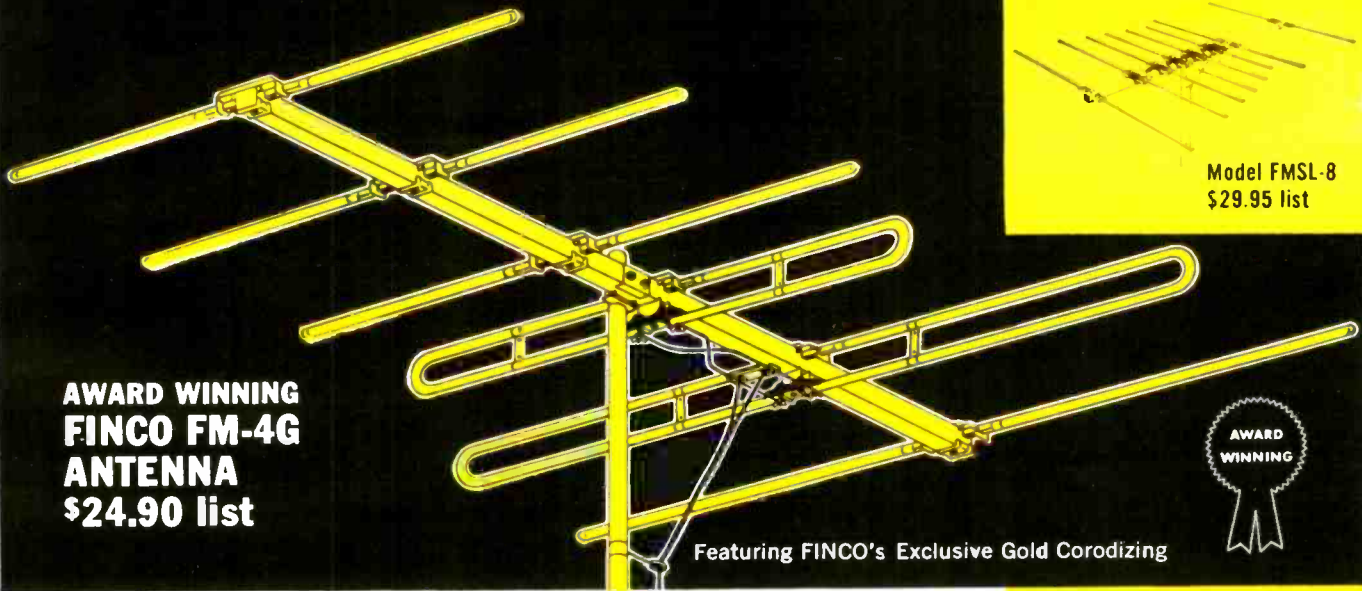
Includes deluxe 24-page illustrated book, containing an article on Dr. Szell by Martin Mayer, detailed program notes by critics Klaus G. Roy, Neville Cardus and George H. L. Smith, reproductions of original Beethoven manuscripts, and complete text of the choral movement of the Ninth Symphony.

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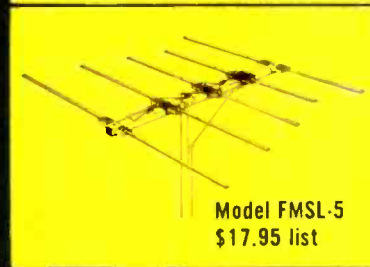


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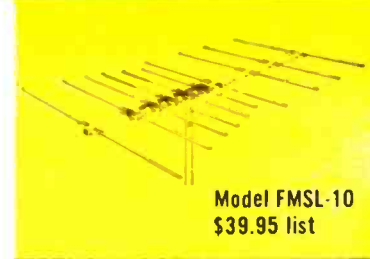
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phonies that outdo Dorati's on the Copland and Hanson's on the Harris, they are both quite good in their way. (Hanson does very well indeed by the Harris; Dorati is a bit stiff but still quite musicianly about the Copland).

But the special appeal of this record is having both works together on the same disc. American Third Symphonies have a way of being very good (Schuman's Third is another good one), and if Harris' is probably his best work, Copland's is quite likely the best full-scale, all-out grand manner symphony yet composed by an American.

The recording is quite satisfactory as pure sound. In the Copland it seems to me that lows have been added, and the highs toned down from the original release of a few years back. *Quiet City*, eloquently played by Hanson, always makes a nice encore. W. F.

DEBUSSY: *Nocturnes; Danse* (see RAVEL.)

Ⓢ Ⓜ DVORÁK: *Rusalka*. Ivo Zidek (tenor), Prince: Milada Subrtová (soprano), Rusalka; Alena Míková (soprano), Foreign Princess; Eduard Haken (bass), Water Sprite; Marie Ovčáčková (contralto), Witch; Jiří Joran (baritone), Gamekeeper; Ivana Mixová (mezzo-soprano), Turnspit; Václav Bednař (baritone), Hunter; others. Prague National Theater Chorus and Orchestra. Zdeněk Chalabala cond. ARTIA ALPOS 89D four 12-inch discs \$24.92, ALPO 89D* \$20.92.

Performance: Effective
Recording: Good
Stereo Quality: Good

The creative gifts Dvořák poured into his ten operas (which spanned his entire composing life) were as overpowering as those that enriched his symphonic and chamber works. But while the latter quickly gained the world's affection, the operas have remained virtually undiscovered beyond Bohemian borders. *Rusalka*, the best known of the ten (thanks to recordings), suggests an explanation: while Dvořák's gifts as an opera composer were unquestionably prodigious, the lyrical, sensuous, and atmospheric elements of his art too far outweighed the dramatic for good theatrical balance.

The love of nature, one of Dvořák's steadiest and most powerful inspirations, is everywhere evident in the work. And the score is filled with haunting melodies, gorgeously orchestrated. In his treatment of the foredoomed romance between a naiad and a mortal (an operatic subject which engaged the attentions of Dargomyzhsky, Lortzing, and Puccini as well), Dvořák skillfully introduced earthly touches to balance his evocation of the gossamer world of water sprites. Nevertheless, in terms of total operatic effect, *Rusalka* is overlong and rather lacking in sustained dramatic interest, but it is a delightful score to hear on records, and it yields increasing enjoyment on repeated listening.

Here the possibilities of Dvořák's enchanting writing are only partially realized. Fortunately, Miss Subrtová is a very affecting Rusalka, who brings eloquence and tragic power to her music and delivers the beautiful invocation to the moon (Act I) very movingly. Good characterizations are offered by Marie Ovčáčková in the colorful role of the witch, and by Jiří Joran as the busybody gamekeeper. But Ivo Zidek (the prince)—a



ROY HARRIS

A good performance of his Third Symphony

musicianly and expressive tenor—lacks the necessary romantic quality and sings with a tight, labored delivery much of the time. Also, Eduard Haken, in the important role of Rusalka's protector, is never able to free his resonant basso of unwanted vibrato. The chorus and orchestra, however, are exceptionally good—the riches of Dvořák's orchestral inspiration are elegantly served.

The recorded sound is almost top quality, with acceptable stereo liveliness, but the disc surfaces are a bit crackly. Detailed notes and a four-language libretto come with the album. The reappearance of this label is more than welcome. I hope its future plans include more Dvořák and Smetana—particularly the latter's *The Kiss* and *Dalibor*. G. J.

Ⓢ Ⓜ DVORÁK: *Symphony No. 9, in E Minor, Op. 95 ("From the New World")*. Philharmonia Orchestra, Otto Klemperer cond ANGEL S 36246 \$5.79, 36246* \$4.79.

Performance: Affectionate
Recording: Spacious
Stereo Quality: Good

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A steady and strong rhythmic pulse, unhurried tempos and a strong lyric sense are the dominant features of Klemperer's reading of the "New World" Symphony. It does not have the passion of Kubelik or Bruno Walter, the excitement of Toscanini, or the tautness of Szell. Yet, for those who seek values in this music beyond the obvious ones, the Klemperer treatment has merits. The sonics are colored to a considerable degree by the spacious room acoustics of the Angel recording locale, but not uncomfortably so.

Dyed-in-the-wool Klemperer fans will want this disc. Others should sample it first, when and where possible. D. H.

Ⓢ Ⓜ DVORÁK: *Trio No. 4, in E Minor, Op. 90 ("Dumka")*. SMETANA: *Trio in G Minor, Op. 15*. Lev Oborin (piano), David Oistrakh (violin), Sviatoslav Knushevitzky (cello). MONITOR MCS 2070 \$1.98, MC 2070* \$1.98.

Performance: Superb
Recording: Satisfactory for 1956
Stereo Quality: Not convincing

Among the highlights of the 1956 Westminster catalog were new releases by top-flight Russian artists of trios by Dvořák, Smetana, Ravel, Chopin, and Haydn, which Monitor is now bringing back into circulation. Although the stereo reprocessing is both needless and unconvincing, the recorded sound on the whole is clearer and brighter—perhaps a shade too bright, necessitating a touch of bass boost or treble cut for optimum playback quality.

What is important and worthwhile about this disc is the strikingly idiomatic reading given Dvořák's original and colorful six-movement trio. The work is built around the Slavonic *Dumka* (elegy) form, and not only does the music represent Dvořák at his mature best, but it seems almost impossible to imagine a performance richer in rhythmic nuance and subtler in phrasing—yet free of exaggerated mannerism.

In the early Smetana trio (1855) the artists have less to work with, at least in terms of elegant chamber texture and refined thematic substance. Nevertheless, they deliver a fine dramatic account of Smetana's Liszt-influenced score. The sound is something less than the very last word, but I shall cherish this disc for the Dvořák side. D. H.

Ⓢ Ⓜ FARBERMAN: *The Music of Harold Farberman, Volume I, New York Times—August 30, 1964: Greek Scene*. Corinne Curry (soprano), Robert Miller (piano), Harold Farberman (percussion). *Images for Brass*. New York Brass Quintet. *Quintessence*. Dorian Woodwind Quintet. SERENUS SRS 12011 \$4.98, SRE 1011 \$3.98.

Performance: Sounds right
Recording: Good
Stereo Quality: Quite tricky

Serenus here continues with its admirable policy of representing a single contemporary composer with sometimes one, sometimes as many as two or three discs all to himself. This time it is "The Music of Harold Farberman, Volume I." Farberman is a composer-conductor and former timpanist and percussion player with the Boston Symphony Orchestra.

One is most immediately taken by Farberman's instrumental *avoir faire*. He makes
(Continued on page 86)



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use of unusual timbre and combinations without seeming to affect it—as a matter of fact, the music seems to exist in an almost purely instrumental world of its own. Taken by itself, it seems oddly uncommitted. Farberman disowns the current academies—the post-Webernite twelve-tone entrenchment, as well as the latest neo-Dada avant-garde—even though one of the pieces presented here is a song cycle written around the gimmick of setting excerpts from the New York *Times* to music.

Farberman's music is highly eclectic, mostly atonal. It would be hard to guess how free the chromaticism is or how much it is serialized. It is somewhat faceless in its expertise, although it is always listenable and often attractive. The *Times* settings are nicely laid out for the voice, although the gimmick tends to throw the emphasis on the composer's ingenuity rather than on the content of the piece. The non-vocal works—*Images for Brass and Quintessence*—hold the attention rather more through their instrumental savvy than through their expressive content. *Greek Scene*, I expect, is the strongest on musical and expressive content. But all of the music is well wrought and professional.

The performances sound authentic, and Serenus has given the composer the advantage of good, clear recorded sound. W. F.

© FINNEY: *Symphony No. 1 (Communiqué 1943)*. PINKHAM: *Symphony No. 2*. Louisville Orchestra. Robert Whitney cond. LOUISVILLE FIRST EDITION RECORDS LOU 652 \$7.95 (available by writing to Richard Wangerin, Louisville Philharmonic Society, Suite 22, 830 South Fourth Street, Louisville, Kentucky 40203, enclosing remittance).

Performance: Sensitive
Recording: Satisfactory

Both of these symphonies have in common a certain winning modesty, a sure sense of craftsmanship, and no small measure of sensitivity. Perhaps the more interesting—if not necessarily the better—of the two works is Pinkham's. For Pinkham, as Finney himself was to do in subsequent years, has attempted a free, tonally "anchored" adaptation of twelve-tone techniques without sacrificing the essentially neo-classic ideals of subtlety and delicacy of texture that characterize his previously more diatonic music. At the same time, he has built clearly recognizable thematic ideas from his serial materials and treated them in an essentially traditional manner. He has, moreover, kept the music playable (in terms of the ordinary musician's ability and patience) in a way that is in direct contrast to the radical academicians of the twelve-tone avant-garde.

The result is a piece that is still all Pinkham, and one that in its clearly elegiac and lyrical gesture is both touching and individual. It wouldn't cut much ice, I'm afraid, with the likes of Boulez or Babbitt, but it is nonetheless a work of utter integrity from a young composer of uncommon sensibility.

Ross Lee Finney's *Symphony No. 1 (Communiqué 1943)* was "motivated," according to the notes accompanying the record, by the composer's "feelings" about World War II. After the prevailing manner of the era, it is put together with solidly tonal materials manipulated in more or less traditional mu-

(Continued on page 88)

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sical continuity. Its more animated rhythms seem a trifle dated, perhaps, from our present vantage point, but there is some enormously appealing slow music, and the overall structure of the work is both original and masterly.

The performances of both pieces are sensitive and musicianly, and the recorded sound is serviceable. *W. F.*

FLAGELLO: *Lyra, for Brass Sextet* (see LESSARD)

© ① **FLAGELLO:** *Music of Nicolas Flagello, Vol. IV. Contemplazioni di Michelangelo; Songs from "An Island in the Moon."* Nancy Tatum (soprano); Members of the Orchestra Sinfonica di Roma. Nicolas Flagello cond. SERENUS SRS 12005 \$5.98, SRE 1005* \$4.98.

Performance: Presumably authentic
Recording: Good
Stereo Quality: Effective separation

This fourth disc devoted exclusively to the music of the man whom Serenus Recorded Editions evidently regards as its star composer-conductor reveals the young American composer Nicolas Flagello at both his strongest and weakest. As for the strengths, it is clear enough from the two orchestral song cycles presented in this release that he writes for the voice with more skill, natural ease, and virtuosity than he does for any of the diverse mediums his facility permits him to attempt.

As for the weaknesses, my complaint is two-fold. Flagello is so bound up in the tradition of nineteenth-century Italian opera that he doesn't quite seem to know what a song—even an extended orchestral song—is. And the shades of Verdi and Puccini—and the Verdi-Puccini-haunted Gian Carlo Menotti—loom so large that scarcely a bar, scarcely a turn of phrase manages to sound like something we haven't all heard before.

This is particularly true of the *Contemplazioni di Michelangelo*. If they were sprung on me cold, I would take them to be excerpts from some half-familiar Italian opera. And while the Blake settings are somewhat less operatic, they sound even more like clichés. They are disturbingly insensitive to the subtle poetic metre that makes Blake's surface simplicity such a trap for the composer who would deal adequately with his prosody.

Soprano Nancy Tatum, who gets an enormous "discovery" play in the liner notes, has a fine voice, without doubt. But either because she cannot, or because the composer has not encouraged her to, she seems unable to scale her sizeable vocal apparatus to a dimension appropriate for singing these songs with refinement.

The orchestral accompaniments are vigorous and apparently reflect the composer's wishes. The recorded sound is good. *W. F.*

FRANÇAIX: *Quintet* (see POULENC)

© ① **HANDEL:** *Ode For Saint Cecilia's Day.* Teresa Stich-Randall (soprano); Alexander Young (tenor); London Chamber Singers and London Chamber Orchestra, Anthony Bernard cond. MUSIC GUILD MS 101 \$2.39, MG 101* \$2.39.

Performance: Spirited
Recording: Good
Stereo Quality: Restrained

For this Ode in honor of the patron saint of music, Handel turned to a poem by John Dryden which Purcell had also used two generations before. In this text Handel found opportunities not only for an imaginative musical realization, but also for some descriptive and imitative effects which lend the Ode a good-humored and exuberant quality. For capturing this quality, the present version (recorded about four years ago) is preferable to its very fine stereo rival, a Columbia disc conducted by Leonard Bernstein. The orchestral and choral performances are excellent in both versions, but Bernard attains more vitality by his consistent use of brisker tempos.

The tenor Alexander Young is a veteran Handelian in the best English tradition. He has an unspectacular but steady and well-controlled voice and admirably clear enunciation. As always, Teresa Stich-Randall concentrates on phrasing and tone quality at the expense of textual clarity. In her case,

per's Ferry, W. Va., that the composer particularly enjoyed—is a big, lush, sumptuous piece written in an unabashedly romantic manner. I found some of it rather banal, some of it rather imaginative, some of it rather pretty. It is nonetheless composed with considerable skill and sustained craft.

The performances are, in the case of the brass number, excellent and, in the Mourant, quite respectable. And with the brass piece in particular, this can be put down as one of CRI's best jobs of recorded sound. *W. F.*

© ① **HAYDN:** *The Salomon Symphonies (Nos. 93-104).* Royal Philharmonic Orchestra, Sir Thomas Beecham cond. ANGEL S36242/56 six 12-inch discs \$5.79 each, 36242/56* \$4.79 each.

Performance: The Beecham magic
Recording: Best in last three discs
Stereo Quality: Reprocessed in first three discs



The orchestra listens as the late Sir Thomas Beecham makes a musical point

therefore, we must be content "merely" with singing of immaculate purity, elegant phrasing, and her astonishing ease in coping with Handel's bravura demands. *G. J.*

HARRIS: *Symphony No. 3* (see COPLAND)

① **HAUFRECHT:** *Symphony for Brass and Timpani.* Brass Ensemble Society of New York. Simon Karasick cond. **MOURANT:** *Aria for Orchestra. "Harper's Ferry, West Virginia."* Hamburg Symphony Orchestra, Frederic Balazs, cond. COMPOSERS RECORDINGS, INC. CRI 192 \$5.95.

Performance: Excellent
Recording: Very good

The American composer Herbert Haufrecht's *Symphony for Brass and Timpani* (1956) is a highly conservative, hugely sonorous creation written for brass with consummate instrumental expertise. The work is not likely to add much to the distinction of twentieth-century music in America, but it sounds as if its composer had a heck of a good time composing it, and a lot of people should have just as much purely aural fun listening to it.

Mourant's *Aria for Orchestra*—a sort of impressionistic souvenir of a visit to Har-

The late Sir Thomas Beecham had a great many specialties in his wide repertoire, and although one may prefer some other conductor's Haydn or Mozart, it is very difficult to resist Beecham's readings of them. Of late, there has been considerable criticism of the manner in which the older generation of conductors has treated Haydn. Beecham certainly belongs in this category, for not only did he fail to make use of corrected editions (which, of course, became available only toward the very end of his career), but he did not hesitate to change the scores he did use to suit his own fancies. An occasional reorchestration on his part was par for the course; so were rephrasings, changed dynamics, and, not least, those slowish minuet tempos.

Beecham, of course, had little liking for musicological matters, and he did not hesitate to show his disdain for those who preferred accuracy and the historical approach. But at this stage in the Sixties, we are forced to admit that in the light of serious research by distinguished scholars, much of what Beecham did with Haydn was all wrong.

Yet, when all is said and done, what Beecham did with Haydn was to make the
(Continued on page 90)

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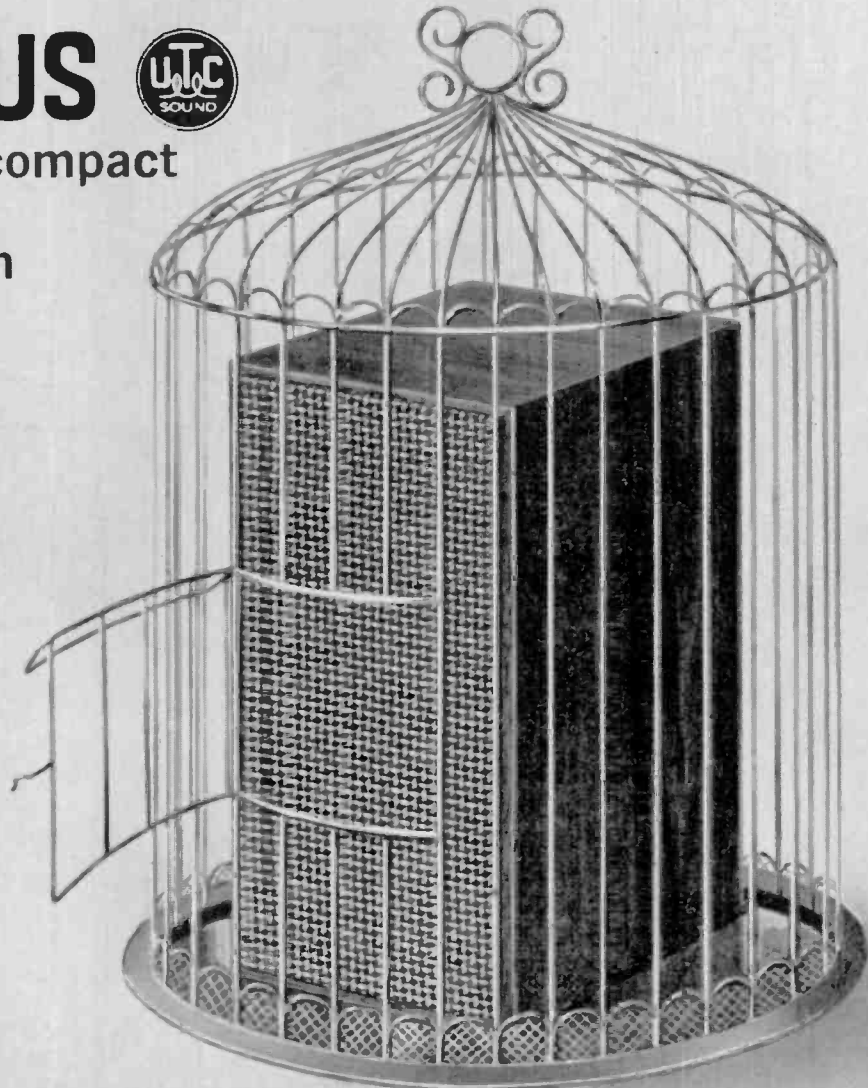
criterion of quality. In fact, loudness represents efficiency only and has no bearing on the quality of sound. *Judge speakers by hearing them at the same sound level, adjusting the amplifier volume control if necessary.*

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most glorious kind of music. If stylistic matters are sometimes awry and textual accuracy is ignored, what remains has, nevertheless, a freshness of spirit, a lilt, a verve, even a sense of phrasing that is like a breath of air. It is rather too bad that this could not have been combined with correctness, for that combination would have been irresistible. As it is, these justly famous performances of the last twelve Haydn symphonies (they are programmed consecutively, two to a disc), which are now reissued by Angel, can be enjoyed to the full. But I hope listeners will realize that just the smallest grain of salt is in order.

The recorded sound, dating originally from the mid- and late Fifties, is respectable, particularly the final six symphonies, which were recorded in stereo. The earlier set, made originally only in mono, have been reprocessed, and although the stereo engineering is reasonably successful, reproduction is less clean here than the later discs.

I. K.

© HAYDN: *Symphony No. 22, in E-flat Major ("Der Philosoph")*; *Symphony No. 26, in D Minor ("Sinfonia Lamentatione")*; *Overture, L'isola disabitata*; *Overture, Orlando Paladino*. Orchestra of the Vienna Festival, Antonio Janigro cond. VANGUARD VSD 71126 \$5.79, VRS 1126 \$4.79.

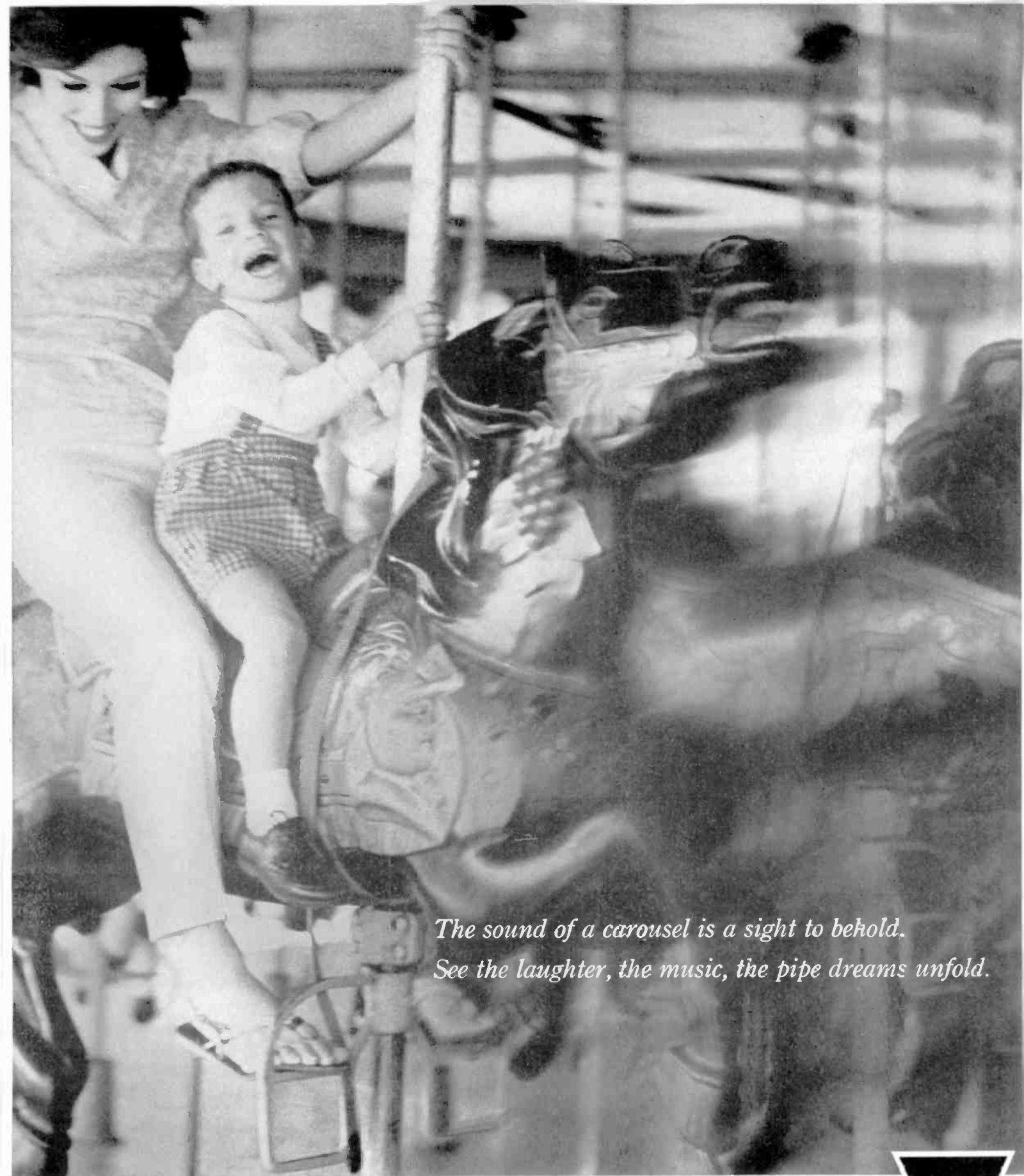
Performance: First-rate
Recording: Excellent
Stereo Quality: Very good

The only item here that is new to the domestic record catalog is Haydn's bouncy and brief overture to the opera *Orlando Paladino*, a tragicomedy that was first given at Esterházy in 1782. The other overture, a more substantial and dramatic work, dates from 1779, and the present performance is clearly superior to its predecessors on discs. Both in the overtures and in the two symphonies (each a rather somber and thoughtful work, dating respectively from 1764 and 1765) Janigro directs performances that are on a very high level, comparing favorably even with the standard set by the late Max Goberman in his recording of the two symphonies (Library of Recorded Masterpieces HS 1 and 14). Here there is none of the superficiality and slickness that, for me, marred Janigro's recordings of the so-called *Sturm und Drang* symphonies (Nos. 44-49); rather, there is an excitement and intensity that adds considerably to the appeal of this earlier Haydn. Stylistic problems, too, are well solved, including the use of a discreet, but well-placed harpsichord continuo (though strangely it is absent in the overtures). Vanguard's sound is up to the company's highest standard. I. K.

