

# HiFi/Stereo

review

PIANOS FROM CRISTOFORI TO STEINWAY

THE CARICATURES OF ENRICO CARUSO

THE ROCKY ROAD OF AMERICAN OPERA

HOW MUCH YOU SHOULD PAY FOR STEREO

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invites you to choose from this exciting new list of 73 nationwide hits!



**950 and 950-A.** The actual concert recorded live!  
**THIS TWO-DISC RECORDING** counts as two selections... Enter each number in separate space on coupon.



**124.** Prisoner of Love, Till the End of Time, etc. [Regular L.P. only]



**276.** Year's best-selling classical record. Leinsdorf conducts.



**5.** The biggest-selling classical L.P. of all time.



**1.** Also 10 more soothing instrumentals - White We're Young, others.



**4.** Younger Than Springtime, Some Enchanted Evening, 13 more hits.



**245.** THE Sing-Along Spectacular! 33 great songs; song sheets, too.



**3.** Also: God Bless the Child, other blues types/rhythm backing.



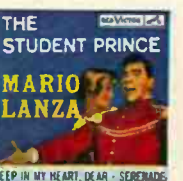
**214.** Also: Blue Skies, Goody Goody, The Lady Is a Tramp, 6 others.



**301.** Oriental orchestral feast, sumptuous sound. A hi-fi "must."



**215.** Finally - the definitive versions of Gershwin's classics.



**243.** Plus: other Romberg delights sung by the late, great tenor.



**24.** Plus: Too Young, Warsaw Concerto, Charmaine, others.



**250.** Epic film score containing original version of the hit theme.



**220.** Best-selling modern jazz album from the TV series.



**219.** Country-pop star also sings Dear Hearts and Gentle People, etc.



**304.** Sonic conversation piece features colorful Grofe, Beethoven.



**297.** Includes The Thunderer. 14 Sousa strutters in walloping sound!



**204.** Authentic Island moods. Sweet Leilani, Aloha Oe, 10 others.



**261.** Also: Secret Love, Unchained Melody, etc. by new vocal sensation.



**269.** Nation's hottest folk-singing trio recorded in concert.



**102.** 12 Dixieland classics in ultra hi-fi: Tiger Rag, The Saints, more.



**212.** Plus: Sleep Walk, etc., in zesty, teen-slanted dance tempos.



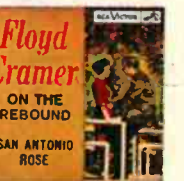
**316.** "A compendium of marvels...sublime," noted The Reporter.



**309.** Glowing hi-fi performance of this richly melodic score.



**292.** Also: Red River Valley, The Lost Round-up, 18 Western gems.



**295.** Also: Wonderland by Night, Danny Boy, etc. by piano ace.



**274.** And 10 more by TV trumpet star with swing band/strings.



**221.** Plus: Peg O' My Heart, etc. New versions, 12 instrumentals.



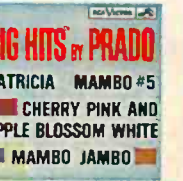
**236.** Lively, new night club act by hilarious country-style comics.



**319.** Chopin's Polonaise in A-Flat, Minute Waltz, etc. [Regular L.P. only]



**313.** Definitive recording of a superbly romantic masterpiece.



**281.** And 8 more of his top Latin dance band hits in "new sound."



**296.** Also: I Don't Hurt Anymore, 8 more new versions of Snow hits.

**951; 951A; 951B.**  
Collector's deluxe album! The most popular band leader who ever lived leads his star-studded orchestra featuring Marian Hutton, Tex Beneke, Ray Eberle, The Modernaires in 50 unforgettable numbers released for the first time. Reg. L.P. only. This 3-record set counts as 3 selections. Enter each number in separate space on coupon.

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**252.** Plus other Carle keyboard staples in exciting new sound.



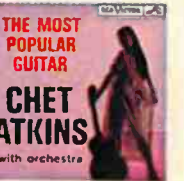
**282.** Haunting themes from the current international film hit.



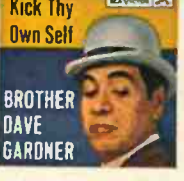
**315.** Electronic stereo reprocessing of one of his finest performances.



**14.** Also: Love Is a Many-Splendored Thing, many more favorites.



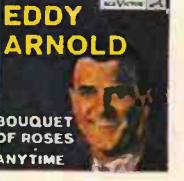
**298.** My Prayer, East of the Sun, etc. Mellow instrumentals.



**267.** Delight your friends with this unique Southern comedy act.



**248.** Popular vocal trio also sings Scarlot Ribbons, Cool Water, etc.



**254.** Arnold sings his all-time hits again in new hi-fi sound.



**255.** And other hits by the country-pop stylist. [Regular L.P. only]



**2.** The original TV-action hit album. All-star modern "mood" jazz.



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341. New calypso album Belafonte fans have waited 6 yrs. for.



342. Piano, full orch. Over The Rainbow, Night And Day, others.



291. Rich Spanish Gypsy moods spun by the peerless guitarist.



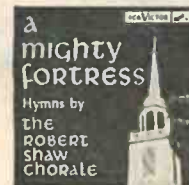
348. Stunning sophisticated film score of Moon River, 11 more.



224. "One of the outstanding performances."—High Fidelity



311. Mot's now sensation sings Puccini and Verdi arias.



294. Now the Day is Over, Fairest Lord Jesus, others.



123. Timeless! Colosse Aido, Vestì la giubba, etc. (Regular L.P. only)



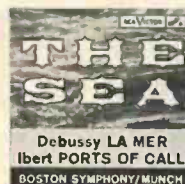
320. Provocative, persuasive percussion—classical style



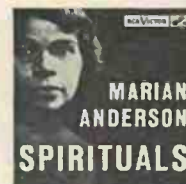
318. The 2 masterpieces of French Impressionist chamber music.



317. Mighty surge of tone blending a great organ with full orch.



314. Saturday Review recommends this superb and vivid recording.



154. 21 best-loved spirituals. Collector's item. (Reg. L.P.)



307. "Drama, fire, recreated with eloquence"—Hi-Fi Mag.



303. Brilliant violin of Heifetz glorifies this stirring score.



323. Harpsichord: Complete 2-Part; 7 3-Part Inventions. (Reg. L.P.)



325. Monteux premiered this work and made it famous.



331. Perfect blend of excellent musicianship & sensitive direction.



333. Nature's moods immortalized in this brilliant tone poem.



334. Stirring epic of immortal heroism in a thrilling performance.



335. The haunting majestic score features an exquisite vocal solo.



350. A trio of world-famous artists plays 3 outstanding works.



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*Furman Hebb*

MUSIC EDITOR  
*David Hall*

MANAGING EDITOR  
*Robert Campbell*

ART EDITOR  
*Robert Tucker*

ASSOCIATE EDITORS  
*Hans H. Fantel*  
*James Hinton, Jr.*

ASSISTANT EDITORS  
*Jill Bengelsdorf*  
*Barbara Gluck*

CONTRIBUTING EDITORS  
*Christie Barter*

*Martin Bookspan*

*William Flanagan*

*Stanley Green*

*Nat Hentoff*

*Julian D. Hirsch*

*George Jellinek*

*Igor Kipnis*

*Peter J. Welding*

EDITORIAL CONSULTANT  
*Oliver Read*

ADVERTISING SALES MANAGER  
*Lawrence Sporn*

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FEBRUARY 1962

VOLUME 8 NUMBER 2

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- Cover photograph by Bruce Pendleton

ZIFF-DAVIS PUBLISHING COMPANY  
Editorial and Executive Office (Oregon 9-7200)  
One Park Avenue, New York 16, New York

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434 South Wabash Avenue, Chicago 5, Illinois  
Midwestern Advertising Manager: Jack Tierney  
Western Office (CRentview 4-0265)  
8925 Wilshire Boulevard, Beverly Hills, California  
Western Advertising Manager: Bud Dean  
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Temple, Texas  
Prospect 8-3311  
Foreign Advertising Representative  
D. A. Goodall Ltd., London, England

SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, 434 South Wabash Avenue, Chicago 5, Illinois. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

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HiFi/STEREO REVIEW February, 1962, Volume 8, Number 2, is published monthly by Ziff-Davis Publishing Company at 434 South Wabash Avenue, Chicago 5, Illinois. Subscription rates: one year United States including possessions and Canada \$5.00; Pan American Union Countries \$5.00; all other foreign countries \$6.00. Second-class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash.

Average Net Paid Circulation 149,070

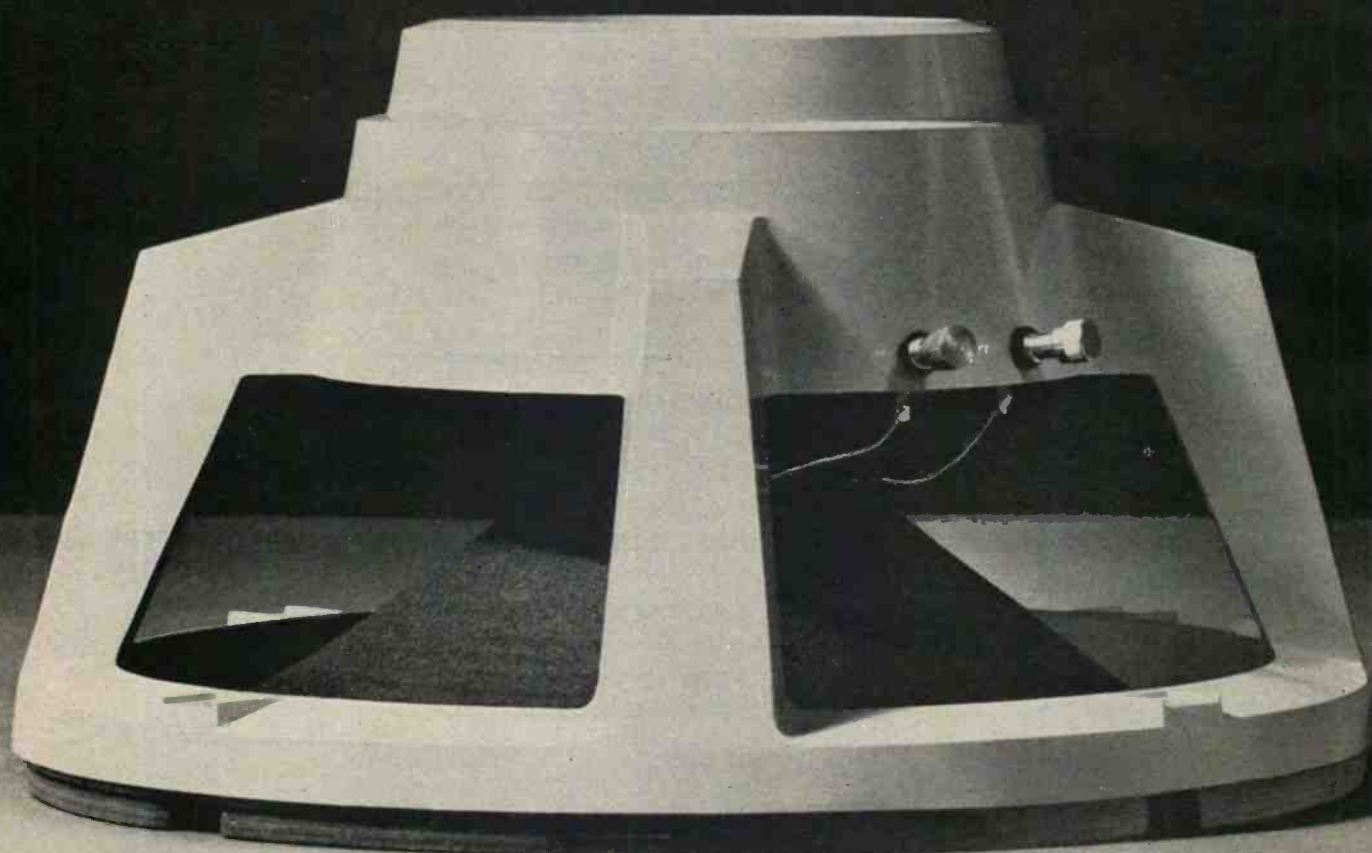
ABC Publisher's Statement, June 30, 1961

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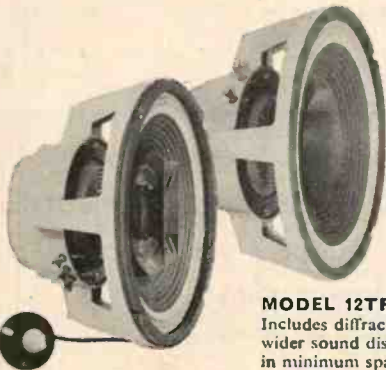
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**EDITORIALLY  
SPEAKING**

by **FURMAN HEBB**

**I** HAVE just spent several hours reading through the 600-page transcript of the hearings that were held, in November in New York City, on the economic conditions of performing artists in this country. Among other things, the testimony pointed out the following: that the average yearly salary of a chorister in the famed Robert Shaw Chorale is \$1,440; that only five or six pianists in this country can support themselves by playing the piano; that a dancer with the Ballet Russe de Monte Carlo receives—during the season only—the equivalent of twelve dollars a day to pay for his hotel room, his meals, and all his other living expenses; that after investing a minimum of \$10,000 and many years of study in a musical education, ninety per cent of the members of the American Guild of Musical Artists make under \$5,000 annually.

The list could be extended, but it would add little to our understanding of the fact that music is not a paying proposition. For the arts to flourish in this country, the cold, hard fact is that they will have to receive support from governmental agencies. This concept, unfortunately, is not understood by the members of our Congress. In fact, in Washington, explains Representative Joclson of New Jersey, the very word "culture" prompts laughter and derision from some of his colleagues. Representative Thompson, also of New Jersey, recalls that when he was pleading for funds for the Brussels Fair and for the continuation of the cultural exchange program, one fellow legislator remarked, "I can't understand the interest of the gentlemen from New Jersey in these toe dancers." Commenting on the failure of the proposed bill to create a Federal Arts Council, Herman Kenin, the president of the American Federation of Musicians, says: "a handful of wilful men on Capitol Hill laughed this proposal off the floor of the House of Representatives while speculating aloud if poker playing might not also be considered a performing art."

Even in light of Secretary of Labor Goldberg's recent statement in favor of subsidy for the arts, there is every possibility of a roadblock at the congressional level unless we let our elected representatives know how we feel. Now is the time for us to sit down, pens in hand, and write our congressmen. Whether you and I are willing to do this will probably decide when the arts in this country are to be released from the economic strait jacket that presently binds them.

\*\*\*\*\*

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Professional users of high fidelity equipment—audio engineers of the big-label recording companies, of the broadcast networks and of the theatrical world—use only time-proven, carefully-engineered full-size two-way speaker systems. ALTEC full-size speaker systems, shown above, are standard equipment in these critical professional applications.

Full-size ALTEC speaker systems are large enough to house professional-grade two-way speaker components; big "woofers" and a separate low-crossover high-frequency horn with a compression-type driver. ALTEC low-frequency drivers have the size to move large volumes of air with short, effortless cone excursions.

A single ALTEC multicellular or sectoral horn permits wide angle sound distribution with only one crossover. The result is natural bass freely reproduced, and both mid and high frequency ranges are reproduced without the distortion hazard of many crossovers. *This is the only way that the home listener, with any certainty, can hear the same quality of playback that the musical conductor monitored and approved back in the studio.*

ALTEC full-size speaker enclosures provide air volumes approaching that of the important bass musical instruments—the double bass viol, timpani, etc.—to better reach down to the lowest musical tones.

ALTEC full-size speakers can be played at live-concert listening levels without generating *listener fatigue*. Their higher efficiency allows reproduction of dynamic peaks without driving the amplifier into margins of distortion—an important factor for people who listen to music long and at times want to experience the moving thrill of sound at full live orchestra levels.

If your living room is of average size and your tastes dictate serious listening, you will find room enough for a stereo arrangement of full-size ALTEC speaker systems.



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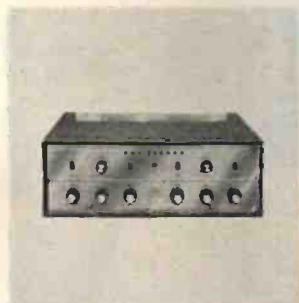
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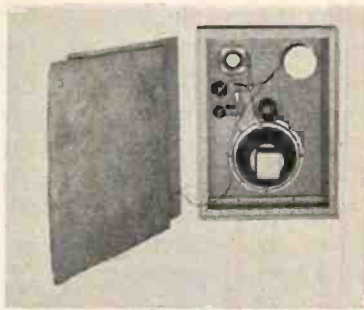
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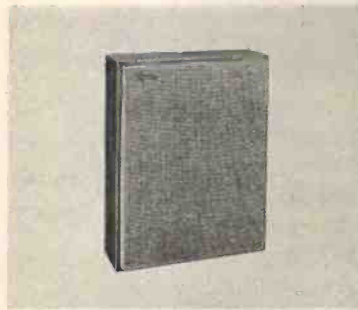
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# HiFi Soundings



by DAVID HALL

## NOTES ON JACKET NOTES

IN RECENT weeks it has been quite disconcerting to note the variations in quality exhibited by the jacket notes that have accompanied albums issued by some of the major record companies. RCA Victor, Deutsche Grammophon Gesellschaft (distributed by Decca), Angel, and Columbia offer striking instances in point. For a new recording of Chopin's E Minor Piano Concerto played by Artur Schnabel, RCA Victor chose to offer a laudatory essay on that redoubtable artist, under Sol Hurok's by-line, and four lines on Stanislaw Skrowaczewski, who conducts the accompaniment. In similar self-promoting fashion, the jacket to the Van Cliburn disc entitled "My Favorite Chopin" offers a brief and singularly uninformative commentary signed by Mr. Cliburn. Coming to DGG, which asks \$1.00 more than domestic prices for its German-manufactured discs, we find a first stereo recording of Richard Strauss's *Elektra*, which as music and as recorded performance is a major landmark in the disc repertoire. The album package is handsome, as is the elaborate illustrated booklet; but nowhere is there a German-English text of the libretto. We know, of course, that the publishers of Richard Strauss are notoriously hardboiled in matters of copyright fees; but we remain unconvinced that DGG could not have found a way to supply an *Elektra* text. Even more disconcerting is DGG's treatment of its song-recital discs. Its Hugo Wolf collection sung by Rita Streich gives English translations but no German text and no program notes, while its new Gérard Souzay set of Debussy songs has French texts but no English (not even a synopsis) and likewise no program notes. Angel, selling its Hugo Wolf selections from the *Italienisches Liederbuch* sung by Elisabeth Schwarzkopf at their regular \$5.98-\$4.98 price, saw fit to supply a separate booklet with complete German-English texts and excellent general annotation.

If Angel in this instance represents a good basic norm for classical record program annotation, Columbia—at least on its major album packages—seems to have been going all out in the direction of supplying the fullest possible annotation, even to the point of gilding the lily. Thus Leonard Bernstein's exciting new New York Philharmonic album of the Beethoven *Missa Solemnis* offers, in addition to full vital statistics, brief but intelligent musical analysis of each section, and complete Latin-English text, and a selection of Beethoven letters relevant to the composition of the work. For this album, as well as for all its other recent LP issues, classical, pop, and jazz alike, Columbia also gives in a box full title summaries, timings, and publisher information—a boon to broadcasters. It was interesting to see on the jacket of the new issue of Respighi's *Feste Romane* played by Eugene Ormandy and the Philadelphia Orchestra, a diagram of the orchestral setup used for recording—a fine innovation for stereophiles, and up to now encountered more frequently on pop "sound" albums than on concert-music releases.

Clearly, there must be some middle ground between the skimpiness of RCA Victor and DGG on the one hand and the luxuriance of Co-



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lumbia on the other when it comes to record jacket annotation. In the concert-music field, we need essentially solid vital statistics about the composer, performing artist, and conditions of recording, informative commentary on the music, whether in the form of an original essay or extracts from celebrated essayists of the past. Most of the mere statistics, it seems to us, can be set down comprehensively in tabular form.

Vocal music albums should include full texts both in the original language and in English translation where needed. There may be those who claim that texts are not necessary for English-language repertoire, but they undoubtedly have a better opinion of singer's enunciation than we do.

We agree that a summary of the more important available recordings of a featured artist is a good thing to have on the album jacket, but we prefer to see such information appear in succinct form rather than as advertising display that takes up space better used for notes on the music, or other pertinent information.

The necessity for good program annotation is by no means restricted to concert repertoire recordings. There are a number of jazz and pop artists who deserve solidly informative essays instead of the vapid press-bookery that appears with most LP's in this category. In the jazz field, the jacket notes now encompass the widest extremes from first-rate scholarship to ecstatic nothingness, with occasional failures even to list personnel and dates of recording—important elements of information for albums of this type. Such inequities should be eliminated.

Folk music, too, is an area where program annotation varies from the most elaborately informative to the merely cursory. Here, as in classical vocal music, we should have full texts, sources of the song versions recorded, and, in the instance of field recordings, information about locale. The new Caedmon albums of English folk songs collected by Lomax and Kennedy are models in this respect.

To sum up, these observations may seem like asking for the moon in view of current album note standards. But we can at least hope that where the major producers of recorded repertoire are concerned, some consistency in terms of information and emphasis will become the rule rather than the exception.





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## LETTERS TO THE EDITOR

### Sutherland vs. Melba

● In her article "The Place of Bel Canto Today," (November, 1961) Joan Sutherland complained that her singing of Queen Marguerite's aria from Meyerbeer's *Les Huguenots* had been compared unfairly with a recording made by Nellie Melba more than half a century ago.

Granted that a singer might feel somewhat put upon when challenged to compete with ghosts of the past, it does seem to me that Miss Sutherland herself is being less than fair when she attempts to disqualify the ghost on technical grounds. She claims that in the 1901 recording one could not even tell what aria Melba is singing, "so scratchy, noisy, and ancient is the sound."

I own an LP transfer of this recording, originally made by Lionel Mapleson with an Edison cylinder machine on a catwalk above the stage during an actual performance at the Metropolitan Opera. While no one could claim technical perfection for one of the first live-performance recordings ever made, the music is surely recognizable to anyone who is capable of carrying a tune in his—or her—head, and Melba's voice soars magnificently over the background noise of thumps and grindings. The disc (issued by the International Record Collector's Club) provides perfectly valid documentation of Melba's thoroughgoing command of the music, especially in its stunningly difficult bravura aspects. As for Melba's superbly articulated trill, Miss Sutherland should live so long.

MARTIN F. WOODRIDGE  
Teaneck  
New Jersey

● When Joan Sutherland states that Richard Strauss "almost brought about the downfall of bel canto . . . with inhumanly heavy scoring" and that she sees "no point in screaming every other night against such odds," I can only conclude that she is unfamiliar with the many wonderfully transparent passages that Strauss wrote for the soprano voice in his later works. In such roles as Daphne, Ariadne, and the Countess in *Capriccio*, the voice floats easily over discreet orchestrations, and in the parts of Sophie or the Marschallin in *Rosenkavalier*, the main vocal requirement is finesse rather than force. This is equally true of Strauss's radiant "Four Last Songs." It is to be hoped that Miss Sutherland, fine singer that she is, will not overlook these possible additions to her repertoire.