© HOFFMANN: *Mandolin Concerto, in D Major*. HUMMEL: *Mandolin Concerto, in G Major*. Elfriede Kunshak (mandolin); Edith Bauer-Slais (mandolin); Vienna Pro Musica Orchestra, Vinzenz Hladky cond. TURNABOUT TV 34003S \$2.50, TV 4003* \$2.50.

Performance: So-so
Recording: Passable
Stereo Quality: Adequate

The mandolin concerto by Beethoven's younger contemporary Johann Nepomuk Hummel dates from 1799, and that by the obscure Johann (or Giovanni) Hoffmann (Continued on page 94)



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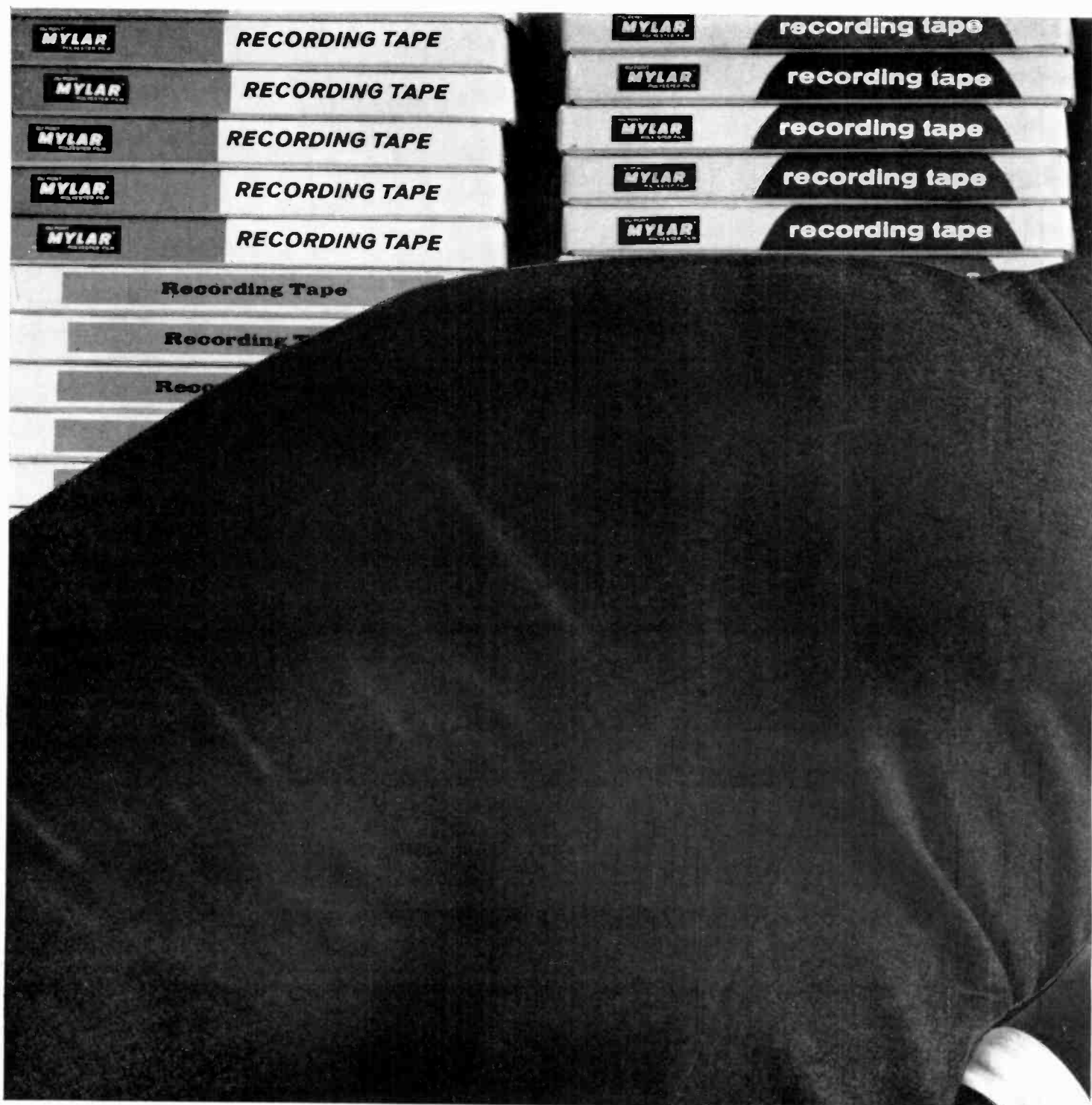
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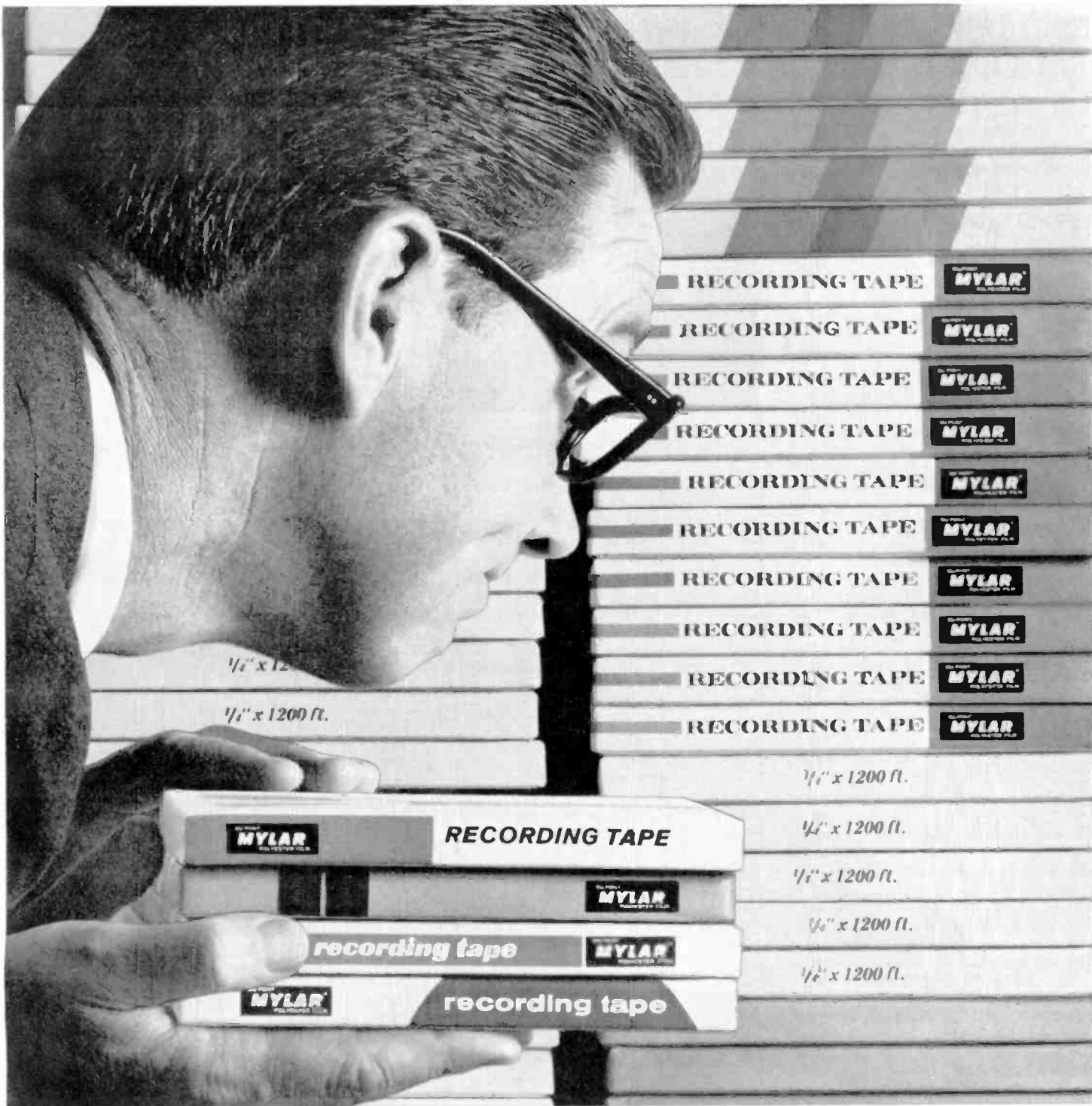
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dates from about the same period. Agreeable and unpretentious scores in the late eighteenth-century classic manner, these works plumb no great depths; but presumably if performed by mandolin soloists of the stature of guitarists Segovia, Bream, or Yepes, these works could be quite scintillating to the ear.

They are not so to my ear in these recorded performances: the two lady soloists play with adequacy but little *brio*, and the orchestral accompaniment is on the sluggish side. The recording will do; but as a whole, this disc rates as a historical curiosity for mandolin aficionados. D. H.

HUMMEL: *Mandolin Concerto, in G Major* (see HOFFMANN)

IBERT: *Trois Pièces Brèves* (see POULENC)

© ① **JANÁČEK:** *Slavonic Mass*. Helga Pilarczyk (soprano); Janis Martin (alto); Nicolai Gedda (tenor); George Gaynes (bass); Westminster Choir; Bruce Prince-Joseph (organ); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6737 \$5.79, ML 6137 \$4.79.

Performance: Good try
Recording: Spacious
Stereo Quality: Broad spread

I described the recent Rafael Kubelik DGG recorded performance of this masterpiece of Leos Janáček's old age as "definitive"; and there is nothing in this unexpected Leonard Bernstein release to make me change my mind.

Except for the weakly played and poorly recorded account of the colossal organ solo before the concluding *Intrada*, there is nothing downright *bad* about Bernstein's rather broadly romantic treatment of the work; it's just that Kubelik's reading is so absolutely perfect in concept and so brilliant in every detail of its realization from soloists, chorus, orchestra, and solo organist—and this excellence is maintained right down to the tiniest minutiae of engineering in the release. The one thing to bear in mind when listening to the later works of Janáček is that the Moravian master, like Denmark's Carl Nielsen, was not a romantic of the Tchaikovskian stripe; and therefore any attempt to inject a swelling emotionality into the music is fatal. Passion there is aplenty in both Nielsen and Janáček, but it is an objectified passion, not emotional self-indulgence. This is one of several reasons why a taut rhythmic pulse is so important in Janáček performances. If there is any relaxing of the rhythmic line that holds together the short-phrased speech rhythms, the whole musical structure falls to pieces. It is this kind of misinterpretation that makes the difference between the Bernstein and Kubelik performances. D. H.

© ① **KHACHATURIAN:** *Piano Concerto*. Lorin Hollander (piano); Royal Philharmonic, Andre Prévin cond. **BLOCH:** *Scherzo Fantasque*. Royal Philharmonic Orchestra, Andre Prévin cond. RCA VICTOR LSC 2801 \$5.79, LM 2801* \$4.79.

Performance: Big and sumptuous
Recording: High powered
Stereo Quality: Effective

With a performance I heard him play of a Prokofiev piano concerto not long ago, and now this dazzlingly virtuosic and idiomatic



LORIN HOLLANDER

A big, impressive, grand-manner style

version of the Khachaturian Piano Concerto, it is evident that this young pianist—I believe he is about twenty—has a big future with music in this rather Russo-Lisztian grand manner. He brings to the present work a big driving tone and all the fireworks you'll ever want to witness. Furthermore, he doesn't stint on the big *singing* tone, and his instincts about form and overall structure are absolutely certain.

Conductor Prévin is no less the master of the situation. He handles the orchestra with absolute poise here and, since I've always found his piano playing a little cold and superficial, I wonder if conducting is not indeed his true forte.

The Concerto—and all of Khachaturian, so far as that goes—I can take or leave, personally. But if you're in the market for this work, you'll not find a more statuesque, powerful, and fanciful version of it.

The Bloch *Scherzo Fantasque*—heard here in its recorded premiere—is no mean showpiece itself, and this disc is further indication of a renewed interest in Bloch's music, which has lately been quite shamefully ig-

BORIS KOUTZEN

Musical integrity and craftsmanship



BERNICE B. PERRY

nored. I shouldn't call it typical of Bloch, except in its craftsmanship, and in the vaguely Hebraic overtones that come out in a lovely slow section that interrupts the surrounding fireworks.

Again, the Messrs. Hollander and Prévin play the music with conviction and a big, impressive style. And Victor has quite outdone itself with rich recorded sound and effective stereo interplay. W. F.

© ① **KODÁLY:** *Works for Mixed Chorus. Scenes from Mátra; To the Hungarians; Norwegian Girls; Evening Song; Felicitation; To Ferencz Liszt; Old Age; Jesus and the Money-lenders*. Hungarian Radio Choir and Children's Choir, Zoltán Vásárhelyi cond. QUALITON LPX 2506 \$4.98.

Performance: Intense and authentic
Recording: Satisfactory

Up until now, recorded representation of Zoltán Kodály's choral music has been quite inadequate, considering the composer's significant accomplishments in the field. The rousing *Psalmus Hungaricus* and *Te Deum* (both available on Artia 152) and the important choral sections of *Háry János* and *Székelly fonó* have displayed impressive evidence of Kodály's enormous expressiveness and technical mastery. This collection of shorter choral pieces covers wider ground, bringing the characteristic elements of his choral writing into even clearer focus.

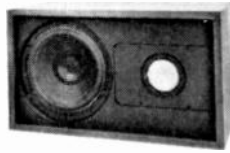
Evening Song and *Felicitation* are typical examples of the way the composer enhances a simple utterance in the choral medium, hauntingly and with great harmonic variety. A demonstration of his skill in obtaining vivid drama through elaborate counterpoint is offered in the longer *Scenes from Mátra*, a group of rural evocations. The powerful *Jesus and the Money-lenders* is an intensely passionate dramatization of the biblical episode according to St. John. The remainder of the program consists of settings of celebrated Hungarian poems, to which dramatic counterpoint and effective use of *parlando* devices contribute characteristic color.

This authoritative interpretation by Vásárhelyi—an eminent Kodály pupil—probably originated under the composer's supervision. The performances, including passages with a children's choir, are most impressive, though the enunciation in *To Ferencz Liszt* is not very distinct. This is not likely to disturb the non-Magyar, whose enjoyment may unfortunately be lessened by the absence of texts and translations, as well. Nevertheless, this is a worthy acquisition, particularly for specialists in choral music. Technically, the disc is not up to the highest current standards, but is quite acceptable. G. J.

© ① **KOUTZEN:** *Music of Boris Koutzen, Vol. 1. Concertino for Piano and Strings*. Robert Guralnik (piano); Lamoureux Orchestra, Leon Barzin cond. *Sonatina for Two Pianos*. Robert Guralnik, Jacob Maxin (pianos). *Eidolon (Poem for Piano)*. Jacob Maxin (piano). *Sonatina*. Robert Guralnik (piano). SRFNUS SRS 12010 \$5.98, SRE 1010* \$4.98.

Performance: Occasionally dubious
Recording: Rather shallow
Stereo Quality: Minimal

Boris Koutzen is a Russian-born composer whose activities have been largely associated (Continued on page 96)



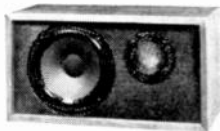
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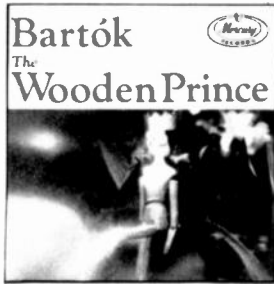
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 96

with this country, to which he came in 1924. The piano repertoire that appears on this record represents, in large part, the sort of creative gesture that is scarcely high fashion at the moment. Yet, from the expressive neo-Romanticism of the *Concertino* and the more neo-classical *Sonatina for Two Pianos* through to the free rhapsodic chromaticism of *Eidolons* and the classically contained chromaticism of the solo *Sonatina*, one encounters at almost any point a composer of utter integrity. He is a composer who avoids even in conservative styles what might be expected at the turn of the next corner, and who also reveals a high order of craftsmanship. It is music to be looked into by those who are either weary of or unconvinced by the prevailing fashionable stylistic currents of the last thirty years or so.

The piano performances seem generally sensitive and earnest, but the string sound produced here by members of the Lamoureux Orchestra suggests insufficient rehearsal. And the recorded sound in this work, and elsewhere on the disc, lacks resonance.

The time has come, perhaps, to register a complaint on the policy—or lack of it—governing dates in the liner notes of Serenus releases. Since they almost invariably involve retrospectives of more or less uncelebrated composers, it would be of enormous help to the listeners in tracing the composer's development if a chronology of specific dates were supplied. In the notes to this Koutzen retrospective, one is offered only the date of composition of the solo *Sonatina*, which—according to the parenthetical listing after the title of the work—is 1931, but, according to the notes, was first heard a year after Koutzen's first performance by the Philadelphia Orchestra, which, we are told, took place in 1927. Come on, fellas. W. F.

Ⓢ Ⓜ LASSO: *Prophetiae Sibyllarum*; *Missa "Ecce nunc benedicite Dominum."* Prague Madrigal Choir. Miroslav Venhoda cond. NONESUCH H 71053 \$2.50, H 1053* \$2.50.

Performance: Capable
 Recording: Good
 Stereo Quality: Satisfactory

Lasso's setting of the apocryphal oracles of the twelve sibyls—for many centuries popularly believed to have been predictions of the coming of Christ by pagan diviners—was written around 1550 near the beginning of the composer's career (he was born in 1532). The musical style is extremely chromatic, manneristic, and quite fascinating, especially when one realizes that Gesualdo, with similar techniques, was not to come until nearly the end of that century.

Lasso's more normal manner of writing can be heard in the six-part parody Mass, which concludes the second side, written about 1585, some nine years before his death. Both works are splendid pieces, although the *Prophetiae*, which has been previously recorded by a Dutch choral group on the imported Bärenreiter label, is certainly the more unusual. I remember the earlier recording as being decidedly cool in tone, a characteristic not present in this Prague Madrigal Choir performance. In spite of this, Venhoda's direction is not notable for emphasizing the manneristic elements of the score; a sameness of approach pervades this performance, and the small choir (a true madrigal group might have been preferable for this work)

performs capably but without any of the dramatic qualities that someone such as George Malcolm would have brought forth. The Mass suffers from many of the same qualities, and though the *a cappella* singing here is relatively free of the swooping effects found in certain romantic treatments of Renaissance music, the dynamic scheme is overly fussy and overdone. Nonesuch's reproduction is fine, and commendably both texts and translations are included. I. K.

Ⓢ Ⓜ LESSARD: *Octet for Wind Instruments*; *Partita for Wind Quintet*. NELHYBEL: *Numismata (for Seven Brass Instruments)*; *Chorale for Brass and Percussion*. FLAGELLO: *Lyra (for Brass Sextet)*. Members of Orchestra Sinfonica di Roma. Nicolas Flagello cond. SERENUS SRS 12008 \$5.98, SRE 12008* \$4.98.

Performance: Enthusiastic
 Recording: Clear
 Stereo Quality: Unexceptional

His two representations on Serenus' new release clearly reveal the American composer John Lessard as a student of Nadia Boulanger and as a disciple of Stravinsky's neo-classicism of the Thirties and Forties. The figure of Stravinsky looms a good deal larger in the *Octet*—a longish, skillful, arresting work that has the rare quality of complex but distinct simplicity.

The *Partita* I would judge to be a more recent work, although Serenus' anonymous annotator avoids letting us in on such secrets as dates. But the *Partita* seems somehow freer of the Stravinskian shadow and rather less specifically tonal by virtue of a freer chromatic usage. It is a curious work in that its point of departure is a fresh, clearly etched lyrical episode, yet it never returns to this initial directness and simplicity. The steadily burgeoning density of the work is always compelling in itself, but the work suggests somehow a composer midway in agonizing decision. Or indecision.

I am utterly defeated by the two items that have been entered for Vaclav Nelhybel (born 1919), a Czechoslovakian composer quite unknown in this country. With the exception of a few passages, one of these works might just as well be the other. The only differences are in the instrumental combination. My regretful impression, in spite of the annotator's revelation of the composer's "closeness to the music of the early Renaissance" and its "kind of timeless, spare Gothic quality," is that the music might have been written by any well trained conservatory student with a flair for book-taught brass writing.

The brief *Lyra* by Flagello is a modestly inconsequential specimen of this composer's typical rhapsodic academicism.

The performances are all enthusiastic and vigorous, although one feels that the neo-classic performing style required for the Lessard pieces is somewhat alien to both conductor and musicians. The recorded sound is clear and bright, the stereo treatment less than highly imaginative. W. F.

Ⓢ Ⓜ MONTEVERDI: *Il Combattimento di Tancredi e Clorinda*; *Three Scherzi Musicali*: *La Pastorella*, *Clori Amorsosa*, *De la bellezza*; *Con che soavità*; *Amor che deggio far?* Luciana Ticinelli-Fattori, Basia Retchitzka (sopranos); Rodolfo Malacarne (tenor); Laerte Malaguti (baritone); James
 (Continued on page 98)

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Loomis (bass); Instrumentalists of the Società Cameristica di Lugano, Edwin Loehrer cond. EURODISC S 70901 \$5.98, 70900* \$4.98.

Performance: Very good
Recording: Clearly detailed
Stereo Quality: Very good

Il Combattimento di Tancredi e Clorinda (1624), a musical setting of sixteen stanzas from Tasso's *La Gerusalemme Liberata*, is a dramatic cantata, but Monteverdi's masterful exploitation of its dramatic elements brings it close to opera. The eloquent vocal writing—for soprano, tenor, and baritone—is supported by an exceptionally imaginative and often graphically descriptive orchestral statement. This is one of Monteverdi's most often performed works, and it is quite effective when rendered with imagination and conviction. Such is the case here—it is dramatically alive and sung with security and effectiveness by soprano Ticinelli-Fattori, tenor Malacarne, and baritone Malaguti.

There is some less than fully polished soprano singing in the three *Scerzi Musicali* (for two sopranos and bass, accompanied by two violins and a cello), but Ticinelli-Fattori gives a very fine account of the difficult *Con che soavità* (a soprano solo with *concertato* accompaniment). And the four-voice canzonetta *Amor che deggio far*, ingeniously constructed with sprightly *ritornelli* between the stanzas, is entirely delightful.

The recording took place in the Lugano Cathedral, but it is fortunately free of the cavernous resonance that often characterizes discs made in churches. Complete texts are given in Italian and German, and there are annotations in English. G. J.

MOURANT: *Aria for Orchestra*, "Harp-er's Ferry, W. Va." (see HAUFRECHT)

© ® MOUSSORGSKY: *Songs and Dances of Death*. BRAHMS: *Four Serious Songs*, Op. 121. George London (baritone), Leo Taubman (piano). COLUMBIA MS 6734 \$5.79, ML 6134 \$4.79.

Performance: Moving Moussorgsky—bulky Brahms
Recording: Close-in
Stereo Quality: Appropriate

In the Moussorgsky cycle, London's dark, powerful voice rolls out in resonant richness, sturdily supported from top to bottom, and with hardly a trace of the wavering sound and cloudy intonation that have afflicted his recent work. This kind of vivid, dramatic music brings out the best in him, and the result is a compelling evocation of menace and terror, of death's all-pervading presence. This is by no means the only approach to Moussorgsky's macabre imagery—other interpreters have brought to this music a more contemplative quality and greater rhythmic flexibility. Nevertheless, London's sustained intensity is both valid and convincing. Until a new version by Ghiaurov or Christoff appears (the latter's recording with orchestral accompaniment is obtainable on imported Odeon 70406), this is likely to remain an unchallenged performance.

Unfortunately, the Brahms cycle returns us to tonal unsteadiness. Moreover, London sings it in a downward transposition (one step below the original key), further accentuating its somber quality. There is dignity and eloquence in his singing, but the gloom

is unrelieved by the kind of soaring lyricism that is evident in competing renditions by Dietrich Fischer-Dieskau and Hermann Prey.

Both stereo and mono editions are rich-sounding. While a more distant perspective would have reduced Mr. London's almost overpowering presence somewhat, I suspect that it would also have created a more effective balance with Mr. Taubman's capable pianism. G. J.

© ® MOZART: *Complete Dances and Marches, Vol. 1. March in D Major* (K. 215); *March in C Major* (K. 408, No. 1); *Six German Dances* (K. 509); *Six German Dances* (K. 567); *Six Contredances* (K. 462); *Four Contredances* (K. 267). Vienna Mozart Ensemble, Willi Boskovsky cond. LONDON CS 6412 \$5.79, CM 9412* \$4.79.

Performance: Full of bounce
Recording: Very good
Stereo Quality: Fine



GEORGE LONDON
Menace and terror in Moussorgsky songs

This is the first volume of what promises to be a complete collection of Mozart's dances and marches, all those isolated and seldom-played pieces that are not actually part of a larger work. As far as the dances are concerned (Mozart wrote some fifty sets), the term "isolated" is not strictly accurate, for many of these are extended groupings of dances, complete with trios and many repeats. They were written for practical purposes, to be played at parties, and one can assume that in most cases Mozart found their composition more rewarding financially than many of his other works.

The marches were used at the beginning or conclusion of concerts or with Serenades; the opening K. 215, for example, was originally performed together with the Serenade, K. 204. Except for occasional Mozart collections on discs (or, back in the 78-rpm days, on an odd side of an album), these pieces have been poorly represented on records, and it is good to know that London plans an integral collection. None of this music is meant to be anything other than entertainment, but there is a good amount of variety, even among dances of the same type.

Boskovsky does this music to a turn, with enormous vitality. He uses fifteen string players plus winds from the Vienna Phil-

harmonic, adding brass and timpani for the marches. The result is quite infectiously spirited, and can be recommended to anyone interested in the lighter Mozart. London's recording is very rich, but a slight treble cut is needed to avoid edginess in the top register. I. K.

© ® MOZART: *Concerto, in C Major, for Flute, Harp, and Orchestra* (K. 299). Jean Patéro (flute); Helga Storck (harp); Württemberg Chamber Orchestra of Heilbronn, Jörg Faerber cond. *Fantasia, in F Minor, for Mechanical Organ* (K. 608). Helmuth Rilling (organ). *Adagio, in C Major, for Glass Harmonica* (K. 617a) Bruno Hoffmann (glass harmonica). VOX STPL 512880 \$4.79, PL 12880* \$4.79.

Performance: Enjoyable
Recording: Very good
Stereo Quality: Good

This disc represents the unusual in Mozart's choice of instruments: a concerto for the rare combination of flute (which he never really cared for) and harp; a grandiose piece for an 18th-century mechanical organ clock; and a brief but ethereal work for another oddity of that period, the glass harmonica (musical glasses). Musically, the best of the lot is the F Minor Fantasia, which today is played on a normal pipe organ. That, at least, is what is used here, although the instrument is not identified except for the rather funny caption, "Helmuth Rilling, Mechanical Organ." Mr. Rilling's interpretation is neither mechanical nor is it small scaled (as it would have been on one of the dehumanized clock mechanisms), and it compares favorably with other versions of the piece by such organists as Karl Richter, E. Power Biggs, and Marie-Claire Alain. The interested collector might also consider an even more stylishly rendered recording of the mighty Fantasia by Simon Preston on the Westminster Abbey organ (Argo ZRG 5419, RG 419).

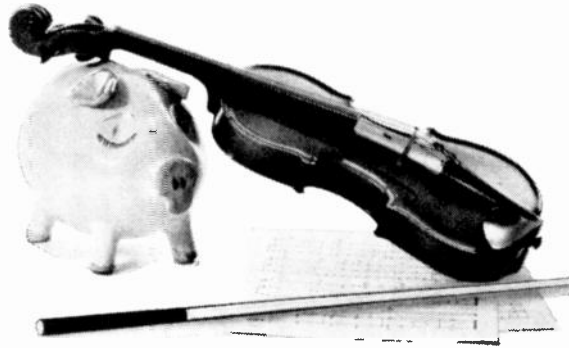
I presume Bruno Hoffmann's performance of the glass harmonica Adagio to be the same as that contained on Vox 501110/1110, a collection of works by Mozart and others for this delicate instrument. It is very convincingly done here, and a sample four minutes of glass harmonica for some may well be more attractive than a whole disc devoted to that instrument. Finally, the Concerto, a pleasant if not really distinguished piece, is very enjoyable in this performance, with both soloists and orchestra providing considerable grace and spirit. Vox's recording, most effective in stereo in the Concerto, cannot be faulted except for the too high level of the glass harmonica in relation to the organ which precedes it and a rather too-far-forward harp in the Concerto. I. K.

© ® MOZART: *Piano Concerto No. 21, in C Major* (K. 467); *Piano Concerto No. 24, in C Minor* (K. 491). Robert Casadesu (piano); Members of the Cleveland Orchestra, George Szell cond. COLUMBIA MS 6695 \$5.79, ML 6095 \$4.79.

Performance: A trifle underplayed
Recording: Superior
Stereo Quality: Excellent

Both of these concertos are stereo remakes by Casadesu—the previous mono versions were recorded with Munch (No. 21) and Szell (Continued on page 100)

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(No. 24). The pianist's view of these works is sensitive but dynamically rather restricted, almost as if he were trying to re-create the sonorities of the fortepiano of Mozart's time. The result, especially in the turbulent C Minor Concerto, is a certain underplayed quality, a kind of classic approach rather like Richter's in his DGG recording of the D Minor Concerto (No. 20). Such an interpretation is all very well if consistent. But Casadesu paradoxically romanticizes the cadenzas, and for the rest remains on one flat plane without sufficient nuance of tone.

The orchestral accompaniment, however, includes not only phrases that are well shaped, but also dynamics that are unrestricted. Szell's handling of the orchestra is quite marvelous; one seldom hears such a sensitive and authentically Mozartian accompaniment. Columbia's reproduction, featuring a slightly forward piano, is beautifully clean and mellow in both stereo and mono versions.

I. K.

NELHYBEL: *Numismata for Brass; Chorale for Brass and Percussion* (see LESSARD)

© ® **PERGOLESI:** *Stabat Mater*. Judith Raskin (soprano); Maureen Lehane (mezzo-soprano); Orchestra Rossini di Napoli, Franco Caracciolo cond. LONDON OS 25921 \$5.79, 5921* \$4.79.

Performance: Neat and sensitive

Recording: Over-reverberant

Stereo Quality: Subdued

Pergolesi's affecting *Stabat Mater*—transpar-

ently scored for two soloists, organ, and string orchestra—is technically a relatively undemanding work. But its full effectiveness can be felt only if its essential spirit of reverence is not stressed to the point of overlooking the subdued dramatic overtones. Fortunately, Caracciolo's understanding leadership assures this desirable balance.

Of the two soloists, Judith Raskin is heard to better advantage. She sings here with an appealing brightness of tone and with her customary purity. Maureen Lehane also reveals a nice tone and a good technique, but her vocalism is rather restrained and self-effacing. In the duets the two voices make an attractive blend, but the balance invariably favors the soprano.

The recording is burdened by a churchy resonance that blurs the outlines of phrases and deprives the music of some of its vitality. For this reason, stereo notwithstanding, I do not find this version superior to such earlier monos as Archive 3091 or Bach Guild 549, though it certainly reaches the same praiseworthy level.

G. J.

PINKHAM: *Symphony No. 2* (see FINNEY)

© ® **POULENC:** *Sextet*. **ROUSSEL:** *Divertissement, Op. 6*. **FRANÇAIX:** *Quintet*. **IBERT:** *Trois Pièces Brères*. Vienna Symphony Woodwinds. WESTMINSTER WST 17097 \$4.79, XWN 19097 \$4.79.

Performance: Handsome

Recording: Good and clean

Stereo Quality: Well adapted

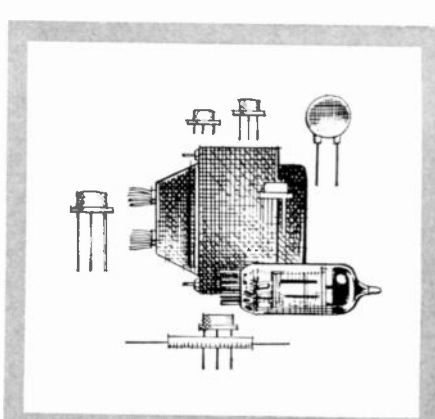
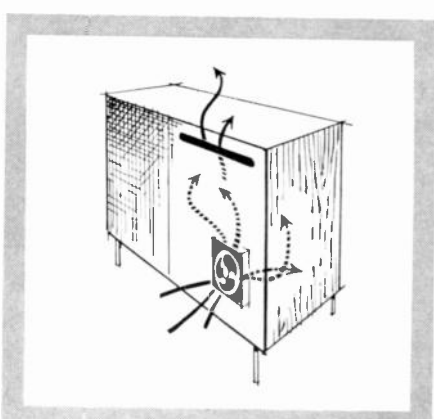
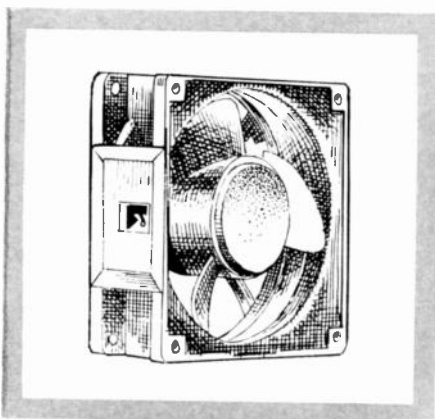
This is a pretty concentrated dose of vintage French champagne for anything but the most devoted Francophile. It seems obvious that highly contrasting musical material was *not* what the program makers were after here. The Poulenc Sextet is the best known of these works—a typical excursion into sassiness and sentiment with some idiomatic and awfully pretty woodwind writing.

The Roussel *Divertimento* is a much shorter work—an early one written while he was at the Schola Cantorum and studying with D'Indy—but it already bears the marks of a highly individual, growing personality. It also has some lovely lyrical writing—a particularly wistful flute solo that arrives almost exactly halfway through the piece and sings a most fetching and tender song. Roussel's relative unfamiliarity to our audiences and record-buying public is here, as ever, a mystery to me.

Jean Françaix is perhaps the lightest and fluffiest of all the composers represented here, and while his Quintet is perfectly made, perfectly trimmed and tailored, it is almost too lightweight in substance to sustain attention. Better this, though, than the tasteless sallies of the Ibert work. Ibert is a far less distinguished composer than the others and, for me, this is the disc's weak spot.

The performances—winds of the Vienna Symphony or no—are perfectly idiomatic and stylish and as French as they can be. Westminster's recorded sound is lucidity itself and not without a certain brilliance, while the stereo treatment is effective. W. F.

(Continued on page 102)



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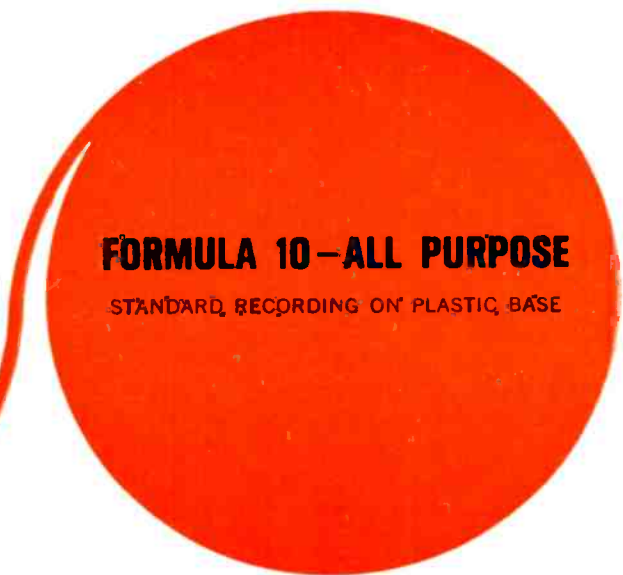
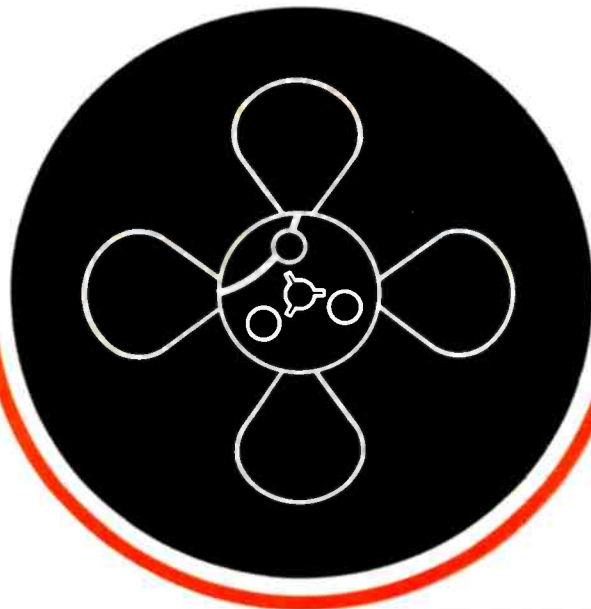
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⑤ ⑥ POULENC: *Sextet for Piano and Woodwind Quintet*; *Trio for Piano, Oboe and Bassoon*; *Sonata for Flute and Piano*. Jacques Février (piano), Michel Debost (flute), Paris Wind Quintet. ANGEL S 36261 \$5.79, 36261 \$4.79.

Performance: Agile
Recording: Smooth sound
Stereo Quality: Good

Although I have a kind of blind spot about wind chamber music in general and I tend to think that the wind music of Francis Poulenc does not live up to the polyphonic demands of the medium, I must admit that the performances under consideration here are pretty impressive.

They manage to soften the formal lines of demarcation that emphasize Poulenc's rather rudimentary structures, and they sing out the tunes as if they were written for the human voice—which, of course, the better of them might very well have been. As a matter of fact, Jacques Février's flute playing in the Sonata is distinguished by a sort of breathy, but still elegant sensuality that is Poulenc to the bone, and the Paris Woodwind Quintet manages to come up with a reading of the Sextet that is probably more idiomatic—if not necessarily better executed—than any version I know on records.

Angel's sound is crisp, the presence is good, and the stereo treatment is helpful.

W. F.

⑤ ⑥ PROKOFIEV: *Peter and the Wolf*; *Classical Symphony*. Lorne Greene (narrator); London Symphony Orchestra, Sir Malcolm Sargent cond. RCA VICTOR LSC 2783 \$5.79, IM 2783 \$4.79.

Performance: Lively
Recording: First-rate
Stereo Quality: Fine

Although I suppose it's natural enough to him, I personally don't care much for TV Bonanza star Lorne Greene's now-look-her-kids-this-is-the-way-it-is style. For one thing, it's too folksy and down to earth for the essential formality of even the children's concert platform—it ends up by seeming to patronize both the music and its audience. Mind you, it's professional enough; just not

deadpan and serious enough, as all good literature for children essentially is.

And I don't want to patronize Sir Malcolm Sargent when I say that the musical side of matters is surprisingly lively. It is surprising, because one is more accustomed to looking for routine professionalism in his work than for real freshness or excellence. But here, the conception of two staples like *Peter* and the *Classical Symphony* is like miles of live wire. The narrated piece is both witty and wise in its musical treatment; the *Classical Symphony*, less Mozartean and sparkly here than it usually is, seems rather sober and Brahmsian. But it works quite as well this way, and it's good to hear a different approach.

The recording is handsomely animated, rich of sound and texture—and, excepting Mr. Greene's problematical, rather over-professional reading of the narrative to *Peter and the Wolf*—the whole release comes off excellently.

W. F.

⑥ PROKOFIEV: *Romeo and Juliet*, *Ten Pieces for Piano, Op. 75*; *Visions fugitives*, *Twenty Pieces for Piano, Op. 22*. Pavel Serebriakov and Heinrich Neuhaus (pianists). MONITOR MC 2064 \$1.98.

Performance: Fifty-fifty
Recording: Dry but clear

I don't care much for Prokofiev's transcriptions for piano solo of excerpts from his ballet *Romeo and Juliet*. What sounds simple, direct, lyrical, and nicely and characteristically colored when played by an orchestra, here, in Pavel Serebriakov's monochromatic piano performance, sounds just simple-minded, blunt, and curiously banal. Perhaps in the hands of a Horowitz the trick could be turned, but it pretty clearly has not been done here.

While I wouldn't rate Neuhaus' performance of the same composer's *Visions fugitives* alongside those available by either Richter or Rubinstein, his contribution to Monitor's release is clearly the more satisfactory. Some of the "hardness" in his playing emerges a little crass in the context of Monitor's recorded sound—which is generally too dry for my taste—but he brings an appealing and quite Scriabinesque poetry to the more lyrical and, in certain cases, downright impressionistic aspects of these pieces.

W. F.

RAVEL: *L'Heure espagnole* (see Best of the Month, page 76)

⑤ ⑥ RAVEL: *Rapsodie espagnole*. DEBUSSY: *Nocturnes*; *Danse*. Temple University Women's Choir, Robert Page directing; Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6697 \$5.79, ML 6097 \$4.79.

Performance: High-colored and flashy
Recording: Superb
Stereo Quality: Revelatory

With around fifteen available recorded versions of Ravel's *Rapsodie espagnole* to choose from, Mr. Ormandy and his men from Philadelphia have come along to add another in their characteristically flawless and sonorous orchestral manner. You may find the music itself somewhat depersonalized here—not nearly as French in manner and as elegant in detail as, say, Ansermet's—but the work is, after all, a coloristic tour de force of orchestration, and one can scarcely fault the

most brilliant orchestra in the world for playing it like one. It is rather as though the fun were too good to miss.

The Debussy *Nocturnes* have been almost as frequently recorded, and, I think, in general the same observations obtain. But Mr. Ormandy and his men have a wild time with *Fêtes*, and I think that their *Nuages* ranks among the best I've ever heard. Mr. Ormandy also manages to give more shape to *Sirènes* than this repetitive work ordinarily has, while the Ravel orchestration of Debussy's *Danse* comes off with real dazzle and brilliance.

All told, the record is an excellent one, and Columbia has lavished a particularly sumptuous sound upon it. The stereo treatment is remarkably effective in opening up the Ravel orchestra, by the way.

W. F.

⑤ ⑥ RAVEL: *Trio in A Minor*. CHOPIN: *Trio in G Minor, Op. 8*. David Oistrakh (violin), Sviatoslav Knushevitzky (cello), Lev Oborin (piano). MONITOR MCS 2069 \$1.98, MC 2069* \$1.98.

Performance: Commendable
Recording: Satisfactory
Stereo Quality: Respectably reprocessed

Although the reprocessed stereo sound on this disc is not the last word by any means, the performance of the Ravel Trio is so sensitive and so beautifully played—particularly by violinist Oistrakh—that it all but makes up for the sound for anyone but a rabid hi-fi addict. This is one of the most winning versions of the work on records.

The Ravel Trio, in the wrong hands, can go a little slack rhythmically and can easily settle down into a sort of neo-Massenet sentimentality. In the present recording, the piece zooms along with plenty of vigor when it's called for, while the more lyrical sections sing with warmth and glow. Were it not for the fact that the piano seems somewhat subdued in the present sound representation, I would put the performance toward the top among available recordings of this work.

The Chopin Trio is a lovely work, too, in its rather less brilliant and reticent way. The performance is a splendidly songful one, although, again, the sonic balance makes the piano a little too retiring.

W. F.

(Continued on page 104)

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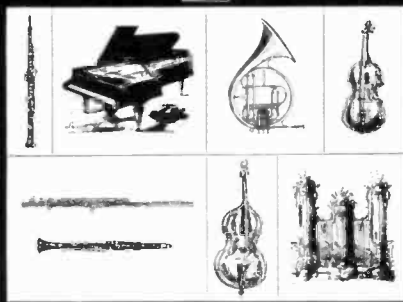


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ROUSSEL: *Divertissement, Op. 6* (see POULENC)

© ® RÓZSA: *Overture to a Symphony Concert; Three Hungarian Sketches; Notturna Ungherese; Theme, Variations, and Finale*. RCA Italiana Orchestra, Miklós Rózsa cond. RCA VICTOR LSC 2802 \$5.79, LM 2802 \$4.79.

Performance: Presumably authentic
Recording: First-rate
Stereo Quality: Excellent

According to the Los Angeles *Times* music critic, Albert Goldberg, who wrote the jacket notes for this all-Rózsa release, "Miklós Rózsa once described himself as a man who could have his cake and eat it, too. By that he meant," continues Goldberg, "that he could enjoy the material rewards and popularity attendant upon his success as a composer for the films while at the same time pursuing a career of writing serious music and conducting."

Maybe. But he is not having *my* cake and eating it, too. Perhaps this is the unjust result of a personal idiosyncrasy—specifically that, as an adolescent, I was fascinated by film background music, played it relentlessly by ear on the piano, and knew the styles of most of its chief practitioners cold. When I listen to Rózsa's *Overture to a Symphony Concert* (1956), I have images of Barbara Stanwyck and Fred MacMurray in *Double Indemnity* or recollections of Ray Milland lurching along Third Avenue in the middle of his *Lost Weekend*.

As a matter of fact, Rózsa's stylistic range is so limited—not to be confused with "personal"—that even the pre-Hollywood works like *Three Hungarian Sketches* (1938) and *Theme, Variations, and Finale* (1934) remind me of Barbara, Fred, and Ray. One of his more recent works, *Notturna Ungherese* (1962), has an amiable lushness about it, but it reminds me of Charlton Heston in *Ben Hur!*

Perhaps I am too severe. There is professional expertise amid all of this claptrap, and it could conceivably give pleasure to others than myself. But, speaking again for myself, I do not find an arresting composer here of even the second rate.

The performances—Rózsa's own—are presumably what he wishes them to be, while Victor has given him some pretty sumptuous recorded sound with which to perpetuate them.

W. F.

SMETANA: *Trio in G Minor, Op. 15* (see DVORÁK)

© R. STRAUSS: *Ein Heldenleben*. Vienna Symphony Orchestra, Clemens Krauss cond. RICHMOND B 19108 \$1.89.

Performance: Grand manner
Recording: Passable

Krauss' reading of Richard Strauss—what was Oscar Levant's old phrase?—"epic in bloat" is certainly to the manner born. It is expansive, full-bodied, and idiomatic, and it lives for the moment rather than trying to impose any sort of overall shape on the amorphous blob that is the work itself.

I tend to prefer *Ein Heldenleben* in a rather more disciplined treatment, but perhaps I am scarcely the one to judge since I don't much cotton to the piece to begin with. But here it is, in an economy package.

HIFI/STEREO REVIEW

played à la mode for those who do like it. And while the recorded sound will titillate no hi-fi addict, it is serviceable enough for those who are looking first for music. W. F.

RECORDING OF SPECIAL MERIT

© ® TCHAIKOVSKY: *Eugene Onegin* (excerpts). *Pique Dame* (excerpts). Melitta Muszely (soprano), Fritz Wunderlich (tenor), Hermann Prey (baritone), Gottlob Frick (bass). Bavarian State Opera Orchestra, Meinhard von Zallinger cond. OORON ST 80743 \$6.79, 80743² \$5.79.

Performance: Exciting
Recording: Very good
Stereo Quality: Very good

Perhaps the most striking quality of this attractive pair of highlights is the convincing theatricalism radiated by the performers. The two operas are presented in fast-moving sequences edited with the special know-how characteristic of German record makers. Complete scenes are linked together with special regard to dramatic flow. Highlights can never substitute for the total experience, but much can be said for them when they are so skillfully arranged.

The singing is quite brilliant. Melitta Muszely, a very popular German soprano who has been infrequently recorded, sounds like a singing actress of the first rank. The occasional edginess in her voice detracts very little from the strength and intensity she brings to the personalities of Tatiana and Lisa. I could say a great deal about the work of Fritz Wunderlich, but if I simply call it faultless, further elaboration should not be necessary. There is an abundance of pleasure in this tenor's singing, and his style is refreshingly unmannered.

In Hermann Prey, on the other hand, we must accept a considerable number of mannerisms together with his exceptional gifts. Not content with passionate singing, he becomes at times overheated with emotion, and this excessive ardor brings him to the brink of tonal untidiness. The redoubtable Gottlob Frick sings Gremin's aria with rich sonority and graceful phrasing.

Zallinger's work is keenly dramatic and quite authoritative, and the Bavarian orchestra plays beautifully for him. The Metropolitan's current revival of *Pique Dame* lends particular timeliness to this import, but I would recommend it in any season.

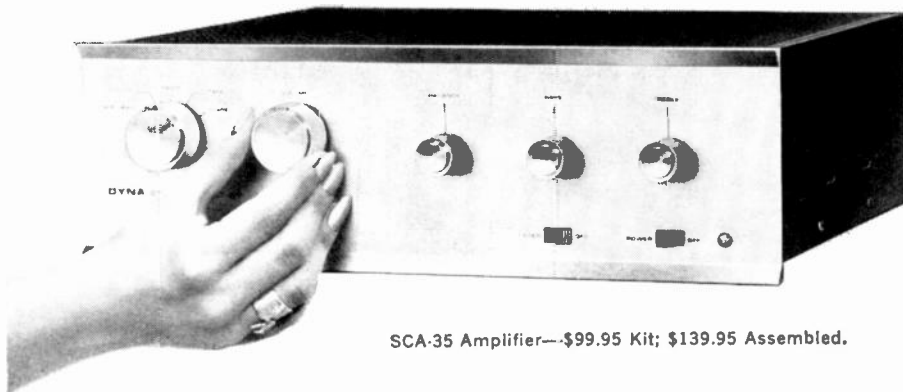
G. J.

© TCHAIKOVSKY: *The Oprichnik*. A. Korolyov (bass), Prince Zhemchuzhny; N. Rozhdestvenskaya (soprano), Natalia; L. Legostaieva (mezzo-soprano), Boyarina Morozova; D. Tarkhov (tenor), Andrei Morozov; Z. Dolukhanova (mezzo-soprano), Basmanov; K. Polyaev (baritone), Prince Vyazminsky; others. Moscow Radio Chorus and Symphony Orchestra, Alexander Orlov cond. ULTRAPHONE ULP 131/134 four 12-inch discs \$19.92.

Performance: Zesty
Recording: 1948 vintage

The story of *The Oprichnik*, which Tchaikovsky himself adapted from the tragic play by I. I. Lazhechnikov, is reminiscent of *Il Trovatore*. Andrei, the opera's youthful, impulsive hero, is deprived of his family fortune and driven into an outlaw's existence. After a series of adventures he is taken from

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his wedding feast—like Manrico—imprisoned, and, in the last scene, executed before his mother's eyes. As often happens in opera, all the noble characters in this bloody tale are killed, abducted, or sinned against in various other cruel ways, while unspeakable villains seem to be having a whale of a time. This is the kind of strong stuff that many great operas have been made of, but of course the librettist must be on his mettle. Unfortunately, Tchaikovsky was not quite up to the task, and he was further handicapped by censorship problems. There are many dramatic gaps and unclarified motivations in the work, and without some knowledge of the historical period—the reign of Ivan the Terrible—the whole thing makes little sense. The title, incidentally, means "The Bodyguard," a member of a notorious special corps created by that powerful tsar.

The Oprichnik was Tchaikovsky's third opera, relatively early (1872) but by no means immature. While Italian influences are still evident, the orchestral writing and the numerous choral ensembles are rich with national coloration. There are some plodding pages in the score, but Tchaikovsky's immense melodic gifts assure many passages of first-rate vocal and orchestral writing.

The performance is among the better Russian ensemble efforts. The bass Korolyov and the baritone Polyayev bring rich characterization and resonant sound to their villainous assignments, but Rozhdestvenskaya and Tarkov are only adequate as the romantic leads. The best of all is the internationally famous mezzo, Zara Dolukhanova. Though restricted here to a secondary "trouser role," she makes the most of her opportunities.

The engineer's attempt to revitalize this oldish performance has not been entirely successful, but a reduction in the treble will make the sound generally acceptable. The voices are prominent, but the orchestral sound is faded and muddy—a pity because this was evidently quite a vivid performance. The opera is decidedly worth hearing and acquiring.

G. J.

W A G N E R: *Siegfried Idyll* (see BEETHOVEN)

© WEISGALL: *The Tenor*. Richard Cassilly (tenor); Richard Cross (bass-baritone); Doris Young (soprano); Dorothy Coulter (soprano); Chester Ludgin (baritone); John Kuhn (tenor); Vienna State Opera Orchestra. Herbert Grossman cond. COMPOSERS RECORDINGS, INC. two 12-inch discs CRI 197 \$11.90.

Performance: Fine
Recording: Satisfactory

Hugo Weisgall's first opera, *The Tenor*, in one act, composed in 1950, strikes me as a work of some consequence, and CRI is to be thoroughly congratulated for making this two-record release available to the general listening public.

The libretto is an adaptation by Karl Shapiro and Ernst Lert of Frank Wedekind's *Der Kammersänger*, and the plot is simple. Gerardo, a rather theatrical operatic tenor who tends to live his roles offstage as well as on, is given to romantic entanglements with his many feminine worshipers. His manager tries to dissuade him from a current one involving Helen, the wife of a prominent town citizen, making it plain that any consequent

(Continued on page 108)

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scandal would be the undoing of the tenor's career. By threatening to replace him with another singer, the manager frightens Gerardo into agreeing to end the relationship. Helen, meanwhile, has already deserted her husband and children, and is prepared to make any sacrifice for the singer. But since the singer's career and vanity mean more to him than the love of any single woman, he rejects Helen, who thereupon shoots herself and falls dead. Horrified, Gerardo gathers his belongings, steps over her dead body, and rushes out of the room.

This grim little vignette has been put to music by Weisgall in a rather Bergian expressionistic style, but with a sense of the dramatic, a flair for the telling musical coup that is quite his own. Moreover, he writes for the voice far more convincingly and lyrically than

almost any current practitioner of the international chromatic style that I can think of—save possibly Hans Werner Henze. And he furthermore brings to the style a characteristic manner—a personal inflection—that is clear to anyone who has gained real access to his music, particularly his more recent and hugely successful *Six Characters in Search of an Author*.

I have no score on which to base the judgment, but the performance sounds excellent to me, with the Vienna State Opera Orchestra playing the work most convincingly, and both Richard Cassilly as Gerardo and Dorothy Coulter as Helen doing striking work.

The recording, although a reissue, is satisfactory enough, and the work in general should most certainly be brought to the atten-

tion of anyone interested in what goes on in contemporary opera. *W. F.*

COLLECTIONS

JULIAN BREAM: *In Concert* (see Best of the Month, page 75)

RECORDING OF SPECIAL MERIT

© MONTSERRAT CABALLÉ: *Recital*: Rodrigo: *Aire y donaire*; *La espera*; *Copllas de Belén*; *Coplas del pastor enamorado*; *Canción del gnomo*; *Canticle*; *Cántiga*; *Servantilla*. Montsalvatge: *Canciones para niños* (6); *Canción amorosa*; *Oração*. Montserrat Caballé (soprano), Míguel Zanetti (piano). ODRON ASDI 833* \$6.79, LALP 668 \$5.79.

Performance: **Sumptuous**

Recording: **Could be better**

A single New York performance of Donizetti's *Lucrezia Borgia* (in concert form) on April 20, 1965, transformed Montserrat Caballé, then a little-known Spanish soprano, into one of the world's hottest operatic properties. The following morning found New York's music critics united in her praise, in tones of undiluted enthusiasm normally reserved for singers long retired or departed.

The artist's only recording to date is this collection of unfamiliar songs by contemporary Spanish composers. While this is hardly the proper medium for evaluating a dramatic soprano whom many critics have likened to the young Milanov, it confirms that Miss Caballé is here to stay.

Rodrigo and Montsalvatge create some beautiful singing effects in their varied and imaginative settings, but only Montsalvatge's *Canción amorosa* calls for the kind of sustained lyric expression that displays the "operatic" style. Nevertheless, the rich, even, and subtly shaded tone, the exact intonation, and the grace and agility exhibited in this recital leave no doubt about Caballé's overall brilliance. Among her many impressive gifts is a real mastery of the full-bodied *pianissimo*, generously displayed in several songs.

Many of these songs require equal partnership from the pianist and Sr. Zanetti responds admirably. The recorded sound is less impressive—alive but somewhat harsh and unflattering to the voice.