OLIVER KATZ  
Cranbrook  
Michigan

### Public Support for the Arts

● Never have I read anything that raised my temper as much as Ken Gilmore's article "Government Aid for the Arts: Why, When, and How" in your November, 1961, issue. Certainly no one can say that we fall behind any other nation in quality of music performance. Why, then, do we have to ask the Government bureaucracy for support—and subsequently for control? Certainly we have done well enough in the old-fashioned private-enterprise way.

I am a member of the board of directors of a local symphony orchestra (the Bloomington Normal Symphony), which is probably the only symphony orchestra in the country that supports itself solely from the sale of tickets. We think we are doing very nicely and would not want to be subsidized by the Government.

Besides, who is going to pay for Government aid? It will be you and I through income tax, and we have learned through experience that the best way to depreciate a dollar is to let the bureaucrats take their bite out of it.

HOMER C. LYMAN, M.D.  
Normal  
Illinois

● It is undoubtedly true that other countries have employed the arts more effectively than we to create focal points for the spiritual life of their people. Even so, I find it curious that public support of the arts in America is often urged on the grounds that "other nations have it"—especially the Russians. International one-up-manship seems to me the wrong reason for supporting the arts.

Why can't we just foster the arts for our own enjoyment, in the same matter-of-fact way in which we subsidize our highways, the Post Office, and our municipal services?

KARL KOMINSKY  
Newark  
New Jersey

● As an artist, I know that when I sell one of my paintings to a patron I have succeeded in arousing a response in my customer, in providing for him an experience strong enough to make him pay out his own money for my work. After reading Mr. Gilmore's article, I ask myself: How would I feel selling a picture to a Government project, knowing that the money I am paid comes from people who never see the picture, to whom it may mean nothing whatever, and from whom the money was simply taken by the taxing powers of the state?

LEO WINTERNITZ  
New York, N. Y.

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● The fact that even so conservative an organ as the *New York Times* came out in favor of government subsidy for the Metropolitan Opera is a good sign that America realizes at last that our institutions of art are a necessary part of public life and are therefore deserving of public support.

As Joseph Wechsberg observed recently: "It will cost the taxpayers less to subsidize the Metropolitan for a whole season than to send one of those things up at Cape Canaveral that often fizzle out as ingloriously as a bad opera performance. Of course, the things at Cape Canaveral are important to the future of America. But so is the Met."

CLARENCE MITCHELL  
Brooklyn, N. Y.

● Mr. Gilmore is battling a straw man when he warns us that Government aid to the arts is likely to entail Government control and ultimate mediocrity. It has always struck me as interesting that the director of a privately endowed art foundation is termed a "civic leader" while his counterpart in a publicly financed project is a "bureaucrat." Isn't it just possible that a "civic leader" can be precisely as capricious and stifling in his influence as is an official administrator who is responsible to the public?

ALBERT BROOK  
Philadelphia  
Pa.

### Suggestions for Record Companies

● As one who has recently purchased an expensive tape recorder in the quest for superior music reproduction, I would like to make the following suggestions to the recording companies:

1) That they state at the time of issuing a new disc release whether it will eventually be available on tape. On several occasions I have bought new discs only to discover that the tape version was released at a later date. It seems that there is no way of knowing whether a new disc release will soon (or ever) be available on four-track tape. It seems only good public relations (and good business sense) to state at the outset whether a tape version of a recording will be offered.

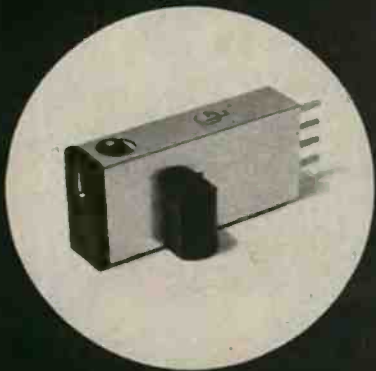
2) That tape releases include a much larger percentage of twin-pack tapes, for reasons both of economy and esthetics. Twin-packs make tapes competitive with discs, for the cost of tapes comes down to very little more than discs (and the buyer gets much better quality). Moreover, in making it possible to hear a symphony as long as the "Eroica" without a single interruption, twin-packs no longer require the break in listening mood resulting from having to turn over a record (or a non-twin-pack tape).

JEROME J. PASTENE  
Needham  
Mass.

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● **Audio Dynamics** has designed a new tone arm, the ADC-40, which, with the ADC-1 cartridge, tracks at  $\frac{3}{4}$  gram. The entire assembly is named the Pritchard Pickup System after its designer. The ADC-40 can also be used with other cartridges. Made of walnut to suppress resonances, the arm is suspended in gimbals that rotate on low-friction single-ball bearings. A side-thrust compensator is also provided to maintain equal pressure on both walls of the record groove. The overall length of the arm is  $10\frac{3}{8}$  inches, and the distance from pivot to stylus tip is 9 inches.

If used with the ADC-1 cartridge, the system resonance is at 6 cps. Price \$39.50 (Model ADC-40 arm only), \$85.00 (Model ADC-85 with ADC-1 cartridge). (Audio Dynamics Corp., 1677 Cody Avenue, Ridgewood 27, N.Y.)

circle A on reader service card

● **Benjamin**, the company that recently introduced the Miracord record changers, now presents the new Miracord stereo cartridge. The Stereotwin STS-220 is a moving-magnet design with frequency response beyond 15,000 cps and channel separation of better than 25 db from 1,000 to 10,000 cps. It is shielded to eliminate hum pickup, and it is furnished with a spare diamond stylus. Price: \$34.50. (Benjamin Electronic Sound Corp., 97-03 43rd Avenue, Corona 68, N.Y.)

circle B on reader service card

● **Bogen and Rich** have developed a loudspeaker system that employs a number of new design principles. The woofer of the Rich 20/20 speaker system is an 8-inch cone speaker that is pneumatically coupled to a lightweight polystyrene foam diaphragm through a sealed air space. The diaphragm has a vibrating area of 18 x 12 inches.

Mid-range and high frequencies are produced by flat metallic plates that are suspended in magnetic fields. By distributing the moving force along a large area of the vibrating surface, the designers hope to attain improved transient response.

The Rich 20/20 has a frequency response from 20 to 20,000 cps  $\pm$  8 db, with crossover points at 1,000 and 6,000 cps. Input impedance is 8 ohms, power-handling capacity 60 watts, and recommended minimum amplifier power 20 watts. Dimensions:  $16 \times 15\frac{1}{2} \times 9\frac{1}{2}$  inches. Price \$200. (Bogen and Rich, Inc., 28 School Street, Yonkers, N.Y.)

circle C on reader service card

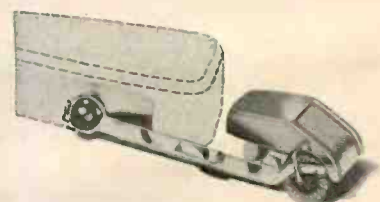
● **Bozak** introduces the Concerto No. 1 (Model B-3000) loudspeaker system, which is a floor-standing model with frequency response from 45 to 20,000 cps. It contains a Bozak B-199A 12-inch woofer and three tweeters, which are fanned out



to provide wide dispersion of high frequencies. System impedance is 8 ohms, and the minimum amplifier power recommended is 20 watts. The walnut cabinet is available with either wooden or brass-finished metal legs. Dimensions: 20 x 30 x 16 $\frac{1}{4}$  inches. Price \$174.50. (R. T. Bozak Mfg. Co., Box 1166, Darien, Conn.)

circle D on reader service card

● **Electro-Sonic Laboratories** has produced a new model of the ESL Dust Bug that is designed for use in record changers and is to be mounted directly on the tone arm. It cleans the record by the combined action of pointed, soft nylon



fibers and a cylindrical plush pad moistened with anti-static fluid. Price: \$4.75. (Electro-Sonic Laboratories, Inc., 627 Broadway, New York 12, N.Y.)

circle E on reader service card

● **Eric** offers an FM-stereo tuner, Model 3457 MX, with sensitivity of 1 microvolt for 20 db quieting, audio frequency response of 20 to 20,000 cps, and defeatable AFC. An indicator light goes on automatically when an FM-stereo signal is being received. Dimensions:  $13\frac{3}{4} \times 8\frac{1}{4} \times 4\frac{7}{16}$  inches. Price: \$119.95 (slightly higher in the East). (Eric Electronics Corp., 1823 Colorado Avenue, Santa Monica, Calif.)

circle F on reader service card

## End of the 'wife problem' in high fidelity.

(In just 17½ inches of shelf space: a complete stereo system even she can operate.)



Put her fears to rest. The Fisher 800-B Stereo Receiver is on her side. Neat, uncluttered, uncomplicated. No 'electronics' all over the house. Just one unit that takes up no more space than a dozen books. Looks great, too—and she can learn to operate it in a few minutes.

After you have taken the Fisher 800-B out of its shipping carton, simply connect two loudspeaker units to it. You then have a completely integrated stereo installation that fits absolutely anywhere, ready to play—and ready to outplay the elaborate rigs of some of the most advanced high fidelity enthusiasts. It's all there on one chassis: AM-FM-Stereo Multiplex tuner, high-power stereo amplifier, stereo master audio control and preamplifier.

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order of performance: 0.9 microvolt FM sensitivity\*; advanced wide-band circuitry on both FM and AM; 65 watts music power output. That is the degree of engineering refinement you need for truly distortionless reception of the thrilling new FM Stereo Multiplex broadcasts.

The Multiplex section is a built-in part of the 800-B—you don't need an adapter. And the exclusive Fisher Stereo Beam tells you at a glance whether or not an FM station is broadcasting in stereo.

The Fisher 800-B is indeed the solution to the problem of stereo in moderate space and at moderate cost—without the slightest compromise in quality (or marital bliss). Price \$429.50. The Fisher 500-B, similar to the 800-B but without the AM tuner, \$359.50. Cabinets are available for both, in walnut or mahogany, \$24.95.†

\*For 20 db quieting with 72-ohm antenna. †Prices slightly higher in the Far West.

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# The Fisher 800-B



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(Continued from page 20)

● **Glaser-Steers' GS-77T** record changer has an 11-inch platter that comes to a halt during the change cycle to prevent any possible damage to records. Ro-



tation resumes only after the record to be played has dropped on the previously played record.

The GS-77T is driven by a four-pole motor and has a die-cast aluminum tone-arm with interchangeable cartridge mounts. Price: \$59.50. (Glaser-Steers Company, 155 Oraton Street, Newark 4, N.J.)

circle G on reader service card

● **Heathkit's** line of loudspeakers is being augmented by a miniature system that despite its small size, covers the frequency range from 65 to 14,500 cps  $\pm 6$  db. The AS-81 kit employs a 6-inch woofer and a 3-inch tweeter. The cabinet is completely assembled; only the speakers need be mounted and the leads connected. Dimensions: 10¾ x 6½ x 6¾ inches. Price: \$17.50 (unfinished), \$19.95 (walnut or mahogany finish). (Heath Company, Benton Harbor, Michigan.)

circle H on reader service card

● **Knight** is offering kit-builders an all-transistor stereo amplifier with 25 watts (IHF) output per channel. The KX-60 uses a total of 20 transistors, with the output stages designed to couple directly to speakers.

Frequency response is from 20 to 20,000 cps  $\pm 1$  db, and harmonic distortion is rated at less than 1.0 per cent at full output. Hum is -90 db on the tuner

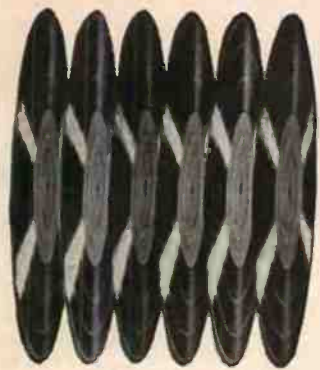


input, -60 db on the phono input. Controls include a separation control and concentric treble and bass controls. Dimensions: 11 x 2¾ x 9¼ inches. Price: \$79.95. (Metal case \$4.95, walnut case \$12.45). (Allied Radio Corporation, 100 N. Western Avenue, Chicago 80, Ill.)

circle J on reader service card

HIFI/STEREO





# NEVER AGAIN will you see this amazing offer— 6 RECORDS for \$6<sup>96</sup> only

## Louisville Orchestra Records advance to \$7.92 each on February 28

As of February 28, the price of Louisville Orchestra First Edition Records goes up to \$7.92 each to new subscribers. Until then, you can get six records for only \$6.96 by subscribing now to take six additional First Edition Records in the next twelve months, at \$6.96 each.

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Subscriptions postmarked later than midnight, February 27 will not be entered at the old rate. If you are at all interested in finest recordings of the best contemporary symphonic music, act now. The coupon at the lower right-hand corner of this announcement is for your convenience.

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- The 6 new releases, for which you pay \$6.96 each, will be mailed you at intervals of approximately two months (we pay the postage). After purchasing these 6 records at \$6.96 each, you receive a First Edition Record of your choice, free, for every 2 additional selections you buy.

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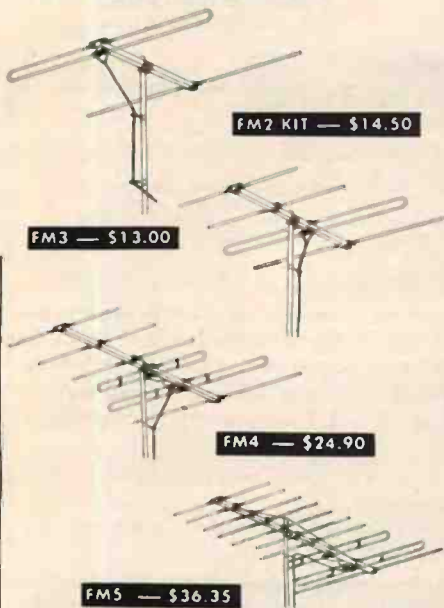


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BEGINNERS  
ONLY

by HANS H. FANTEL

ONE of the first things to decide when you are shopping for audio components is the power rating of your amplifier. Of course, it's very easy to say "the bigger the better," but the price of amplifiers goes up rather sharply with their power rating, and you can save a substantial sum if you make up your mind in advance just how many watts you really need.

First off, what is the relationship between watts and loudness? Does a sixty-watt amplifier play twice as loud as a thirty-watt amplifier? The answer is no. If you had a thirty-watt amplifier and a sixty-watt amplifier both playing at full undistorted output, the sixty-watt unit would sound a trifle louder, but not nearly twice as loud as the thirty-watt amplifier—no more than a vocal duet sounds twice as loud as a soloist.

"Well," you might ask, "then what's the point of having all those extra watts?" If you were to listen further, after a while you would notice that the loud passages in the music came across more naturally on the bigger amplifier, even if both amplifiers were playing at the same volume. In short, the difference between large and small amplifiers is not so much in over-all loudness; it's in the *quality* of sound at volume peaks. The reason for this is that a lot of sheer physical energy goes into the making of an orchestral climax, and recreating this surge of sonic energy at full volume may prove quite a strain on an amplifier that has a limited power capacity. When the full orchestra whips up a storm, on an underpowered amplifier you may notice a thickening of the tonal texture and a constrained quality of sound that passes when the music returns to a normal level. But if you play the same passage on an amplifier that has a more generous power reserve, the climax emerges without any sense of constriction: the bass remains full, the upper registers transparent.

But back to the problem at hand. What you need to know is how much power you need to achieve this unfettered sonority with your particular setup. The first thing to consider is the efficiency of your loudspeakers. Since some speakers absorb more wattage than others to produce a given volume of sound, the manufacturer's recommendation of the minimum wattage needed to drive your speakers is a good starting point for calculating your power requirements. Next consider your musical tastes. If you like to revel in the fullness of orchestral sound and are in the habit of turning the volume control pretty well up, it might be a good idea to double the recommended minimum wattage so you'll have ample margin for musical climaxes. Finally, consider the size and furnishings of your listening room, adding about forty per cent if your room is longer than thirty feet or if it has heavy carpets and curtains. Now you've got a figure to tell you the power bracket from which to choose an amplifier that is suited to your taste, to your physical surroundings, and to your pocketbook.





## Can You Afford 15 Hours to Build The World's Best FM/Multiplex Tuner?

Fifteen hours. That's all it takes to build the world's best FM/Multiplex tuner.

Citation has the "specs" to back the claim but numbers alone can't tell the story. On its real measure, *the way it sounds*, Citation III is unsurpassed. And with good reason.

After years of intensive listening tests, Stew Hegeman, director of engineering of the Citation Kit Division, discovered that the performance of any instrument in the audible range is strongly influenced by its response in the non-audible range. Consistent with this basic design philosophy—the Citation III has a *frequency response three octaves above and below the normal range of hearing*. The result: unmeasurable distortion and the incomparable "Citation Sound."

The qualities that make Citation III the world's best FM tuner also make it the world's best FM/Multiplex tuner. The multiplex section has been engineered to provide wideband response, exceptional sensitivity and absolute oscillator stability. It mounts right on the chassis and the front panel accommodates the adapter controls.

What makes Citation III even *more* remarkable is that it can be built in 15 hours without reliance upon external equipment.

To meet the special requirements of Citation III, a new FM cartridge was developed which embodies every critical tuner element in one compact unit. It is completely assembled at the factory, totally shielded and perfectly aligned. With the cartridge as a standard and the two D'Arsonval tuning meters, the

problem of IF alignment and oscillator adjustment are eliminated.

Citation III is the *only* kit to employ military-type construction. Rigid terminal boards are provided for mounting components. Once mounted, components are suspended tightly between turret lugs. Lead length is sharply defined. Overall stability of the instrument is thus assured. Other special aids include packaging of small hardware in separate plastic envelopes and mounting of resistors and condensers on special component cards.

For complete information on all Citation kits, including reprints of independent laboratory test reports, write Dept. R-2A Citation Kit Division, Harman-Kardon, Inc., Plainview, N. Y.

*The Citation III FM tuner—kit, \$149.95; wired, \$229.95. The Citation III MA multiplex adapter—factory wired only, \$79.95. The Citation III X integrated multiplex tuner—kit, \$219.95; factory wired, \$299.95. All prices slightly higher in the West.*



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III

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# BRAHMS'S SECOND SYMPHONY

**A**S A SYMPHONIST, Johannes Brahms was late in developing—or, rather, he was late in committing himself with a work of full symphonic dimensions. But once he had been persuaded to risk that step he quickly followed it with another. The result was his Second Symphony, in D Major, the sunniest, most cheerful of his four works in this form and one of the most popular compositions in the orchestral repertoire.

He had agonized over the creation of his First Symphony for nearly two decades, planning and replanning it, starting and stopping, battling with recurrent doubts as to the worth of the music. When he finally did yield up the score for performance he avoided the exposed glare of such musical capitals as Vienna or Berlin in favor of the relative seclusion of a premiere in the university city of Karlsruhe, where his good friend and champion Otto Dessoff was the conductor. This was the fall of 1876, and Brahms was in his forty-fourth year; Beethoven at the same period in his life had already composed eight of his nine symphonies.

The Karlsruhe reception was respectful, if not over-enthusiastic, and as the new work made the rounds of

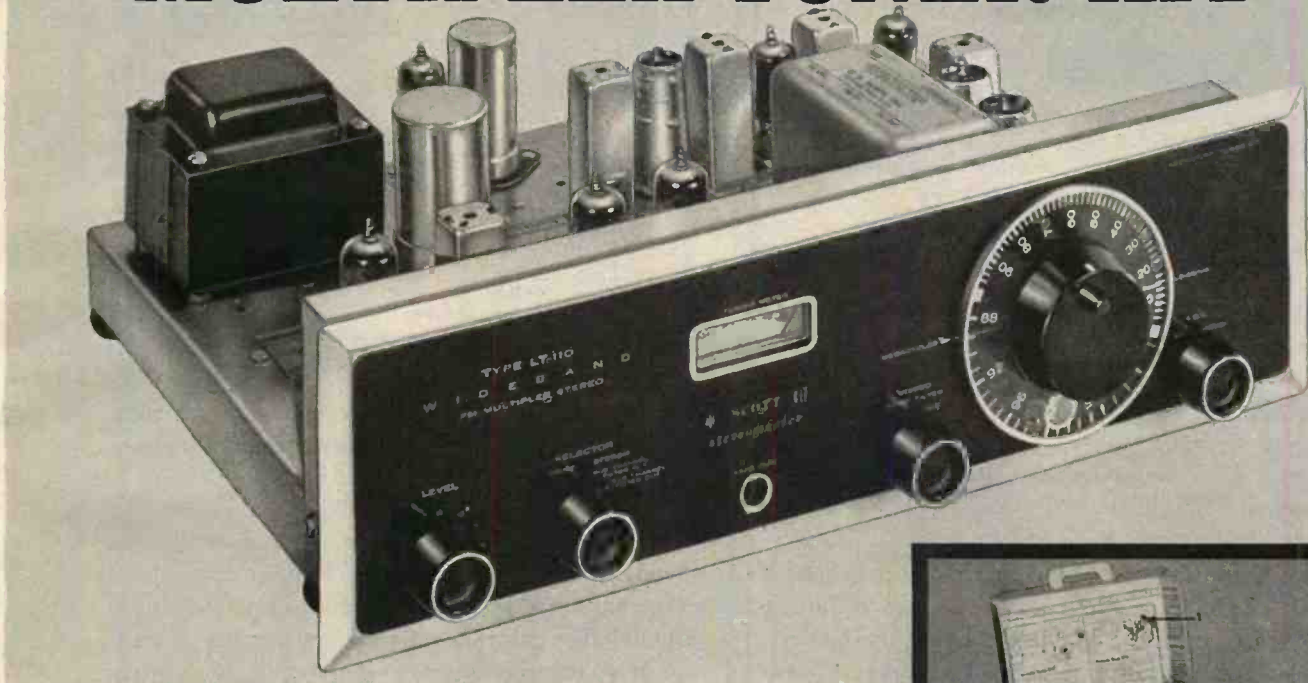
the principal German cities Brahms at once turned his thought towards the composition of his second work in the same form. During the summer of 1877 he visited at the resort town of Pörschach on the Wörthersee, and it was there that his Second Symphony was largely composed. The premiere of the work was given in December of that year, just thirteen months after the premiere of the First. And this time Brahms overcame his diffidence: the first performance, conducted by Hans Richter, took place in Vienna.

The Second Symphony quickly made its way into the international concert repertoire. Two weeks after the first performance, Brahms himself conducted it in Leipzig; then Josef Joachim introduced it in Düsseldorf, and Brahms conducted a performance in Hamburg. Within a year of its first presentation, the symphony had reached London and New York.

From the very beginning, perceptive commentators have found a mood of sunny exuberance in the work. The composer himself, in a letter to the Viennese critic Eduard Hanslick, called the music "cheerful and likable," and C. F. Pohl, writing after the initial rehearsals, said: "It brims with life and strength, deep feeling



# SUPERB NEW SCOTT MULTIPLEX TUNER KIT



## Now you can build a Multiplex Tuner that meets rigid factory standards

Now have the fun of building a genuine H. H. Scott Wide-Band FM Stereo Tuner in just a few hours . . . and save money, too. Revolutionary Scott-developed kit building techniques assure you of performance equaling Scott factory units.

The new LT-110 Scottkit features a pre-wired and tested multiplex section plus the famous silver-plated factory built and aligned front end. Sensitivity of this magnificent new tuner is 2.2  $\mu$ v. IHFM. There are special provisions for flawless tape recording right "off-the-air."

Scott Wide-Band multiplex tuners are the standard of the industry. They have been chosen by leading FM stations from Boston to San Francisco. If you want to build a truly professional component choose a Scottkit. All H. H. Scott kits are backed by over 15 years experience in the design and production of superb components. Important features include front panel tape recorder output and precision illuminated tuning meter. All critical parts heavily silver plated. Unique Ez-a-Line system assures factory performance without expensive test equipment. Dimensions: 15½ W x 5¼ H x 13 D in accessory case.

## New Scott Amplifier Kits to match the LT-110



### LC-21 Preamplifier Kit

Performance so outstanding this kit is used for laboratory purposes. Hum level —80 db, distortion less than 0.1%, frequency response 8 to 50,000 cps. \$99.95\*  
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### LK-72 80 Watt Stereo Amplifier Kit —

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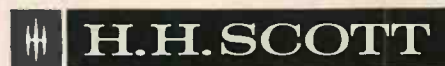
### LK-48 48 Watt Stereo Amplifier Kit —

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\*Case extra. Slightly higher west of Rockies





*Outstanding among the sixteen recordings of Brahms's Second Symphony are Bruno Walter's beautiful and relaxed reading for Columbia, William Steinberg's forthright interpretation—aided by remarkable sound—for Command, and the late Sir Thomas Beecham's glowing stereo version for Capitol.*

and charm. Such things are made only in the country, in the midst of nature." Though the work has no official subtitle, it might well be called Brahms's "Pastoral" Symphony. Some elements of melancholy are to be found in it, to be sure—as witness the brooding moments of the slow movement—but the pervading feeling is one of idyllic serenity, and the closing pages are among the most rousing exuberant outpourings in all of symphonic literature.

**T**HERE ARE currently available sixteen recordings of the score, including three low-price reissues of famous performances from the past: Wilhelm Furtwängler's, with the London Philharmonic (Richmond 19020), Willem Mengelberg's with the Amsterdam Concertgebouw Orchestra (Telefunken TH 97005), and Felix Weingartner's with the London Symphony (Harmony 7247). The Furtwängler and Mengelberg accounts are highly personal, displaying a sometimes startling freedom of tempo and rhythm—Furtwängler's exaggerated rubato, for example. Of the two, Furtwängler's is by far the better-sounding: Mengelberg's has to contend with obtrusively noisy surfaces. Weingartner's is the oldest of the three, but it remains a performance of lucid directness and cohesion, and the recorded sound is still quite serviceable. It is to the Weingartner version that I would direct listeners who are seeking a low-cost recording of the score.

Seven of the remaining and currently available performances of the score may be had in either mono or stereo recordings, and there is one—by the Vienna Philharmonic under Pierre Monteux—that so far is available only as part of a four-record RCA Victor album (LSC/LM 6411) devoted to all the Brahms symphonies (Herbert von Karajan, Fritz Reiner, and Charles Munch are the conductors of the other three). The Monteux performance is one of the great things in the catalog, a reading of relaxed, gracious serenity in which the conductor and orchestra allow the music to flow naturally and spontaneously. An indication of the unhurried ease of the performance is the observance of the first-movement repeat of the exposition. The sound is excellent, and clearly RCA should release the performance posthaste as a single disc.

Of the remaining performances, four also have extraordinary qualities, it seems to me. They are conducted by Sir Thomas Beecham (Capitol SG/G 7228), Otto Klemperer (Angel 35532), William Steinberg (Command CC 11002/SD), and Bruno Walter (Columbia MS 6173, ML 5573). Beecham's, a modern replacement for the superb performance he recorded with the London Philharmonic in the late 1930's, has the glowing warmth and vitality that always made the best Beecham performances so incomparably convincing. Unhappily, these superlatives apply to the stereo edition only of Beecham's Capitol release, for although they carry the same catalog number, the mono and stereo recordings are not of the same performance; the stereo version is infinitely the more imaginative.

Klemperer, more effectively than any other conductor on records, conveys a sense of mystery in the music, and he shapes the slow movement most affectionately. Space is left on the second side of the disc for the inclusion of a bold and vigorous performance of the Tragic Overture. The sound throughout is fine, with closer microphoning than usual with Angel.

The Steinberg recording for the enterprising Command label is the newest of the lot, and there is no question that it has the best-engineered sound of all. The master was recorded on 35-mm magnetic film, and the sound reproduction sets new standards for the industry. Steinberg's performance is in the Weingartner tradition, forthright and lucid, with the music proceeding from first to last in an inexorable flow.

The Walter performance is in that conductor's richest Romantic vein, relaxed and affable. The final movement, taken at a tempo somewhat slower than we normally hear, moves to its climax with a satisfying sense of finality and infinite wisdom. A joyous performance of the Academic Festival Overture rounds out the release, which is recorded in clean, well-balanced sound.

In sum, five of the available eight stereo-mono versions of Brahms's Second Symphony have special qualities of perception to recommend them. Whether your choice will be the Beecham, the Klemperer, the Monteux, the Steinberg, or the Walter depends on your own personal attitudes toward the music. For myself, I should be unhappy at having to forego any one of them.



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# TECHNICAL TALK

by JULIAN D. HIRSCH



**Q**UANTITY CONTROL is the procedure employed by a manufacturer to maintain acceptable quality standards for his products. Carried to its fullest extent, it embraces all phases of the manufacturing operation—proper design of the product, selection of good-quality components, careful inspection at all stages of manufacture, thorough final testing, and adequate packing for shipment.

A sizable fraction of the final cost of military- and laboratory-grade electronic equipment is due to the quality-control activities involved in their production. The manufacturer of consumer products, such as high-fidelity equipment, usually cannot maintain as thorough a system of quality control as does a military contractor, but in order to manufacture a consistently high-quality product he cannot afford to overlook any of the key points of quality control.

Since most quality-control techniques involve sampling rather than inspecting each and every item, some random failures must be expected. Occasionally a piece of equipment will become defective in the hands of the user, due to tube or component failure, in spite of the most stringent quality control on the part of the manufacturer.

But what about equipment that has defects that even moderately efficient quality-control departments might reasonably be expected to discover? The tuner with the slipping dial drive and misaligned circuits? The amplifier whose tubes operate above maximum ratings, whose phono equalization is grossly different on the two channels, and whose filter capacitors blow out after a couple of months? Or the cartridge with the misaligned stylus assembly that destroys channel separation? Or the record changer that doesn't change records? Or the speaker system with the rubbing voice coil, and whose metal ornamentation buzzes and rattles in tune to the music?

I have encountered these faults and many more in a disturbing percentage of the equipment sent to me for testing, and I am sure many readers have also had experience with new equipment that needed adjustment before it could be used. In almost every case faults such as those outlined above can be attributed to inadequate design, inadequate final inspection, or improper packing that results in damage during ship-

ment. There is no excuse for this, regardless of the price of the equipment that is involved.

To consider the other side of the coin, there are a handful of manufacturers—and not all of them are in the “gilt-edged” category—who do a superb job of quality control. And these are the manufacturers that any reputable audio dealer leans toward when he recommends a piece of high-fidelity equipment. This is especially true if the dealer has to make good on the equipment warranty or service it after installation. The better dealers do not deliver equipment in factory-sealed cartons but check it over and make sure it is operating properly before delivering it to a customer. Obviously, if any manufacturer's products consistently require service, the dealer will soon drop the line or at least attempt to switch sales to competitive items that have better records of reliability. And rightly so.

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*(Continued on next page)*

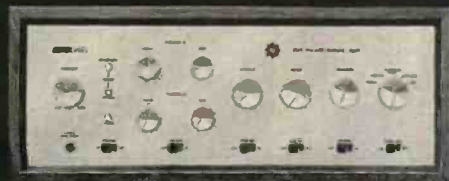






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# CRISTOFORI TO STEINWAY

improbable-looking serpents and shawms ranged in glass cases along the walls of the museum's collection of old and rare musical instruments. But hidden beneath its rather plain exterior is the revolutionary mechanism that was to make the piano triumph—in sheer numbers of descendants and in importance to music—over every other instrument in the room.

Only a mile or so of Central Park separates the oldest and the newest pianos. If Cristofori's piano could slip past the Pharaonic tombs and make its way downtown to the 57th Street piano showrooms, it would have no trouble recognizing the dominant family characteristics in the latest models from the factories of Steinway and Baldwin. Certainly it could take pride in the size and strength of concert grands, though it might worry about the health of the smaller spinets and consoles.

If they wished to compare structure, the generations of pianos—old and new—would find a remarkable inner similarity. Cristofori's instrument has virtually all the essentials of a modern piano—wire strings, keys, hammers, dampers, and perhaps most importantly of all, it has an escapement—an ingenious device that permits the hammer, after delivering its string a sharp blow, to drop back at once and leave the string free to vibrate freely so long as the key is held. The mechanism has been improved in many ways down the years, but the principle is Cristofori's.

Cristofori is generally thought to have made his first piano in about 1709 and to have produced some twenty instruments by 1726, when he presumably went back to making harpsichords in his Florentine workshop.

The new instrument, somewhat inaccurately described as a *gravicembalo col piano e forte*, or "harpsichord with loud and soft," created no great stir among his countrymen, possibly because they were unable to recognize its enormous potentialities for intimate and powerful expression. Also, it was difficult to play.

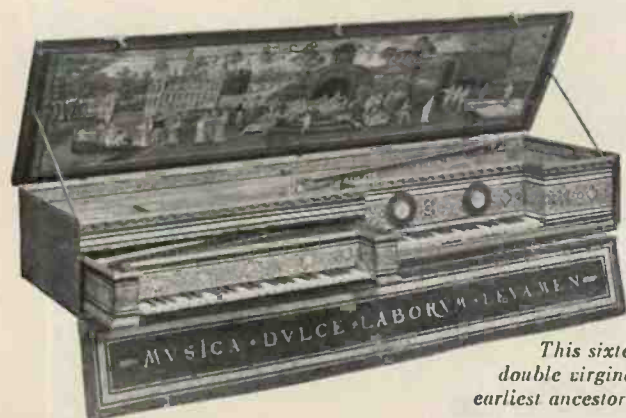
**I**N ORDER to understand the revolutionary nature of the piano, it is necessary to consider the other keyboard instruments of the time. There was the clavichord, in which a brass blade, or tangent, attached to one end of a pivoted key pressed against a brass string and produced a tone, remaining in firm contact with the string until the key was released. Upon the release of the key the vibrations were immediately damped. Thus the clavichordist retained positive control of the note he had struck. By varying the pressure of his finger on the key, he had some slight control of the tone's pitch and a very subtle command of dynamic *chiaroscuro*. He could also obtain a kind of vibrato. However, although the clavichord's tone was extremely pure and capable of great nuance, it was feeble and short-lived—too weak to make itself heard in any but the quietest, most intimate circumstances.

"A technician of genius, a Cristofori or an Érard, might, in seeking to perfect the clavichord, have hit directly upon the piano," said Ernest Closson in his *History of the Piano*. Instead, while the clavichord continued in use, the principle of the struck string was developed no further for two centuries while the harpsichord was developed to satisfy musicians who were

PHOTOGRAPHS COURTESY OF THE METROPOLITAN MUSEUM OF ART



*The clavichord had a tone that was sweet but too weak for use in ensembles.*



*This sixteenth-century double virginal represents the earliest ancestor of the harpsichord.*



*The harpsichord held its own until well into the eighteenth century.*



seeking an instrument capable of enough volume to be used as an effective accompaniment and with orchestral ensembles.

In the harpsichord, as in the virginals and the spinet, small plectrums of quill or leather were attached to mechanical fingers, or jacks. When set in motion by the keys, these rose and plucked the strings in passing. At its best, the harpsichord had a clear and brilliant tone, but it lacked the capacity for dynamic nuance, of true crescendo and diminuendo. By the use of stops or pedals controlling sympathetic resonances, it could produce various timbres and fixed levels of volume, but by the nature of its action it was incapable of the flexible intermediate shadings that gave the clavichord its special charm. No matter how ingenious the mechanism, the player lacked truly direct expressive control, for finger touch could have little effect on the tone. As G. A. Briggs has put it, "either a string is plucked or it is not."

The harpsichord was in a continual state of improvement and elaboration and attained its greatest refinement at the end of the eighteenth century, when it was about to yield in popularity to the piano. The specialization of its manufacture foreshadowed the modern piano industry, and the big harpsichords made in London at the end of the eighteenth century had the look of grand pianos in their massive appearance, unornamented and severe.

**H**OWEVER, still another instrument, a very old one, can be pointed to as an even more direct prototype of the piano. This was the dulcimer, a shallow wooden trapezoidal box with strings of varying lengths and thicknesses stretched so as to form a scale that was played by hitting the strings with a pair of leather-covered wooden hammers held in the hands. Originally an

Eastern instrument adopted by the folk musicians of Hungary and Roumania, it was at first a rude instrument that has survived in Central and Eastern Europe as the Gypsy's cimbalon.

But for purposes of musical flexibility, the dulcimer had one supreme advantage that neither the harpsichord nor the clavichord could match: it was stroke-responsive. By varying the force of his blows, the performer could whack out loud tones or coax out soft ones, crescendo or diminuendo, rolling a cascade of arpeggios if he chose, with the full resonance of the undamped strings rising or falling in the listeners' ears.

In 1697, a wizard of the dulcimer, Pantaleon Hebenstreit, of Leipzig, made his appearance and in the next few years stunned audiences with the virtuosity of his playing and the elegance of his instrument. It seemed inevitable that someone would hit upon the idea of joining the dulcimer's hammers and the familiar keyboard of the harpsichord and clavichord. As a matter of fact, a sort of keyed dulcimer seems to have been made early in the seventeenth century, but this instrument was never perfected, and so it remained for Cristofori's invention of 1709 to start the history of the piano as we know it today. Soon afterwards, Marius, in Paris, in 1716, and Christoph Gottlieb Schröter in Nordhausen, in 1717, independently devised key-and-hammer actions, Schröter crediting his idea to having heard Pantaleon play the dulcimer. Then in 1725 a description of Cristofori's design was published in Germany, and soon afterwards Johann Andreas Silbermann, of Strasbourg, began to build pianos—instruments that Bach is said to have tried and found weak in the treble and heavy of touch. Apparently these defects were corrected, for Frederick the Great found room for a Silbermann piano in his palace at Potsdam.



*The oldest surviving piano, made by Bartolommeo Cristofori in 1720.*



# CRISTOFORI TO STEINWAY

Plucking was not conquered all at once by percussion in keyboard instruments, although the potentialities of the piano were at once appreciated by the thoughtful. Before it could finally displace the harpsichord the piano had to wait for the predominant musical fashion to evolve from the terraced polyphony of Bach to a manner in which broadly developed melody was supported by a subordinate accompaniment.

Haydn and Mozart set the stage for the new instrument, and Beethoven made its language his own. The final blow to the harpsichord seems to have coincided with the French Revolution—as if the aristocratic instrument of the old regime was thrown down in the tumult, to wait for resurrection in our time.

Meanwhile, the first testimonial from a great artist to a piano maker was given by Mozart to Silbermann's pupil Johann A. Stein, of Augsburg. Mozart played a Stein piano in 1777, and then wrote home to his father:

"Now I must start at once by telling you about the Stein pianofortes. Before having seen these, it was Spath's pianos I liked best. But now I have to give Stein's the preference, for they damp the resonance much better than the Regensburg instruments.

"When I strike hard I can leave my finger on the key, or take it away; the sound dies away immediately. I can do with the keys what I like, the tone is always equal; it does not tinkle disagreeably; it has neither the fault of being too loud nor too soft, nor does it fail entirely! To sum it up, the tone is perfectly even throughout."

Mozart also praises the quality of Stein's sounding boards, which, he says, were exposed to rain, snow, sun, and "every imaginable devilry" in order to make them crack and split. Then Stein glued strips of wood in the cracks to make certain that all the weak places had been secured. "From then on," Mozart says, "one can

be certain that nothing further will go wrong with it."

Stein's pianos, like Cristofori's, were made in the wing shape that we now know as the shape of the grand piano. The stringing was similar to that of a harpsichord, with the strings at right angles to the keyboard, although the strings were heavier, to take the force of the hammer blows. The tuning pins were ranged in front of the case, above the keyboard, while the hitch pins were fastened to a string block at the narrow end of the case. The strings transmitted their vibrations to the sounding-board by means of a wooden bridge that was fixed to it.

The hammers were light, about the size of a pea, covered by a membrane; the tone was clear and musical. The piano had no foot pedals; the dampers were raised by pressure against a knee lever. The lightness of Stein's action was to become characteristic of German and Viennese pianos. Beethoven, who preferred a heavier, more resistant action, preferred instruments made by the British firm of Broadwood.

**I**T WAS in the nineteenth century that the piano really began to realize its full potentialities. With greater sonority came greater range and greater flexibility of action, and with these came greater acceptance by composers, amateur musicians, and audiences. The first composer to write music designed exclusively for the piano was Muzio Clementi, whose first three sonatas for the instrument were published in 1773, although both C. P. E. and Johann Christian Bach were instrumental in developing the new pianistic style. For some time—through the early years of Beethoven—publishers brought out keyboard works styled indifferently "for harpsichord or piano."

Almost from the start, piano makers tried to improve the power of the instrument, to make it more expressive and to explore its capacity for a wide dynamic range. For a louder sound they needed heavier strings, held under greater tension. These, in turn, required a heavier frame, so that the case would not collapse when the strings were tightened up to pitch.

The initial fragility of the piano has been colorfully recorded by Anton Reicha, a Czech composer and a friend of the young Beethoven, who recounted an experience that must have been paralleled many times during those early years.

"One day Beethoven played at court a concerto of Mozart's, and he asked me to turn the pages for him," Reicha said. "At every moment the strings of the instrument kept snapping and jumping into the air, while the hammers got entangled in the broken strings. Bee-

*It is vital to ensure the proper pressure of the strings on the bridge when the sounding-board is being installed.*



STEINWAY & SONS



thoven, wishing to finish the piece at all cost, begged me to disengage the hammers and remove the broken strings whenever he paused in playing. My job was harder than his, for I had constantly to jump to the right, to the left, to run around the piano to get at all the troubles."

If this happened during a Mozart concerto, imagine the havoc worked by a Beethoven sonata. In 1824, Beethoven received a visit from a London harp maker, Johann Stumpff, and complained to him that on the available pianos "one can play nothing with force and effect." He showed his visitor the instrument he had received from Broadwood, whose pianos were among the sturdiest made. "What a spectacle," wrote Stumpff, "there was no sound left in the treble, and broken strings were mixed up like a thorn bush after a gale."

In 1825, an American craftsman, Alpheus Babcock, of Boston, was granted a patent on a complete iron frame, cast in one piece, uniting the hitch-pin plate, which holds the strings at the rear of a grand piano, with the tuning-pin block, a laminated wooden plank in which the tuning-pins are inserted.

This far-reaching improvement was not adopted by all piano makers at a single stroke, although it eventually became standard throughout the industry and is still in use today. From the point of view of manufacturing stability, there was no doubt of the superiority of a single metal frame, especially one that would solve the problems of high string tension and compensation—the need for the instrument to resist changes of temperature and humidity.

In 1821, only four years before Babcock was given his patent on the cast-iron frame, Sebastien Erard, perfected the so-called double escapement mechanism that he had first patented a dozen years earlier. The suppleness and sensitivity of the modern piano action is largely due to refinements of this invention.

**T**O UNDERSTAND the nature of a piano escapement, consider that the felt-covered hammers must be tossed at the string, not pressed against it. Once the impact has been made, the string must be left free to vibrate; otherwise the hammer would damp the string and there would be no sound. Thus, for the brief moment of impact—only 1/100 of a second—the player's finger must relinquish all connection with the hammer.

In his book *Men, Women and Pianos* Arthur Loesser touches on one of the problems of escapement design. "Tossing a hammer through a certain amount of space does not impair the action's stroke responsiveness. . . . A sharper blow will always give a louder tone than a gentle one. Still, the closer and more gradually the key can come to the string before making the final and definitive toss, the greater flexibility and control that the player can exercise."



*Regulating the action to obtain an even response from bass to treble is a job for a master craftsman.*

One disadvantage of early actions was that the length of the arc travelled by the hammer between the string and a position of rest prevented the rapid repetition of a note. In the double escapements, modelled on Erard's, another lever is introduced. The hammer, caught by the second escapement, hesitates to fall back completely, giving the first escapement time to re-establish its strike position. Thus the key can act upon the hammer before it has fallen completely back, and while the finger is still on the key.

As pianos became more sonorous, more flexible, more reliable, more durable, the piano business expanded to meet increased demands. Meshed in the wheels of the Industrial Revolution, the industry thrived on the new mechanical processes. These were admirably suited to the production of identical keys, jacks, hammer-shanks, tuning-pins, hitch-pins, and miles of steel wire. Prices slid down amid a period of rising living standards, and every family that could possibly afford a piano had one in a place of honor in the parlor.

According to Rosamund Harding, no fewer than 1,098 patents for improvements to the piano were granted during the period between 1825 and 1851, chiefly in England and France, but also in Austria, Bavaria, Belgium, and the United States. One of the most important came in 1826, when Henri Pape invented the felted hammer head, which has come to replace heads covered with sheepskin, buckskin, flannel, tinder, sponge, gutta-percha, and cotton-wool. These felt hammers, graded in density from a highly compressed core to a firm but relatively resilient striking



# CRISTOFORI TO STEINWAY

surface, give the piano what we are accustomed to think of as its characteristic quality of sound.

Another significant development came when Pape and others crossed the long bass strings over the shorter middle and treble strings, shortening the necessary length of the instrument and making possible an upright piano of reasonable size. The principle of cross-stringing had yet another advantage. It placed the bass strings, now wound with copper wire to give them the necessary vibrating mass, over the center of the sounding-board, giving their resonance free play. The sounding-board itself—the heart of any piano—was made of pretreated wood, relieving piano makers of the need to cure them, as Stein did, by leaving them outdoors in all sorts of weather.