Montserrat Caballé seems to be richly endowed with the best attributes a singer should have. What baffles me is—with all the operatic activity in Europe, festivals, talent scouts, and the like—where has she been all these years? *G. J.*

© MARIA CALLAS: *Arias by Donizetti and Rossini*. Rossini: *La Cenerentola*; *Naqui all'offanno*. Guglielmo Tell: *S'allontanano alfine*... *Sclta opaca*. *Semiramide*: *Bel viaggi*; *Invigbia*. Donizetti: *La figlia del reggimento*; *Contien patir*. *Lucrezia Borgia*: *Tranquillo ei posa*... *Com'è bello*. *L'elisir d'amore*: *Prendi, per me sci libero*. Maria Callas (soprano); L'Orchestre de la Société des Concerts du Conservatoire (Paris); Nicola Rescigno cond. ANGEL S 36239 \$5.79, 36239 \$4.79.

Performance: **Characteristic Callas**

Recording: **Very good**

Stereo Quality: **Very good**

The music of Rossini and Donizetti has played a significant part in Maria Callas'

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stormy and brilliant career. While she has not appeared in any of the operas represented on this disc, the recital makes it clear that her mastery of the style remains absorbing and that her way of breathing fire and meaning into ornate vocal writing is still without equal among contemporary singers.

The more taxing Rossini items come off more brilliantly here, which prompts the conjecture that this part of the recital was perhaps recorded at a different time and in a period of relatively stronger vocal control. In any case, Callas performs a really stupendous bit of singing in the *Semiramide* aria, recalling the boldness and vitality of her best years.

In the brilliant finale from *La Cenerentola* she seems a shade oversophisticated compared to the winning spontaneity of Victoria de los Angeles and Teresa Berganza. Her execution of the *finiture* is virtuosic, and her tones—except for a wavery high B—are steady. She manages to project more drama and character than are generally given to the lovely *Guglielmo Tell* aria, beautifully sustaining the lyric line—except for a troublesome top note or two.

Thus the pattern is clearly established: islands of uneasiness in a sea of fascination. Whether in the grand passion of the *Luzia Borgia* scene or in the elegiac expression of the *Figlia del Reggimento* air, the listener is invariably faced with the same blend of wonderment and sorrow. Vivid and richly detailed recording add to the enjoyment, and Rescigno's handling of the orchestral support is outstanding. G. J.

orchestra does very nicely indeed. And Victor has rewarded the efforts of all concerned with nice, if unspectacular, recorded sound. W. F.

Ⓜ FRENCH WOODWIND MUSIC. Ibert: *Trois Pièces Brèves*. Bozza: *Variations sur un Thème Libre*. Taffanel: *Quintet pour Instruments à Vent*. Milhaud: *Two Sketches*. The New York Woodwind Quintet. COUNTERPOINT/ESOTERIC RECORDS CPT 505 \$4.98.

Performance: Musicality itself
Recording: Okay

The most pointed remark one could make about this wonderfully musical recording is that the performance of the musicians—and the joy they seem to take in working to-

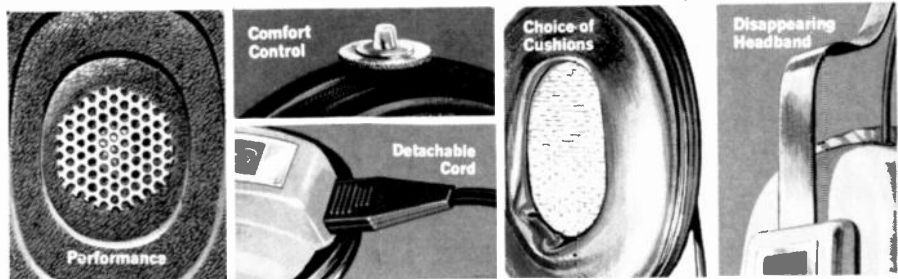
gether—is of infinitely greater interest than the music itself. The Ibert piece is a bit of well-made frippery; the Bozza and Taffanel pieces are most striking for their idiomatic deployment of instrumental resources; and the Milhaud, while it shows the charm of the composer's special lyricism, is scarcely a first-rate piece of music.

But the playing is a delight all the way: beautifully detailed, wonderfully phrased, and apparently effortless and spontaneous, although it doesn't take much imagination to realize the sweat that went into the achievement of this "spontaneity."

The recorded sound is hardly a match for the playing, but it serves well enough. W. F.

(Continued on page 114)

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Serenata



Ⓢ Ⓜ VAN CLIBURN CONDUCTS. Vaughan Williams: *Serenade to Music*. Interlochen Youth Orchestra and Chorus, Van Cliburn cond. Taylor: *Through the Looking Glass*. Interlochen Youth Orchestra. Joseph Maddy cond. RCA VICTOR LSC 2807 \$5.79, LM 2807* \$4.79.

Performance: Generally likeable
Recording: Good
Stereo Quality: Okay

This modest little recording introduces me, at least, to Van Cliburn as a conductor with one of Vaughan Williams' most endearing and ingratiatingly tender works, *Serenade to Music*, and while it would be quite beside the point, I believe, to compare a performance of the work by a novice conductor and a student orchestra with other available recordings by more experienced practitioners, suffice it to say that the performance is musicality itself, that the Interlochen Youth Orchestra and Chorus perform so beautifully that it takes a sharp ear to detect the merest trace of anything less than the professional in execution. And Cliburn, in spite of a certain—very light—softness of rhythmic spine, acquits himself ably and shows, indeed, every promise as a budding conductor.

It is something of a surprise to realize that Deems Taylor's once-popular *Through the Looking Glass* is returned to the catalog with this performance by the Youth Orchestra, here under the rather pedestrian hand of conductor Joseph Maddy, the idealistic founder of Interlochen's National Music Camp. Taylor's Delius-like work has even less to do with contemporary musical development than I had remembered—which was indeed very little. But it retains its harmless impressionistic charm, workable craftsmanship, and fields of amiable corn. Again, the student

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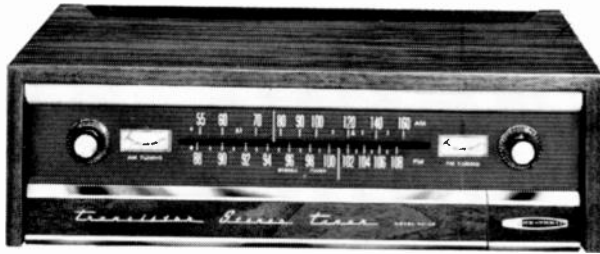
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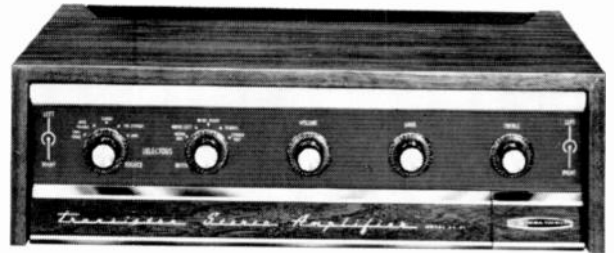
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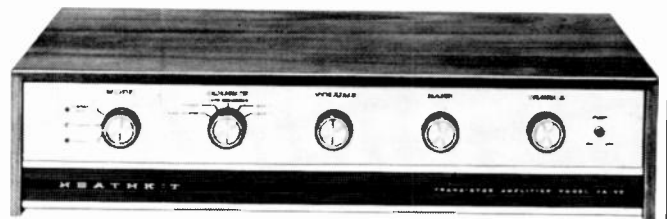
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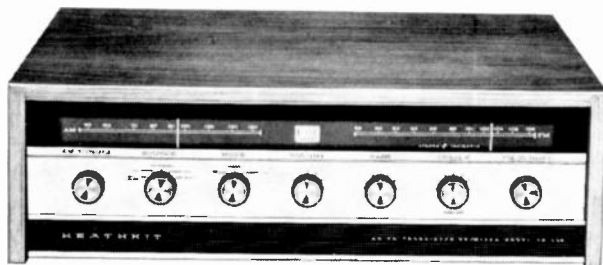
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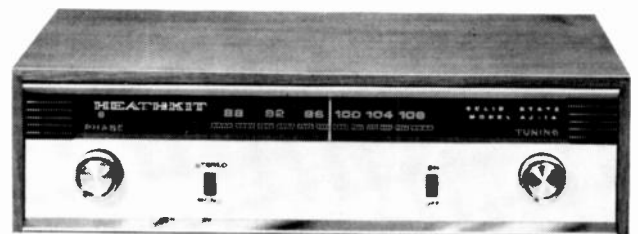
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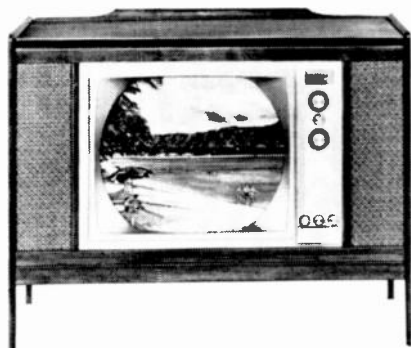
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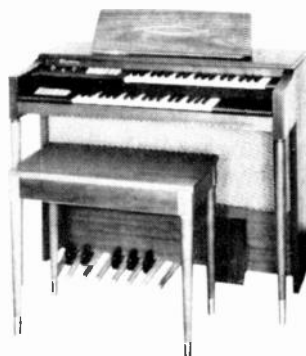
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RECORDINGS OF SPECIAL MERIT

© MIRELLA FRENI: *Operatic Arias*. Bellini: *I Puritani: Qui la voce...*, *Vien dillo*. Verdi: *La Traviata: Ah fors'è lui...*, *Sempre libera*. Otello: *Ave Maria*. Mozart: *Le Nozze di Figaro: Dove sono*. Charpentier: *Louise: Depuis le jour*. Puccini: *Suor Angelica: Senza mamma*. *Turandot: Signore, ascolta!*, *Tu che di gel sei cinta*. Mirella Freni (soprano); Rome Opera House Orchestra, Franco Ferraris cond. ANGEL S 36268 \$5.79, 36268* \$4.79.

© MIRELLA FRENI: *Ein Sangerportrait*. Bellini: *La Sonnambula: Ah, non credea mirarti*. *I Capuletti ed I Montecchi: Ob! quante volte, ob! quante*. Puccini: *Gianni Schicchi: O mio babbino caro*. *Suor*

Angelica: Senza mamma. Mascagni: *L'amico Fritz: Son pibi fiori*. Bizet: *Carmen: Io dic' no, non son paura*. Verdi: *Falstaff: Sul fil d'un soffio etesio*. Mirella Freni (soprano); Bavarian Radio Symphony Orchestra, Ino Savini cond. EURODISC S 71021 \$5.98, 71020 \$4.98.

Performance: Brilliant
Recording: Both very good
Stereo Quality: Both good

These two recitals add new dimensions to the art of Mirella Freni, the young Italian soprano who will make her debut with the Metropolitan this season. It is not easy to review Miss Freni's work. She is extremely good, but in an uncomplicated, predictable sort of way. Her singing reveals few mannerisms and no eccentricities whatever; she does

everything well, with unflinching assurance and musicality. Her voice is fresh, pure, warm, round, even—you name it. A true lyric soprano with facility in coloratura singing, she may not galvanize her listeners by the emotional force or technical brilliance of her accomplishments, but she will have them basking in a steady glow of contentment.

On the Eurodisc issue, which is distinguished by its unusual program, the vocal execution is virtually flawless. Both Bellini excerpts are preceded by long recitatives which are sensitively and movingly sung. It is interesting to note what Italianate singing and the Italian text do to Micaela's character—it is less fragile and more intense here as a result of the transformation.

The more familiar program of the Angel disc duplicates "Senza mamma" in a version that is a shade more passionately sung than its Eurodisc counterpart. Freni imparts poignancy to the character of Elvira (*I Puritani*) without allowing it to submerge in droopiness; she floats lovely piano tones in "Depuis le jour," and gives the music of Violetta and Desdemona their musical due, though I cannot say that she invests these much-recorded pieces with discernible originality. Her coloratura work is not of the dazzling Sutherland variety, but it is dramatically meaningful and always attentive to the text. Although she has a moment of unsteadiness toward the close of "Signore, ascolta," the death scene of Liu is near perfection.

Eurodisc's orchestral backgrounds are extremely fine and the Rome Orchestra on the Angel disc is satisfactory. G. J.

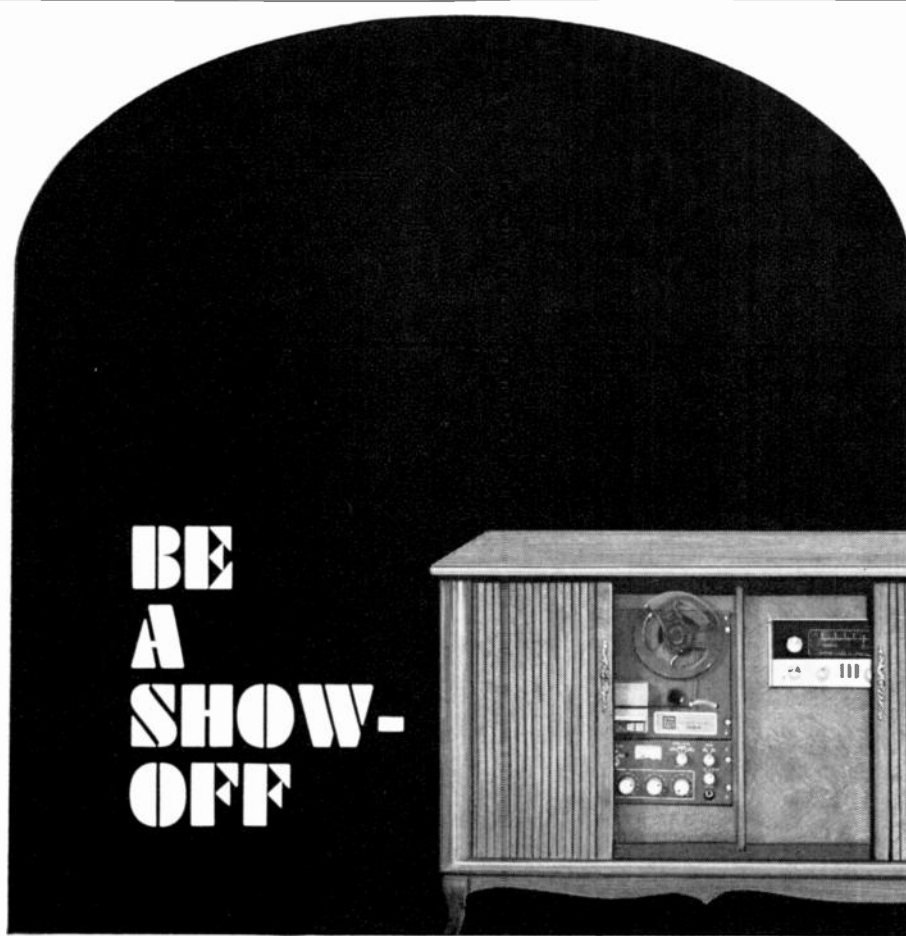
© VLADIMIR HOROWITZ: *Volume II*: Bach-Busoni: *Chorale Prelude: Nun freut euch, lieben Christen g'mein*. Scarlatti: *Synaxis: B Minor (L. 33), G Major (L. 48)*. Beethoven: *Thirty-two Variations in C Minor*. Chopin: *Etudes, Op. 10: No. 4, in C-sharp Minor; No. 5, in G-flat; No. 8, in F Major; Mazurkas: F Minor, Op. 7, No. 3; E Minor, Op. 41, No. 2; C-sharp Minor, Op. 50, No. 3; Scherzo No. 4, in E Major, Op. 54*. Debussy: *Etude No. 11 (Pour les arpes composés)*. Poulenc: *Trois Pièces (1928): No. 1, Pastourelle, No. 2, Toccata*. Vladimir Horowitz (piano). ANGEL COLH 300 \$5.79.

Performance: Dazzling
Recording: Mostly good middle 1930's

Together with the Liszt B Minor Sonata and the Schumann piano pieces issued on COLH 72, this fascinating omnium gatherum sums up the European solo recording activity of the young Horowitz during the period from 1932 to 1936—and a dazzling summation it is.

The Bach-Busoni chorale prelude emerges as a breathtaking study in velocity, with each and every note of the running figuration absolutely even in tone and rhythm. The Scarlatti B Minor Sonata reveals Horowitz as a supreme master of singing *legato*, and the G Major sparkles under his fingers like a crystal-clear, swift-running brook. The Chopin mazurkas are played with the utmost sensitivity and expressiveness, and the F Major Etude comes through as a virtuosic tour de force of the first order. Perhaps because of the dynamic limitations imposed by the recording technology of thirty years ago, the E Major Scherzo comes out here as an

(Continued on page 116)



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Fisher	440 T	329.50	80	4.12	No
Harmon-Kardon	SR 300	264.00	36	7.33	No
Harmon-Kardon	SR 600	354.00	50	7.08	No
Harmon-Kardon	SR 900	434.00	75	5.79	No
Scott	344	429.95	50	8.60	No
Scott	340 B	399.95	70	5.70	Tube
Scott	348	499.95	100	5.00	No
Sherwood	S-8000 IV	312.50	80	3.92	Tube
Kenwood	TK 80	339.95	80	4.22	No
Kenwood	KT 10	269.95	40	6.74	No
Kenwood	KW 55	219.95	40	5.49	Tube

Chart is a cross-section of comparably priced receivers available at the time this advertisement was prepared. Prices and wattage figures are based on information contained in advertisements of the respective manufacturers.

See page 15 for more information on the Altec 711 Stereo Receiver.



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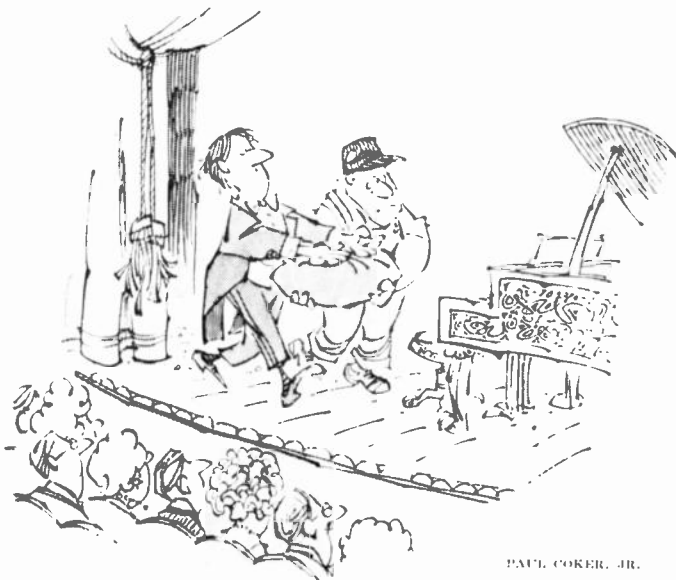
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entrancing lyrical essay in somewhat subdued half-tones rather than as a thundering piece in the grand romantic tradition.

There are traces of flutter in the transfers of the Beethoven and the Chopin F Minor Mazurka, but for the most part, the re-recording job has been carried out extraordinarily well. It is quite acceptable even by today's standards. *D. H.*

© INTERNATIONAL PIANO FESTIVAL. (A benefit concert sponsored by the United Nations High Commissioner for Refugees.) Mozart: *Sonata in B-flat* (K. 535). Robert Casadesus (piano). Schubert: *Impromptu in G Major, Op. 90, No. 3*. Wilhelm Kempff (piano). Schumann: *Fantasiestücke, Op. 12; No. 2, Aufschwung, No. 5, In der Nacht*. Claudio Arrau (piano). Beethoven: *Sonata No. 14, in C-sharp Minor, Op. 27, No. 2 ("Moonlight")*. Wilhelm Backhaus (piano). Chopin: *Polonaise No. 6, in A-flat, Op. 53 ("Heroic")*. Alex-



PAUL CORRIE, JR.

ander Brailowsky (piano). Liszt: *Hungarian Rhapsody No. 6, in D-flat*. Byron Janis (piano). DONATION RECORD: Bach (arr. Stoessel): *Prelude, in E Major, from Solo Violin Partita No. 3*. Musical Arts Symphony, Leonard Sorkin cond. Vivaldi: *Concerto, in D Minor, for Guitar, Viola d'amore, and Orchestra* (P. 266). Chamber Orchestra of the Sarre, Karl Ristenpart cond. Mozart: *Horn Concerto No. 2, in E-flat* (K. 417). Salzburg Mozarteum Orchestra, Bernhard Paumgartner cond. Beethoven: *Egmont Overture, Op. 84*. London Symphony Orchestra, Josef Krips cond. Schubert (arr. Webern): *Six German Dances* (D. 820). Paris Philharmonic Orchestra, René Leibowitz cond. Chopin (arr. Stokowski): *Waltz, in C-sharp Minor, Op. 64, No. 2*. Houston Symphony Orchestra, Leopold Stokowski cond. Liszt: *Hungarian Rhapsody No. 2*. Vienna Symphony Orchestra, Hans Hagen cond. EVEREST 3128/2* two 12-inch discs \$9.96, 6128/2 \$9.96.

Performance: Fine piano, variable orchestra
Recording: Likewise

This super-premium album, sales proceeds of which go to help the work of the chief United Nations agencies in refugee relief, is an odd anthology if ever there was one. Columbia, DGG, Philips, London, and Mer-

cury have supplied the piano tapes; and it is interesting to note that the Casadesus, Kempff, and Arrau performances are not currently available on other discs in this country.

For me, Casadesus' elegant and low-keyed reading of the Mozart sonata, with its beautiful slow movement, is the gem of the entire album. Kempff's Schubert is intense and thoughtfully ruminative. Arrau's Schumann is impulsive and fiery. Backhaus is sensitive in his treatment of the first two movements of the "Moonlight" Sonata, but his aging fingers are not quite up to the pace he sets himself in the thunder-and-lightning finale. Brailowsky's account of the celebrated Chopin *Polonaise*, comes off best in the lyrical middle section; and Byron Janis' account of the Liszt Rhapsody is a stunner from beginning to end. Though the various recordings originated at different times and locales, sound quality and dynamic levels are remarkably consistent throughout. In

short, I can recommend this album strictly on the basis of its solo piano content.

The orchestral part of this release is on the "donation record" that is packaged with it, and it was assembled from an odd group of tapes from various Everest catalogs. It is uneven in just about every respect: choice of repertoire, quality of performance, and recorded sound. Only the solid reading by Krips and the London Symphony of the Beethoven *Egmont Overture* matches the musical quality of the solo piano disc. The remainder of the material is generally second-rate, and I fear that the refugees who are supposed to benefit from the sale of this album will be the losers unless the recording public is willing to exercise a certain degree of tolerance—bearing in mind the excellence of the solo piano disc, and the worthy cause that will benefit from the sales of this set. *D. H.*

THE NATIONAL ORCHESTRA OF SPAIN, *Volumes One and Two* (see Best of the Month, page 76)





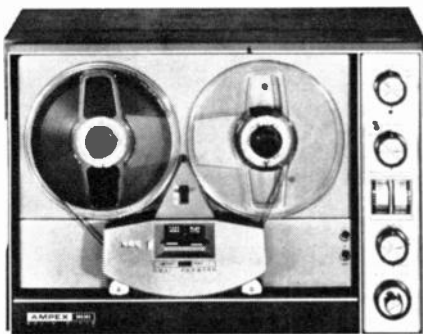
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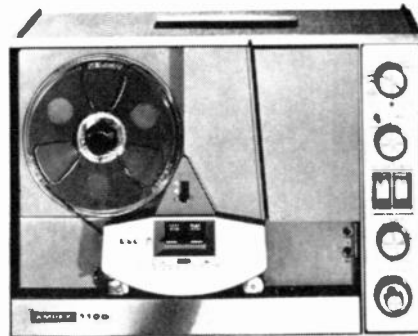
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DATA

COMMENTARY

⑤ ① BARTÓK: *Concerto for Orchestra*. Chicago Symphony Orchestra. Fritz Reiner cond. RCA VICTROLA VICS 1110 \$2.89. VIC 1110 \$2.39.

I would be the last person to quarrel with anyone who insisted that this is the best available recording of this work. The demands of this music were peculiarly suited to the late Fritz Reiner's gifts: an ability to achieve absolute clarity of linear texture, an unrivalled sense of Central European orchestral coloration, and a rhythmic instinct of flawless integrity. The recorded sound is good. *W. F.*

⑤ ① CORRETTE: *Flute and Keyboard Concerto, in D Minor; Flute Concerto, in E Minor; Cello Sonata ("Les Délices de la Solitude"); Violin Sonata ("Les Jeux Olympiques"); Concerto Comique, "Les Sauvages et la Fürstemberg."* Various instrumental soloists; Mainz Chamber Orchestra. Günter Kehr cond. TURNABOUT TV 34010S \$2.50, TV 4010* \$2.50.

Michel Corrette (1709-1795), a prolific composer, had a soundly commercial attitude toward his profession, to judge from this disc, for many of the pieces here are adaptations of other composers' works. All of them are entertaining, however. The performances are well above average in stylistic accuracy, and the recording is satisfactory. *I. K.*

⑤ ① KHACHATURIAN: *Violin Concerto*. Henryk Szeryng (violin); London Symphony, Antal Dorati cond. MERCURY SR 90393 \$5.79, MG 50393* \$4.79.

Khachaturian's Violin Concerto (1940) does not seem to me to be a very good piece. It is wandering and shapeless, full of tiresomely familiar rhythmic patterns, cornball "virtuoso" effects, and the most facile melodic writing. Szeryng's playing is refined and brilliant, but Dorati's conception of the score is a bit stiff. Mercury's sound is somewhat lacking in presence. *W. F.*

⑤ ① LORTZING: *Der Waffenschmied*. Kurt Böhme (bass); Lotte Schädle (soprano); Hermann Prey (baritone); Gerhard Unger (tenor); others. Chorus and Orchestra of the Bavarian State Opera. Fritz Lehman cond. ODFON S 91325/26 two 12-inch discs \$11.96, 91325/26* \$9.96.

Der Waffenschmied, a comic opera standing somewhere between Weber and Johann Strauss in type, is straightforward, unpretentious entertainment. This is a stylish performance, well directed by young Fritz Lehman; the singing does not reach heights, but is uniformly enjoyable. The stereo is wide-spread. *G. J.*

⑤ ① MUSIC FROM THE COURT OF BURGUNDY. Works of Grenon, Fontaine, Binchois, Dufay, Busnois, Morlon, and others. Roger Blanchard Vocal and Instrumental Ensemble; Pierre Poulreau Recorder Trio. NONESUCH H 71058 \$2.50, H 1058* \$2.50.

Most of this repertoire, which dates from the fifteenth century and includes both sacred and secular works, is not otherwise represented on records. The use of instruments in the vocal pieces is imaginative and nicely varied, and the singing—one person to a part—is effective but not particularly polished. Nonesuch's recording is good. *I. K.*

⑤ ① SPECTACULARS! Offenbach: *Gaité Parisienne (excerpts)*. Tchaikovsky: *Swan Lake. The Nutcracker (excerpts)*. J. Strauss Jr.: *Fire-Bell Polka*. Other excerpts. Philadelphia Orchestra. Eugene Ormandy cond. COLUMBIA MS 6739 \$5.79, ML 6139 \$4.79.