By the late 1840's the evolution of the modern piano was all but complete. Such firms as Pleyel and Broadwood were flourishing in Europe. The Boston manufacturer, Chickering, who had been quick to take up Babcock's idea of the cast-iron frame, was outstanding in America. His rugged pianos stood up well during the rough journeys they made to homes across the developing continent.

**B**UT IT WAS a New York firm, Steinway & Sons, founded in New York in 1853, that brought the piano to its present glory. The early Boston pianos, for all their ruggedness, had been stigmatized as sounding nasal and thin. The Steinways, to avoid criticism, made use of cross-stringing, with a spacious distribution of the strings across the sounding-board.

To accomplish this, the Steinways lengthened the bridge—the indispensable strip of laminated wood that transmits the vibration of the strings to the sounding-board—and brought it nearer the center of the board. They fanned the strings across the bridge and greatly increased the tension of the strings.

The pull of the strings on the frame of a modern grand piano is almost eighteen tons, or 35,000 pounds. To take advantage of this tremendous resistance, the Steinways used heavier felt on the hammers, making possible a massive blow on the strings. This, in turn, required some new leverage in Érard's action, so that pianists' fingers would not buckle under the strain of too heavy a touch. After all, there are 12,000 right notes in Beethoven's "Appassionata" Sonata, to say nothing of the wrong ones that may be struck in passing.

The product of the Steinways' efforts was a piano of unprecedented strength and sensitivity. It could withstand the attacks of the most impulsive virtuoso, and it coupled enormous volume with great beauty of tone.

Exhibited at international expositions, the American pianos created a sensation. They were also enterprisingly advertised.

It was reported that at the Universal Exhibition in Paris in 1867, Steinway and Chickering each spent \$80,000 on promotion in two months. Steinway produced a letter from Rossini testifying that his pianos were "great as thunder and storm, and sweet as the fluting of a nightingale on a spring night." Chickering countered by calling attention to Liszt's plea that before dying he be permitted to see three things: "the prairies of America, Niagara Falls, and Chickering's Pianos."

**A** VISIT to a modern piano plant such as the Steinway factory in New York will disclose vast amounts of lumber in the yard, some of it in the open, some stored in ventilated sheds—maple, birch, poplar, walnut, mahogany, and spruce. Wood is a prime ingredient in many of the 12,000 components of a contemporary grand. Inside the plant, the iron frames can be seen, fresh from the casting molds, weighing about 190 pounds, ready to be covered with a coat of black lacquer, then sprayed with a golden bronze finish. Workmen drill holes in the frame for the insertion of the hitch-pins and tuning-pins that will hold the 240 strings under a tension of about 180 pounds each.

Three strings are used for each treble note, but only one for each bass note. Three strings are needed in the upper register to equalize the tone of the scale. The ambition of every piano maker is to produce an instrument with smooth action and a uniform, even sound, with all notes properly related to one another in a single harmonious gradation from the highest to the lowest.

This is to be achieved only by a great deal of highly skilled hand craftsmanship. It takes a year to produce a Steinway concert grand, and much of the work is done by men whose fathers and grandfathers were in the piano business. The same is true of manufacturers of other high-quality instruments.

Such craftsmanship is apparent in the sounding-board department, where thin strips of spruce are built up into a resonant laminated whole. Semiautomatic machines make the hammer shanks and the 8,000 other intricate parts of the action—eighty-eight escapements for eighty-eight keys. The piano has 25,000 contact points, which never require lubrication. Bushings of fine wool cloth are the silent and durable bearings on which the action rides.

Bridges of maple and ribs of pine are glued to the sounding-board in giant presses. This process of adhe-

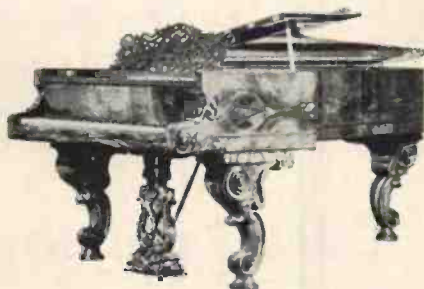


sion once took four hours, but it can now be accomplished in seven minutes by the use of resin glues developed during the Second World War. The curved rims of grand pianos are persuaded to take shape around a steel form. The persuaders consist of massive clamps that pull the laminated maple into position. Intense heat is applied to the resin glues through an outer press, and the rim is completed after a twenty-minute bake. Rims were formerly left overnight to

lap. Piano keys are not fixed to the action. The contact between them is made by having the action rest on capstan screws mounted on the keys. The sets of keys, one of the few components made outside the Steinway plant, are no longer ivory-covered; plastic has proved to be more satisfactory.

As for the current health of the piano industry, the current statistics of the American Music Conference are illuminating. In the United States, 32,000,000 peo-

*Three generations of Steinway pianos: left is an 1836 square piano; center is an ornately carved grand made in about 1859; right is a contemporary Model D concert grand.*



STEINWAY & SONS

shape, and when the press was removed next morning the workmen could never be certain that the reluctant maple would not spring out of shape again when it was released from the confines of the press.

After measuring and sanding, the sounding-board and the iron frame are fitted into the rim, forming an inseparable trio that should endure for the life of the instrument. The action, assembled on a metal frame, is tested for uniformity and smoothness of action. Steel wires, in about seventeen different sizes, are strung on the frame. They are not, of course, in tune, and are gradually "chipped up" to the required pitch.

**T**HE FINAL process of voicing the instrument is done by craftsmen whose task is among the most sensitive and creative in the plant. They work on the felt heads that have been glued under great pressure to the eighty-eight hammers. Working with a cultivated ear and a set of needle-like picks, they pierce the felt to bring it to a shape and firmness that will produce the best tone. What is "best" only the voicer can decide. If the felt is punctured too much, it will become too soft and produce a muddy tone. If it is not pierced enough, the tone will be harsh and hard. The hammers must also strike the string at precisely the right point, and the contact must be even and true. All these matters of adjustment are in the hands of the voicer. He does much of his work on the hammers with the set of keys resting in his

ple play one or more musical instruments. More than 21,000,000 play the piano, about the same as the total for all other instruments combined. The runner-up in the competition is the guitar, with 4,750,000 players.

Thus, after a decline in popularity, the piano seems to have regained unrivalled pride of place as the popular king of musical instruments. Sales of pianos have risen from 107,000 in 1937 to 198,000 in 1960. This is still far below the peak year, 1909, when 364,545 pianos were sold in the United States. But piano prices have more than tripled since then, and there is much more competition for the dollar.

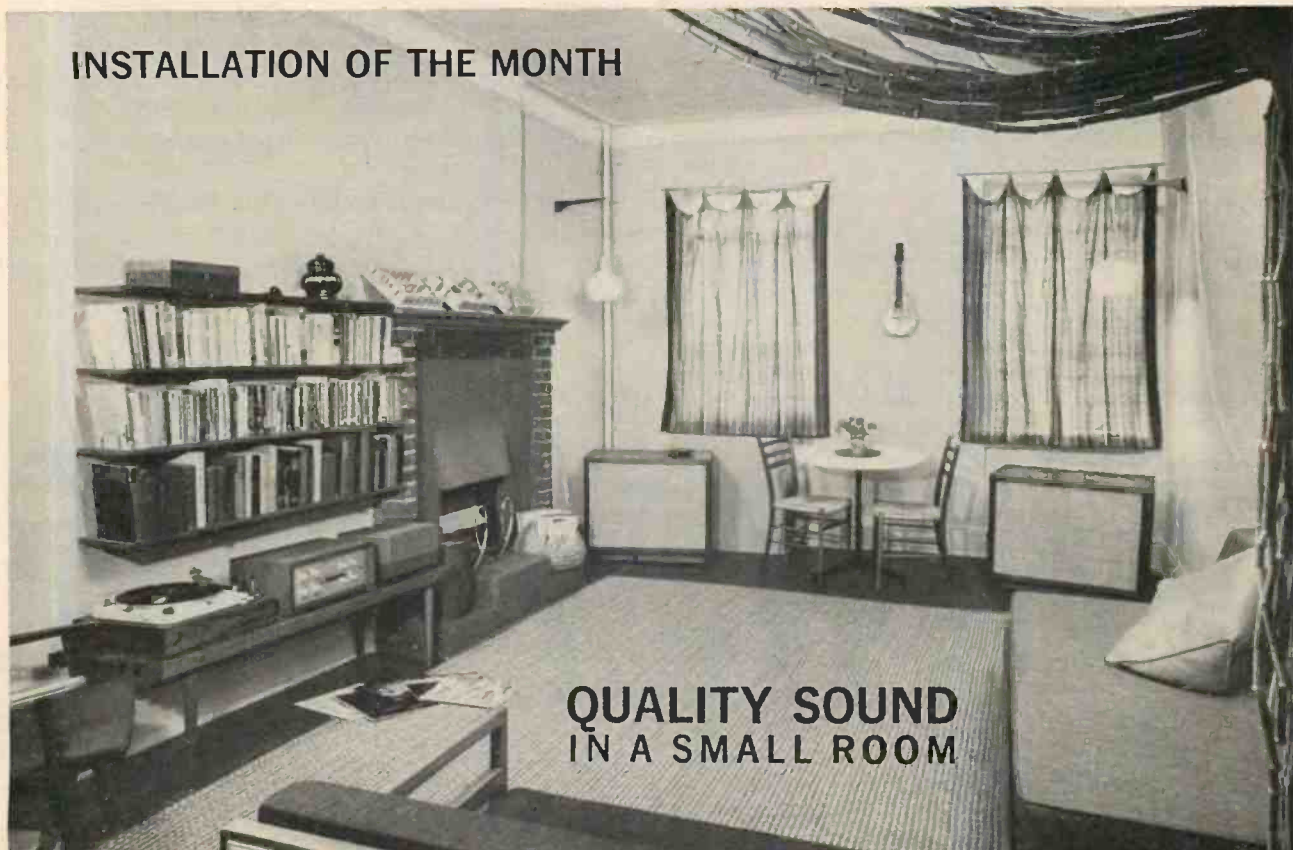
Although there has been a steady attrition in the number of piano makers, dollar volume in the musical instrument business has been rising for the past twenty years. It is almost seven times what it was in 1940, and twice as high as in 1950. There are twenty-six piano makers in the country, with an estimated total sales volume of \$150,000,000 a year. Altogether, for Cristofori's successors, the outlook isn't bad.

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*John Molleson has been a staff writer for the New York Herald-Tribune for some ten years, where he has covered subject matter ranging from the United Nations to records and music. Although he studied music under Daniel Gregory and Douglas Moore at Columbia University in the late 1930's, as a pianist, Mr. Molleson regards himself as strictly of the self-taught variety.*



## INSTALLATION OF THE MONTH



JOE PETROVEC

**A** RUMOR now going the rounds holds that stereo equipment will not fit into a limited space and that stereo sound cannot make its full effect in a small room. John Kohler, of New York City, dissents, and his installation seems to prove the point once and for all.

In his two-room apartment, Mr. Kohler's space problems are more acute than most. A draftsman and student of architecture, he has had to appropriate what ordinarily would serve as a dining area for work space. This leaves a single twelve-by-nineteen room for dining, living, sleeping—and listening. The fact that the room appears uncluttered is due to his architectural know-how, but the fact that his stereo components fit in so well is a tribute to their attractive design. He has made no attempt to conceal them or to make them look like anything but what they are; this in his view is handsome enough. He feels that exposing the components to view is in keeping with the functional simplicity of the entire room.

The system's full, rich sound is due in large measure to the big speaker systems in the corners of the room. The speakers themselves are 12-inch Tannoy Dual-Concentric coaxials. The enclosures, finished in oiled walnut, are about six cubic feet in internal volume, and use of the bass-reflex principle. Facing the full length of the room helps the speakers attain effective bass projection in the small space.

The rest of the equipment, incorporated by virtue of its bench placement into Mr. Kohler's shelf arrangement, is equally impressive in appearance and quality. The turntable is a Thorens TD-124, equipped with an Electro-Sonic tone arm and a Shure M-33 cartridge. The preamplifier is a Marantz Model Seven. The amplifier, a Marantz Model Eight, provides thirty watts per channel, more than enough power for the efficient Tannoy speakers.

*Bench placement of components assures easy access and good ventilation.*





# CARUSO'S CARICA- TURES

by Marziale Sisca

ON THE evening of November 23, 1903, Enrico Caruso made his debut at the Metropolitan. I was present at the performance. His singing as the Duke in *Rigoletto* took the audience by storm, and next morning I wrote him a card of congratulation and asked him to send me a photograph to publish in my newspaper, *La Follia di New York*, the oldest Italian-language weekly in the United States. Caruso replied with a kind letter, expressing his regret that he could not send me a photograph because he had none. However, he did send me a sketch of himself, and I published it in the next issue of the paper.

Not long afterwards, I asked Caruso if he would cover the annual banquet of the Italian Chamber of Commerce for my paper, and to my great surprise he accepted enthusiastically. During the evening, Caruso, by now a celebrity, smiled and joked with his admirers and at the same time worked feverishly at sketching the guests. The account of the banquet appeared in *La Follia*, accompanied by a number of the tenor's excellent caricatures. From that day on Caruso was the regular caricaturist of







Caruso

# CARUSO'S CARICATURES

*La Follia*. The circulation rose rapidly, and even readers who could not read Italian bought the paper just to see Caruso's drawings.

One day Joseph Pulitzer sent one of his editors to Caruso and offered him fifty thousand dollars a year to do a weekly cartoon for the *New York World*. Caruso thanked him and refused the offer. "But how much does *Sisca* pay you?" asked the editor. "He does not pay me anything," answered Caruso, "but I have already chosen the newspaper that I like the most, and you know that we Italians have a proverb that goes, 'Where there is pleasure, there is no loss.'"

For twenty years *La Follia* published thousands of caricatures by the great singer. During his New York seasons, Caruso personally delivered his drawings to me; when he went on tour, he never forgot to send them by special delivery. After official receptions and grand banquets with the leaders and most famous personages of the world, he sketched them at once and mailed the drawings to the paper.

Unlike the work of professional caricaturists, who often use their drawings as cutting weapons, Caruso's caricatures were in keeping with his own nature — witty, warm, and kindly. Wholly untrained as an artist, he was in the best sense of the word an amateur. For him, caricature was an aristocratic and generous art. His sketches gushed forth from his pen with the same spontaneity as the golden tones that flowed from his throat. He has been dead now for forty years, but his art is still vital.



Gustav Mahler

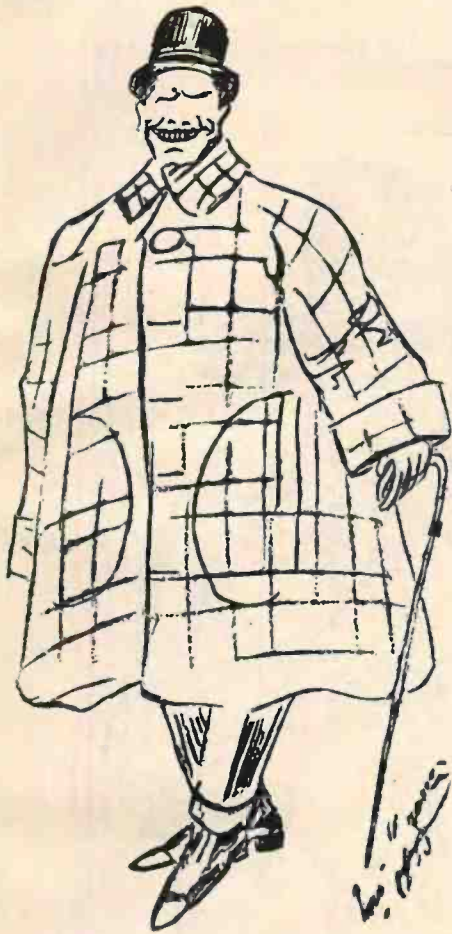


Beniamino Gigli



Theodore Roosevelt





Adamo Didur



Yvette Guilbert

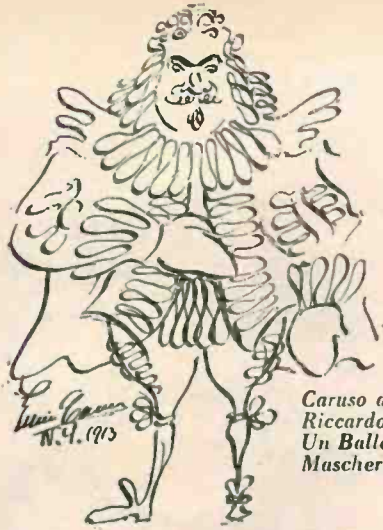


The Duke of Abruzzi



Caruso as Don Jose



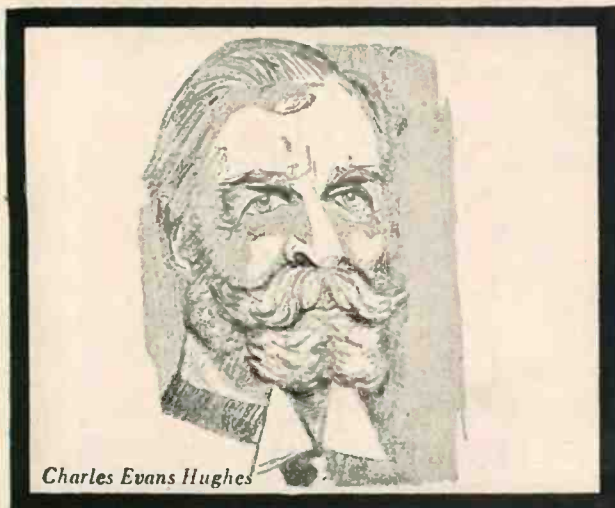


Caruso as  
Riccardo in  
Un Ballo in  
Maschera

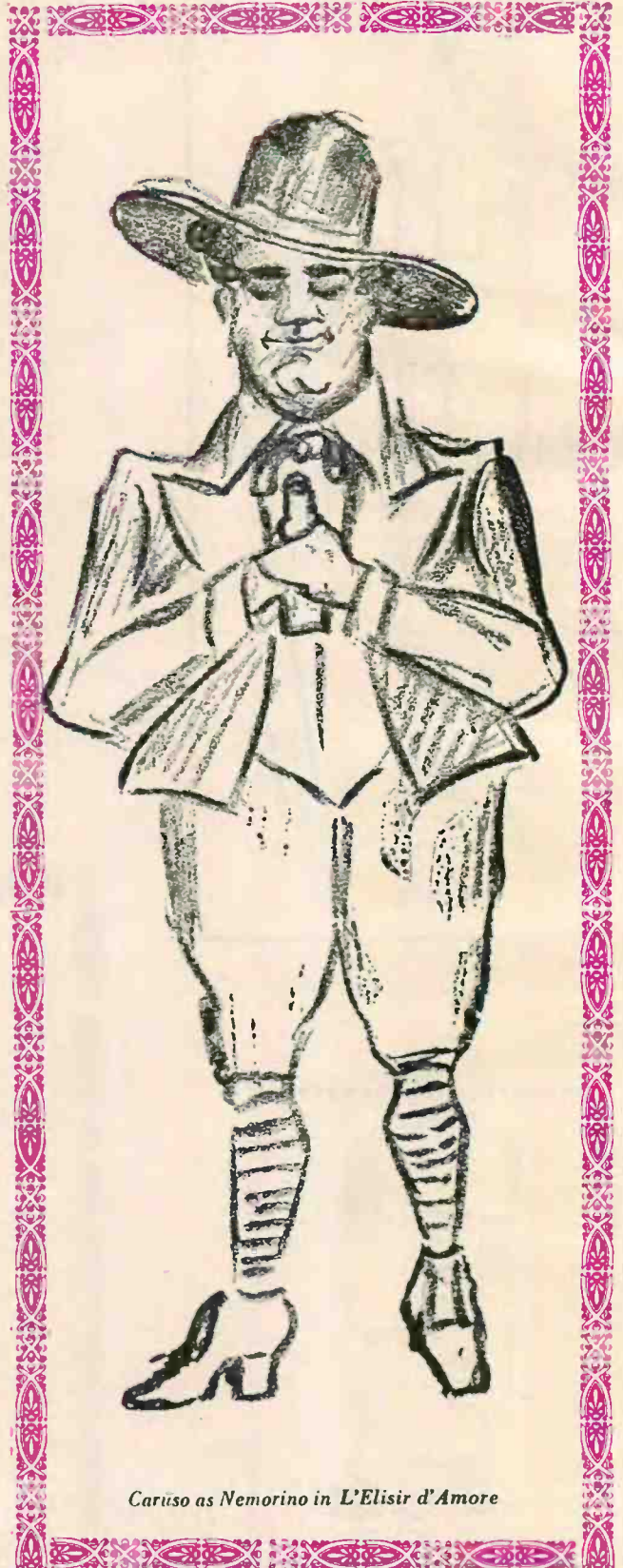
# CARUSO'S CARICATURES



John McCormack



Charles Evans Hughes



Caruso as Nemorino in *L'Elisir d'Amore*





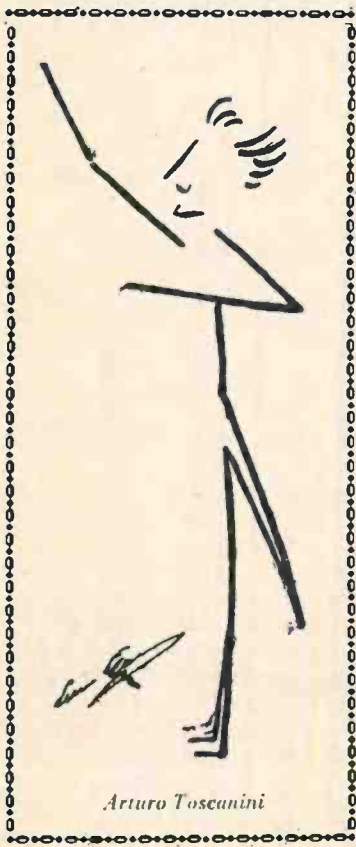
Alfred Goritz as  
The Fiddler in Königs kinder



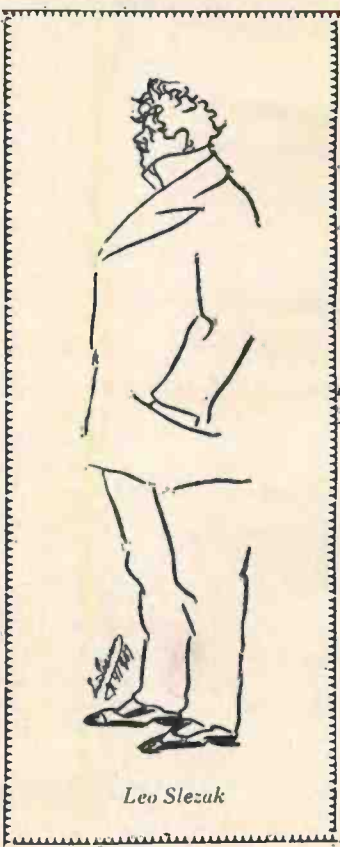
Antonio Scotti as  
Lescaut in Manon Lescaut



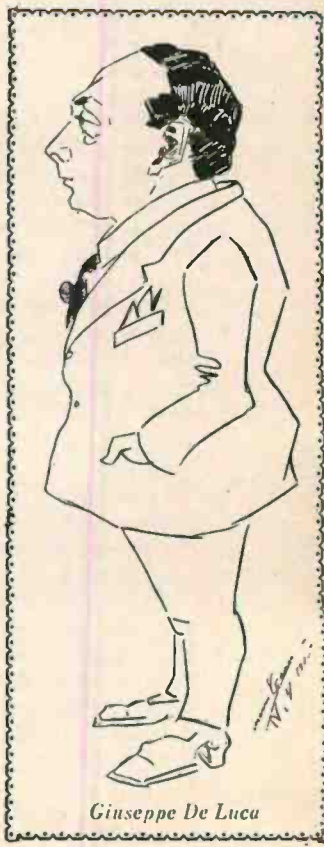
Henry Russell



Arturo Toscanini



Leo Slezak



Giuseppe De Luca



# SOUND and the QUERY

by J. Gordon Holt

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

## Laundered Records

**Q.** I washed all my records in warm faucet water using Trend detergent, rinsed them off under warm water, and dried them with a clean chamois cloth. However, my records now have more noise, plops, and bangs than ever before, and I think I have ruined my entire collection.

Is there any way of correcting this mistake? I'm willing to try anything, no matter how tedious.

DOW O. WILLIAMS  
Sedro Woolley, Wash.

**A.** Your best bet would be to repeat your whole cleaning operation as you described it, omitting the final drying operation.

Dissolve a level teaspoonful of the same detergent you used before in a cup of hot water. Place the record on some clean paper towels on a flat surface, and apply the solution with a wad of soft, wet-strength paper tissue. Use plenty of solution, and scrub with the grooves rather than across them.

Flip the disc and do the same thing to the other side, and then rinse both sides several times with a strong jet of warm water. The detergent will loosen the dirt, but the rinsing operation must remove it from the grooves, so rinse every inch of the grooved surface.

Finally, hold the disc on edge and tap it smartly downward on the table top, to shake off the excess water. Then lay it on something that will support it by the label surface only, and allow it to dry completely before playing it.

In the future, don't wash all your records in this way. The only time a disc should be laundered is when it gets covered with fingerprints or accumulations of anti-static fluid.

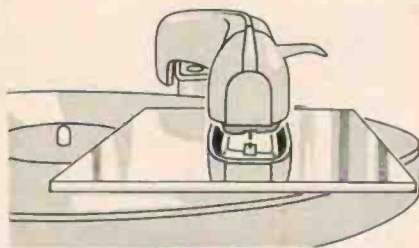
## Stylus On the Level

**Q.** I found Mr. Carduner's article on "Getting the Most from Your Record Changer" in last year's August issue most enlightening. But while he mentioned the importance of leveling the turntable and stylus, he didn't explain how to do either. I assume that a carpenter's spirit level could be used for leveling the entire turntable, but how does one go about getting a pickup stylus perfectly perpendicular to the record surface?

I've peered at my stylus until my eyes are starting to go on me, but the thing is just too small for me to see what's going on. Any suggestions?

VINCENT FREDERICKS  
Scranton, Pa.

**A.** It is important that the stylus be vertical to the surface of the disc, but it's just as important that the cartridge itself be level. This is because the pickup's output is a function of stylus motion relative to the cartridge body. The stereo groove will vibrate the stylus at 45-degree angles to the



record surface regardless of the actual angle of the stylus tip. Thus, for minimum distortion and maximum stereo separation, the cartridge should be oriented so that the 45-degree stylus movements occur at a 45-degree angle to the internal elements.

To check for proper alignment of the cartridge, lay a small mirror on the turntable, set the pickup carefully onto the mirror, and view its reflection from directly in front of the cartridge. If the cartridge is tilted at all, the reflection will double the observed angle of tilt, making the error twice as easy to see as it would normally be. If any tilt is visible, shim up the arm or the cartridge until the cartridge is straight.

In a properly assembled cartridge, alignment of the cartridge body will ensure that its stylus is vertical to the surface of the disc. If the stylus is bent to the point where tilting the cartridge from its normal position reduces groove distortion, the stylus should be straightened by the manufacturer or replaced.

## Tape Stroboscopes

**Q.** Some time ago you advised that the simplest way of testing a tape machine's speed accuracy is with a stroboscope tape. I assume this is a tape with stripes across it that will appear to stand still when viewed under an electric light, but I have been unable to locate such a tape. Where might one be obtained?

MRS. MARGARET SIBLEY  
Red Bluff, Calif.

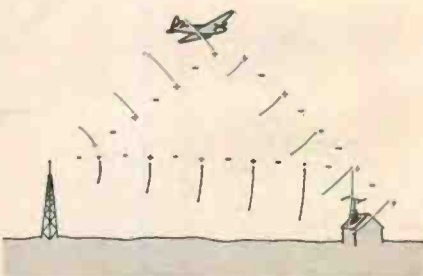
**A.** Robins Industries packages a tape Strobe Light Kit consisting of a neon strobe light and several lengths of strobe-striped tape. Alternate types of stroboscopes—radically striped discs that are rotated by the passing tape—are made by the tape division of Ampex Corporation and by Scott Instrument Corporation.

## AM (Aircraft-Modulation) Interference

**Q.** Whenever aircraft pass overhead in my vicinity, I get a fluttering interference in my FM reception. What causes this, and is there anything I can do to remedy it?

JOSEPH BILLERA  
Syosset, L. I., N. Y.

**A.** FM signals that are reflected downward from passing aircraft travel a greater distance than those coming directly from the station, so they arrive at the antenna slightly later. As the aircraft's position changes, so does the delay between the direct signals



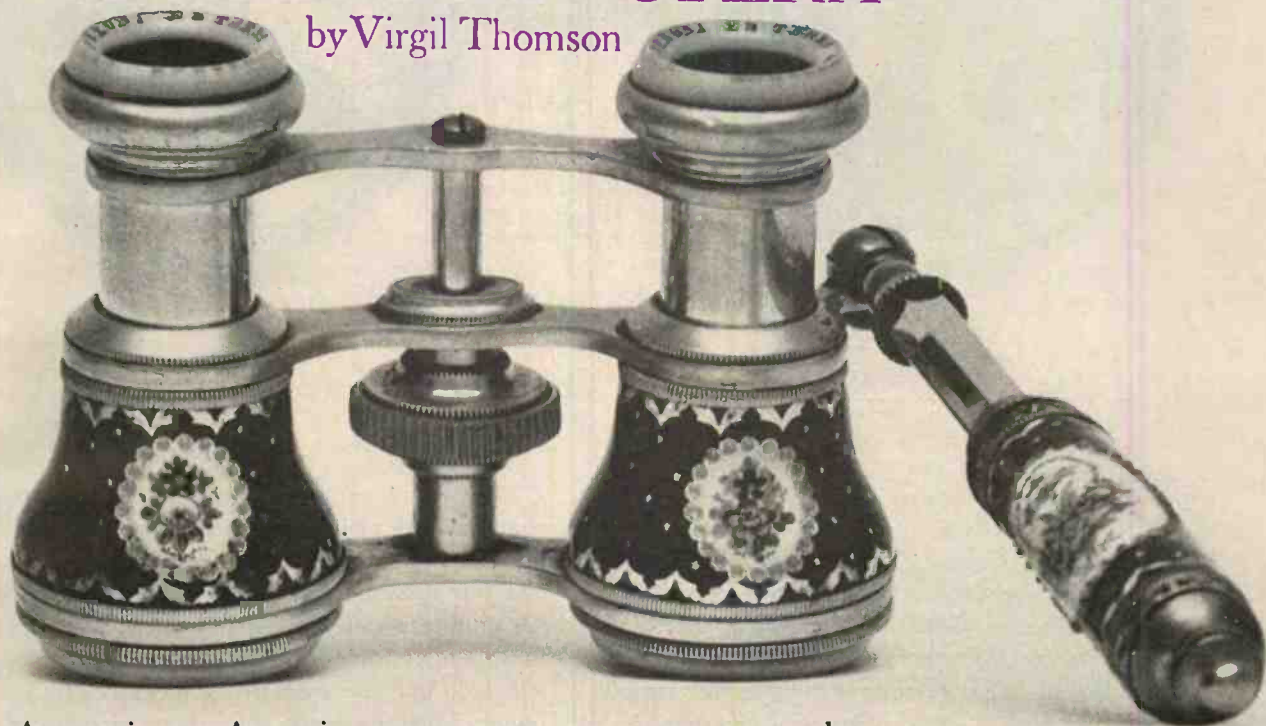
and the reflected ones. Thus, the reflected signals will be alternately in phase and out of phase with the direct ones, causing periodic cancellation of the received signal.

The only practical way of minimizing the resulting fluttering interference is by increasing the efficiency with which the direct signal is received, by using a more sensitive, highly directional antenna on a higher mast.



# THE ROCKY ROAD OF AMERICAN OPERA

by Virgil Thomson



An eminent American composer comments on the chronic difficulties of opera in this country

**T**WENTIETH-CENTURY composition, except for a small and wholly distinguished chamber-music repertoire, has been predominantly of the theater. It is for the stage—the singing stage as well as the choreographic—that our time's finest composers' most striking works have been conceived.

The choreographic stage, since long before the death of Sergei Diaghileff over thirty years ago, has been widely popular. Good dancing and good dance designing have toured the world and have even made their way into the commercial theater. But since 1940 neither scenic and costume design for ballet spectacles nor the composition of original scores for dancing has quite kept up with earlier standards of imagination. Second-rate scenery, or none at all, and ready-made music have apparently seemed to our best impresarios and choreographers safer investments, on the whole, than novelty. At least that is the way it looks to a musician. Or perhaps, with the opera in full boom, there have not been enough musical ideas to go round.

Actually the opera, the oratorio, the cantata, the lied, everything that has to do with singing, have from the earliest years of the century continued to inspire composers. From Claude Debussy's *Pelléas et Mélisande*, of 1902, through Arnold Schoenberg's *Erwartung*, *Pierrot Lunaire*, *Die Glückliche Hand*, and *Moses und Aron*; from Igor Stravinsky's *Les Noces*, *Oedipus Rex*, *Symphony of Psalms*, and *The Rake's Progress* through Darius Milhaud's *Orestes* trilogy and some dozen operas; from Arthur Honegger's *King David*, *Antigone*, and *Judith*, Paul Hindemith's *Mathis der Maler*, and Alban Berg's *Wozzeck* and *Lulu* through Francis Poulenc's amazing





## The Rocky Road of American Opera

and ingeniously charming song repertoire and his operas, along with those of Benjamin Britten, Serge Prokofieff, Henri Sauguet, Luigi Dallapiccola, and the Germans who have won notice since the Second World War—Boris Blacher, Gottfried von Einem, Rolf Liebermann, Wolfgang Fortner, and Hans Werner Henze—the history of song in our century is a continually rich one if viewed in terms of musical creativity.

It does not seem quite so bountiful today if you look at it from the viewpoint of singing, which is more often than not poorly schooled and careless. Our choruses are fair, but they are nowhere nearly so expert as our orchestras. As for operatic production, it suffers from everything. The great houses have fine organizations and, in spite of their complaints, plenty of money. All the same, my own experience in reviewing operas all over Europe and America has been that about one performance in fifty has coherence and style.

**F**IFTY YEARS ago the opera-house orchestras were less good, and the visual productions, for the most part, were less ambitious artistically, although certain stars had their own spectacular costumes. But singing, as everybody knows, was practiced to perfection by the Italians, by the French, and by the Germans. Even English-language artists like Nellie Melba and John McCormack, not to mention Lillian Nordica, Emma Eames, and Louise Homer, were vocalists incomparable by any standards we know now.

As for repertoire in the great houses, it was no larger than now, I think; but it did contain a higher proportion of contemporary works. The major companies all produced one or two new operas a year, and some of these stayed on for a time. Today the great twentieth-century lyric works are not nearly so available to listeners in our opera houses as are the same epoch's instrumental masterpieces to concert-hall listeners.

There is no reason to believe that the paucity of contemporary pieces during an opera season is entirely the fault either of the impresarios or of the public. And certainly it cannot be blamed on the composers. One has only to review the list indicated earlier to realize that there are dozens of first-class modern operas. Myself, I do not know where the block lies. But the fact remains that in every city where there is an opera season—and in the two Germanies alone there are more than a hundred and twenty—a twentieth-century public is being presented with a nineteenth-century repertoire. Indeed, the situation has come to be so taken for normal that many of our mid-century composers are trying to write nineteenth-century operas.

I insist on characterizing the centuries because I think there is something curious about the theater in our time that makes it not wholly of our time—as the films, for instance, are. There is twentieth-century painting; and everybody can recognize it, whether its manner passes for conservative or radical. Twentieth-century music is equally characteristic; it exists; it is of the world we live in. Twentieth-century theatrical production, of course, is everywhere; and it is vastly different from anything our grandparents saw. But twentieth-century dramatic literature is not that distinctive, or that abundant. Actually the theater of today is top-heavy with production devices and very thin of literary or human content. And it is not twentieth-century content itself that is thin. It is the lack of it in the theater that makes the theater thin.

**T**HIS circumstance affects the composition of opera in that so long as it exists it is not easy for a composer to lay his hand on a poet or playwright whose dramatic ideas are worth putting to music. Librettos have a way of turning out to be either just a nineteenth-century type of intrigue plot, wholly uncomfortable in a twen-



tieth-century suit, or a film-like, disjointed continuity that avoids its dramatic responsibilities, hoping that musical form will hold it together. This is something that musical form cannot do. Musical form can only hold music together; dramatic narrative must also be self-sustaining.

Actually, operas in our time have mostly come off best when their texts have least resembled *La Traviata* or *Die Walküre* or *Faust* or *Der Freischütz* or *Boris Godounoff*. An exception is George Gershwin's *Porgy and Bess*, which bears a strong resemblance to *Carmen* both in its story and in its musical treatment. Other likenesses aside, it is an opéra-comique, like *Carmen*, consisting of musical numbers separated by spoken dialogue. Likewise, the operas of Gian-Carlo Menotti, through their propinquity to veristic turn-of-the-century melodrama, bear a strong perfume of Leoncavallo and Mascagni. This smell of the past has not prevented their world-wide success, but it has tended to remove them from serious musical consideration.

Could a more distinguished musical texture, as in *Madama Butterfly*, or a more passionate melodic line, as in *Cavalleria Rusticana*, have saved these works for the repertoire? Yes, certainly. But verismo, even at its best, is a treacherous manner for opera today, since it tends, by overweighting the drama with violence, to emasculate the musical element. Also dangerous is the comic-strip opera—the sort of thing represented by Menotti's *The Old Maid and the Thief*. Farce in music is rarely very funny, as witness Verdi's *Falstaff* and Ravel's *L'Heure Espagnole*. Only the richest musical fancy can keep it from boring the listener, once he knows the joke.

EUROPEANS have done well with the dramatic oratorio, a static type of work that permits stage presentation but that leans heavily on choral masses and classic musical forms for sustaining interest. Most of Milhaud's operas are of this type; and so, I presume, is my own *Four Saints in Three Acts*. This kind of piece also invites choreographic direction, the spectacle, when

danced, stiffening into a frieze, and the music, with its large choral presence, tending more towards the ceremonial than towards the truly dramatic.

Boris Blacher has made radio operas that please by their concentration and brevity, but they do not seem to work well on a stage. Neither do Milhaud's *opéras-minute*, although their musical content is exquisite. Television has produced in Europe a few contemporary operas composed for that medium; they seem mostly to be involved with electronically-produced weather music. Menotti's *Amahl and the Night Visitors*, an American production, is better suited to the television medium than anything I have encountered in Europe. On the whole, I should say, European opera librettists have been more adventurous than have the Americans, with the single exception of Gertrude Stein. And American composers of opera have found themselves limited, for the most part, by texts of mediocre literary quality.

Hugo Weisgall's *Six Characters in Search of an Author*, after Luigi Pirandello's play, has no such limitation, nor has Roger Sessions' *The Trial of Lucullus*, after Berthold Brecht. Although neither of these works quite flows musically, they are both serious operas in the European sense. So is Nicolas Nabokov's *The Holy Devil*, which has a text by Stephen Spender.

Carlyle Floyd's *Susannah* is a brilliant example of the folk-opera—both the text, which is his own, and the music, although its viability may well be limited by orchestral ineptitude. Kurt Weill's folk-opera *Down in the Valley* and his veristic *Street Scene* do not seem to me sincere or artistically durable in the way that his German operas composed to texts by Berthold Brecht do, particularly *The Rise and Fall of the City of Mahagonny*. A flavor of the commercial permeates the whole of this composer's American work.

Indeed, a certain flavor of commercialism is present in a great deal of American opera. Douglas Moore's *The Ballad of Baby Doe*, although it is surely melodically sweet and spontaneous, is nevertheless a case in point. The impression it gives is that the composer was



Blanche Thebom in  
The Rake's Progress.

Hermann Uhde in the title role  
of Alban Berg's Wozzeck.

SEUGE LeBLANG

LOUIS MELANCON



## THE ROCKY ROAD



## OF AMERICAN OPERA

hoping to appeal to a mass public through a relaxing of standards literary and musical. I believe such a compromise to be ill-advised. It would certainly not widen the distribution of a concert work; quite the contrary. Nor can it be maintained the the opera public is reactionary. It is well known that a clear dramatic expression will often explain the presence of some recon-dite musical device or novel usage, causing it to be accepted far more easily in the theater than in the concert hall. The history of opera is full of such examples, the latest being perhaps that of Berg's *Wozzeck*, which enjoyed a wide European success in the 1920's and 1930's, a time when atonal music was rarely found acceptable in concert form.

**N**OR DO I share the idea, commonly expressed in this country, that our sophisticated Broadway musicals are evolving towards American opera. They are not extending composition or choreography; they are diluting them for easy sale. Opera has sometimes diluted itself, as with the attenuation of Wagner by Humperdinck, although it more commonly conceals its pover-ties under complication, as with the involution of Wagner by Strauss, for instance. But always in works that deserve to last there must be something that can survive the thinning process; there must be something strong, original, and completely of its own time.

There are such works in our century. One could even admit to the group the Strauss operas, Charpen-tier's *Louise*, the operas of Puccini, and maybe those of Janáček. But towering above are Debussy's *Pelléas et Mélisande*, Berg's *Wozzeck* and *Lulu*, and Stravinsky's *Le Rossignol* and *The Rake's Progress*. And cluster-ing around these are the operas of Britten and Poulenc, of Francesco Malipiero and Ildebrando Piz-zetti, of Prokofieff and Dallapiccola, of the new Ger-mans, who began really with Ferruccio Busoni and who survive in Blacher and Carl Orff and Henze, of the great Debussy progeny Paul Dukas and Albert Roussel, of the monumental Milhaud and the tender Sauguet,

plus Paul Hindemith and Honegger and Schoenberg.

All this makes high company, clearly not any part of show business. If opera in America does not attain the intellectual status of European work, as our sym-phonnic and chamber music has done, then we shall have failed to participate in one of our century's noblest achievements, the lyrico-dramatic. This would indeed be a disappointment, and crash programs supported by foundations have been organized to deal with the emer-gency. Even our opera houses are now showing good will, for money. In the long run, of course, everything is up to the composer—if he has a libretto.

Setting just anything to music will not do. Nor will taking some famous play of another time and setting it no matter how. Nor can you grow librettists in a college workshop, although you can teach young peo-ple, as Professor George Pierce Baker did at Harvard, that dramatic composition is not altogether a casual exercise.

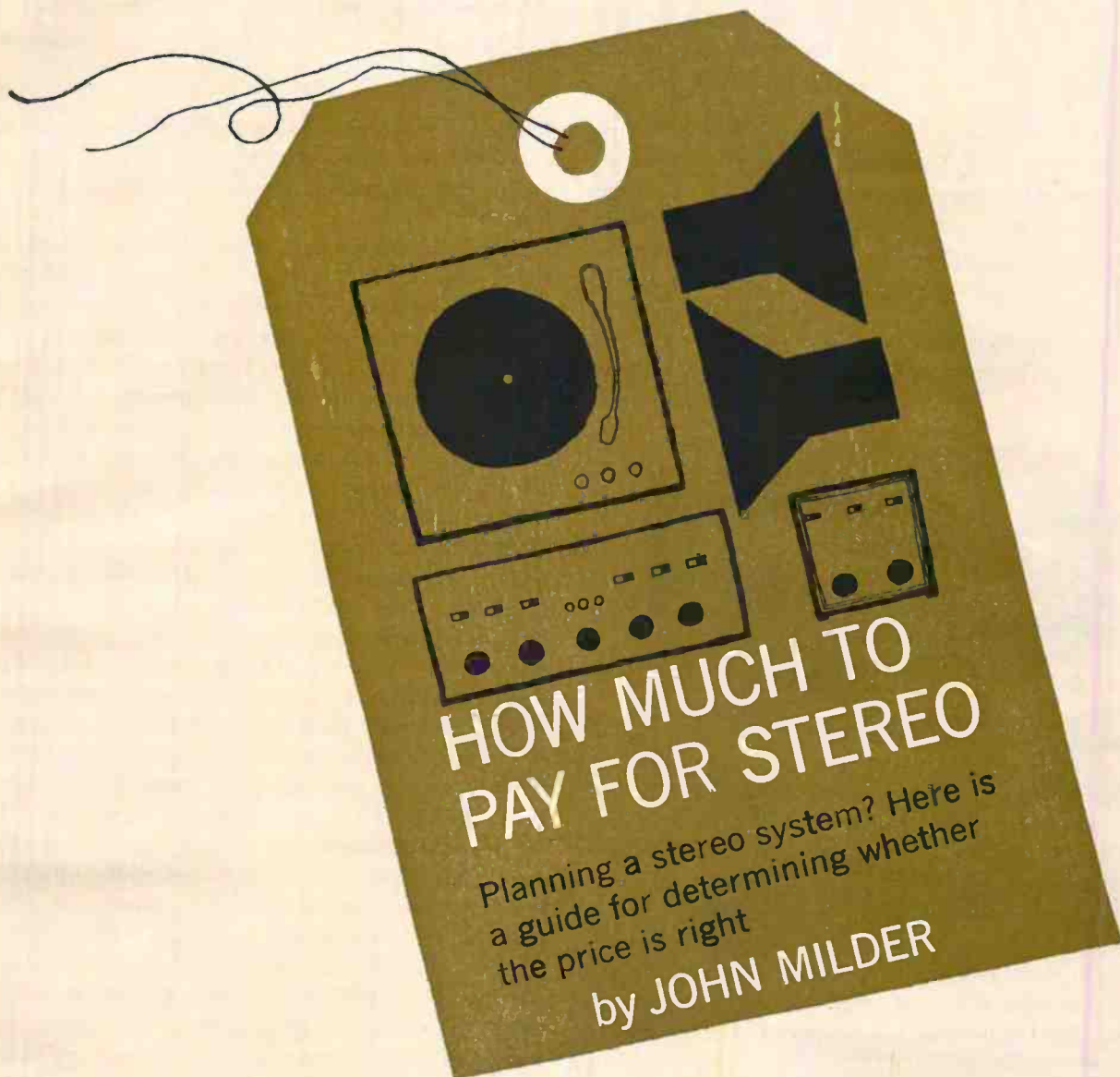
Still, suppose that a good composer, one with imagi-nation, skill, and some cultural content, does find a reputable writer he can work with, and suppose that in due time a work for the lyric stage is born. What happens next? Normally such a work will be refused by the Metropolitan Opera; and that will be a favor-able outcome, I think, since the Metropolitan has, to my knowledge, not in twenty years done anything but injury to contemporary opera. The New York City Opera does less real harm to a piece, although every-thing comes out of that mill a little roughed-up and tawdry. The college workshops are a last resort, full of a mighty good will and little else, with immature singing and amateur acting—sometimes, however, with a quite good orchestra. The alternative, if you are Gershwin or Menotti, is Broadway. There you can get a pretty good acting and singing performance, if you bellow for it, and a fair orchestra. But any production at all is hard to come by.