This grab-bag of two- and three-minute snatches from the ballet and symphonic dance repertoire is a kind of super-deluxe Muzak. Wonderful playing and recording, which presumably will make first-time listeners dash out to buy the original albums from which these bits came. *D. H.*

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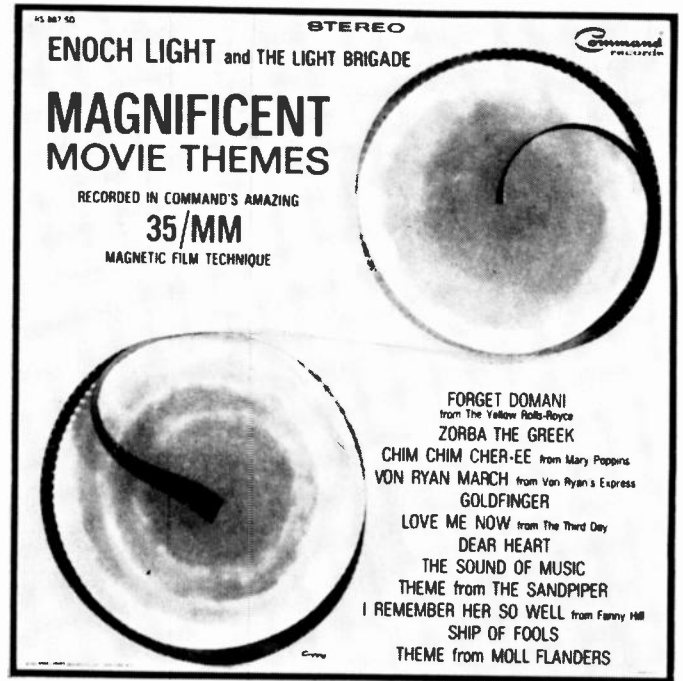
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Nowadays, however, movie scores are as intent on striving for distinctive individuality as they once were to maintain an anonymous background sound. Each score—and each theme within a score—is specifically crafted to achieve a particular impression. The score, in fact, has become as creatively specialized a production as the film itself.

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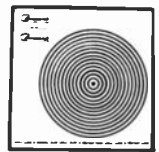
But there is even more here than a unique concept and the skillful carrying out of that concept. The magnificent performances by Enoch Light's orchestra are enhanced by the wonders of the total reality of recorded sound made possible by Command's 35mm magnetic film recording and by Command's unique Dimension 3 Process which adds an almost unbelievable third, or "ghost," channel in between the two regular speakers of your stereo equipment.

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⑤ ⑩ CURTIS AMY: *The Sounds of Broadway/The Sounds of Hollywood*. Curtis Amy (tenor, soprano, and alto saxophones) with orchestra. *Goldfinger*; *Dear Heart*; *Fiddler on the Roof*; *Of Human Bondage*; and six others. PALOMAR GS 34003 \$4.79. G 24003 \$3.79.

Performance: Unimaginative
Recording: Good, spacious
Stereo Quality: Very good

Curtis Amy, usually heard in a small-combo context as a hard-driving, blues-laced saxophonist in the Gene Ammons-Sonny Stitt lineage, has been placed in front of a large orchestra in a program of Broadway and film tunes. Onzy Matthews' arrangements are pedestrian, providing only limp support for Amy's equally undistinctive solos. Amy plays with considerable warmth, but seems to lack any ideas that would give the ballads additional dimension. It makes for a program of background music. The beat, moreover, is unremittingly stolid. N. H.

⑤ ⑩ GEORGIA BROWN: *The Many Shades of Georgia Brown*. Georgia Brown (vocals); orchestra. Peter Matz cond. *Something Simple*; *You Don't Know What Love Is*; *After You're Gone*; *Any Place I Hang My Hat is Home*; and eight others. CAPITOL ST 2329 \$4.79, T 2329* \$3.79.

Performance: Skilled
Recording: Excellent
Stereo Quality: Excellent

Georgia Brown, who came to the attention of critics and the New York public with her appearance in *Oliver*, sings extremely well. Her intonation is right on the button. Her phrasing is intelligent and meaningful. Her vocal quality is rich. Her range is good. She has a strong dramatic sense. And she doesn't move me.

Peter Matz wrote the arrangements for this collection, mostly standards. For backing loud, dramatic singers, Matz has emerged as the best man in the business—he does a lot of Barbra Streisand's work—and his writing here is polished and musical. I think the album's fault lies in a quality of taking itself and the material too seriously. There's too much orchestra in the background, but Matz writes so well that it's at least clean. That

doesn't stop it from being busy. Miss Brown too is busy: she over-reads material, as Streisand, Liza Minnelli, and Judy Garland have always done. The saving grace is that she is a much better singer than the other three.

I suppose on balance this must be accounted a good album. I just don't happen to like it. G. L.

⑤ ⑩ CAROL CHANNING: *Carol Channing Entertains*. Carol Channing (vocals), orchestra. *El gance*; *I'll Die Happy*; *Home-*



WARNER BROS.

PETULA CLARK
A quality of freshness, nicely personal

sick Blues; and nine others. COMMAND RS 880 SD \$5.79, RS 33880* \$4.79.

Performance: Dreadful
Recording: Top-drawer
Stereo Quality: Full

Of nine photos of Carol Channing on the cover of this album, five of them show her wearing that icky-poo tongue-behind-the-teeth smile of hers. The same quality obtains in the singing. Miss Channing's gimmick—and it's earned her a living for years—is to sound simultaneously like a schoolgirl and a B-girl. I find her shrill-voiced stabs at comic singing and her unrelieved cuteness just about the most irritating and phony phenomenon in all show business. Most of these songs (as performed here at least) are supposed to be funny. I couldn't get far enough past Miss Channing's ridiculous singing to find out.

G. L.

⑤ ⑩ PETULA CLARK: *Downtown*. Petula Clark (vocals); orchestra. *Downtown*; *Baby It's Me*; *Tell Me*; *True Love Never Runs Smooth*; *Be Good to Me*; and five others. WARNER BROTHERS WS 1590 \$4.79, W 1590 \$3.79.

Performance: Fresh
Recording: Too much echo
Stereo Quality: Excellent

More and more hit records are coming from Europe, as a short study of *Billboard* or *Variety* charts in the last year reveals. The reason is obvious: European record producers are willing to try for the different. Even junk-music producers in Europe are more daring and imaginative than our own. American producers pay lip service to the value of freshness, but in practice they're timid. They suffer from the market-research syndrome. They want to be assured of the salability of a product before they'll manufacture it. Since this is impossible in music—there is no way to predict how something new will sell—they play it safe by producing what was selling last week, last month, or even last year. Hence the appalling sameness of most American popular music over the last twelve years or so.

"Downtown," English singer Petula Clark's first U.S. album, will sell like mad—the single from which it takes its title is already a hit. For it has that quality of freshness, both in the songs and in the presentation. Miss Clark's style is on the fringe of rock-and-roll, but not solidly in the idiom. The liner notes say she was seven years old two years before World War II began—which would make her about thirty-five. That seems reasonable, for her chief characteristic is a seasoned professionalism.

This isn't to say that the album is to my taste. After reviewing it, I'll probably never listen to it again. But as seen against junk music in general, it stands out in high relief from its competition. Miss Clark is musical and sings in tune; her vocal quality is nicely personal, though exaggerated by the disc's irritatingly excessive echo. She articulates words well, and though she is somewhat mannered, she is less so than most practitioners of junk music.

Though groaning continues to be heard in the music world over the dismal level of the public's taste and the music produced for it, I think the over-all tone of pop music is improving. To be sure, lots of trash is still being produced. But it is trash of a better quality. And Miss Clark's disc is an example of the latter.

G. L.

(Continued on next page)

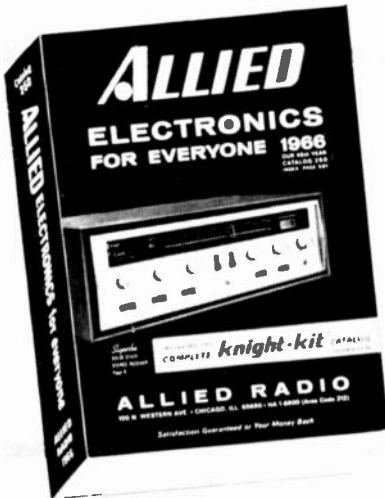
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Ⓢ Ⓜ PERRY COMO: *The Scene Changes*. Perry Como (vocals); the Anita Kerr Quartet (vocal accompaniment); orchestra. *Dream On Little Dreamer*; *Stand Beside Me*; *Gracie*; *Guitar*; and nine others. RCA VICTOR LSP 3396 \$4.79, LPM 3396 \$3.79.

Performance: Smooth

Recording: Excellent

Stereo Quality: Clean

There are those who think Perry Como is old hat. He isn't. He is one of the finest singers of light music in America—that legendary relaxation of his is more difficult to achieve than one might think. Listen how Andy Williams is becoming merely dull lately in the attempt to emulate it.

Como has enormous stylistic strength. He made this album in Nashville, with Nashville people, yet the whole thing sounds incredibly Como. The rhythm section fits itself to him much more than he fits himself to it. Anita Kerr, who wrote the vocal arrangements, tailored them beautifully to Como's requirements. Even the material, country and western in origin, changes its color in Como's throat.

I don't like country and western music, and I'd like to put this album down. I can't. It's good. G. L.

Ⓢ Ⓜ FRANKIE FANELLI: *Red Roses for a Blue Lady*. Frankie Fanelli (vocals); orchestra, Perry Botkin, Jr., cond. *One Too Many*; *Someday*; *To Each His Own*; and nine others. RCA VICTOR LSP 3387 \$4.79, LPM 3387 \$3.79.

Performance: Raging mediocrity

Recording: So-so

Stereo Quality: Not important

If you can tune out the cornball arrangements by Perry Botkin Jr., you may notice that Fanelli is potentially a fine singer. His voice is true, pure, open, and attractive. But he's heard here in a quasi-rock-and-roll context, with an occasional side trip into Mitch-Millerism. In addition, a goopy choral group and some ignorant guitar back-beat have been smeared into the music with a trowel.

The liner notes say Frankie sings *Red Roses for a Blue Lady* "as if it were written for him." Hoocy. It's a dumb tune to start with, but Fanelli makes it even more so. He skates across its surface. In fact, he does the whole album that way. Fanelli seems to be musical, and his voice sounds trained. Almost certainly, the kind of work he displays here is beneath him. He probably gritted his teeth and got through the dutes with as much professionalism and as little involvement as possible. But if Fanelli has real talent, as I suspect, it will not emerge as long as he's recorded this way. G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ERICH FERSTL: *Strings on his Fingers*. Erich Ferstl (guitar), flute, bass, and drums. *Tarde Azul*; *Toros*; *Blue Crinoline*; *Craps-cule*; and ten others. SERENUS SEP 2011 \$3.98.

Performance: Brilliant

Recording: Generally good

Erich Ferstl is a thirty-one-year-old German guitarist, pianist, composer, and writer who obviously has thought long and deeply on the legitimate musical possibilities of overdubbing. This album, made up of his own

compositions, is the result. It is hard to say how many overdub layers Ferstl uses—in his liner notes, he says, "I did not employ any technical tricks (as for instance, double speed, shutter, etc.). The pieces may thus be played by several guitarists 'live.'"

His instrument is the concert Spanish guitar, not the amplified instrument, and Ferstl can get more sounds from it than any man I've heard this side of Julian Bream. That doesn't mean he's as good a guitarist as Bream—Bream can get his enormous variety of sounds, a few of them simultaneous, in the space of a few measures. Whether Ferstl could switch sounds so quickly without overdubbing is a question. Indeed, the fact that the album is overdubbed makes it difficult to judge just how good he actually is. Suffice it to say that he's very good.

The first side of the album tends toward "classical" style. Only guitar is used. Side two shows jazz, folk, and Latin American



U.I.F. HONOLD

ERICH FERSTL

Somber compositions for overdubbed guitar

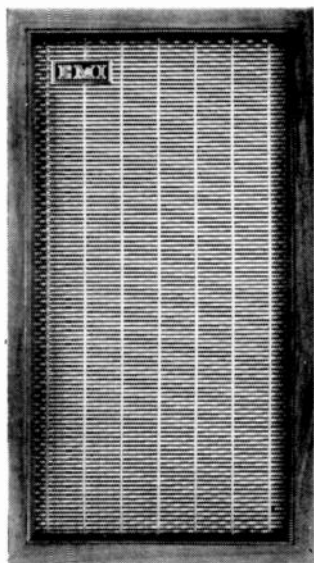
tings, and here Ferstl adds extra instruments. The drummer is sometimes badly recorded: in *Blue Crinoline*, an interesting blues waltz, he is overbalanced, so that he drowns the guitars, and wrongly equalized, so that his top cymbal sounds like smashing glass. It absolutely ruins this track.

Ferstl uses a potful of the guitar's resources: the damped sound that comes from touching a string just as it's plucked; harmonics; the harp effect made by pulling the thumb's flesh softly over the strings at the sound-hole; the harpsichord sound that comes from a clean hard attack with the nails; the koto-like sound made by playing close to the bridge; and a number of others that mystify me.

The disc is too long. Its fourteen tracks run nearly 50 minutes. Ferstl's compositions have an odd somberness to them, a quality of inner darkness, no matter how bright the surface, and not everybody is going to like the album. But it touched some chord in me, and despite its length, I like it very much. G. L.

Ⓢ Ⓜ JOHN GARY: *The Nearness of You*. John Gary (vocals); orchestra, Gordon Jenkins cond. *I Wish You Love*; *Who Can I* (Continued on page 124)

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Turn To: *The Names of You*; and nine others. RCA VICTOR M LSP 3349 \$4.79, LPM 3349* \$3.79.

Performance: Smooth
Recording: Excellent
Stereo Quality: Very good

This album, which is really mood music with words, isn't my cup of tea. John Gary sings in an almost-tenor voice that is in the tradition of Kenny Baker and Dennis Day, an Irish-American tradition notable for a light sweetness of flavor and clear tone production. Gary is a very good singer, despite some lapses of intonation on passing tones, and this album, meant to appeal to an older audience, has its place and its value.

I have never been an admirer of Gordon Jenkins' sobbing style of arranging. But in this album, he exercises some restraint, and his various clichés—the tedious rising runs in the strings in attacking a phrase, for example—are less in evidence than usual.

A good disc, of its type. G. L.

FRANÇOISE HARDY: *The 'Yeh-Yeh' Girl from Paris*. Françoise Hardy (vocals and guitar); rhythm section. *Ça va vite: Oh ob chéri; On se plaît*; and nine others. FOUR CORNERS OF THE WORLD 4208 \$3.98.

Performance: Naïve
Recording: All right

The *yeh-yeh* (pronounced yay-yay) is what the French call rock-and-roll singers, because of that breed's habit of endlessly and drearily yelling "Yeah, Yeah." In point of fact, Françoise Hardy's singing and songs have more in common with a particular kind of French folk music and the pop music based on it than they do with American screamers. She sounds more like Guy Béart than, say, Leslie Gore. That's how the French are: when they borrow a foreign idea, they somehow make it French. A Paris supermarket is nothing at all like a Chicago supermarket.

Miss Hardy's singing has a quality of innocence, rather like that of Astrud Gilberto, except that it sounds like there's some brains and some woman behind it. The songs are simple, ingenuous, mildly pleasant, and quite unimportant. G. L.

LEE HAZLEWOOD: *Friday's Child*. Lee Hazlewood (vocals); Richard Burton, Jimmy Gordon, Dale Hallcom (guitars); Mike Rubini (piano); James Bond (bass); Arthur Wright (fender bass); Gracia Nitzsche, Elaine Corlett, Joey Cooper (chorus). *By the Way; Houston; I'm Blue; The Fool; Me and Charlie*; and seven others. REPRISE RS 6163 \$4.98, R 6163* \$3.98.

Performance: Casual
Recording: Good
Stereo Quality: Good

A unique thing about this album is the presence of a guitar player named Richard Burton and a bass player named James Bond. There is also the singer-composer Lee Hazlewood. An ex-disc jockey and ex-record producer, he is now in the performing business himself, with a pop-country album that reminds one of so many others at various times—Eddy Arnold, Jim Reeves, and mostly Johnny Cash—that it's hard to find Hazlewood in there. The liner notes almost make one unwilling to take the trouble. They are of the new genre of pop-country and pop-folk notes that tell

you all about what a marvelous human being the performer is, and how if you ever walked into his house, boy, you'd feel like you'd known him all your life.

But aside from all that, Hazlewood has a pleasant, relaxed style, and his songs are just different enough to have some originality to them. You might find his record of passing interest. J. G.

HERMAN'S HERMITS: *On Tour*. Herman's Hermits (vocals and instrumental accompaniment). *I'm Henry VIII. I Am; For Your Love; Tell Me Baby*; and eight others. MGM SE 4295 \$4.94, E 4295* \$3.94.

Performance: Pleasant enough
Recording: Okay
Stereo Quality: Okay

Know how I stay in touch with the rock-and-roll field and its developments? I have a thirteen-year-old friend, who plays Mozart and Bartók on the piano and rock-and-roll on



HERMAN'S HERMITS
Pleasant, clean, and youthful

the guitar. He hips me to what's happening, and his record's good. So far he's been ahead of *Billboard* and *Variety* by about four weeks on everything he's told me. One recent afternoon, we were wandering around central Manhattan, consuming Cokes and hot dogs and other indigestibles. A mob of girls was gathered near the CBS television studio.

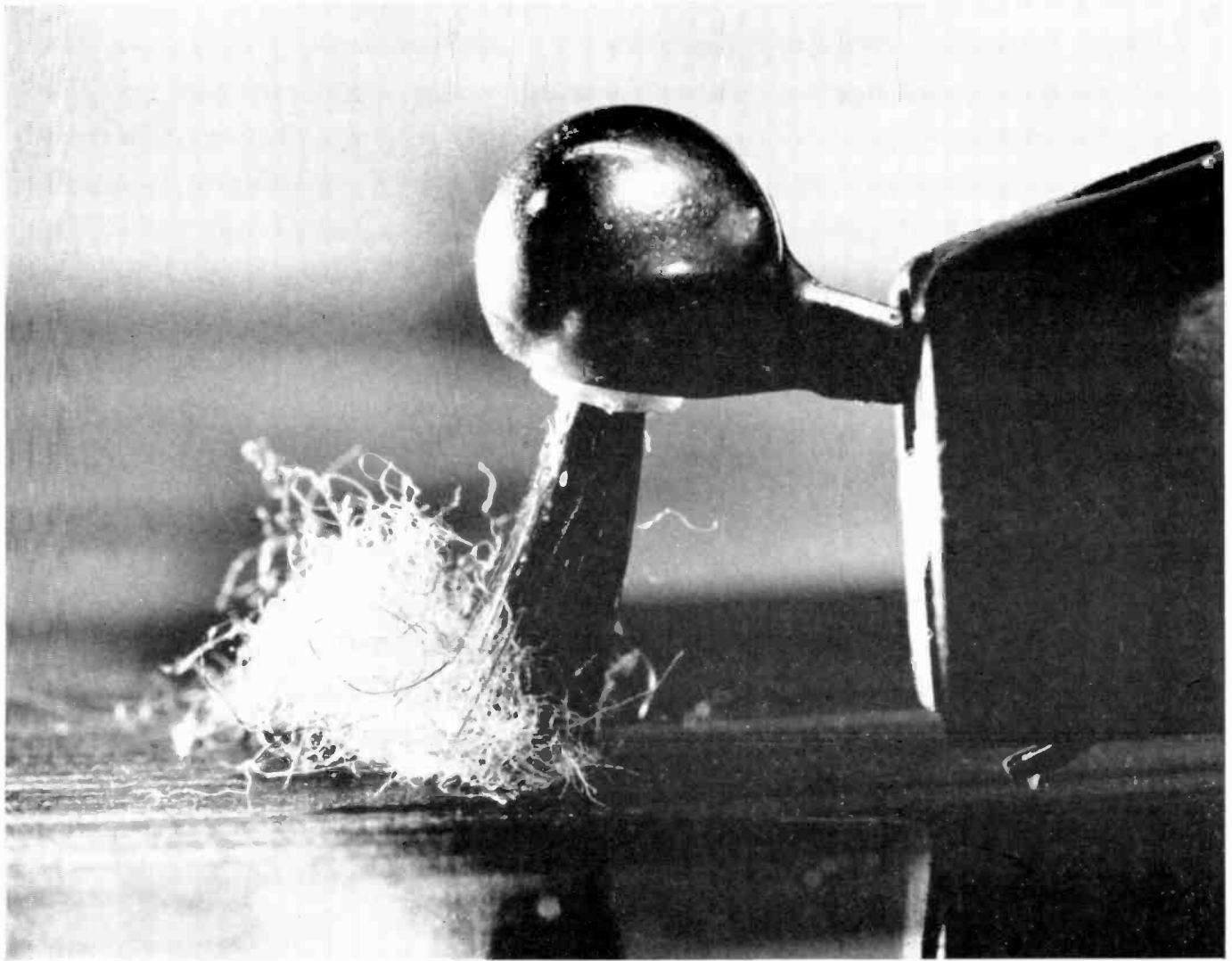
"I'm gonna see what's going on," he said. "I'll meet you later." When he did, he said, "It was Herman's Hermits. Boy, those girls, they're ridiculous. Just ridiculous! Man, one of them was screaming, 'I touched him. I touched him!'"

"Who's Herman Hermits?" I said. "A rock-and-roll group from England." "Not another one," I sighed. "This one isn't bad. They're pretty good, in fact."

He was right again, judging by this record—the Hermits aren't bad. A few nice tunes, some interesting rhythmic variations and tempo changes, and an awareness of the difference between forte and pianissimo again distinguish a British r-and-r group. That makes four such groups I can bear to listen to: the Beatles, Chad and Jeremy, Peter and Gordon, and this one. The rest of them range from poor to dreadful.

The voices of the Hermits are youthful. The instrumental backing is somewhat

(Continued on page 126)



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cleaner, if less spirited, than that of the Beatles, and the drummer is surprisingly good, for the idiom. Meanwhile, if anybody wants to hire a sharp-eared thirteen-year-old critic, I can recommend a good man. G. L.

© (M) AL HIRT: *That Honey Horn Sound*. Al Hirt (trumpet and vocals); orchestra and chorus. *Butterball; Danny Boy; Over the Rainbow; Star Dust*; and eight others. RCA VICTOR LSP 3337 \$4.79, LPM 3337* \$3.79.

Performance: Hirt's usual
Recording: Good
Stereo Quality: Okay

It has now been some time since Al Hirt gave up all pretense of being a New Orleans jazz musician—at least on records—and became a maker of popular novelty instrumentals. His Nashville recordings of *Honey in the Horn* and *Cotton Candy* finally produced the sound he had been seeking, and on this new album he tries it one more time. The formula is a simple one, but one that probably took a good deal of work to arrive at: short, clipped notes played over something like a shuffle rhythm. I don't mean to give this technique more weight than it deserves, but it seems to me that Hirt's popularity is closely connected with our very American worship of virtuosity, and our almost complete disregard for the ends (if any) to which that virtuosity is directed.

There is one interesting piece here, *Conjugal Waltz*, and a fine, uncredited tenor-saxophone solo on *Flowers and Candy*. Hirt, in what will probably be a one-time outing, sings on the *Fiddler on the Roof* track. J. G.

© (M) STANLEY HOLLOWAY: *Ello Stanley*. MGM SE 4284 \$4.94, E 4284* \$3.94.

Performance: Lopsided
Recording: Fine
Stereo Quality: Unobtrusive

Stanley Holloway, who played Eliza's father in *My Fair Lady*, is an old hand at British homespun drollery on stage and screen. He is irresistible when he sings of the emperor's new clothes, or bounces into music hall numbers like *Burlington Bertie from Bow*. When he tackles popular ballads like *Hill, Dilly* and *A Time Goes By*, or Jerome Kern sentiment as in *I'm Old Fashioned*, he is simply out of his element, and with the cooing chorus that surrounds him, more embarrassing than engaging. Unfortunately, this album is overloaded with routine Broadway material totally unsuited to Holloway's rare, special style. P. K.

© (M) BRENDA LEE: *The Versatile Brenda Lee*. Brenda Lee (vocals), orchestra, chorus. *Dear Heart; How Glad I Am; Don't Blame Me*; and nine others. DRCCA DL 74661 \$4.79, DL 4661* \$3.79.

Performance: Current, to say the least
Recording: Tolerable
Stereo Quality: All right

Dear Boss:

Brenda Lee? You really want me to review this as if it were music? Brenda Lee doesn't need criticism, she needs medical advice: she is suffering from the most pernicious case of protracted adolescence I've ever

come across, and that's a little outside my province.

The liner notes call her "one of America's youngest singers," and the way things are looking, they'll go on exploiting her youth till she's fifty. I have nothing against adolescence *per se*, as long as the artist in question eventually outgrows it—some teenage stars have evolved into fine adult performers. Brenda Lee, however, sounds as though her idol is Peter Pan.

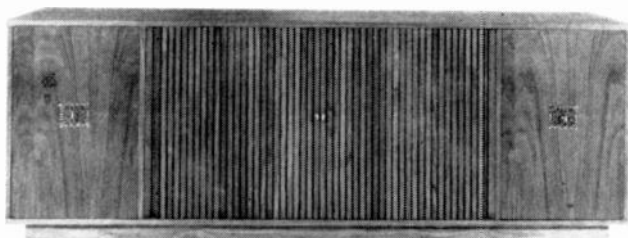
She certainly is versatile, as the album title suggests: she can perform badly in more styles than anybody I can think of. All those country-and-western quavers, and corny note-bendings, and that sort of jazz. Are you serious about this record? More to the point, is Brenda Lee serious?

Yours faithfully,
G. L.

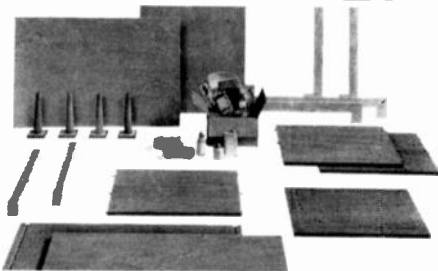
© (M) ETHEL MERMAN: *Ethel Merman Sings Cole Porter*. Ethel Merman (vocals), orchestra. *Ridin' High; You're the Top; It's De-Lovely*; and seven others. JJC ST 3004 \$5.98, M 3004* \$4.98.