I don't know any easy cure for these troubles. A decent literary text for theater music is very rare. So is a loyal and delicate performance, on the stage, of anything. With or without crash programs, all the same, America, to regain her artistic self-respect, is going to have to produce both literature for her opera composers and honestly representative performances of their work. Otherwise we shall find ourselves bare-foot in Bayreuth.

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*Virgil Thomson is one of the most distinguished of present-day American composers, his works including the opera Four Saints in Three Acts, documentary film scores for The Plough that Broke the Plains, The River, and Louisiana Story, and most recently a Flute Concerto and Requiem Mass. Mr. Thomson also served brilliantly for 14 years as music critic for the New York Herald-Tribune.*





**H**OW MUCH should a good sound system cost? Admittedly, there are a happy few to whom such matters are unimportant, to whom the very mention of price is indelicate. For most of us, however, the cost of good sound is an important pre-occupation from the time of our first visit to an audio shop. And it is a potential source of confusion.

When a single component can carry the same price tag as a complete stereo system, the situation must be considered in the same kind of perspective that is brought to bear on, say, the claims to attention of automobiles of disparate prices. But at any price level, high fidelity represents the pursuit of something beyond the ordinary. The trick is to find your private point of diminishing returns, the point at which both your investment and your interests are best rewarded.

Naturally, it is not possible to designate a single

point of diminishing returns for everyone. But what can be done is to describe the three main price groups of stereo systems, outlining what you can expect from your money at each level. The price groups themselves are necessarily somewhat arbitrary, but they are valid, and useful, categories for purposes of discussion.

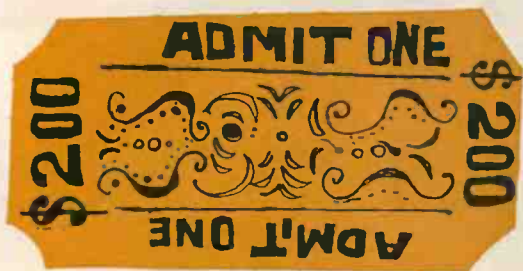
The lowest price of admission to component stereo is about two hundred dollars, and this entry level extends to just upwards of three hundred dollars. But the two-hundred-dollar figure is the one to keep in mind. To go very far below it is to risk sacrificing what you are looking for in a home music system.

Just what are you looking for? Sound quality is the obvious, if unspecific, answer. And what never fails to impress those who hear a good system for the first time is the fact that music can be listened to comfortably at room volume. What is meant by room volume?



# HOW MUCH TO PAY FOR STEREO

Well, it does not mean an ear-splitting level of sound that mobilizes the next-door neighbors; room volume, you might say, is simply the volume level at which the music seems to emerge into the air, overcoming your awareness of the apparatus involved in reproducing it. This does not necessarily require vast power, but it is a level that lower-quality phonographs cannot produce without also generating unnerving distortion. To hear music for the first time at room volume, without



*The lowest price of admission to component stereo is about two hundred dollars.*

having to cringe at the onset of a crescendo, is to become a convert to high fidelity.

What kind of equipment components, and for how much, can you expect to find at the entry level? For playing records, your choice will be between a record changer and a simple manual player, either of which will cost from forty to sixty dollars. An appropriate stereo amplifier will offer from ten to fifteen watts of power per channel and will be priced at about eighty to a hundred dollars. Suitable speaker systems, ranging from fairly diminutive to bookshelf-size, will call for an outlay of thirty-five to sixty dollars apiece, and they will be efficient enough to produce room-volume sound with low-power amplifiers. Although some record changers and players at the entry level come equipped with cartridges, you may prefer to invest fifteen to twenty-five dollars in a better stereo pickup that will give you improved results from your records. As for FM, so far few tuners within entry-level budget limits have appeared with built-in stereo-FM facilities; appropriate conventional tuners are priced at from fifty to eighty dollars.

What you can reasonably expect from components like these is good, listenable sound—not spectacular, but not constricted or tinny-sounding either. To be perfectly honest, it must be admitted that the highest highs and the lowest lows will probably be missing, and there will most likely be some background noise to remind you that equipment is at work. But these

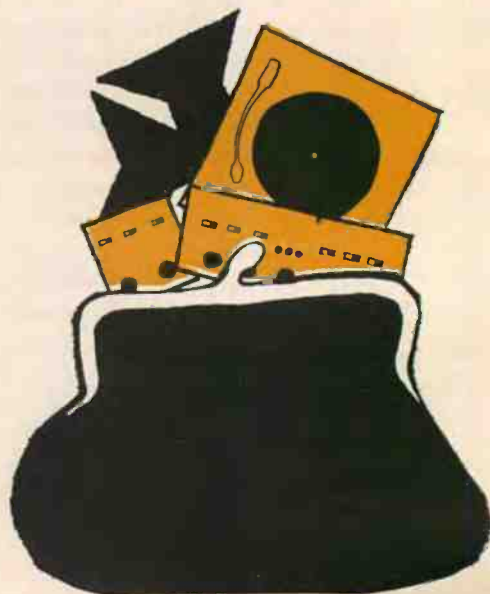
limitations are obvious mainly when the system is compared directly with more expensive systems, and they are neither important nor even noticeable to many listeners.

In buying equipment at the low-budget level, the only real peril lies in seeking spectacular sound quality rather than pleasing, natural quality. In particular, an attempt to secure the extremes of frequency response will probably make the inherent noise and distortion of this equipment far more obtrusive than it need be. If your pocketbook dictates that you stop at this price level, always choose a listenable system in preference to a hopped-up one.

**B**EGINNING at approximately three hundred and fifty dollars and extending to upwards of six hundred is the solid middle-class area. Needless to say, there are both lower and upper middle classes among audio systems, but components in this general category share a certain solidity of appearance and performance.

This solidity is reflected in many ways. Greater power in amplifiers makes room-volume playback sound unstrained even in oversize living rooms. The extremes of frequency response are notably present. There are control refinements to deal both with special listening requirements and with program sources of erratic quality. Lower noise levels make you more aware of the music and less conscious of where it is coming from. There is, in general, far greater attention to detail, more use of quality materials in hidden places. Underneath the chassis of an amplifier, for instance, lies a maze of resistors and capacitors, most of which cost pennies apiece. The manufacturers of lower-quality equipment have a tendency to skimp on these concealed, workaday elements, for the saving of a cent

*A good way of fitting quality equipment to a limited purse is by building kits.*



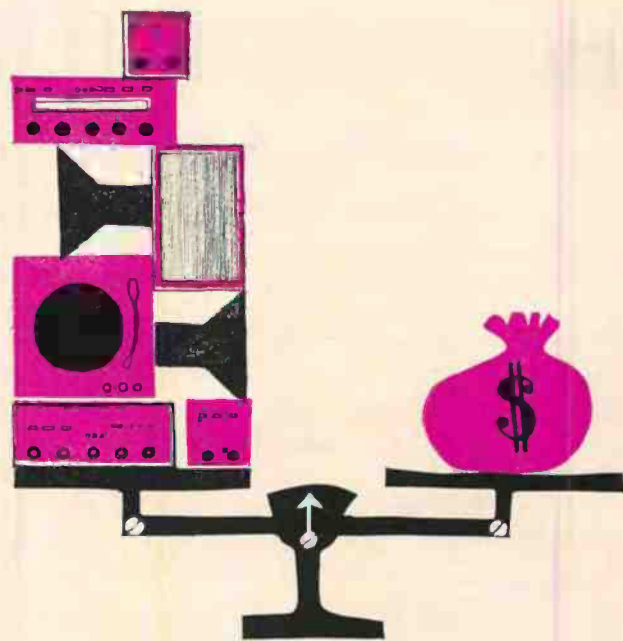


here and a cent there can become quite significant by the time a large production run is over. But the makers of middle-class components see things differently. They use parts of high quality and conscientiously attempt to build for reliability and long life.

An important buying consideration in the middle-class range is the availability of kits. By building a kit you may be able to afford an amplifier or tuner that would otherwise be beyond your means. The actual savings that can be made by building kits range from twenty-five to forty per cent, with thirty per cent about average. Kits can bring the price of a substantial middle-class system down almost to entry-level cost, or they can allow you to fit luxury equipment into a middle-class budget. The point to be emphasized is that there is no reason to fear taking soldering iron in hand, however unmechanical you may be, for intelligent planning by the manufacturers has made today's kits remarkably foolproof. But if your time itself is valuable, the dollar savings of kit-building may not be as great as they might seem at first glance.

The virtues of middle-class equipment are distinctly audible, although chiefly in direct comparisons with entry-level equipment. But if you decide to buy in this price range, what will probably strike you first is the tremendous variety of choice it offers. This is decidedly a flourishing middle class, and competition is keen.

**W**HAT ARE the choices in the middle-price range? For playing records, you can select a transcription turntable and arm, or one of the new de luxe record changers. Prices for these components range from eighty to one hundred and twenty dollars. A stereo cartridge will cost from twenty-five to thirty-five, perhaps even fifty, dollars. As for the electronics of your system, you can combine or separate them at will, buying a preamplifier and power amplifier on separate chassis (costing from one hundred to two hundred dollars in kit form), a tuner-amplifier combination on a single chassis (from two hundred and twenty-five to three hundred and fifty dollars), or a standard integrated amplifier (from one hundred to approximately two hundred and fifty dollars). In any of these you will get from twenty to forty watts of power per channel. Tuners, which in this price range are usually sensitive enough for fringe-area use, are priced from about seventy dollars (in kit form) to two hundred. Speaker systems—most of them bookshelf-size, but some of them a very hefty bookshelf-size—are priced from eighty to a hundred and thirty dollars apiece. Their varying efficiencies will affect your choice of an amplifier. The lower the speakers' efficiencies the higher the power ratings of the amplifiers you will need. Finally, if your budget will stretch far enough, you may want to consider a tape deck—for



*The middle-price range offers the best balance between cost and quality.*

anywhere from ninety to two hundred and fifty dollars, depending on the specific recording and playback functions you want.

Even the most dedicated audiophile would be hard pressed to find anything essential that is lacking in the quality of components in this middle-class category, at least in its higher price brackets. You can get full-range frequency response, extremely low distortion, unobtrusive noise levels, and convenient and flexible controls. For the majority of serious music-lovers, this quality level is the point of diminishing returns in terms of listening pleasure for each dollar spent.

But if what you are looking for in high fidelity is a quality that goes beyond the objectively measurable, you can seek the ultimate and the intangible by assembling the kind of system that begins at about eight hundred dollars and ends just short of bankruptcy. There is one really tangible characteristic common to such equipment: extreme conservatism of design and construction, the kind that produces vanishingly low levels of distortion and noise and permits all-day, everyday use for years on end.

Such solid construction is the logical end product of the quality-conscious manufacturer's concern. Although products in this category are generally as sumptuous in appearance as they are in performance, their excellences are not always visible. While you can get a clue to an amplifier's quality by noting its weight when you pick it up (at the risk of straining your back), you would have to remove the unit's bottom plate to see the meticulous construction techniques employed,



# HOW MUCH TO PAY FOR STEREO

and you would have to be something of an amateur engineer to appreciate refinements like the use of premium, low-noise resistors in places where they are theoretically unnecessary.

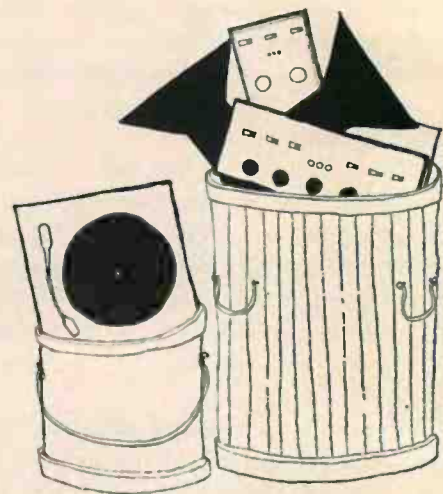
Yet there are perfectionists for whom such matters are well worth their price, which can soar over a thousand dollars just for the electronics of a system. These are the people who pay out two thousand dollars for a pair of mammoth speaker systems. They know they are not acting completely rationally, and they freely admit it. But they continue their efforts to bring the concert hall into their living rooms, and some of the fruits of their search for perfection are eventually translated into improvements in equipment that the rest of us can afford.

**B**Y NOW, you have probably decided which general price category corresponds to your own means and sense of proportion. But if your taste and your budget are not entirely reconcilable, you will have to do some planning. There are ways short of bank robbery to skirt the limitations of a budget.

If your investment must begin at the entry level, keep in mind that you don't have to buy everything at once. In planning your purchases, you should look not only to your present needs but to your future needs as well. If, for instance, you feel that the speaker systems within your budget will be limiting factors, your first impulse might be to stretch your budget to include a more expensive pair. If you do, however, you may find that they reveal deficiencies in your amplifier—or that the amplifier just doesn't have enough power to drive them to room volume comfortably. You can forestall this by initially buying a *better* amplifier and a *lesser* pair of speakers. The amplifier can eventually be used with better speakers, and the original speakers can always be used as extension speakers in secondary listening locations. The point is, if you intend to upgrade your equipment in steps, plan for permanence and avoid having to scrap equipment or trade it in at a significant loss.

Another eye-to-the-future idea: If you are happy with the sound of an economy system but are equally interested in extending the life of your records, it might be well to stretch your initial budget to include one of the better record changers or a transcription turntable. Or, if you are interested in the most music for the least money, why not forego record-playing equipment temporarily in favor of a tuner that will let you hear the endless good music that is presently being broadcast on FM radio?

At any price level, give a good deal of thought to your particular interests and how they can best be satisfied. Decide, especially, what program source—records, tape, or FM—will probably be most important to you, and devote an appropriate portion of your budget to it, even to the temporary exclusion, if necessary, of other program sources. It may make sense, on occasion, to buy one component of higher quality and price than the others in your system. An example would be an elaborate stereo preamplifier for those who own



*Plan for permanence to avoid having to scrap your equipment later.*

a valued collection of older LP's and 78's. The elaborate record-equalization facilities of such a preamplifier could be a great day-to-day convenience. If you live in an FM fringe area, a highly sensitive tuner could justify its cost many times over. By the same token, why invest in a four-speed record player if you play only LP recordings?

In any case, don't hesitate to communicate your needs to an audio salesman. He can and should be ready to help you satisfy them with a minimum of wasted money, effort, and time. And remember that you need buy no more and no less than you really want.

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*John Milder, a frequent contributor to HiFi/STEREO REVIEW, has an eminently practical attitude toward the problem of choosing components, owing primarily to his experience as a salesman of audio equipment. His recent articles in this magazine have included "How to Choose a Hi-Fi Dealer" (May, 1961) and "Strategy for the Speaker Shopper" (December, 1961).*



## BEST OF THE MONTH



## CLASSICAL

THE *MISSA SOLEMNIS*, INTERPRETED FOR OUR TIME

*Leonard Bernstein provides a performance of electrifying intensity*

**B**EETHOVEN'S heaven-storming *Missa Solemnis* has achieved its second recording in stereo format, and the results can only be described as electrifying—in places even emotionally shattering. For conductor Leonard Bernstein has taken literally Beethoven's injunction at the head of the manuscript of the *Kyrie*: "From the heart; may it go to the heart!" Indeed, one senses in this performance a profound act of faith on Bernstein's part, an act in which he has thoroughly involved every one of his collaborators—soloists, the Westminster Choir, and the players of his New York Philharmonic orchestra.

COLUMBIA RECORDS



LEONARD BERNSTEIN  
A magnificent *Missa Solemnis*

Bernstein brings home to us in no uncertain terms the intensely personal aspect of Beethoven's expressive intent in every page of the *Missa*. The *Kyrie* is a heartfelt plea for forgiveness; the *Gloria* is by turns of cosmic joy and trance-like awe; the *Credo* is a gigantic drama of affirmation, tragedy, and redemption; the *Sanctus* is a seraphic vision, reaching its climax in an exquisitely modeled *Benedictus* with its celebrated solo violin *obligato*; the *Agnus Dei*, which Beethoven called "Prayer for inner and outer peace," becomes for Bernstein the emotional focal point of the mass, and when we get to the anguished *Miserere*

*nobis* episode, with its evocation of the terrors of war, there can be no question but that Leonard Bernstein means this performance as a tract for our own terror-haunted time.

While the more classically minded listener might take exception to occasionally exaggerated dynamics in some of the lyrical episodes and to the break-neck tempo of the *Et resurrexit*, these are but minor flaws. Most importantly, Bernstein throughout his reading matches intensity of lyrical expression with

(continued overleaf)





the overwhelming kinetic-rhythmic vitality that lies at the very heart of the Beethoven style. The result as listening experience is utterly convincing and blots out all thought of comparison with other recorded performances. Soloists Eileen Farrell, Carol Smith, Richard Lewis, and Kim Borg sing with utter conviction, and the Westminster Choir has never sung with such brilliance and solidity of tone. The Philharmonic players are in peak form, and, best of all, the Columbia engineering staff have done a magnificent job of stereo recording: there is realistic directionality and depth and splendid balancing between individual soloists as well as between solo, choral, and orchestral elements. At the same time, all have superb presence. It is most unlikely that this Columbia album will soon be surpassed in vitality and fierce conviction.

David Hall

© BEETHOVEN: *Missa Solemnis, in D Major, Op. 123*. Eileen Farrell (soprano), Carol Smith (contralto), Richard Lewis (tenor), Kim Borg (bass), Westminster Choir, New York Philharmonic, Leonard Bernstein cond. COLUMBIA M2S 619 two 12-inch discs. \$11.96.

## AN IDEAL PAIRING OF CONTEMPORARY CLASSICS

*Von Karajan's conducting is masterful in works of Bartók and Hindemith*

**I**F THERE ARE relatively few orchestral works composed since the end of World War I that can

safely be said to have "made" the standard repertory, there are even fewer that are conceded to be full-fledged masterpieces. Bela Bartók's *Music for Strings, Percussion, and Celesta* (1936), and Paul Hindemith's *Mathis der Maler* symphony (1934) have each, in their composer's time, staked a claim to this manner of immortality. Herbert von Karajan and the Berlin Philharmonic, in this fine production by Angel, now offer the record-buying public both works under a single sleeve in deeply satisfying performances.

Both pieces have that elusive combination of properties of which masterpieces would seem to be made. They elicit the unswerving awe and respect of experienced listeners, and they still are accessible to the general public. Hindemith's synthesis of materials from his rarely played opera *Mathis der Maler* has—of the two—enjoyed particular popularity, and I've often wondered how many have found this work to be the door that leads to both understanding and further curiosity where the music of our century is concerned.

The Bartók work, in the superficial aspects of its technique, seems at first to be more dissonant, more forbidding, more abstruse. But it is the particular miracle of this composer's music that its intellectual density is almost immediately swallowed up by the intensity of its expression. It is, for a fact, quite probably due to this emotional viability that Bartók was quickly to lose his vogue with the more compulsively cerebral of the chromatic *avant-garde* who once so loudly espoused his cause.

LONDON RECORDS—HANS WILD



HERBERT VON KARAJAN  
Delivers  
perceptive  
readings of  
modern  
masterworks



Von Karajan's attitude toward both works is admirable. He plays them as if they had existed quite as long, and just as significantly, as any major work by Beethoven or Brahms. The tempi are relaxed and judicious, the music doesn't sound aggressive or defiant. And the conductor has brought a splendid lucidity to the complex linear fabric that is the essence of both works.

The recording is mellow and spacious of sound and lucidity itself in its pickup of musical detail. And Bartók's double-string orchestra takes to stereo as if the work had been composed with the process in mind. *William Flanagan*

© BARTÓK: *Music for Strings, Percussion, and Celesta*. HINDEMITH: *Mathis der Maler*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. ANGEL S 3549 \$5.98.

The disc, part of the New Jazz series that Prestige Records has initiated for the introduction of experimental and unconventional jazz forms, is one of the most important releases in the program thus far.

Ellis' daring, provocative music will ring strangely on the ears of most jazz listeners, for his improvisations are not rooted in the usual harmonic bases of most jazz extemporization, nor do they employ the traditional structures. Employing tone-row and serial techniques borrowed from modern serious music, and developing his solos in the framework of an emerging emotional climate rather than along the lines of a rigid, predetermined formal structure, Ellis and his fellow workers are able to achieve an improvisational freedom of far wider scope than has been the case in most jazz to date.

DON SCHLITTEN



DON ELLIS  
*Daring, provocative modern jazz*

## \*\*\*\*\* JAZZ \*\*\*\*\*

### BRILLIANT JAZZ IN TONE-ROW STYLE

*Don Ellis provides a stimulating blend of impulse and intellect*

**H**AVING previously displayed considerable taste and skill in adapting tone-row techniques to jazz, young *avant-garde* composer-trumpeter Don Ellis, in his new album "New Ideas," makes significant advances into the stimulating, off-beat territory of modern jazz.

About the closest the Ellis group approaches conventional forms is in *Natural H*, a free-form adaptation of *Sweet Georgia Brown*. Theirs is a difficult and demanding rationale, but repeated listening to this one selection, with which the average listener is already familiar, will enable one to absorb an idea of what they are attempting. With this under his belt, the listener may proceed to more ambitious or "forbidding" compositions, and as *Despair to Hope*, a piece of collective improvisation that is unique in jazz annals, being based on the indeterminacy principles of John Cage and, in a sense, carrying them even further than has Cage himself.



Ellis is no charlatan, but a serious and extremely gifted musician passionately interested in extending the potential of jazz, in broadening its power to communicate and move the listener. He deserves serious, receptive listening, for he has much to offer.

By the way, both the liner copy and the label on the review record are incorrect: the sections listed on Side A actually comprise Side B, and vice versa. The sound is excellent.