Performance: Insensitive
Recording: Dated
Stereo Quality: None

The blowtorch voice of Ethel Merman burns the paint off six tunes by Cole Porter and four by Dorothy Fields and Arthur Schwartz on this disc, a reissue of material originally recorded about 25 years ago for the Liberty Music Shop. The orchestrations are even worse than the singing. The orchestra, in fact, (Continued on page 128)



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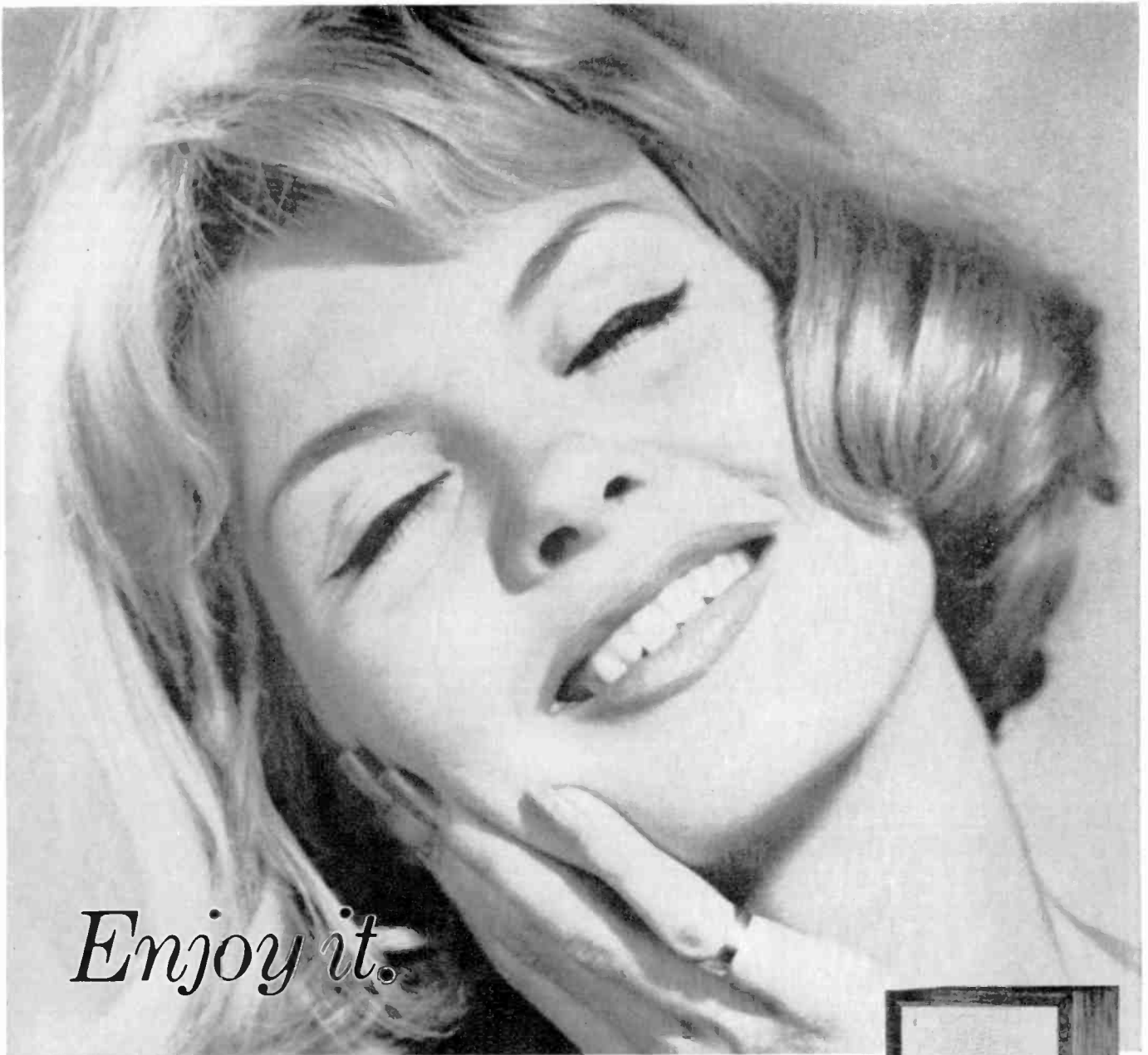
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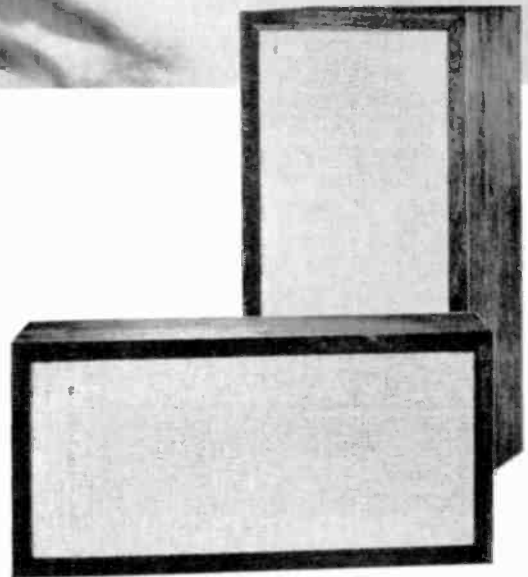
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is Lester Lanin style—violins and muted trumpet or tenor playing crudely in unison with Miss Merman's melody line. Despite even that kind of support, she manifests absolutely dreadful time. Although the musicians try to hold her back, she rushes over the bridge of *It's De-Lovely* as if it were about to be blown up under her. *G. L.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ **HILDEGARD NEFF:** *Germany's Hildegard Neff.* Hildegard Neff (vocals); orchestra, Gert Wilden cond. *Mackie-McCree: Seer.inberjenny: Die Welt war Jung;* and ten others. LONDON SW 99367 \$4.79, W 99367* \$3.79.

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

Apparently the practice of recording well-known actors and actresses as "singers" has penetrated into Germany. Hildegard Neff has a useful range of about a sixth—an octave at most—and her control is so slight that she breathes a song in phrases of three or four words. And like many Broadway "singers," she has to be given direct melodic support—either by the string section or a solo instrument discreetly shoved far into the background. Yet, oddly enough, this album is quite pleasant. The arranger—perhaps Gert Wilden, who conducted the dates—has written it with taste and imagination, and the orchestral doubling of melodies doesn't bother one too much.

Three of the songs are familiar to Americans—*Pirate Jenny* and *Mack the Knife*, both by Brecht-Weill, and *When the World Was Young*, a French song (Johnny Mercer wrote its English lyrics), sung here in German. Most of the rest of the material is by somebody identified only as Niessen. Whoever he is, Niessen writes very good tunes. One of his most charming is *Et War in Bal Parc*, which sounds like a French musette waltz, right down to the accordionist noodling in the background.

The huskiness of Miss Neff's voice suggests that she is verily flooded with female hormones. That's what makes the album come off, despite her musical limitations.

G. L.

⑤ ⑥ **NANCY WILSON:** *Today—My Way.* Nancy Wilson (vocals), orchestra. *If I Ruled the World: Reach Out for Me: Love Has Many Faces;* and eight others. CAPITOL ST 2321 \$4.79, T 2321 \$3.79.

Performance: **Acceptable**
Recording: **Excellent**
Stereo Quality: **Excellent**

Nancy Wilson is a young woman who can sing extremely well, but usually doesn't. In fact, her work has fallen in quality inversely as her success has increased. This album is not a good one—it contains a good deal of low-grade contemporary material, and the arrangements are sublimated rock and roll—but, oddly enough, it is an album in which she does sing well. Her affectations are kept to a minimum, and, her naturally clean vocal sound is allowed to come through relatively well.

There are a few bits of good material in the album—*I'm All Smiles* and *Love Has Many Faces*. These are good moments, but there aren't enough of them to advise pur-

chase of the album, except by indefatigable Nancy Wilson fans. *G. L.*

JAZZ

⑤ ⑥ **NAT ADDERLEY:** *Autobiography.* Nat Adderley (cornet), Ernie Royal (trumpet), Benny Powell (bass trombone), Tony Studd (trombone), Don Butterfield (tuba), Seldon Powell (tenor saxophone, flute), Joe Zawinul (piano), Sam Jones (bass), Grady Tate and Bruno Carr (drums), Victor Pantoja (conga drum), Willie Bobo (percussion). *Sermonette: Junk-anoo; Stony Island: Jive Samba;* and four others. ATLANTIC SD 1439 \$5.79, 1439* \$4.79.

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

Nat Adderley, younger brother and musical associate of Julian "Cannonball" Adderley, is



HILDEGARD NEFF
A not unpleasant huskiness

heard in a set of his own compositions as arranged and conducted by Joe Zawinul. The two most familiar pieces are *Sermonette* and *Work Song*, which have especially engaging lines (and have been frequently recorded by other jazzmen). The other compositions are melodically appealing but slight. And Zawinul's arrangements don't add much distinction or striking thematic development to these basically thin pieces.

Like his brother, Nat Adderley is what "Cannonball" likes to call a "modern traditionalist." Adderley is aware of the contributions of the older line of jazz trumpeters, and his style is primarily based on a fusion of elements in the work of such established modernists as Miles Davis, Clark Terry, Dizzy Gillespie, Kenny Dorham, and the late Clifford Brown. Within that tradition, Adderley plays incisively and with warmth. He does not have any pronounced individuality, however—his style is completely eclectic, though he is a crisply proficient jazzman. He and his colleagues are precise and cohesive, but the recording has little to distinguish it from dozens of "modern mainstream" dates. Adderley is an effective consolidator of the modern jazz trumpet language, but he himself sets no new directions. *N. H.*

(Continued on page 130)

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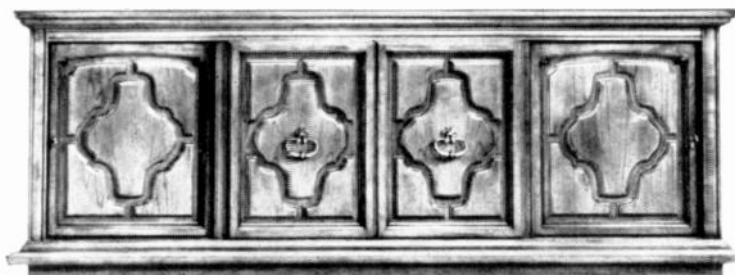
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RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ RAY BROWN/MILT JACKSON: *Ray Brown/Milt Jackson*. Ray Brown (bass); Milt Jackson (vibes); orchestra, Oliver Nelson and Jimmy Heath cond. *Lined With a Groove: Dew and Mud: Lazy Theme: Monterey Mist*; and four others. VERVE V6 8615 \$5.94, V 8615* \$4.94.

Performance: Expertly swinging
Recording: Superior
Stereo Quality: Excellent

Unlike many sessions in which prominent jazz soloists are placed in the context of a band of crack jazzmen selected from the New York studios, this album is more than a mere professional pick-up date. Evident care has been given to the album, beginning with

the commissioning of Oliver Nelson and Jimmy Heath to share the arranging and conducting responsibilities. Both have written scores that are uncluttered and moderately imaginative. They provide the soloists with both space for improvisation and diverse, apposite frameworks for the solos.

Brown, unexcelled as a rhythm-section bassist, also solos efficiently—though not with the imaginative scope of a Charles Mingus or a Charlie Haden. Jackson, an instant swinger, is both a witty spinner of up-tempo lines and a flowingly romantic ballad player. There are also bits—too few—of the pungently conversational trumpet and fluegelhorn of Clark Terry.

The pieces include originals by Brown, Heath, and Oscar Peterson; a caressing Jackson ballad (*For Someone I Love*) along with

an impressionistic Jackson mood distillation (*Monterey Mist*); and a lovely, lonely, wistful John Lewis song, *In A Crowd*. The band plays as if it's been happily together on the road for years. And special credit is due engineer Val Valentin both for the general excellence of the recording and for the resonant clarity throughout of Ray Brown's bass lines.

N. H.

Ⓢ Ⓜ EARL HINES: "*Fatha*"—*The New Earl Hines Trio*. Earl Hines (piano, vocal), Ahmed Abdul Malik (bass), Oliver Jackson (drums). *Believe It Beloved: Avalon: Broadway: Runnin' Wild*; and eight others. COLUMBIA CS 9120 \$4.79, CL 2320 \$3.79.

Performance: Brilliant
Recording: Excellent
Stereo Quality: Very good

A convincing rebuttal to the theory that jazz is essentially a music of the young (players as well as listeners) is the current work of sixty-year-old Earl Hines. He executes the most complex patterns of rapidly intersecting lines and rhythms with robust ease, and there is apparently no limit to the inventiveness of the man. In this set, he is able to freshen and deepen such familiar songs as *Louise*, *At Sundown*, and *Avalon* in a continuous surge of leaping melodic ideas, unexpected but utterly logical harmonies, and a grasp of rhythm unexcelled among contemporary jazz pianists of any style.

Hines blends gracefulness and virility, sweeping ebullience, and intimate lyricism, and he can pass, for example, from the careening exultation of *Runnin' Wild* to the somber, aching introspection of *St. James Infirmary* with complete poise. A bonus in this set is a pair of vocals by Hines (*St. James Infirmary* and *Travelin' All Alone*). His soft husky voice, with its supple phrasing, meets one basic definition of what a jazz singer is, as described by Stanley Dance in the notes: "a singer who sounds right in a jazz context." Ahmed Abdul Malik's big-toned bass and Oliver Jackson's flowing, dance-like drumming complement Hines perfectly.

N. H.

Ⓢ Ⓜ PAUL HORN: *Jazz Suite on the Mass Texts*. Paul Horn (flute, alto, and bass flute, clarinet, and alto saxophone) with quintet, orchestra, and chorus. *Kyrie: Interludium: Gloria: Credo: Sanctus: Prayer: Offertory: Agnus Dei*. RCA VICTOR LSP 3414 \$4.79, LPM 3414* \$3.79.

Performance: Skillful
Recording: Excellent
Stereo Quality: Well balanced

Increasingly, jazz musicians have been playing for church services, and, too, in recent years there have been attempts by some jazz composers to write jazz-based religious music for specific church texts. Lalo Schifrin's *Jazz Suite on Mass Texts*, written for Paul Horn, is the most ambitious recorded version of contemporary jazz religious music so far.

The text has been selected from portions of the English Mass which, as Father Norman J. O'Connor observes in his notes, "both Anglican and Roman communities use." The vocal sections are sung in English. At Horn's request, Schifrin placed an improvising quintet within the context of a larger orchestra (primarily a brass choir) and a chorus of voices.

The writing for the *Kyrie* is taut, and

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Horn performs flute solos with sensitivity and personal thrust. The instrumental *Inter-ludium* swings forcefully but is rather banal thematically and is further marred by the coldness of Horn's alto. (Throughout, Horn is much more compelling emotionally on clarinet and on the various flutes than he is on the alto saxophone.) The *Gloria* is both somber and serene, becoming more open rhythmically as Horn's poignant, liquid clarinet enters to interweave with the voices.

Looking ahead to possible participation by the average congregation in a jazz mass, Schifrin has made this vocal design for the *Credo*, as described by Father O'Connor: "There is no music for the singers but only the instructions that each singer... is to open... by singing the first line at the lowest tone that he can manage with grace. The singer is to perform as much of the text as his lungs can handle. Once this line is finished, he then moves up a step and continues in the same fashion."

Since the excellent eight-voice chorus here consists of professionals, there is no telling how this part of the mass would sound in an average church; but on the recording, the results are striking, particularly as the tension in the music spirals into its violent climax.

The textural coloring of the *Sanctus* is somewhat exotic with echoes of early, quasi-barbaric Stravinsky, although Schifrin's folk sources in this section are from Latin America rather than Russia. Again, Horn's flute is incisive, and the voices are brilliant. In the *Prayer*, Horn plays unaccompanied bass flute in a performance that is more effectively atmospheric than it is evocative of urgent, inner prayer. The *Offertory* is impressionistic, a far from seamless combination of Debussy-like flute with jazz rhythmic underpinning. The *Agnus Dei* is a floating, delicately textured mosaic of voices and instruments in which the jazz elements are muted.

Jazz Suite on the Mass Texts has flaws. Often the explicit introduction of the jazz rhythm section is intrusive rather than inevitable. There is insufficient organic interplay between voices and instruments or, for that matter, between the quintet and the brass choir. Furthermore, with exceptions such as the *Credo*, there is more concentration on surface effects than on the quality of music that can make a mass transcendental, even for non-believers. However, this is a provocative early venture in the use of jazz in religious terms, and it has been exceptionally well recorded by Jim Malloy. Further experimenters might remember that many of the roots of jazz were religious and that there was a unity of emotion in those initial fusions of Afro-American musical idioms and religious experience which has not yet been achieved in such explorations as this. This Schifrin composition is fragmented emotionally. And the reason, I suspect, is that all concerned are still too self-conscious about combining jazz music and religious texts. N. H.

© J. J. JOHNSON: J. J. Johnson (trombone) with orchestra. *El Camino Real*; *Swing Spring*; *My Little Suede Shoes*; *Winter's Wife*; and five others. RCA VICTOR LSP 3350 \$4.79, LPM 3350* \$3.79.

Performance: Skillful but too cool
Recording: Excellent
Stereo Quality: Well balanced

As a trombonist, J. J. Johnson has long been admired for brilliance of technique, but there has also been considerable criticism of his work as glib, rather than creatively inventive. His playing has too often seemed rather detached, and this venture with a big band confirms the impression—it too is flawed by slickness and a tepid emotional temperature.

The arrangements are by Oliver Nelson, Gary McFarland, and Johnson himself. J. J. chose the tunes—all of them jazz originals—and it's certainly an excellent idea to transmute into big band language such challenging jazz pieces as Miles Davis' *So What*, Thelonious Monk's *Bimba Swing*, and George Russell's *Stratuspunk*. However, the arrangers here have not sufficiently explored the potential of these compositions either with regard to fresh textural dimensions or

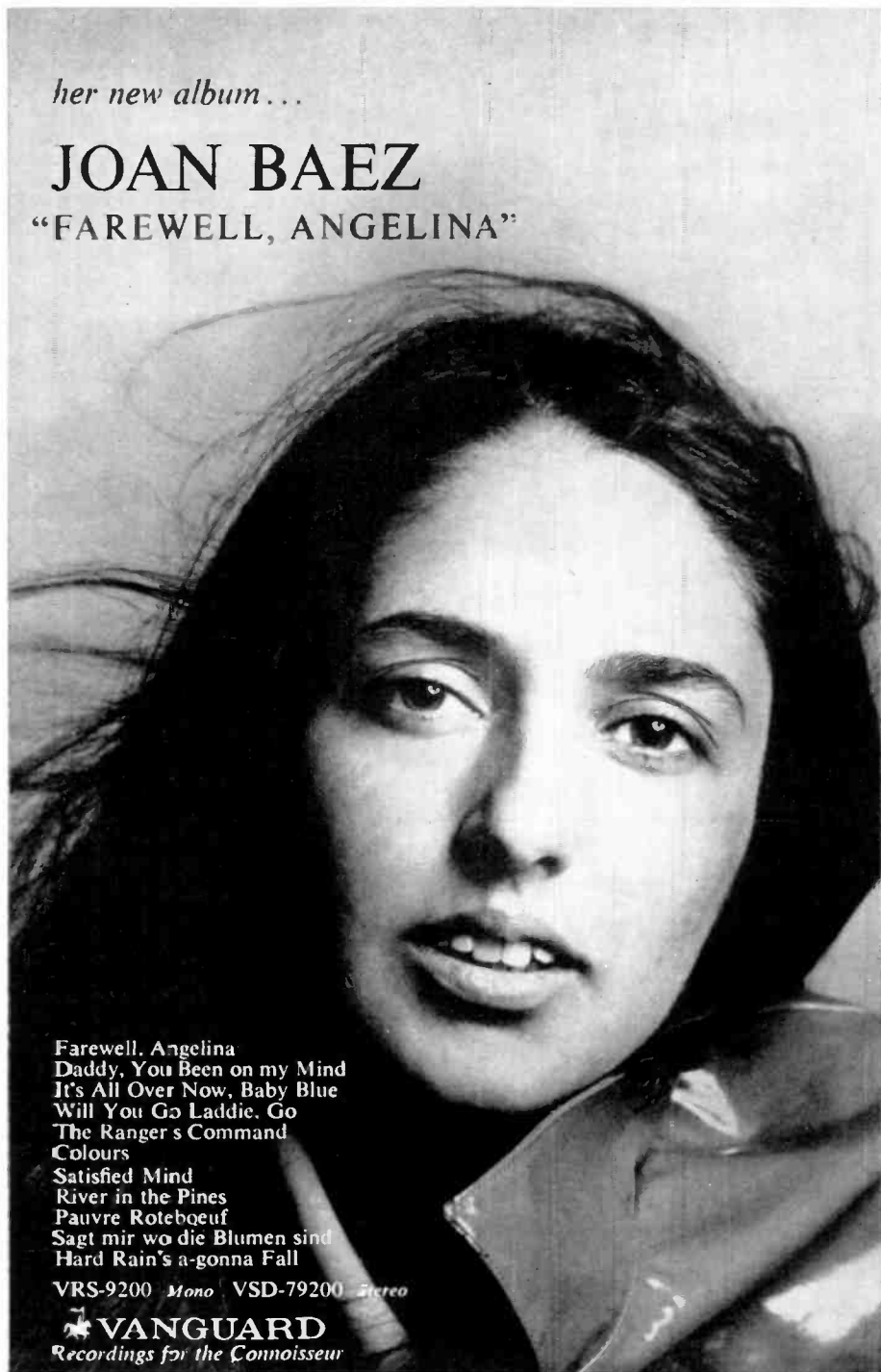
expanded linear development. In this setting *Stratuspunk*, for example, is pedestrian in contrast with Russell's own version. *So What* works out better than any of the others—the writing is more vital and the ensemble feeling is much looser than it is on most of the other tracks.

There are transiently interesting sections in some of the other arrangements, such as those for *El Camino Real*, *Bimba Swing*, and *My Little Suede Shoes*, but each score as a whole lacks the organic unity and personal stamp characteristic of the writing of Duke Ellington or Gil Evans at his best. The section playing is precise, but the musicians do not sound deeply involved in what they're playing. The most alive moments come from soloists Thad Jones and Clark Terry, but there is not enough of their improvising to

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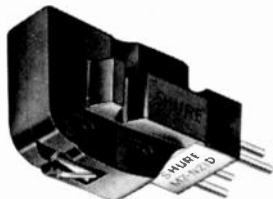
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This most recent reissue in Victor's Vintage series is especially welcome. Historically, it makes available again an important link between Walter Page's Blue Devils (many of whose musicians, including Page, are on the record) of the middle and late Twenties and the Count Basie band of the Thirties and early Forties. These 1932 performances of Bennie Moten's are fascinating for what they reveal of this stage in the development of such Kansas City big-band characteristics as collective riff-building, a progressive smoothing out of the beat, and the rise of powerful soloists who fused effortlessly into the pungent sound and bumptious swing of the ensemble.

Among the pleasures of this record are the stinging lyricism of "Hot Lips" Page and the surging force of Ben Webster as he was liberating himself from the Coleman Hawkins imprint. There is also the flavorful singing of Jimmy Rushing, who was further urbanizing the blues to a degree that the style could be used to season the popular ballads of the time. And finally there is the young Basie, playing with much more virtuosity than in his later, deliberately spare style as a pianist-leader. On various tracks, one can hear Basie transmuting the Harlem stride piano style and the growing influence of Earl Hines into the particular needs and textural Gestalt of the Kansas City big band approach. Of incidental but beguiling historical interest is a brief scat vocal by Basie in *Somebody Stole My Gal*. Martin Williams' notes are an exemplary combination of enthusiasm and sound historical analysis. *N. H.*

Ⓢ Ⓜ SAINTS OF BLEECKER STREET: *When Jazz Came up the Volga*. Saints of Bleecker Street (instrumentals). *Meadowland*; *Dark Eyes*; *Shishkebab*; *Astrakhan*; and eight others. VILLAGE GATE VGLP 2004S \$4.98, 2004M \$3.98.

Performance: Poor
Recording: Satisfactory
Stereo Quality: Okay

One swallow may not make a summer, but one record will make a trend if performers and producers are eager enough. One such case was the song *Midnight in Moscow*, and even though it is not played on this record by the Saints of Bleecker Street, it unmistakably lies behind the Saints' efforts here. The jacket proclaims this disc to be "Two Great Musical Traditions in a New Synthesis." What it is in reality is a *mélange* of classical bits, Russian folk tunes, and originals played by an indifferent Dixieland group that includes a clarinet player with reed and intonation problems and an organist. The Saints are not individually listed, but most of the pieces are credited to Barron-Long-Manning. *J. G.*

Ⓜ BUD SHANK: *Bud Shank and his Brazilian Friends*. Bud Shank (alto saxophone), João Donato (piano), Rosinha de Valença (guitar), Sebastian Neto (bass), Chicago Batero (drums). *Once I Loved*; *It Was Night*; *Silk Stop*; *Sausalito*; *Minha Saudade*; and five others. PACIFIC JAZZ 89 \$4.98.

Performance: Pleasant and easy
Recording: Good

In 1952 and 1953, alto saxophonist Bud Shank made a series of records with guitarist Laurindo Almeida which some scholars will tell you were actually the first North Ameri-



BLUE NOTE

DON WILKERSON

Basie jazz; gospel and blues

can bossa nova recordings. Whether or not these were true bossa novas, they had a charm all their own, and still have more freshness than sets released in the Sixties—certainly more freshness than this one.

This album is centered around the composing and pianistic talents of João Donato. Donato plays good (but not unusual) piano, and his songs suffer by comparison with a few by Jobim that are included on this disc. Guitarist Rosinha de Valença has little to do here, but among the musicians presented, she is the one I would most like to hear again. Shank plays as glancingly well as ever—he and his associates have produced a quiet, relaxed, largely uneventful disc. *J. G.*

Ⓢ Ⓜ THREE SOUNDS: *Three Moods*. Gene Harris (piano); Andrew Simpkins (bass); Bill Dowdy (drums); Sam Caplan, Harry Bluestone, Leonard Atkins, Darrel Terwilliger, John DeVoogdt, Alfred Lustgarten, Kurt Reher, Joseph Saxon, Louis Kievman, Alexander Neiman (strings); Milt Bernhart, Tommy Shepard, Gil Falco, Lew McCreary, George Oliver, Kenny Shroyer (trombones). *You're Changed*; *Invitation*; *W'bat Now*; *My Love*; *Justerini*; and six others. LIMELIGHT LS 86014 \$5.79, LM 82014* \$4.79.

Performance: Pleasant
Recording: Good
Stereo Quality: Good

A few of the higher-priced luxury magazines are the prisoners of their art directors. Visual presentation determines the content; if there are no great pictures, the article won't be printed. Therefore, the magazines are delightful to look at, but there is little to read—they don't tell you anything.

Limelight Records is a little like that. Their album production is fantastic—and on the sleeve they tell you what kind of paper they used, and printing and color processes, and all that. But you listen to the album, and it doesn't seem worth the trouble.

The Three Sounds are a near-cocktail piano trio, with brilliant articulation and few original ideas. After this album was recorded by the trio, arranger Julian Lee listened to the tapes and wrote backing for some of the tracks—strings on some numbers, trombones

on others. Cart before the horse again, and scarcely worth the trouble.

There are some good standards, and they are played with a nice light, rocking beat, as in *Hittin' the Jug*, for example. *Justerini* (where is Brooks?) is a good piece of mock-funk. This is pleasant background jazz, nothing more. But oh, those pictures! J. G.

RECORDING OF SPECIAL MERIT

© ① DON WILKERSON: *Shoutin'*. Don Wilkerson (tenor saxophone), Grant Green (guitar), John Patton (organ), Ben Dixon (drums). *Movin' Out: Cookin' with Clarence: Easy Living: Happy Johnny: Blues for J.: Sweet Cake*. BLUE NOTE ST 84145 \$5.79, 84145* \$4.79.

Performance: Digging the jazz roots
Recording: Superb
Stereo Quality: Excellent

Don Wilkerson, a tenor player out of Louisiana and Texas, has had extensive rhythm-and-blues as well as jazz experience, and for some years he was a featured tenor with Ray Charles. As Robert Levin observes in his intelligent notes, "Wilkerson plays a very basic style of jazz, a genre that has gone largely untouched by post-Bop advances... and which is informed almost exclusively—technically and inspirationally—by the essential sources, gospel and the blues."

Rhythmically, Wilkerson never stops swinging. There is, moreover, an especially alive quality in his time that makes his beat irresistible. His tone is sinewy, and while his ideas are seldom striking, they are logical, resilient, and spare. John Patton is an organist who knows how to discipline his power; and Grant Green, as usual, sustains long, easily swinging lines with a mellow tone and a lithe, unfailingly accurate rhythmic sense. Drummer Ben Dixon fits smoothly into this unusually compatible combo.

The originals—four by Wilkerson and one by Edward Frank of New Orleans—are appropriately lean, uncomplicated, and conducive to straightaway "mainstream" improvising. In *Easy Living*, Wilkerson demonstrates that he can fill out a ballad as con-

CHARLIE PARKER
The best jazzman wasn't there



VERVE RECORDS

vincingly as he can romp through an up-tempo tune. This is the kind of album that will last beyond stylistic changes in jazz because it is so basically rooted in jazz fundamentals. If you want a demonstration record to show the uninitiated what the verb "to swing" means, this will serve very well. N. H.

JAZZ COLLECTIONS

© ① CHARLIE PARKER 10TH MEMORIAL CONCERT. Dizzy Gillespie, Roy Eldridge, Kenny Dorham (trumpet); James Moody (saxophone); Coleman Hawkins (tenor saxophone); Lee Konitz (alto saxophone); J. J. Johnson (bass trombone); Kenny Barron, Billy Taylor (piano); Chris White, Tommy Potter (bass); Rudy Collins, Roy Haynes (drums); Dave Lambert (vocal). *Um-Hmm! (Ode to Yard): Groovin' High: Now's the Time: Blues For Bird: Bird W'atcher: Divorder at the Border*. LIMELIGHT LS 86017 \$5.79, LM 82017* \$4.79.

Performance: Varies
Recording: Fair
Stereo Quality: OK

On March 27, 1965, ten years after Charlie Parker's death, there was a memorial concert in Carnegie Hall. There is no need to go into Parker's influence again; probably only Louis Armstrong and Duke Ellington have equalled it. Some musicians who worked with him or learned from him, or both, were there, and they played music associated with him. The concert was recorded, and its sound is eerily reminiscent of some of the Parker live recordings that are still around.