*Peter J. Welding*

© **DON ELLIS:** *New Ideas*. Don Ellis (trumpet), Al Francis (vibraphone), Jaki Byard (piano), Ron Carter (bass), Charlie Persip (drums). *Natural H; Despair to Hope; Uh-Huh;* and five others. PRESTIGE 8257 \$4.98.

## NEW VITALITY INFUSED INTO TRADITIONAL JAZZ

*Red Nichols and his Five Pennies show how it's done*

**O**NE OF of the most lovingly played recreations of vintage New York small-group jazz to come along in recent years, this Concert-Disc reissue of "Red Nichols and his 5 Pennies" is among the most successful revival discs I've heard.

In these eleven stirring and spirited performances the essence of trumpeter Red Nichols' various classic small-group recordings of the late 1920's and 1930's is beautifully evoked. Utah-born Nichols, an avowed disciple of the legendary Bix Beiderbecke, was one of the first great white jazz leaders, achieving a considerable popularity through his early Brunswick recordings with his Five Pennies group, an outfit that, despite its name, often comprised up to ten members and included many of the leading soloists of the day. Nichols' full, wide-open trumpet style had a poignant, melancholy sweetness to it, and this is vividly recaptured—along with the bittersweet character of the band's arrangements—in this evocative collection. Beautifully recorded, this disc benefits greatly from the use of stereo, for it vividly enhances the group's presence and natural intimacy. In an age when most recreations consist of sadly overworked Dixieland warhorses, such gems as *Peaceful Valley*, *Candlelights*, and *I'm on the Gravy Train* are doubly welcome.

*Peter J. Welding*



THOMAS N. BETHELL

JOAN BAEZ

*A voice of unsurpassed natural loveliness*

© **RED NICHOLS:** *Red Nichols and His 5 Pennies*: Red Nichols (trumpet), Joe Rushton (bass saxophone), Matty Matlock (clarinet), Kingsley Jackson or Ted Velsey (trombone), Walter Sheets or Stan Wrightsman (piano), Rollie Culver or Nick Fatool (drums). *Three Blind Mice; Memories of You; Manhattan Rag;* and eight others. CONCERT-DISC CS 53 \$4.98.

## \* ENTERTAINMENT \*

### A MAJOR FOLK-SONG TALENT CONFIRMED

*Joan Baez's second album is even better than her first*

**W**

ITH HER lovely, authoritative singing on "Joan Baez, Vol. 2," the considerable promise that marked the young singer's initial Vanguard recording is fully realized. Only twenty years of age, Miss Baez reaches full artistic maturity in this compelling and breathtakingly beautiful collection of ballads and folk songs. As in her previous album, the major portion of this musical garland is made up of selections in the Anglo-American folk-song tra-



dition, and to such bittersweet lover's laments as *Wagoner's Lad*, *The Trees They Do Grow High*, and *Railroad Boy* Miss Baez brings an enormous depth of feeling and emotional involvement. And this, it appears, is her great gift: a remarkable ability to penetrate to the essence of her song materials, thus completely personalizing them. Each song takes on heightened meaning and becomes an intensely moving experience.

Miss Baez's soprano voice is unsurpassed for natural loveliness and tonal purity, and here it is employed quite properly as a means to animate the material. There was a slight tendency in her previous collection to rely too much on the beauty of her voice *per se*, and this happily is not so in this album.

Curiously enough, the presence of the Greenbriar Boys on two numbers does not add appreciably; in fact, they seem to intrude on Miss Baez's wistful, reflective style. The engineering is first-rate, but stereo adds little in the way of presence.

Peter J. Welding

© ® JOAN BAEZ: *Joan Baez, Vol. 2*. Joan Baez (vocals, guitar), Greenbriar Boys on two selections. *Wagoner's Lad*; *The Trees They Do Grow High*; *The Lily of the West*; *Silkie*; *Once I Knew a Pretty Girl*; *Lonesome Road*; *Banks of the Ohio*; *Pal of Mine*; *Barbara Allen*; *Old Blue*; and three others. VANGUARD VSD 2097 \$5.98, VRS 9094 \$4.98.

## THE CHURCHILL YEARS

Richard Rodgers' score  
for *The Valiant Years*  
emerges triumphant in stereo

THOSE WHO admired Richard Rodgers' score for *Victory at Sea* will welcome his latest achievement: *The Valiant Years*. Recorded by ABC Paramount, this epic score emerges on record as a profoundly moving, dedicated work that captures not only the personality of Britain's wartime leader, but also the spirit of the British people.

Arrangers Hershey Kay and Eddie Sauter have managed to resist the temptation to hoke things up with Churchillian rhetoric and bombs bursting in air, and through inspired editing of the original score, have produced a thirty-four minute suite in four movements, made up, mosaic-fashion, from themes found in various segments.

For Churchill, there is an opening fanfare full of purposefulness and determination. Dunkirk is recalled through a theme in a minor key that suddenly switches to major in a deeply touching affirmation of the hopes of the British people. The heaving *Deep Sea* theme, first played on a trombone from the right and then picked up by the strings on the left, is a masterful one that represents the naval engagements in the Mediterranean. To depict the activities of other countries during the first years of the war, the *American Arsenal* is musically represented by agitated strings, while two European localities are subtly conveyed through a waltz, first liltingly performed on the woodwinds in a French manner, then heavily accented and insistent as the scene switches to Vienna.

Not all the sequences are directly concerned with the war. *England at Play* is a sprightly music-hall turn, and there are musical glimpses of Churchill relaxing in the country side of England. The final movement is composed of marches. A piccolo carries the theme of the almost pathetic *Home Guard*, quickly contrasted with the arrogant oompah beat of a German band. The entire work closes with the all-out *Triumph* theme that gives way to a final, victorious Churchill fanfare.

Credit is due musical director Robert Emmet Dolan and the ABC engineers, who have provided the recording with a rich, full sound and an impressive stereo quality. Stanley Green

© WINSTON CHURCHILL: *THE VALIANT YEARS* (Richard Rodgers). Orchestra, Robert Emmet Dolan cond. ABC PARAMOUNT ABCS 387 \$4.98.

RICHARD RODGERS  
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**Brahms, Serkin and Ormandy**

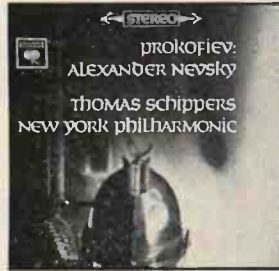
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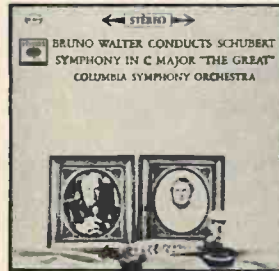
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# classics

Reviewed by MARTIN BOOKSPAN • WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

*Explanation of symbols:*

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

Ⓢ BACH: *Suites for Orchestra: No. 1, in C Major; No. 2, in B Minor; No. 3, in D Major; No. 4, in D Major.* Elaine Shaffer (flute, in No. 2); R. Kinloch Anderson (harpsichord continuo); Bath Festival Chamber Orchestra, Yehudi Menuhin cond. CAPITOL SGBR 7252 two 12-inch discs \$11.96.

Interest: Topnotch Bach  
 Performance: Best available  
 Recording: Good but not outstanding  
 Stereo Quality: Adequate

Among almost a half dozen currently available recordings of the complete Bach orchestral suites, ranging from labored Romantic-styled performances with large orchestras to historically oriented interpretations, Yehudi Menuhin's new set is likely to have the widest appeal. In Suite No. 4, the work requiring the largest forces, the violinist-conductor uses a twenty-nine-man ensemble. This is big enough to avoid thinness of texture, yet small enough to maintain clarity of line. More important, however, is the conductor's obvious devotion to his music, his rhythmic verve in the dance movements, his excellent choice of tempi, and his knowledge of Baroque style. (His phrasing, playing of ornaments, and execution of the tricky appoggiaturas are remarkable, though I personally feel he could have done more with the double-dotted rhythm of the overtures.) Flautist Elaine Shaffer, with her long-lined phrasing, seems out of place in the second suite. Otherwise, Menuhin's performance must be recommended as the best available, despite woolly sound and merely adequate stereo localization. I. K.

BARTÓK: *Music for Strings, Percussion, and Celesta* (see p. 58).

BEETHOVEN: *Missa Solemnis* (see p. 57).

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Triple Concerto*,

*in C Major, for Piano, Violin, Cello, and Orchestra, Op. 56.* Géza Anda (piano); Wolfgang Schneiderhan (violin); Pierre Fournier (cello); Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLPM 136236 \$6.98; LPEM 19236 \$5.98.

Interest: Seldom-played masterpiece  
 Performance: Extraordinary  
 Recording: Excellent  
 Stereo Quality: First-rate

Beethoven's Triple Concerto stems from the composer's richest creative period, the time around 1805 when the "Eroica" and Fourth Symphonies, the Fourth Piano Concerto, and the Violin Concerto came



YEHUDI MENUHIN  
*Conducts Bach with verve*

into being. The grandeur of these other works has tended to overshadow the more modest but no less genuine virtues of the Triple Concerto. If the formal construction of the music is rather more obvious here than in some others of the composer's scores, the Triple Concerto nevertheless pulses with warmth and vitality, and its slow movement is one of those sublime creations that are the very essence of what is most exalted in Beethoven.

The difficulty of bringing together three emotionally and stylistically attuned soloists to play this music has made the work a virtual outcast of the current concert repertoire.

The injustice of such neglect is emphasized by the present recording, which underlines the virtues of the work as no other disc has done before. In the first place, Fricsay renders a glowing interpretation;

he has obviously expended a great amount of care in preparing the performance, and his reading is full of penetrating insights. Secondly, his soloists are exceptionally good, with Fournier, especially, turning in what well may be the best performance of his recording career. His stylistic surety, impeccable phrasing, and dead-center intonation are a joy to hear, and he seems to have inspired similar virtues in his other two solo collaborators. And finally, the Deutsche Grammophon recording is first-rate, with a rich, clean, well-balanced sound and with the three soloists beautifully placed in spatial perspective.

M. B.

Ⓢ Ⓜ BEETHOVEN: *33 Variations on a Waltz by Diabelli, Op. 120 (Diabelli Variations).* Géza Anda (piano). DEUTSCHE GRAMMOPHON SLPM 138713 \$6.98, LPM 18713 \$5.98.

Ⓢ BEETHOVEN: *33 Variations on a Waltz by Diabelli, Op. 120 (Diabelli Variations).* Julius Katchen (piano). LONDON CS 6203 \$5.98.

Interest: Towering musical conception  
 Performance: Anda dispassionate;  
 Katchen impressive  
 Recording: Both excellent  
 Stereo Quality: Both excellent

Géza Anda's traversal of one of the most imposing sets of variations ever written is technically brilliant but interpretively rather cool. Anda seldom scales the emotional heights of this music in the manner of the great Schnabel HMV recording of the Thirties or the Serkin performance for Columbia a few years ago. Even the humor of the twenty-second variation (based on Leporello's "Notte e giorno faticar" from Mozart's *Don Giovanni*, not *Figaro*, as stated in the album notes) eludes Anda, and the pianist omits most of the repeats.

Julius Katchen, in his second recording for London of this music, is far more impressive. His slow variations are more profound, though again not as emotionally compelling as the versions by Schnabel and Serkin. His playing of the fast sections, displaying feats of almost superhuman finger dexterity, are exciting if not always convincing. Katchen's performance is exceptionally well recorded.

I. K.



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### RECORDING OF SPECIAL MERIT

© BERLIOZ: *L'Enfance du Christ*, Op. 25. Peter Pears (tenor), Elsie Morison (soprano), John Cameron (baritone), Joseph Rouleau (bass), John Frost (bass), Edgar Fleet (tenor), St. Anthony Singers, Goldsbrough Orchestra, Colin Davis cond. OISEAU-LYRE SOL 60032/33 two 12-inch discs \$11.96.

Interest: Berlioz as melodist  
Performance: Loving  
Recording: Transparent  
Stereo Quality: Excellent

Hector Berlioz's exquisite Christmas oratorio makes an auspicious stereo debut in this performance, led by the up-and-coming young British conductor, Colin Davis (who was recently named music director of Sadler's Wells). With excellent soloists, a finely trained chorus, and beautiful engineering throughout, this recording is wholly treasurable.

Peter Pears manages a nice balance between objectivity and intense expressiveness in his role as the narrator, though he occasionally has to strain for his top notes. Soloist honors, however, go to Joseph Rouleau in the double role of Herod and the Ishmaelite householder. M. Rouleau's eloquent singing of Herod's aria makes one wonder whether Moussorgsky could have seen the score of *L'Enfance* before writing *Boris Godounov*; for one senses here a close kinship with "I Have Attained the Highest Power." Splendid, too, is the work of the St. Anthony singers in the exacting a cappella section of the final *Choeur mystique*.

The performance as a whole is a paragon of sensitivity and dramatic aptness. The ingenious night patrol march of the Roman soldiers after the narrator's opening proclamation gains greatly through stereo directionality; the distance effects of the angels' chorus in the Farewell of the Shepherds episode come off beautifully; and the trio of the young Ishmaelites, scored for two flutes and harp, is a complete joy.

Those for whom Berlioz is synonymous with romantic excess will find that *L'Enfance du Christ* reveals a different aspect of this composer as melodist, ingenious harmonist, and as craftsman capable of delicate refinement in his instrumental and vocal writing. Listen, by the way, to the Webern-like fragmentation of melodic line that occurs in the orchestral introduction to the epilogue for narrator and chorus. If you happen to own the fine mono recording of this music by Charles Munch and the Boston Symphony (RCA Victor LM 6053), there is no reason to discard it, but if you want to savor the delights of stereo brought to bear on music that gains much thereby, you can hardly do better than to acquire this remarkable album.

D. H.

BRITTEN: *A Ceremony of Carols* (see VAUGHAN WILLIAMS).

© CHABRIER: *España; Suite Pastorale; Fête Polonaise; Overture to "Guendoline"; Danse Slave*. The Detroit Symphony Orchestra, Paul Paray cond. MERCURY SR 90212 \$5.98.

Interest: Chabrier by the magnum  
Performance: Charming  
Recording: Exemplary  
Stereo Quality: Good

One's interest in this disc would revolve, I should imagine, around his taste for the goodies of Emmanuel Chabrier. And while I grant that this release constitutes a fairly sustained indulgence in musical dessert, I find the program a delight.

Paray's conceptions seem to me most appropriate and stylish. Chabrier is rarely banal, despite the many conductors whose performances would have us believe so. Paray strikes precisely the right note of casual objectivity, but he is not above achieving scintillant effect by quick tempi.

Mercury's engineers have caught the flow and brilliance of Chabrier's orchestra with bright recorded sound. *W.F.*

© CHOPIN: *24 Preludes, Op. 28*. Leonard Pennario (piano). CAPITOL SP 8561 \$5.98.

Interest: Basic Chopin  
Performance: Straightforward  
Recording: Good  
Stereo Quality: Satisfactory

Leonard Pennario's playing of the most popular of the preludes—the "Raindrop" and those in E Minor, A Major, and C Minor—is musically intelligent and straightforward. What is lacking in the remaining pieces, especially the most difficult ones, is subtlety of phrasing and dynamics and an ability to create and sustain the varied moods of the preludes. There is excitement, to be sure, in Pennario's complete technical control, but digital competence without poetic temperament leaves this demanding music unfulfilled, as is the case, unfortunately, with almost every other currently available recording of the preludes. The piano sound is good if not spectacular. *I. K.*

© CHOPIN: *Chopin Piano Music. Polonaise No. 6, in A-flat Major, Op. 53; Polonaise No. 3, in A Major, Op. 40; Polonaise No. 1 ("Military"); Etude No. 3, in E Major; Etude No. 5, in G-flat Major ("Black Key"); Etude No. 12, in C Minor ("Revolutionary"); Fantaisie-Improvisation, Op. 66; Nocturne No. 2, in E-flat Major, Op. 9, No. 2; Prelude No. 15, in D-flat Major, Op. 28 ("Raindrop"); Waltz No. 6, in D-flat, Op. 64.*  
(Continued on page 71)

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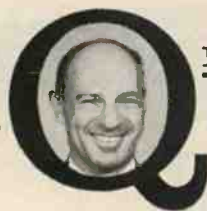


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1. THE FULL title of Gilbert and Sullivan's most popular light opera is *The Mikado, or The Town of Titipu*. Can you identify these other Gilbert and Sullivan masterpieces from their alternate titles: (a) *The Peer and the Peri*; (b) *The Witch's Curse*; (c) *The Lass Who Loved a Sailor*?

2. BEETHOVEN'S most popular piano sonata is rarely referred to as the Sonata in C-sharp Minor, Op. 27, No. 2. It is commonly called the "Moonlight." Several others also have names or nicknames by which they are readily identified: Op. 13; Op. 28; Op. 31, No. 2; Op. 53; Op. 57; Op. 81a; Op. 106. Can you identify them by name?

3. IN THE eighteenth century there arose a king who led armies and won wars. This conqueror was also a patron of the arts, an accomplished performer on the flute, and a composer good enough to have several of his works recorded and listed in the current Schwann catalog. Who was he?

4. NOT so very long ago the three musicians below were exciting audiences with their feats as child prodigies. Now they are doing the same as mature artists. Who are they?

5. AS EVERYBODY knows, *My Fair Lady* is based on George Bernard Shaw's *Pygmalion*. However, this is not the first play by Shaw to receive musical treatment. An earlier success had a hit song, "My Hero," that once was even more ubiquitous than "I Could Have Danced All Night." What is that earlier show and on what Shaw play was it based?

6. SCHUBERT'S Eighth Symphony is a popular item on concert programs. Bruckner's Ninth Symphony and Mahler's Tenth Symphony, on the other hand, are seldom performed. What do these three works have in common?

7. IN 1876, in Boston, Hans von Bülow was the soloist in the world premiere of a piano concerto that has since become extremely popular. The piece had originally been dedicated to Nicholas Rubinstein, who was unfavorably impressed by it. The composer thereupon withdrew that dedication and rededicated the work to von Bülow, who was more appreciative. Can you identify the composer and the concerto?

8. IN 1919, the arch-modernist Igor Stravinsky began his famous neoclassic period by composing *Pulcinella*, a ballet based on the music of Giovanni Pergolesi. However, a couple of years earlier, another Russian composer had completed a symphony in the spirit of Mozart and Haydn that stands as probably the earliest and most widely recognized product of the neoclassic movement in music. Name the composer and identify his symphony.



1. (a) *Iolanthe*; (b) *Ruddigore*; (c) *H.M.S. Pinafore*.

2. Op. 13, "Pathétique"; Op. 28, "Pastoral"; Op. 31, No. 2, "Tempest"; Op. 53, "Waldstein"; Op. 57, "Appassionata"; Op. 81a, "Les Adieux"; Op. 106, "Hammerklavier."

3. Frederick the Great, King of Prussia.

4. a. Ruggiero Ricci, violinist; b. Ruth Slen-czynska, pianist; c. Lorin Maazel, conductor.

5. Oskar Straus's operetta *Der Tapfere Soldat*, which had its premier in Vienna in 1908 and was produced in New York a year later as *The Chocolate Soldier*, is based on Shaw's *Jarvis and the Man*.

6. They were left uncompleted by their composers.

7. Peter Ilich Tchaikovsky; Piano Concerto No. 1, in B-flat Minor, Op. 23.

8. Serge Prokofiev, *Classical Symphony* (Symphony No. 1, in D Major, Op. 25).



No. 1 ("Minute"); Waltz No. 7, in C-sharp Minor, Op. 64, No. 2. Jorge Bolet (piano). EVEREST SDBR 3079 \$5.98.

Interest: Best-loved Chopin  
Performance: Dynamic  
Recording: Brilliant top  
Stereo Quality: Very good

⑤ **CHOPIN: Chopin Collection.** *Polonaise No. 6, in A-flat Major, Op. 53; Ballade No. 3 in A-flat Major, Op. 47; Fantaisie in F Minor, Op. 49; Impromptu No. 2, in F-sharp Major, Op. 36; Scherzo No. 3, in C-sharp Minor, Op. 39.* Abram Chasins (piano). KAPP 9063 \$5.98.

Interest: Chasins returns  
Performance: Impressive  
Recording: Good  
Stereo Quality: Fine

⑤ ⑧ **CHOPIN: My Favorite Chopin.** *Polonaise No. 6, in A-flat Major, Op. 53; Ballade No. 3, in A-flat Major, Op. 47; Etude No. 3, in E Major, Op. 10, No. 3; Etude No. 23, in A minor, Op. 25, No. 11 ("Winter Wind"); Fantaisie in F Minor, Op. 49; Nocturne No. 17, in B Major, Op. 62, No. 1; Scherzo No. 3, in C-sharp Minor, Op. 39; Waltz No. 7, in C-sharp Minor, Op. 64, No. 2.* Van Cliburn (piano). RCA VICTOR LSC 2576 \$5.98, LM 2576 \$4.98.

Interest: Cliburn's Chopin  
Performance: Lackluster but poetic  
Recording: Warm and natural in mono  
Stereo Quality: Needs bass

Each of these collections represents a different way of interpreting Chopin, and each, in its own manner, has certain rewards for the listener. Jorge Bolet's playing is extremely brilliant and dynamic, yet it is always tasteful. In no sense can he be considered introverted, though he has no lack of poetry.

The return to recording of Abram Chasins should be especially welcomed for his rare sense of the Chopin style. A pupil of Hofmann, Chasins conveys to the listener his mentor's ideas on phrasing, dynamics, pedaling, and tempo. Broader interpretation is sometimes sacrificed to pinpointed detail, but there is sensitivity, as well as effective projection, that makes Chasins' interpretations intriguing. Mr. Chasins' retirement from the concert stage in 1946, incidentally, seems to have had no discernible effect on his technique, which, in a work such as the third scherzo, is impressive.

In the remaining album, entitled "My Favorite Chopin," Van Cliburn offers poetic, tastefully executed, but strangely lackluster renditions. His third scherzo is the only work that really gets off the ground, with the remaining pieces, especially the polonaise, suffering from apparent ennui. One senses no extraordinary

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command of the Chopin style here, only the rather common ability to play musically.

Of the three discs, Bolet's is recorded most brilliantly, somewhat at a distance as though in a large hall; Chasins' piano is reproduced quite naturally in the acoustic equivalent of a living room (mention must be made of a tape splice that omits bars 136½-137½ in the third ballade). Similar acoustics are provided for Cliburn's warm-sounding instrument. The RCA Victor stereo version, however, is less satisfactory, owing to a lack of bass and a resulting tonal shallowness. *I. K.*

#### RECORDING OF SPECIAL MERIT

© **DEBUSSY: *Images I; Children's Corner Suite; Suite Bergamasque; Danse.*** Jörg Demus (piano). DEUTSCHE GRAMMOPHON SLPM 138663 \$6.98, LPM 18663 \$5.98.