Dizzy Gillespie, more closely associated with Parker and his revolution than anyone, was there with his quintet. The spare self-editing that now is a feature of his playing is a wonder to hear; by contrast, it makes even more startling the phenomenal runs he can still play so easily. His saxophonist is James Moody, an older musician who has brilliantly kept pace with the times. When Dizzy played *Groovin' High*, his variant of *Whispering*, the tune naturally had nostalgic implications for the audience. It fell to Moody to play the alto solo, which is not a job I would care to undertake in those circumstances. But he turned it into a brief historical treatise on Parker's influence: Parker is in that solo—so is Adderley, so is Coltrane, and so is Ornette Coleman.

The other groups had a rhythm section of Tommy Potter and Roy Haynes, one which Parker often used. Billy Taylor, technically one of the best-equipped pianists around, played the contrapuntal solo he does so well; Coleman Hawkins is still playing *his* solo, too, and marvelously. J. J. Johnson (identified for contractual reasons as C. C. Siegel) is still an amazingly skilled musician, and he still plays several of his pet little bits.

Scat-singer Dave Lambert's place on the program was less well justified, but he did his number well. Just before the slam-bang finish involving nearly everyone, altoist Lee Konitz played a four-minute unaccompanied *Blues For Bird* that sounded like a respectful exercise.

To hear the album, good as it is, is to miss Parker all over again. The best player wasn't there. J. G.

(Continued on next page)

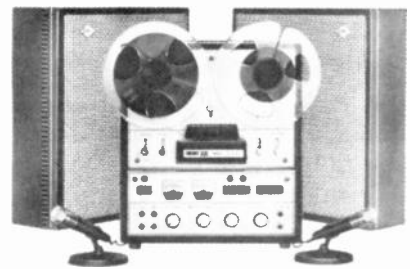
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FOLK

© HARRY BELAFONTE/MIRIAM MAKEBA: *An Evening with Belafonte/Makeba*. Harry Belafonte, Miriam Makeba (vocalists); Sam Brown, Eddie Diehl, Marvin Falcon, Ernie Calabria, Jay Berliner (guitars); William Salter, John Cartwright (bass); Auchee Lee, Solomon Hlori, Clief Bey, Ralph MacDonald, Percy Brice (percussion); unidentified chorus. *Train Song: Cannon: My Angel: Lullaby*; and eight others. RCA VICTOR LSP 3420 \$4.79, LPM 3420* \$3.79.

Performance: As usual
Recording: Good
Stereo Quality: Good

Although it is nowhere explicitly stated, the title and cover might lead one to believe that this is an album of Belafonte-Makeba duets. As you can find out only by studying the back of the jacket, just two of the twelve tracks are duets, after which each of the soloists gets five solo tracks. I find this unfortunate: the duets are delightful. For the rest, Mr. Belafonte performs as usual, and so does Miss Makeba.

Since the material is made up of songs from different African tribes—Xhosa, Zulu, Swahili, and Sotho—it should come as no surprise to find Miss Makeba's part of the album the more absorbing. Belafonte changes remarkably little, no matter what the origin of his material. The songs themselves are fascinating, and there is a brief, but illuminating, explanation on the jacket of what each one means. J. G.

© BLIND BOYS OF ALABAMA: *Can I Get a Witness?* Blind Boys of Alabama (vocals), unidentified accompaniment. *People Don't Sing: Tell Jesus All: Thank You Jesus: Old Christian*; and eight others. VEE JAY VJLP 5072 \$3.79.

Performance: Passionate
Recording: Good

The Blind Boys of Alabama are wild, passionate gospel singers. Their style is the kind that Ray Charles has so successfully secularized. The title of their disc comes from a phrase used by lead singer Clarence Fountain ("Can I Get A Witness?") as punctuation in the middle of a song, much as Charles uses other phrases. Some of the performances—*God Specialize*, most notably—are like being at a revival meeting. It is astonishing that the Blind Boys can muster up this much fervor in a recording studio without audience or witnesses.

Some listeners may be especially interested in the song *If You Miss Me From Singing*, which has been converted into one of the best-known civil rights songs. And the record is further unique in that it contains what may be the only direct insult to a jacket annotator on his own jacket. After Buddy Franklin's notes, the company has printed: "For a keener evaluation of the Blind Boys of Alabama and more information as to their origin, see Vee Jay LP 5029." J. G.

RECORDING OF SPECIAL MERIT

© LESTER AND SCRUGGS: *Pickin', Strummin' and Singin'*. Lester Flatt (guitar and vocals), Earl Scruggs (banjo), Buck Graves (guitar), Paul Warren (fiddle), Jack Tullock (bass), Charles McCoy (har-

monica). *I Still Miss Someone: Wash Cannonball: Confessing: Rose Connelly: Loafer's Glory*; and seven others. COLUMBIA CS 9154 \$4.79, CL 2354* \$3.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Good

Some groups begin to atrophy after they've been together for a long time. Others simply keep honing, refining, and polishing their style until it becomes nearly flawless. The latter is true of the bluegrass band of Lester Flatt and Earl Scruggs. Without losing the immediacy of their sly humor, they have expanded their repertoire (which goes from Elizabethan lyrics to Johnny Cash) and their personnel (harmonica player Charles McCoy is new, but you wouldn't know it from listening). It almost seems there is nothing they can't do. They have achieved what the Modern Jazz Quartet has done, in another



CHARLES STEWART

MIRIAM MAKEBA

Absorbing in African tribal songs

kind of music, but they have picked up none of the cold, display-piece quality that sometimes afflicts the MJQ.

The main attractions are still Flatt's deadpan vocals and Scruggs' amazing banjo, but the interaction is a delight, too. The present set is taken primarily at medium tempos, and so the 90-mph-around-the-curves playing that some of their fans admire is lacking. But the resultant relaxation lets you hear just how good these men really are. J. G.

© MANOS HADJIDAKIS: *Lilacs Out of the Dead Land*. Orchestra, Manos Hadjidakis cond. *Peripatos: Andreas Zeppos: Ena Dilno: Epimoni*; and eight others. ODEON Omega 11 \$4.98.

Performance: Polished
Recording: Excellent

This is a puzzling record. Manos Hadjidakis is the Greek composer who achieved international recognition with his score for the film *Never on Sunday*. In his mystical notes for this album he speaks of his desire, as a young man, to find the true Greek music, the *bouzouki* music, presented not for tourists but for Greeks themselves. He speaks of an

(Continued on page 139)

earlier work of his. *Six Popular Pictures*, and then in a remarkable passage says, "Everyone thought I had refined the *bouzouki* successfully. Another error of judgment. However, their [the *Pictures*] success did arouse the salesmen and light theatres and second-rate musicians and the progressively developing tourist frenzy and the capricious Greek temperament of our international celebrities, up until the film *Nectar on Sunday*, which was the last blow to what had been our popular song."

The title comes from Eliot's *The Waste-Land*, and the lilacs stir "memory and desire," and it seems that Hadjidakis has been moved by a desire to reactivate his memory of these songs, almost as an act of penance, to set straight his accounts with Greek music.

He has made a mournful, charming folk-song suite, seemingly not on the level of what, say, Copland has done with American song, but a delightful, if specialized, set for the connoisseur. The cover painting by

VANGUARD RECORDS



PATRICK SKY
An impressive folk debut

Tsarouchis is one of the best I have seen on a record jacket. J. G.

© ④ JIM AND JEAN: *Jim and Jean*. Jim Glover (vocals, guitar, twelve-string guitar, banjo), Jean Ray (vocals, guitar, autoharp), Dick Rosmini (guitar), Patrick Sky (harmonica), Bill Lee (bass). *Relax Your Mind: Alabama Bound: Black Girl: Sadie Brown: Rider:* and seven others. PHILIPS PHS 600182 \$4.79. PHM 200182* \$3.79.

Performance: Excellent
Recording: Good
Stereo Quality: Good

This is the first recording of a new folk group, Jim and Jean. Their program, a good one, is a blend of the traditional and the work of the newer folk writers, such as Buffy Sainte-Marie and Phil Ochs.

Someone on the record, either one of the two vocalists or Dick Rosmini in accompaniment—I have no way of knowing which—is an excellent guitarist. And I find Jean Ray impressive, with her clear, sweet voice, and the more convincing of the two performers. And they work very well together, cleanly and without unnecessary tricks. That, coupled with their fine program, makes this album welcome. J. G.

NEGRO FOLKLORE FROM TEXAS STATE PRISONS (see Best of the Month, page 77)

© ④ NEW WINE SINGERS: *The New Wave*. Bill Malloy, Bob Connelly, Arn Lanza, Elaine McFarlane (vocals, accompaniment). *Going Home: San Joaquin: Power and Glory: Turn Turn Turn:* and eight others. VILLAGE GATE VGLP 2003S \$4.98. VGLP 2003M \$3.98.

Performance: Pop-folk again
Recording: Satisfactory
Stereo Quality: More natural than mono

Despite the nature of their material, the New Wine Singers scarcely seem to be folk singers at all, not even of the pop-folk variety that has become so prevalent. They are former Dixieland musicians, but this album is made up of the work of the new "socially committed" folk-song writers—among them Bob Dylan, Tom Paxton, Phil Ochs, and one of these writers' mentors, Pete Seeger. Perhaps this is proof that "commitment" has become big business, but the songs, in these performances, have about as much impact as a radio broadcast by the Modernaires.

By far the best thing on the album is Bob Dylan's charming and atypical *Tambourine Man*. The other Dylan song on the album, *Who Killed Davy Moore*, sounds like a bad De Paur Infantry Chorus piece here. It may indicate something about groups such as the New Wine that they so often program the specious *Hey, Nelly Nelly*.

It is unfortunate that the new "committed" song writers, who are creating some of the most exciting music being heard today, may well be thoroughly softened and popularized by these slick groups before their own performances of their songs are given a fair hearing. The New Wine Singers sound more natural (if this word can be applied to them) in stereo than in mono. J. G.

© ④ PATRICK SKY: *Patrick Sky*. Patrick Sky (vocals, guitar, and harmonica), Ralph Rinzler (mandolin). *Many a Mile: Everytime: Hangin' Round: RattleSnake Mountain: Come With Me, Love:* and seven others. VANGUARD VSD 79179 \$5.79. VRS 9179 \$4.79.

Performance: Infectious
Recording: Very good
Stereo Quality: Added depth

Patrick Sky has been best known, I believe, for his song *Many a Mile*, recorded by his friend Buffy Sainte-Marie. Now here he is with his own album, consisting half of his own songs, half of songs by others.

He sounds a bit like a sleepy Bob Dylan, and his approach might be almost too casual for some at the beginning. But he grows on you, and his style begins to make a good deal of sense as the album progresses.

He is a good composer. *Many a Mile*, which was impressive previously, is included here. So are two delightful mock-old-timey numbers. *Hangin' Round* and *Separation Blues. Love Will Endure* is an especially lovely song. And *Nectar of God* might not be as much of an in-joke as he thinks.

He is also astute in his choice of other material. *Everytime* is one of Tom Paxton's best songs, and Peter LaFarge's splendid, accusatory *Ballad of Ira Hayes* receives here the best performance I have heard.

Sky is a fine guitarist in the bargain. His

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THEATER

© ® ALLEGRO (Richard Rodgers-Oscar Hammerstein II). Original-cast album. John Battles, Annamary Dickey, Lisa Kirk, others (vocals); chorus and orchestra, Salvatore Dell'Isola cond. *I Knew It Can Happen: A Fellow Nerd's a God: The Gentleman Is a Dope*; and nine others. RCA VICTOR LSO 1099 \$5.79, LOC 1099* \$1.79.

Performance: Madly gay
Recording: Dated
Stereo Quality: None

One wonders why *Allegro* was the one bomb Rodgers and Hammerstein laid. To be sure it's banal, bathetic, preachy, and oversweet, but so was every show they wrote. This one is only a little worse than the others. The

harmonic. André Kostelanetz cond. COLUMBIA MS 6729 \$5.79, ML 6129 \$4.79.

Performance: Vulgar
Recording: Irreproachable
Stereo Quality: Fine

If you like your show tunes homogenized, like milk, these gaudy arrangements of standard hits, performed in the clumsy, elephantine manner typical of the symphonic approach to musical comedy, make a souvenir of the Promenade Concerts at Lincoln Center that should leave you purring. Otherwise, with the strict exception of the jaunty Gershwin piece called *Promenade* (which isn't from a show at all), you'll find that Mr. Kostelanetz has poured out a great quantity of flavorless stuff. His *Ol' Man River* is so sluggish I was afraid it would never reach the delta. The items from *My Fair Lady*, *Show Boat*, *Kiss Me Kate*, *South Pacific*, and *West Side Story* are presented



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tunes are undistinguished. Hammerstein's lyrics commonplace. Listen some time to the music of *The Gentleman Is a Dope*. The melody, not bad in the front strain, crumbles into nothing in the bridge. Hammerstein's lyric contains awkward lines such as "The gentleman is a dope, he isn't very smart," which, at the very least, is redundant.

Hammerstein was at his most heavy-handed when he ventured into social commentary, and the stinker of this show is the title song, *All ego*, which criticizes the hub-bub and materialism of contemporary life. There was no bite, no edge, to Hammerstein's humor. It takes the wit of a Lorenz Hart to pull off that sort of thing. If you compare the song *All ego* with the brilliant *Too Good for the Average Man*, which Hart wrote for *On Your Toes*, you can see just how drab a humorist Hammerstein was.

This score has never before been available on long-playing records. The copy I have is marked "stereo." It sounds like mono to me.

G. L.

© ® SHOWSTOPPERS. Selections from *Kiss Me Kate*, *Music Man*, *South Pacific*, *My Fair Lady*, *West Side Story*, and *Show Boat*; Gershwin: *Promenade*. New York Phil-

in such bland overarrangements that they are almost indistinguishable one from another.

The recording technically is so bright and alive you can practically count every one of the seventy-six trombones in the excerpts from *The Music Man*. But the mighty orchestra emerges otherwise sounding huge, high glossed, and hopelessly dull.

P. K.

RECORDING OF SPECIAL MERIT

© ® THE SOUND OF MUSIC (Richard Rodgers-Oscar Hammerstein II). Trapp Family Singers, Father Franz Warner cond. *The Sound of Music: Maria: My Favorite Things: An Ordinary Couple*; and ten others. WARNER BROS. WAS 1377 \$4.79, W 1377* \$3.79.

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

The Sound of Music, probably the most sickly-sweet of all the Rodgers and Hammerstein scores, was inspired by the life of the Trapp family prior to their flight from the Nazis in 1938. With the Trapp Family Singers recording the *Sound of Music* score, the whole thing comes full circle.

The chorus, which disbanded as the ca-

reers and lives of its members diverged, was reconvened in New York for this album. They sing the score so beautifully that one can almost overlook its saccharine excesses. The choral writing by Father Wasner is lovely, the singing clear and clean, the orchestral backing restrained and tasteful. *G. L.*

SPOKEN WORD

© HERMAN MELVILLE: *Moby Dick*. Louis Zorach, reader. FOLKWAYS FL 9775 \$5.79.

Performance: Overdone
Recording: Satisfactory

This leviathan of novels, in which the obsessed Captain Ahab pursues his nemesis, the white whale Moby Dick, over half the globe, does not lend itself readily to serving on the halfshell. The most effective attempt I can remember was a rough-and-ready dramatization, long unavailable, with Charles Laughton as Ahab, fuming and sputtering at his hammiest and most glorious. Last year, though, Spoken Arts made available readings of several excerpts from *Moby Dick* by Robert H. Chapman (co-author, incidentally, of the play based on Melville's *Billy Budd*). Mr. Chapman's readings were distinguished for their intelligent perception of the rhythm and intent of Melville's sometimes extravagant but mostly magnificent prose.

Now we have Louis Zorach, who played in Orson Welles' adaptation of the book for Broadway, attempting other passages. They include the first chapter, with its astonishingly fresh description of Manhattan's waterfront on a Saturday afternoon and the lure of the sea; Ahab's vow to track down the whale in the chapter called "The Quarter Deck"; and the final chase of Moby Dick, together with the epilogue of the book. Despite the mellifluousness of his voice and his lucid approach to a difficult assignment, Mr. Zorach tries far too hard to convey the pseudo-Shakespearean qualities of Melville's writing, which is not by any means its strongest point. The reading is attractive at times, but overacted and overexplicit, and it is no more successful in capturing the rolling thunder of the chase at the end than the irony and quiet humor of the opening. Nevertheless, it is a fair introduction to the book itself; a text of what is read here is thoughtfully provided. *P. K.*

© SHAKESPEARE: *The Tempest* (condensed). Folio Theatre Players: Daphne Carroll, Christopher Casson, Denis Brennan, Barbara McCaughey, and others. SPOKEN ARTS 886 \$5.95.

Performance: Unsuccessful
Recording: Clear

The romantic fantasy of the magician Prospero, who on an enchanted island sets captured spirits of earth and air to bring about the restoration of his dukedom in Milan, is probably the last drama Shakespeare completed. It is the subtlest of his plays—and one of the most difficult to perform. Even with a totally suitable cast, imaginatively directed, it is difficult to convey the poetry of the play adequately. In a fifty-minute condensation, the prospects are almost hopeless. And even though the Dublin players here are provided with an uncommonly sensible abridgement, they are unable to make much of the occasion. Christopher

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Casson plays Prospero like a berserk troubadour, while Daphne Carroll's notion of his daughter Miranda leaves her more disembodied than the island spirits. These characterizations, together with Denis Brennan's more sullen than savage Caliban, and Barbara McCaughey's cloying Ariel, displace any magic that might be left. Miss McCaughey does have a lovely voice, though, and sings Ariel's ballads beautifully, salvaging a few bits of enchantment from the general wreckage. P. K.

© SHAKESPEARE: *Twelfth Night* (condensed). Folio Theatre Players: Eithne Dunne, Eve Watkinson, Christopher Casson, Dennis Brennan, Patrick MacLarnon, and others. Christopher Casson and William Styles, directors. SPOKEN ARTS 887 \$5.95.

Performance: Felicitous
Recording: Good

After listening to this outfit's version of *The Tempest*, I expected the worst from their abridged *Twelfth Night*. But the story of the twins separated by shipwreck on the coast of Illyria, with its many deceptions, ingenuities, and perversities, is given a first-rate treatment here, in a shrewd abridgement. Eve Watkinson, a veteran of the Dublin Gate Theatre, portrays Viola with grace and wit, especially in the scenes where, disguised as a pageboy, she courts the sophisticated Olivia (at the request of the Duke of Illyria). The role of Olivia is played with considerable sparkle by Eithne Dunne. As the steward Malvolio, who is fooled into thinking Olivia is panting after him, John Franklyn is suitably droll, while William Styles performs still another of Olivia's silly suitors—Sir Andrew Aguecheek—in a comic nervous treble. The supporting players perform nobly, and Christopher Casson, as Feste, contributes touching renditions of the lovely ballads scattered through the play. P. K.

© LILLIAN SMITH: *Our Faces, Our Words*. Lillian Smith (narrator). *It's a terrible sleep when you can't wake up: You think about the three who were killed: We were there, man, and we knew we were there: Nonviolence? Deep in my heart I wonder.* SPOKEN ARTS SA 916 \$5.95.

Performance: Passionate but disciplined
Recording: Excellent

Lillian Smith reads four monologues from her recent book *Our Faces, Our Words*, in which, by assuming various roles, she has tried to clarify "the dramatic conflicts that are happening not on the streets but inside the minds of the young who want a new world and are determined to help create it." Specifically she is concerned with the young in the civil rights movement. Since the publication of her novel *Strange Fruit* in 1944, Miss Smith, herself a Southerner, has been a committed, perceptive participant in both the making and understanding of change in American race relations.

The initial monologue is of the awakening Negro. The second reflects on how the poor whites in the South have been manipulated first by plantation owners and then by the early industrialists who took everything away from them "except the drug of racial superiority." In the piece, she also speaks of the "awful non-involvement" of those Southern whites who have recognized the exploitation of both the black and the white under-

class but have remained silent. The third monologue is that of a young Negro who found his manhood by saying, "No," and by demonstrating for what was his by right.

The final narrative—taking up the whole second side—is of a young Negro woman from the North who has worked for civil rights in Mississippi. She examines the Negro-white tensions within "the movement" and also expresses the conviction that the indifference of the "moderate" whites is harder to take than the "cruelty and obscenity of the cops and politicians and racists and poor whites." The prickly core of this monologue is the difficulty of remaining nonviolent when "you're ringed with violence, internal and external." Finally, the young woman decides to stay and work in the North where real change has yet to come and the future is very uncertain.

Miss Smith reads with expressive insight and never veers into melodrama. Her understanding of the complexities of involvement in "the movement" by Negro and white is sound, so far as it goes. However, she does not seem to be attuned to the conviction of many of the younger militants, such as those in SNCC (Student Nonviolent Coordinating Committee), that for any significant change to occur, the most basic institutions of this society must be transformed. Her prose is honest but unremarkable. The monologues will reveal nothing new to those who have been part of or have followed "the movement." But they may be of self-revelatory worth to the non-involved, North and South. And they do provide a durable documentary of a remarkable Southern woman of grace and fire. N. H.

© THE WHITE HOUSE SAGA. Incidental music by Hershey Kay. Julie Harris, Hal Holbrook, Kevin McCarthy, Edward Woodward (readers). Harold Stone, director. CAEDMON TC 1194S, TC 1194 \$5.95 stereo and mono.

Performance: Polished
Recording: Good
Stereo Quality: Effective

This record is an attempt to dramatize highlights from Nanette Kutner's informative book *The White House Saga*. The male actors are kept busy impersonating the various presidential occupants of the mansion from Adams to Kennedy, while Julie Harris valiantly changes voices to portray, by turns, Abigail Adams, Dolly Madison, Sarah Polk, and Edith Wilson. She conveys quite well the agonies of their various redecorating problems. With stereo to provide movement and contrast, the disc keeps the promise (implied in the opening narration) that we are to hear the stories of "every room, every hallway" in the "home of legends." Particularly vivid are the eye-witness descriptions of the burning of the Executive Mansion during the War of 1812, of its subsequent rebuilding by Monroe, of the Jackson inaugural celebration, and of the fateful moment when Lincoln signed the Emancipation Proclamation. Indeed, the White House becomes the center here for a capsule history of the country. Other absorbing moments include an excerpt from the radio transcription of Roosevelt's first fireside chat. And Mr. Kay's scoring of patriotic music makes for smooth transitions. In all, this is an instructive documentary that bears up well as entertainment, thanks to a gifted cast and a lively production. P. K.

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STEREO TAPE

Reviewed by WILLIAM FLANAGAN • DAVID HALL • IGOR KIPNIS • GENE LEES

Ⓢ BEETHOVEN: *Symphony No. 4, in B-flat, Op. 60; Symphony No. 5, in C Minor, Op. 67.* Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON DGA 8803 \$7.95.

Performance: Brilliant Fifth, precise Fourth
Recording: Excellent
Stereo Quality: Splendid
Speed and Playing Time: 7½ ips; 61' 55"

Karajan's version of the Beethoven Fifth combines stunning recorded sound and all the excitement of the late Arturo Toscanini in his prime. For those who want their Beethoven Fifth on tape in hell-for-leather style, the choice lies between Karajan and Szell (Epic), with Szell offering a good Mozart "Jupiter" for pairing.

The Beethoven Fourth Symphony is, above all things, poetic; but Karajan, for all the precision and elegance of his performance, is the equal neither of Bruno Walter (Columbia) nor of William Steinberg (Command) when it comes to realizing the essence of this score. *D. H.*

Ⓢ BRITTEN: *Four Sea Interludes from Peter Grimes; The Young Person's Guide to the Orchestra.* Philharmonia Orchestra, Carlo Maria Giulini cond. ANGEL ZS 36215 \$7.98.

Performance: Vital
Recording: Excellent depth
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 35' 45"

Listening anew to Carlo Maria Giulini's performance of the well-known excerpts from the opera that catapulted England's Benjamin Britten to early international fame, I have an even stronger impression that the conductor has put the stamp of an essentially Italian operatic performing style on this distinctly English music. And yet, unlikely as the mixture might seem, it comes off most effectively as pure musico-dramatic gesture—perhaps as effectively as I have ever heard it.

But, with the *Young Person's Guide to the Orchestra*, my feeling is now, as before, that the brilliance of the fugal finale has been somewhat dissipated in this reading, and that any one of several recent tapings of the work is more successful in catching the spirit of the music.

The sound on the tape is rich, deep, and effective, although the stereo effects seem to

pull the contrapuntal strands of the *Young Person's Guide* apart rather more than they do in the disc version. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ CHERUBINI: *Medea.* Maria Callas (soprano), Medea; Mirto Picchi (tenor), Jason; Renata Scottò (soprano), Glauce; Giuseppe Modesti (bass), Creon; Miriam Pirazzini (mezzo-soprano), Neris; others. Orchestra and Chorus of La Scala, Milan, Tullio Serafin

reproduced even more successfully here than on the discs. The sound of both voices and orchestra is rather close-up (occasionally some of the voices are a little too far forward), but the overall clarity is remarkable. Furthermore, there is a cleanness to the tape that is surpassed by very few reels issued during the last few years.

One can have nothing but admiration for the vital, sensitive conducting of Serafin, who was nearing eighty when this opera was recorded. Regardless of what one may think



In a La Scala performance of Cherubini's Medea, Maria Callas in the title role pleads with Giuseppe Modesti as Creon.

cond. MERCURY STR 90000 two reels \$16.95.

Performance: Gripping
Recording: Excellent
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 119'

This first complete recording of Cherubini's 1797 opera was originally issued on disc form as long ago as 1958, and the prospect of hearing Maria Callas in one of her most famous roles at that time was exciting. The work itself is often fascinating. It is full of melody and drama and certainly is no mere period piece.

The tape version is welcome, for the excellent sonics of the original recording are

of Maria Callas (and the present performance is certainly not without some of her vocal faults), her interpretation is a dramatic achievement of the highest order. It was not without reason that this work was revived for her in 1953. Ampex has provided a photographically reduced version of the original libretto booklet that came with the disc album. *I. K.*

Ⓢ DONIZETTI: *Don Pasquale.* Fernando Corena (bass), Don Pasquale; Graziella Sciutti (soprano), Norina; Juan Oncina (tenor), Ernesto; Tom Krause (baritone), Dr. Malatesta; Angelo Mercuriali (tenor), Notary; Vienna Opera Orchestra and Chorus.

Explanation of symbols:

- Ⓢ = stereophonic recording
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István Kertész cond. LONDON EOS 90100 two reels \$16.95.

Performance: **Extremely enjoyable**
Recording: **Excellent**
Stereo Quality: **Superior**
Speed and Playing Time: **7½ ips; 120'**

From the standpoints both of performance and sound, this first taping of Donizetti's comic masterpiece is a delightful experience. Corena avoids hamming up his role, a fault that may be acceptable in the opera house but which can become wearisome on a recording. The remainder of the cast, ranging from a coquettish Sciutti to a competent Onicina, play their parts with a deft light touch. Kertész is impressive in his first recording of an opera, and the orchestra plays with delicacy and sparkle.

London's disc version is unusually well reproduced, and the tape to my ears is not noticeably better: it is opera at its very best in either recorded form, with first-rate stereo placement adding considerably to the vocal interplay of the characters. The music is well distributed over the two reels, although in order to contain either a complete scene or an act on one sequence it has been necessary to begin both reels with a rather large quantity of blank tape: some eight minutes on reel one and five on reel two. A complete libretto and program annotations are included in the box. *I. K.*

⑤ SAINT-SAËNS: *Violin Concerto No. 3, in B Minor, Op. 61.* VIEUXTEMPS: *Violin Concerto No. 5, in A Minor, Op. 37.* Arthur Grumiaux (violin); Lamoureux Orchestra, Manuel Rosenthal cond. PHILIPS PTC 90061 \$7.95.

Performance: **Stylish**
Recording: **Generally good**
Stereo Quality: **Excellent**
Speed and Playing Time: **7½ ips; 47'**

Both of these concertos are staples of the nineteenth-century virtuoso repertoire, offering plenty of opportunity for the soloist to display melting lyricism and lightning agility. As for musical substance, the French Saint-Saëns has more zest and sparkle than the Belgian Vieuxtemps, and a slow movement of more than casual prettiness.

Grumiaux, dependable, accurate, and stylish as always in this kind of fare, receives wholly appropriate and well-recorded backing from the Parisian orchestra and conductor. The Saint-Saëns side of the tape is a bit high in background hiss, but not intolerably so. This is the first four-track tape of the Saint-Saëns, but in the Vieuxtemps, Grumiaux has formidable competition from Heifetz on RCA Victor, with the Bruch G Minor as coupling. *D. H.*

⑤ SCHUMANN: *Symphonies: No. 1, in B-flat, Op. 38 ("Spring"); No. 4, in D Minor, Op. 120.* Berlin Philharmonic Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON DGC 8860 \$7.95.

Performance: **Somewhat fussy**
Recording: **Lovely**
Stereo Quality: **Very fine**
Speed and Playing Time: **7½ ips; 60'**

Lyrical sentiment permeates the Kubelik readings of these, the two most popular of Schumann's symphonies, but this is unfortunately at the expense of their more virile aspects. The scale of dynamics is rather lim-

ited, with unusually slow tempos prevailing in the second trio of the "Spring" Symphony scherzo and throughout the main body of the first movement in No. 4.

The orchestral playing is elegant to the last degree, and the recorded sound is fully the equal of the best DGG discs. This is the only four-track tape pairing of these symphonies, but for interpretive considerations I recommend the two individual Epic tapings with Szell and the Cleveland Orchestra. They are coupled with the Schumann *Maufred* Overture and Beethoven's Eighth Symphony. *D. H.*

⑤ SIBELIUS: *Symphony No. 1, in E Minor, Op. 39; Symphony No. 2, in D Major, Op. 43; Karelia Suite, Op. 11.* Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON LCK 80162 \$11.95.



ARTHUR GRUMIAUX
Style and lyricism in Romantic concertos

Performance: **Impressive First; eclectic Second**
Recording: **Handsome**
Stereo Quality: **First-rate**
Speed and Playing Time: **7½ ips; 93' 38"**

This is not only a whopping lot of early Sibelius for a single reel of tape, but, surprisingly, it is the first four-track version of the First Symphony. To my way of thinking, Maazel achieves a closer identification with the untrammeled heroics of the E Minor Symphony than with the D Major, which stylistically speaking is a less single-minded score. The unpretentious *Karelia* music emerges a little overblown here, but not objectionably so.

For me, the main attraction of this tape is the sheer quantity of splendidly recorded and well performed music—the sound is clearer at the extremes of the frequency spectrum than on the disc releases—and this is the first and only tape version of the E Minor Symphony. However, if the Second Symphony is your chief focus of interest, the more tautly phrased Ormandy-Philadelphia Orchestra tape (Columbia) remains preferable. I still object strenuously to the flimsy new Ampex tape box in which the Maazel recording is packaged! *D. H.*

(Continued on page 148)

Some plain talk from Kodak about tape:

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Noisemanship is a very hip subject. The more noise your sound system has, the muddier your reproduced signal. Which brings up the subject of defining tape noises, how they occur, how they are measured, and what can be done to reduce them. Like at the start of Salome's dance, there's a lot to uncover.

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This fairly pristine state doesn't last long. Once the tape has been subjected to the erase field and record bias from your recorder, a certain degree of randomness is lost. So-called zero-signal noise results because a recorder's erase system is not as efficient as a bulk eraser. Whereas bulk erasers cause 3-dimensional decay of the remnant signal, an erase head causes decay in one dimension only—along the length of the tape. This explains why zero-signal noise is always higher than bulk-erase noise.

Blue plate special—noisewise

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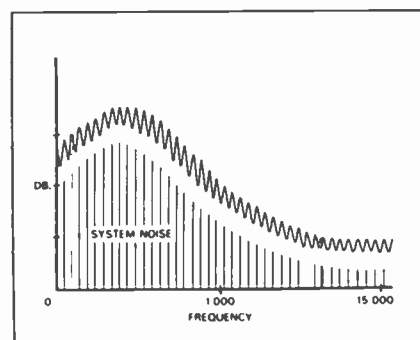
meat and potatoes of tape performance. Testing for modulation noise is a bit tricky, however, because both ac program and noise get mixed up in the amplifier. And if we are to determine the amount of noise in a system, it's imperative that we distinguish between one and the other. One way to do this is to use what our scientists refer to as a dc equivalent in r.m.s. milliamps of an ac signal.

Simply explained, we select the ac signal level that represents the practical limit for linear recording—2% third harmonic distortion. Then we apply a dc signal to the record head and increase the record current until it reaches the same level as that of the above ac signal. On the tape we have recorded a "zero frequency" program plus the modulation noise contributed by both equipment and tape. Since the reproduce amplifier filters out dc signals, only the modulation noise comes through, and this can be measured by an output meter.

Strike up the band pass

Final proof-of-the-pudding is to examine the total noise spectrum through band pass filters. Fun! One could, for example, measure the noise that comes through a 1-cycle band pass filter—even get a signal-to-noise ratio of about 115 db. But this really tells nothing about the tape's practical performance. For as the graph shows, there is much more noise in the lower frequencies than in the higher. For more meaningful evaluation, we specify two signal-to-noise ratios . . . one for the average low frequencies (20-1000 cycles at 15 ips) and one for the high frequencies (1000-15,000 cycles at 15 ips). We are happy to report that Type 31A (Kodak's

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© VERDI: *La forza del destino*. Leontyne Price (soprano). Leonora: Richard Tucker (tenor). Don Alvaro; Robert Merrill (baritone). Don Carlo; Shirley Verrett (mezzo-soprano). Preziosilla; Giorgio Tozzi (bass). Padre Guardiano; Ezio Flagello (bass). Fra Melitone; Piero de Palma (tenor). Trabucco; Giovanni Foiani (bass). Marquis di Calatrava; Corinne Voza (mezzo-soprano). Curra; Ron Bottcher (baritone). Mayor of Hornachuelos; Mario Rinaudo (baritone). Surgeon; RCA Italiana Opera Orchestra and Chorus, Thomas Schippers cond. RCA VICTOR FTC 8011 two reels \$21.95.

Performance: First-class production
Recording: Very good
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 176'

This is a most enjoyable performance featuring the kind of top-drawer cast that one seldom encounters all at one time in the opera house. There is not a weak link among the principals, and both Tucker and Price are at their very best, dramatically and vocally. After a slightly superficial beginning, Schippers warms up to the work, and his reading, though not as tight as it might be, nevertheless has plenty of punch, especially in the battle scene and in the final confrontation. From the standpoint of overall vocal quality, the careful staging, and the fact that this is the only completely uncut recorded version of *Forza*, this performance is preferable to the other taping of the opera (on London), which features Tebaldi and Del Monaco.

Victor's sound, which is excellent in the disc version, is slightly superior on these reels, though I wish those few spots of over-modulation in the climactic sections in the original recording had been avoided. A sumptuous libretto the same size as for a twelve-inch disc release is available at no charge by sending a card to the company. But, for convenience of storage, a tape-box-size version of the booklet would have been preferable.
I. K.

VIEUXTEMPS: *Violin Concerto No. 5, in A Minor, Op. 37* (see SAINT-SAËNS)

© WAGNER: *Die Meistersinger von Nürnberg*. Otto Wiener (bass), Hans Sachs; Hans Hotter (bass). Veit Pogner; Claire Watson (soprano), Eva; Lilian Benningson (mezzo-soprano), Magdalene; Jess Thomas (tenor), Walther von Stolzing; Benno Kusche (bass), Sixtus Beckmesser; Josef Metternich (bass), Fritz Kothner; Friedrich Lenz (tenor), David; other soloists; Orchestra and Chorus of the Bavarian State Opera. Joseph Keilberth cond. RCA VICTOR FTC 9501 three reels \$32.95.

Performance: Mediocre
Recording: Good for live performance
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 255'

A first four-track tape version of *Meistersinger* should indeed be good news. But, regrettably, the present version, recorded live in November 1963 at the first public performance in the newly reconstructed National Theater in Munich, is a bomb. It is unfortunate that Beckmesser does not win the hand of Eva in the final act, because, based on both the characterization and singing, Benno Kusche is the best in the cast and deserves her. The other leads range from good (Claire Watson as Eva) to mediocre (a shouting

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Jess Thomas as Walther) and downright poor vocally (Wiener as Sachs and Hotter as Pogner). Keilberth's conducting is relentlessly driven, particularly in the first act, and it is everywhere insensitive to the mood, emotion, and tradition of the work. The chorus enunciates well, but the orchestral playing is strictly on a secondary level tonally and, furthermore, is partly overbalanced by the voices (one might note the Act II finale especially in this respect).

There is one saving grace, however, in the feeling of a live performance, and the stage action is well conveyed in stereo. Regarding the respective merits of the disc (LSC 6708, five records) and tape editions, sound is a bit brighter on the tape, but the clarity demanded by the massed stage action is not entirely ideal. The side breaks in the disc version are obviously frequent but also are well placed; but in the tape release the first reel has two bad breaks: the earliest occurs at a particularly awkward spot in the middle of Pogner's address, and the conclusion of that reel, near the beginning of the second act, is not much better. The full-sized libretto booklet contained in the record album is available to tape purchasers at no charge.

L. K.

COLLECTIONS

RECORDING OF SPECIAL MERIT

Ⓜ BARTÓK/SZIGETI RECITAL. Beethoven: *Violin Sonata No. 9, in A Major, Op. 47 ("Kreutzer")*. Bartók: *Rhapsody No. 1: Violin Sonata No. 2*. Debussy: *Violin Sonata*. Joseph Szigeti (violin), Béla Bartók (piano). VANGUARD VTP 1701 \$11.95.

Performance: Unique and priceless document
Recording: Remarkable for 1940
Speed and Playing Time: 7½ ips; 70'

Having heard Szigeti and Bartók play in Carnegie Hall, I can personally vouch for the astounding vitality and beauty of the musical results they produced. We owe the most profound gratitude to Dr. Harold Spivacke of the Library of Congress Music Division for having made acetates of the wonderful recital they gave at the library and to Vanguard for what their engineers have done in processing to achieve recorded sound acceptable to our spoiled present-day ears.

Many of today's younger concert-goers are probably sick of hearing their elders speak of Szigeti's impassioned, vital, and scrupulous musicianship, especially when the recordings made since his prime sometimes convey less than this from the standpoint of technique. This Library of Congress recital, however, stands as a living monument to Szigeti at his very greatest, and as a marvelous testament to the fact that Béla Bartók's powers as a pianist were not one whit inferior to his genius as a composer.

The Beethoven "Kreutzer" sizzles with fire and zest in the fast movements and sings with manly tenderness in the famous variations. The performance of the Debussy can be described only as a revelation. Because of his own struggles as a young composer to break free of excessive Debussy influences, Bartók was uniquely qualified to understand what the Frenchman was striving for in his last three chamber sonatas—three works that paved the way toward a new, terse twentieth-century style.

As for Bartók's own works, the Rhapsody

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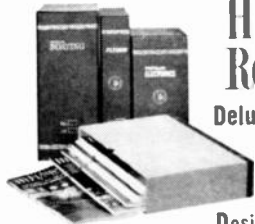
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is a delight in its combination of unabashed sentiment and tough peasant tartness, and the Second Violin Sonata (a rarity on records) shows Bartók's creative imagination at its most daring—uncompromising, yet sternly disciplined.

In any event, I urge any and all who care about great music and great music-making to get this recording; but you might as well save \$2.37 by buying the two-disc album rather than the tape, especially in view of the latter's flimsy packaging. *D. H.*

ENTERTAINMENT

© COUNT BASIE: *Basie Picks the Winners*. Count Basie (piano); Sonny Cohen, Sam Noto, Wallace Davenport, Al Aarons (trumpets); Grover Mitchell, Al Grey, Henderson Chambers, Billy Hughes (trombones); Marshall Royal, Bobby Plater, Eddie Davis, Eric Dixon, Charlie Fowlkes (saxes); Wyatt Ruether (bass); Freddie Green (guitar); J. C. Heard (drums); Leon Thomas (vocals). *Watermelon Man; That's All; Exodus*; and nine others. VERVE VSTC 330 \$7.98.

Performance: Cohesive

Recording: Good

Stereo Quality: Good

Speed and Playing Time: 7½ ips; 32' 52"

This is another of the Basie pop song albums. Whether purists would call it jazz is open to question. There would have been no doubting it twenty years ago, when big jazz bands consistently included pop songs in their repertoires. The album is extremely well written—Billy Byers, who does a good deal of Basie's work now, did the arrangements. The ensemble playing is predictably excellent, and there are some good solos, particularly from tenor saxophonist Eddie (Lockjaw) Davis.

The racing title of the album is followed through with a cover photo of Bill Basie at the track. Very appropriate. *G. L.*

RECORDING OF SPECIAL MERIT

© BOB BROOKMEYER: *Bob Brookmeyer and Friends*. Bob Brookmeyer (valve trombone), Stan Getz (tenor saxophone), Herbie Hancock (piano), Gary Burton (vi-braphone), Ron Carter (bass), Elvin Jones (drums). *Jive Hoot; Skylark; Sometime Ago*; and five others. COLUMBIA CQ 693 \$7.98.

Performance: Superb

Recording Quality: First-rate

Stereo Quality: Vivid

Speed and Playing Time: 7½ ips; 42' 44"

Valve trombonist Bob Brookmeyer, a sensitive and fluent arranger, is also a composer of uncommon intelligence and urbanity. This album contains three Brookmeyer tunes, enough to make you wish more had been included and some of the standards dropped. The best track of the album is the one that opens it, Brookmeyer's warm, witty, and ebullient *Jive Hoot*. I wish record companies would give up the dismal programming practice of putting the peak of an album at the start—when there is even a slight drop of quality, as there is on this tape, it creates an inaccurate impression of the package and interferes with one's enjoyment of it.

For all that I object to the programming, this is an arresting album. It brings together three of the most gifted of the established

jazzmen—Brookmeyer, Getz, and Jones—and three of the best of the younger men, Hancock and Carter (from the Miles Davis group) and Burton (from the Getz quartet). Such is the skill, taste, and maturity of all six men that if you get past the drop in tension from *Jive Hoot*, the album doesn't lag, except in the melody choruses of *Misty*, which has grown boring from overexposure.

The work of Getz and Brookmeyer is sufficiently known to require no description here. Hancock, a Chicagoan whose work I've been familiar with since he got out of college about five years ago, has grown astonishingly in that time. His tone, once thin and a little brittle, has become deep and rich. His harmonic sense has grown enormously sophisticated, thanks in part, I suspect, to time spent listening to Bill Evans, Wynton Kelly, and probably Bud Powell—though he is by no means an imitator of any of them. His rhythmic conception is fresh and challeng-



BOB BROOKMEYER

Among friends in an arresting jazz album

ing, and he is now a brilliant musician. So is Burton, who has a warm and lovely melodic conception and a beautiful tone, particularly in the ballads. I think that tone stems in part from the instrument he plays: I'm willing to wager five dollars he's playing Musser vibes on this album.

Elvin Jones is, to me at least, at his best on records. In person, he plays too loud. Subdued here by the turn of a knob on the console in the recording studio, his churning, propulsive, excitingly accented playing is brought down under the rest of the music, where it belongs, without being faded or diminished in any way. I know of no other drummer who makes as intelligent use of the top cymbal as Jones does. By striking it in different places, it is possible to get different sounds; yet most drummers, when playing rhythm, peck at one point on its face. Jones doesn't. He moves all over the damned thing, almost dancing on it, producing some of the wildest coloristic effects I've ever heard. He is a very great drummer. And his partner in this rhythm section, Ron Carter, is no slouch. As bass players would say, "He plays good notes." *Awfully* good ones.

The recording is brilliantly clear and honest, the stereo separation is judicious and *(Continued on page 153)*

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dimensional, and the music is filled with top-drawer solos. This is one of the best jazz albums of the year. *G. L.*

⑤ **BARBRA STREISAND: My Name is Barbra.** Barbra Streisand (vocals); orchestra, Peter Matz cond. *Someone to Watch Over Me; My Pa; Where Is the Wonder;* and nine others. COLUMBIA CQ 725 \$7.98.

Performance: Strikingly improved
Recording: First-rate
Stereo Quality: Clear
Speed and Playing Time: 7½ ips; 47'

This is Barbra Streisand's best album to date—for me, her first really good one. The caterwauling that made my toes curl in her previous recordings has been all but eliminated. Her voice is less nasal, though still too much so, and the intonation is cleaner. Her high notes are less strained, but the vibrato remains a little wobbly. And she indulges in asthmatic gasps between phrases less frequently. Either producer Robert Mersey is miking her more intelligently, or she is learning to breathe correctly. Probably both. Finally, the control-room equalization on her voice is less weird.

But not only does this album show a reduction in Miss Streisand's faults, it stresses her virtues in a way no previous album has. Previous recordings have concentrated on an exaggerated dramatic—nay, hammy—quality to the exclusion of all else. In this album, she is allowed to be funny. And she is truly gifted at this end of her range: the brief *I'm Fine* is brilliant, and *Sweet Zoo* is most amusing.

Her ballads are incredibly improved. She sings effectively in the lovely *Jenny Rebecca*. *If You Were the Only Boy in the World* comes off well, and *My Man* is positively exciting. There are no tempo distortions, of the kind she used in *Happy Days Are Here Again*, which she slowed to an inappropriate dirge in an earlier album—a gimmick that became a trade mark of sorts for her.

The material is varied, mostly new, and all excellent. The names of all the composers and lyricists are cavalierly omitted not only from the album cover but from the label. Arranger credit, at least, is given. Peter Matz's charts are, as always, a study in intelligence, skill, and taste.

Miss Streisand obviously has been putting in time with a voice teacher. Whoever he is, he's the right one; she has improved enormously, and this is a fine album. *G. L.*

⑤ **NANCY WILSON: With the George Shearing and Cannonball Adderley Quintets.** Nancy Wilson (vocals); quintets led by George Shearing and Cannonball Adderley. *Green Dolphin Street; You Are There; Blue Lou; Happy Talk;* and nineteen others. CAPITOL Y2T 2256 \$9.98.

Performance: Good
Recording: Very good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 72'

The albums Nancy Wilson made with the George Shearing Quintet and the Nat Adderley Quintet are among her more successful. She is affected in them, but less so than in some of her other recordings. And she sometimes sings here with a bite and vigor that generate excitement.

The two albums are issued together in one

3¾ ips tape album. The programming has been changed for the sake of variety: tracks with the two groups are intermixed. To my mind, those made with the Adderley group are the more successful. Its conception is more contemporary, its approach more virile. *G. L.*

THEATER

⑤ **THE FANTASTICKS** (Harvey Schmidt-Tom Jones). Original-cast album. Jerry Orbach, Rita Gardner, Kenneth Nelson, William Larsen, and Hugh Thomas (vocals); Julian Stein and Robert MacNamee (pianos); Beverly Mann (harp); Frank Martinez (bass and cello); Bobby Rosengarden (drums). *Try to Remember; Soon It's Gonna Rain; I Can See It; Plant a Radish;* and ten others. MGM STC 3872 \$7.95.

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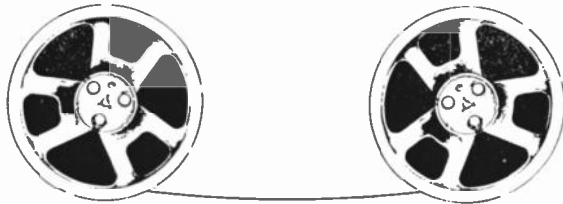
Hugh Thomas, Kenneth Nelson, Rita Gardner and William Larsen frolic in the original production of *The Fantasticks*.

Performance: Vigorous
Recording: Very good
Stereo Quality: Clear
Speed and Playing Time: 7½ ips; 38'

When I was in Greenwich Village recently, I noted with interest that *The Fantasticks*, which opened May 3, 1960, was still running. Small wonder. As this original-cast album demonstrates, it is one of the freshest musicals on the scene, even now. It involves minimal scenery, minimal cast, and minimal accompaniment—two pianos, a harp, bass, and drums—which makes it a show with low overhead. Yet, for all the limitations of cast and effects, there is more imagination in this show than in the vast majority of sumptuous on-Broadway musicals.

The music by now is fairly familiar. *Soon It's Gonna Rain* and *Try to Remember* have passed into the standard repertoire. The satiric numbers such as *It Depends on What You Put* are meaningful only in the context of the show. Yet, with both kinds of material, Harvey Schmidt's music and Tom Jones' lyrics remain fresh and evocative. The performances by all the singers are good.

Time has certainly done no damage to *The Fantasticks*. *G. L.*



TAPE HORIZONS

By DRUMMOND McINNIS

I HAVE an uncle who has just returned from a trip around the world laden, as such travelers often are, with hundreds of slides documenting the wonders of the world, ancient and modern, in glorious Kodachrome. I must confess that past experience has taught me to decline invitations to the "viewing evenings" at which these slides are shown, but I accidentally accepted one of them recently, and was glad I did. A new wrinkle has been added to the old silents: sound! Throughout his trip, my uncle foresightedly bought records of native music wherever he could, taped them when he got back, and then proceeded to integrate the tape with his slide shows. The results were a resounding success.

The first step was to put the slides in order and write a simple script for the narrative while all the scenes were still fresh in mind. My uncle's tape machine is a four-track stereo job, and this made it possible for him to record his narrative on one track. Later, after he determined the length of the commentary to be devoted to each series of pictures, he dubbed the appropriate native music on the other track. By varying the music-channel volume controls on playback, he can make the music run softly under the narrative, then turn it up louder for pauses or between sequences. There are more sophisticated ways of handling a presentation of this kind, of course, but they would require a mixer and perhaps an additional tape recorder. But there is one simple and effective gadget I think I'll contribute to the efficiency of my uncle's operation: a tape-slide synchronizer. This will trigger an automatic slide projector to advance the next slide at whatever point a signal pulse is recorded on the tape.

A HAM radio operator friend tells me that he has been using a tape recorder to help brush up on a language he has grown rusty in: Morse code. One of his tricks is to record Morse transmissions on the short-wave bands and practice reading them in his spare time. Since his skill is not what it used to be, some of the messages come in a little too fast for him to get more than just the gist of them—so he plays them back at half speed. This stretches the dots and dashes out a bit, but he says it is surprisingly easy to get used to.

One of the useful functions hams perform regularly is the relaying of messages over the telephone to non-hams from far-off friends and from servicemen-relatives. My friend got one such call recently from a U.S. sailor, but when he tried to relay the message to the sailor's parents, no one was at home. Tape to the rescue again: the sailor recorded his greetings and the latest news, and the helpful ham telephoned the tape to the parents the next day.

The principal interest of short-wave listeners is logging as many stations as possible from all over the world. And there is nothing that exasperates an SWLer more than tuning in to some previously unlogged station only to have the broadcaster's identification obscured by a fading signal or a burst of ill-timed interference. My friend's tape machine has come in handy here too: he keeps the recorder running all the while he's listening, and if he misses an identification, playing the tape back a few times will often make it possible to decipher the call letters.

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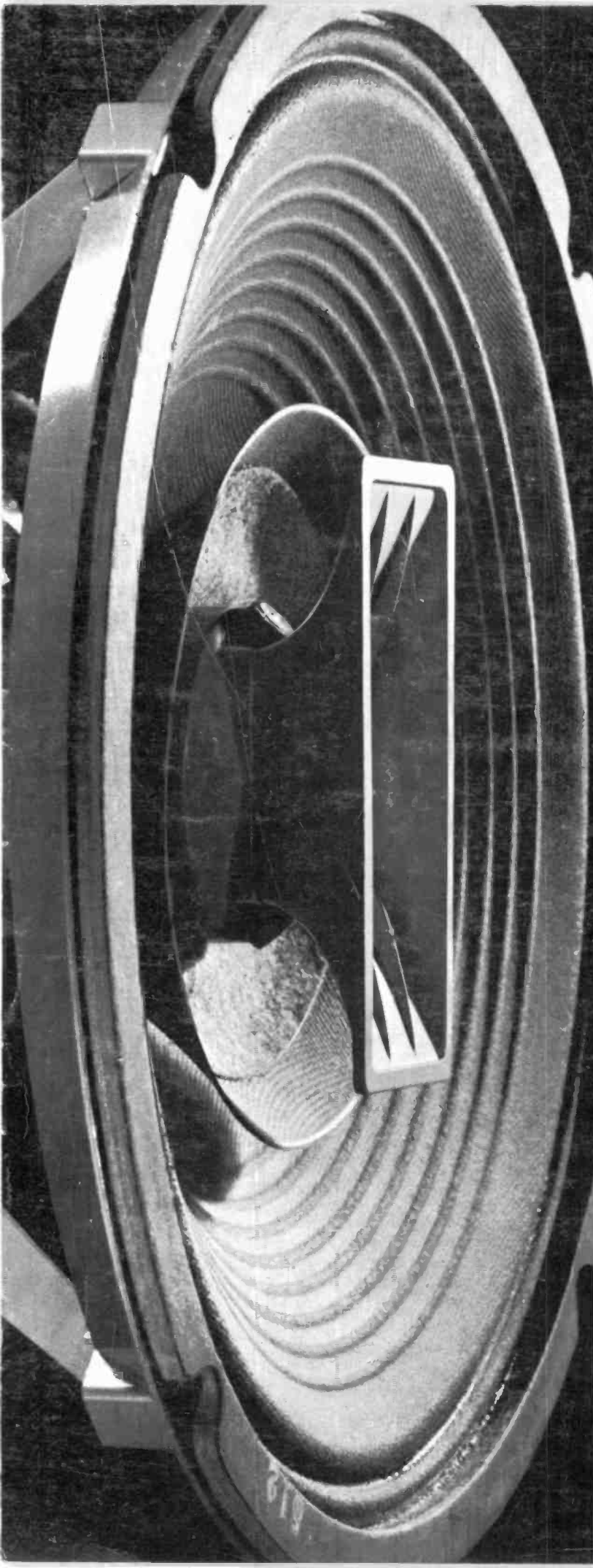
To assure compatibility with *your* stereo equipment, there are four different Pickering V-15 pickups, each designed for a specific application. The new V-15AC-2 is for conventional record changers where high output and heavier tracking forces are required. The new V-15AT-2 is for lighter tracking in high-quality automatic turntables. The even more compliant V-15AM-1 is ideal for professional-type manual turntables. And the V-15AME-1 with elliptical stylus is the choice of the technical sophisticate who demands the last word in tracking ability.

No other pickup design is quite like the Pickering V-15. The cartridge weighs next to nothing (5 grams) in order to take full advantage of low-mass tone arm systems. Pickering's exclusive Floating Stylus and patented replaceable V-Guard stylus assembly protect both the record and the diamond. But the final payoff is in the sound. You will *hear* the difference.

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three-way 12" speakers
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...yet all you pay
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E-V First compare the E-V/Wolverine LT12 with the very best integrated multi-way speakers you can buy, the Electro-Voice 12TRXB and 12TRX. You'll find it so close in features, performance, and sound quality that you may wonder why anyone pays more!

For instance, the LT12 boasts a one-piece diecast frame. The finest speakers are all diecast to assure permanently perfect alignment of every moving part — no twisting, bending, or sagging can add distortion or shorten speaker life. The tolerances can be held tightly for higher efficiency, smoother response, and more uniform performance.

The LT12 long-throw suspension system, plus "deep-dish" woofer cone design significantly reduces distortion — even at high listening levels. Solid, well-balanced mid-range is assured by the exclusive E-V Radax® dual-cone design.

To complete the LT12, a compression-type tweeter with its patented E-V diffraction horn* spreads pure, sweet highs throughout the listening area. A separate tonal balance control permits remote adjustment of LT12 response to match your room acoustics.

You'll find these same features — and more — on our higher-priced E-V three-way speakers. The difference here is in degree, not in basic design. Our more expensive units have larger magnets and even tighter tolerances for smoother, wider range and higher efficiency. They are well worth the higher investment.

But the similarity of the E-V/Wolverine LT12 to these fine speakers points up a basic advantage over all other competitively priced units — and a matter of deep-seated design philosophy. The question was not "What can we leave out?" but rather, "What more can we include in this remarkable speaker?"

Our advantage is most apparent when you listen and compare the LT12 with other speakers in the same price class. No question about it, unless you pay two or three times more, the E-V/Wolverine LT12 is the finest 12" three-way value you can buy. Hear it now at your nearby high fidelity dealer.

* Pat. No. 197,716

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