Interest: Superlative Debussy  
Performance: Refinement itself  
Recording: Excellent  
Stereo Quality: Good

It never fails! Look for those stylistic attitudes that seem to underline what is distinctly French in Debussy and Ravel, and they will more often be found in a performer of Austrian or German background than in a Frenchman. Witness, for example, Austrian Jörg Demus' way with Debussy as opposed to Daniel Ericourt's—both of whom are to be heard on recent all-Debussy discs.

Where Ericourt's *Suite Bergamasque* (on the Kapp label) is romantic and comparatively full-blown, Demus' is crystalline, restrained, and elegant. And Demus finds, between the extremes of *forte* and *piano*, a wide range of dynamic subtleties that does great service to such delicately colored music. His rubato is discretion itself, and the shape of the pieces is controlled with near-classical clarity.

This is some of the best Debussy playing on discs, and Deutsche Grammophon has given it a recording as mellow and subdued as the playing itself. *W. F.*

#### RECORDING OF SPECIAL MERIT

© **DONIZETTI: *Lucia di Lammermoor.*** Joan Sutherland (soprano), Lucia; Renato Cioni (tenor), Edgardo; Robert Merrill (baritone), Ashton; Cesare Siepi (bass), Raimondo; Ana Raquel Satre (mezzo-soprano), Alisa; Kenneth MacDonald (tenor), Arturo; Rinaldo Pelizzoni (tenor), Normanno. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, John Pritchard cond. LONDON OSA 1327 three 12-inch discs \$17.94.

Interest: Joan Sutherland  
Performance: Admirable

Recording: Rich  
Stereo Quality: Excellent

With the name "Joan Sutherland" blazing in triumphant two-inch type and her celebrated associates displayed almost as magnificently, the name of Donizetti was squeezed off the face of this album; but make no mistake, the true starring honors belong to him. For here, for the first time on records, is *Lucia di Lammermoor* the way Donizetti wanted his audience to hear it, virtually uncut, its continuity preserved, its customarily chopped-off edges rounded out, its abrupt developments clarified, and its strange motivations justified. The emergence of the composer's creation *in toto* inspires increased esteem for his art as well as increased annoyance at the prolonged abuse it has suffered by so many for so long and with so little justification—the restored passages add no more than thirty minutes to the opera's length. But enough recriminations—kudos, instead, to London for making this long overdue experience a reality.

With the amenities toward the composer thus observed, one must concede that Miss Sutherland deserves every inch



JOAN SUTHERLAND  
Dazzling vocalism

LONDON RECORDS

of her billing. Hers is the most dazzlingly vocalized Lucia on records, a revel of glorious tones, unbelievable ease and accuracy of production, and a highly artistic, superbly controlled musical interpretation. This is artistry in terms of Donizetti's age—which believed in reverence to the spirit of the score if not always to its letter—and Miss Sutherland's daring embroideries never lose sight of the basic musical fabric, remaining at all times within the bounds of stylistic rightness and artistic taste. In short, this is an interpretation on the grand scale, and, because this is so, one's reservations must be viewed in that light.

These reservations do not concern technique—a few imperfect notes dropped here and there among the countless ravishing ones are of no consequence. It is in the area of dramatic insight that the artist falls short of expectations. Her Lucia is portrayed in pallid colors

throughout, with none of the rapture inherent in *Quando rapito in estasi* and with a curious blandness of phrasing that lacks incisive and illuminating accents. At times her singing resembles a gorgeous, seamless stream of vowels, with perhaps a hint of the artist's coming under the spell of her own vocal magic. For the magic is unquestionably there, and it is perhaps ungrateful to ask for more, but this is a kind of criticism one would not waste on an artist of lesser stature.

Through the restored portions of the opera the roles of Ashton and Raimondo decidedly gain in importance. Ashton is revealed as having some sense of decency when finally faced with the tragic consequences of his scheming, while Raimondo looms considerably more significant than the gesturing statue of earlier encounters. Robert Merrill and Cesare Siepi, in top vocal form, rise to their tasks with conviction and romantic flair. Less successful is Renato Cioni, whose well-conceived Edgardo is not yet fully formed. He uses his attractive voice with taste and intelligence, but it is too light, tending to whiteness at the top, and lacks the commanding weight needed for the final *scena*. Since, however, there are no stylistic paragons among the other Edgardos on records, Cioni may be surpassed but certainly not outclassed by his competition.

The supporting roles are all in good hands, and the chorus is excellent. One would have wished, however, for a conductor with deeper *bel canto* roots and a firmer hand. Pritchard at times appears to be following his prima donna's leisurely inclinations, though his tempos are generally sensible. At best, however, he offers only routine leadership, distinguished neither by penetrating insight nor by ultimate polish of execution, as evidenced by rough attacks, rhythmic *laissez-faire*, misbehaving horns, and a rather loose-jointed Sextet.

Fortunately, the orchestral performance is beautified by the richness of the reproduction, and the whole is enhanced by imaginative strokes of stereophony. Stage movements are utilized very effectively, and thunderclaps, flashing blades, and noises of festive crowds (these, I think, are overdone) contribute to the high degree of realism. As a special treat, the set contains the unfamiliar aria "*Perché non ho del vento*" (originally composed by Donizetti for another opera) that was favored by Fanny Persiani, Jenny Lind, and other early divas in place of the less exhibitionistic but more appropriate "*Regnava nel silenzio*." Sutherland disposes of its fiendishly high-lying tessitura with a virtuoso flourish.

Informative essays by William Weaver and Richard Bonyng complete this highly satisfying achievement. It is, by virtue of its innovations, the most imposing statement of *Lucia di Lammer-*



moor before the public, even though the more conventional competitive sets offer certain individual contributions on a matching plane. G. J.

RECORDING OF SPECIAL MERIT

© FALLA: *The Three Cornered Hat*; *La Vida Breve: Interlude and Dance*. Teresa Berganza (mezzo-soprano); Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6224 \$5.98.

Interest: Ballet masterpiece  
Performance: Loving  
Recording: Restrained  
Stereo Quality: Subdued

Of the masterpieces that our modern music repertoire owes to Sergei Diaghileff and his *Ballets Russes*, Falla's *The Three Cornered Hat*, if rather less celebrated than some, is surely one of the most lovable. And it is ever so appropriate that London should have Ernest Ansermet, who conducted the first performance in 1919, record it.

His reading of it is more notable for what it doesn't produce than for what it does: no rattling about with hopped-up rhythmic effects, a happily restrained attitude towards the coloristic aspects of a score that, if those elements are exaggerated, can seem to consist of little else. Ansermet, instead, concentrates on purity of line and delicacy of detail.

London's recording is sober and subdued; it may perhaps be a little shallow but it is eminently lucid. W. F.

© GASSMAN: *Electronics*. SALA: *Five Improvisations on Magnetic Tape*. Electronic works created by the Oskar Sala Sound Studio. WESTMINSTER WST 14143 \$5.98, XWN 18962 \$4.98.

Interest: Functional electronic music  
Performance: To order  
Recording: Good  
Stereo Quality: Interesting

Remi Gassman's music for George Balanchine's ballet *Electronics*, which was presented by the New York City Ballet Company for the first time in 1961, is electronic tape music of the more conservative variety. It hews the path of fairly normal musical organization both in form and in the nature of the musical materials employed. Its movements fall into conventional formal structures—an overture, a waltz, a trio, for example—and its materials involve recognizable thematic and motivic elements, harmonic combinations, and contrapuntal elaboration. As a matter of fact, the music is more often than not quite clearly tonal in its orientation. Only the character of the electronic sound differentiates this work from conventional contemporary music.

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to normal musical grammar. They are "further out" and seem, as a result, a good deal more arbitrary, more reliant on the strangeness of their sounds for holding the listener's interest. *W. F.*

© **GILBERT AND SULLIVAN:** *The Gondoliers*. John Reed (baritone), The Duke of Plaza-Toro; Jeffrey Skitch (tenor), Luiz; Kenneth Sandford (bass), The Grand Inquisitor; Thomas Round (tenor), Marco; Alan Styler (baritone), Giuseppe; Gillian Knight (mezzo-soprano), The Duchess; Jennifer Toye (soprano), Casilda; others. **BURNAND AND SULLIVAN:** *Cox and Box*. Alan Styler (baritone), Cox; Joseph Riordan (tenor), Box; Donald Adams (bass), Bouncer. The D'Oyly Carte Opera Chorus and The New Symphony Orchestra of London, Isidore Godfrey cond. LONDON OSA 1323 three 12-inch discs \$17.94.

Interest: For Savoyards  
Performance: Á la (D'Oyly) Carte  
Recording: Sumptuous  
Stereo Quality: Directional

There are delightful pages in *The Gondoliers*, but there is also an obvious reliance on pre-tested formulae in situations where one misses the invention of such gems as *The Mikado* or *The Pirates of Penzance*. What lends this recorded edition special distinction is that it gives us the complete dialog. This important feature, and the glowing quality of London's sound, assures its superiority over the competitive stereo version (Angel S 3570), which is neither as complete nor as well recorded.

The singing here is uniformly satisfactory (the D'Oyly Carte troupe offers no outstanding voices these days), the teamwork is precise and high-spirited, and the entire performance is sparked by Godfrey's enlivening direction. Gilbert's spoken lines are delivered with pinpoint clarity but also with a measure of stiffness, so that the illusion of an actual staging is not fully conveyed despite a keen sense of directionality.

Five sides are devoted to *The Gondoliers*; the sixth offers what appears to be the first recording of *Cox and Box*, a short farce Sullivan composed to F. C. Burnand's libretto in 1867, prior to throwing in his lot with Gilbert. Less biting, perhaps, than the most acerbic Gilbert, the book is nevertheless a fine romp of arch Victorian nonsense, and Sullivan's musical treatment is engagingly inventive. The three singers are first-rate, and the orchestra as good as ever. *G. J.*

## RECORDING OF SPECIAL MERIT

© **GRIGNY:** *Le Livre d'Orgue*. Melville Smith (Silbermann Organ at the Abbey Church of Marmoutier, Alsace). VALOIS MB 925-7 three 12-inch discs

\$20.85. (Available from Discophile, Inc., 26 W. 8th St., New York 11, N.Y.)

Interest: French Baroque grandeur  
Performance: The last word  
Recording: Completely successful  
Stereo Quality: Excellent

Nicolas de Grigny (1672-1703), one of the least known among French Baroque composers, published only one opus, the *Livre d'Orgue*, but the organ mass and five sets of versets on hymns contained in this 1699 volume have established this composer as one of the most important of his age. Organist of the Cathedral of Notre-Dame in Rheims and a pupil of Lebègue, Grigny has been equated with Bach in terms of profundity, imagination, and compositional mastery. His music, however, with its ornate embellishments, remains typical of the French Baroque style.

Except for a one-disc sampling of Grigny's works (by Robert Lédine on Tone LP 2), precious little of this master's small output has been recorded. Melville Smith was the ideal artist to perform this first complete recording, which stands as an historical landmark. Smith, who has just been awarded the *Legion d'honneur* for this splendid recording, plays with superlative understanding of the complicated style. His ornamentation, use of *notes inégales*, and the impressive and tasteful variety of his registration on a lovely tracker-action Baroque organ make this music come alive. This imported release is a must for every educational institution, and its value for study is augmented by detailed notes (in French) and complete registration information. *I. K.*

## RECORDING OF SPECIAL MERIT

© **HANDEL:** *Messiah*. Joan Sutherland (soprano), Grace Bumbry (contralto), Kenneth McKellar (tenor), David Ward (bass), London Symphony Orchestra and Chorus, Sir Adrian Boult cond. LONDON OSA 1329 three 12-inch discs \$17.24.

Interest: Best-loved Handel  
Performance: Almost great  
Recording: Pretty good  
Stereo Quality: Big spread

This is *Messiah* No. 11 in stereo. If we restrict the count to complete and authentically performed versions, however, this is only the third stereo *Messiah*, the other two being conducted by Hermann Scherchen on Westminster and by Frederic Jackson on Roulette. The Scherchen performance is highly individual, replete with brilliant inspiration as well as preposterous miscalculation. Frederic Jackson offers a sturdy, reliable performance, moderately well recorded. Neither is anything nearly approaching a satisfactory complete *Messiah*.



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● **BACH:** *Sonata No. 3, in E Major, for Violin and Clavier.* **HANDEL:** *Sonata No. 13, in D Major, for Violin and Continuo, Op. 1.* Valery Klimov (violin); Vladimir Yampolsky (piano). ARTIA MK \$5.98.

In his efforts to display violinistic virtuosity, thirty-year-old Russian-born Valery Klimov, a student of Oistrakh, gives this Baroque music a Romantic interpretation. The sound is live, but the surfaces are poor. I. K.

● **BUDAPEST MADRIGAL ENSEMBLE:** *Madrigals and Motets:* DeGiardini, Monteverdi, Gesualdo, Certon, Jannequin, Viadana, Lassus, Liszt, Kodaly, Bardos, Farkas, Lajtha, Petrovics. Budapest Madrigal Ensemble. Ferenc Szekeres cond. MONITOR MC 2054 \$4.98.

This modest little recording is a real find for admirers of choral singing. The selections represent about as unusual a program as one might seek and are of the highest musical quality. The performances are sensitive and ever so delicate, and the sound is fine. I. K.

● **JOHN GILLESPIE:** *A Program of French, Spanish and Italian Harpsichord Music; Keyboard Favorites for the Harpsichord:* Bach, Handel, Couperin, Rameau and others. John Gillespie (harpsichord). EDUCCO 4005, 4007, 4009, 4010, each \$4.95.

There is an excellent choice of repertoire in this comprehensive collection. However, the charm that makes such music come alive is lacking in Mr. Gillespie's foursquare approach. Although the recorded sound is satisfactory, in many instances the identification of pieces is incomplete. I. K.

● **KERR:** *Concerto for Violin and Orchestra.* Wolfgang Stavonhagen (violin); Tokyo Imperial Philharmonic Orchestra, William Strickland cond. **COWELL:** *Symphony No. 7.* Vienna Symphony Orchestra, William Strickland cond. COMPOSERS RECORDING, INC. CRI 142 \$5.95.

Both of these works, representative of the efforts of an older generation of American composers, are eminently listenable. Integrity, seriousness, and dedication mark the Kerr concerto, while Cowell's symphony is typical of his consciously eclectic style. The recording adequately serves the perceptive readings of Stavonhagen and Strickland. W. F.

● **LEWIS:** *Original Sin: Music for a Ballet.* Unidentified orchestra, John Lewis cond. ATLANTIC SD 1370 \$5.98.

John Lewis's second foray into the world of symphonic orchestration proves to be disappointingly stiff and unnatural in its treatment of jazz inflections and stylistic attitudes. Stereo quality is so-so. W. F.

● **LISZT:** *Les Preludes.* **SMETANA:** *The Moldau.* **MOUSSORGSKY:** *A Night on Bald Mountain.* **SIBELIUS:** *Valse Triste.* London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90214 \$5.98.

This mixed bag, notable chiefly for the rich sound captured by the Mercury engineers, varies from a contained *Les Preludes* and lacklustre *Night on Bald Mountain* to a sensitive *Moldau* and an intense *Valse Triste*. The London Symphony plays exceedingly well. M. B.

● **LOEFFLER:** *Deux Rapsodies; L'Etang; La Corneuse.* **McCAULEY:** *Five Miniatures for Flute and Strings.* **BARLOW:** *Night Song.* The Eastman-Rochester Orchestra, soloists, Howard Hanson cond. MERCURY SR 90277 \$5.98.

All of the works in this recorded program of American music are quasi-impressionistic and fall easy on the ears. The stereo sound is good and the performances musicianly. W. F.

● **POWELL:** *Five Virginian Folk Songs.* Five Traditional Children's Songs. John Langstaff (baritone); John Powell (piano). POWELL PSO 109 \$4.98.

In this privately made edition of folk-song settings, John Powell reveals little of his own musical personality but deep reverence for the original source material. The result: a conservative and modestly charming recording. The sound is adequate. W. F.

● **RIMSKY-KORSAKOFF:** *The Legend of the Invisible City of Kitezh and the Maiden Fevronia.* U.S.S.R. Radio Chorus and Orchestra, Vassily Nebolsin cond. ARTIA MK 209-D four 12-inch discs \$23.92.

Rimsky-Korsakoff's penultimate operatic effort, sometimes referred to as the "Russian Parsifal," is here molded into a vital, dynamic performance by the conductor Nebolsin and an admirable cast. The sound is adequate, but the absence of the complete libretto is a serious handicap to appreciation of this epic work. G. J.

● **SIBELIUS:** *Lemminkainen Legends, Op. 22.* USSR Radio Symphony Orchestra, Tauno Hannikainen cond. ARTIA MK 1558 \$5.98.

In this, the only currently catalogued recording of all four works, Hannikainen shows his unquestionable authority as an interpreter of Sibelius. The music makes its points directly and clearly, creating a definite mood and character. There is noticeable hiss, but the sound is excellent. M. B.

● **SMETANA:** *Choral Works. Three Horsemen; Renegade; The Peasant; Festive Chorus; Sea Song; Dedication; Prayer; Two Choruses.* Moravian Teachers Male Chorus, Jan Soupal cond. SUPRAPHON SUA 10029 \$5.98.

Taken simply as choral music, these intensely nationalistic folk-mannered pieces are of limited interest. The scores have a tendency to sound pretty much the same. However, the performances and the recording are excellent. W. F.



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Sir Adrian Boult had previously given us the most generally gratifying complete and authentic *Messiah* on monophonic LP's, released by London (A 4403) in 1954. In the present stereo remake, Boult enjoys the services of the brightest star among current bel canto sopranos, Joan Sutherland, together with the fine American Negro contralto, Grace Bumbry, and young Britishers Kenneth McKellar and David Ward.

This is a soloist-oriented *Messiah* to such an extent that the chorus is rather lacking in presence and solidity. The orchestral sound is reasonably good, if somewhat lacking in bass, and the review copy was overcut to the point of distortion throughout the *And He Shall Purify* chorus at the conclusion of Side 1. Boult's reading is a middle-of-the-road affair, a bit stodgy in the Hallelujah Chorus, but otherwise well-paced and sensible.

Joan Sutherland sings her arias complete with ornamentation and cadenzas after the Baroque practice, and one wishes as a matter of consistency that the other soloists had done likewise. Her finest achievement, it seems to me, is in the usually omitted aria in Part Three, *If God Be With Us*. While Miss Sutherland's vocalism is impeccable, her attention to musical detail seems to be at the expense of intelligible enunciation. Grace Bumbry, by contrast, displays a voice of quite uncommon richness and manages at the same time to do full justice to the text, notably in the famous *He Was Despised*. David Ward is a splendid young bass, and if he cannot quite cope with the roudades in *Why Do the Nations*, he sings well in *But Who May Abide* and *The Trumpet Shall Sound*. He has excellent diction, too, which is unusual for Handelian basses. The very popular (in England) tenor Kenneth McKellar seems somewhat out of his depth, if one judges from the rhythmic uncertainty of his *Ev'ry Valley* and the near-wobble that emerges on the word "plain" at the conclusion of the aria.

Which stereo *Messiah* is the most satisfying musically and sonically? This new Boult recording will have to fill the bill for the present, not because it scales any colossal musical heights, but because it displays the most consistent level of technical and musical competence. The only alternative is to forget about authenticity and turn to the enormously vital but disturbing Beecham set on RCA Victor, with Goossens' plushy orchestration, or to Ormandy's solid but propulsive version (somewhat cut) with the Philadelphia Orchestra and the Mormon Tabernacle Choir, which uses the Mozart-Prout orchestration favored in most oratorio society performances. D. H.

HINDEMITH: *Mathis der Maler* (see p. 58).

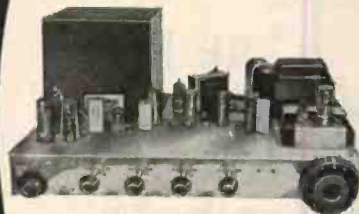
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⑤ **JONGEN: Symphonie Concertante for Organ and Orchestra.** Virgil Fox (organ); Paris National Opera Orchestra, Georges Prêtre cond. CAPITOL SP 8573 \$5.98.

Interest: Exciting showpiece  
Performance: Expert  
Recording: Fine  
Stereo Quality: Very good

Joseph Jongen, who died in 1953 at the age of eighty, composed his *Symphonie Concertante for Organ and Orchestra* in 1933, while he was director of the Brussels Conservatory of Music. In style and idiom it resembles the music of Saint-Saëns with its high degree of cultivation. The writing is for virtuoso organist and orchestra, with extremely colorful filigree work. The first movement is a vigorous and lively *Allegro*; the second, a contrasting, more subdued *Divertimento*; the third, a *Lento misterioso* of gradually building tension and power; and the *finale*, an exuberant *Toccata* of propulsive excitement.

The performance was recorded in the Palais de Chaillot in Paris, which has an organ remarkable for its grandeur and tonal color. Virgil Fox, that intrepid showman among organists, makes the most of his opportunities for display, and Prêtre guides an orchestral performance that seems ideal. In the matter of recorded sound, one could sometimes wish for more orchestral presence, but the sound of the solo organ has been captured with exciting immediacy and considerable clarity. *M. B.*

⑤ **MOZART: Piano Concerto No. 20, in D Minor (K. 466); Piano Concerto No. 21, in C Minor (K. 491).** Clara Haskil (piano); Orchestre des Concerts Lamoureux, Igor Markevitch cond. Eric BC 1143 \$5.98.

Interest: Among Haskil's last recordings  
Performance: Devotional  
Recording: Good though distant  
Stereo Quality: Broad

This recording, among the last made by Clara Haskil before her death a year ago, is a fine example of the Roumanian pianist's warm and gracious playing. She brings a wealth of insight to these two concerti (Mozart's only ones for keyboard in minor mode), even though they are usually rendered with a good deal more tension than here. Both approaches are valid, though I personally find Richter's understated and classical style in No. 20 on DGG preferable to any of the three recordings of the work that Haskil has made over the past decade. Markevitch's accompaniments are extremely well matched to the soloist's reflective approach, and the sound, if somewhat distant, is effectively spread in the stereo version. *I. K.*

⑤ **PROKOFIEFF: Symphony No. 3, Op. 41; Lieutenant Kije Suite, Op. 60.** USSR State Symphony Orchestra, Genadiy Rozhdestvensky and Nikolai Anosov cond. ARTIA ALP(S) 191 \$5.98.

Interest: Rarely heard Prokofieff  
Performance: Questionable  
Recording: Less than triumphant  
Stereo Quality: Fair

This Third Symphony of Prokofieff is an altogether odd piece. Its date of composition is 1928, its origins in the materials of an opera, *The Flaming Angel* (available on Westminster), which was composed in 1925. In a sense, the piece is Prokofieff's *Mathis der Maler*.

Simply stating that the symphony is unsuccessful is telling less than the whole



VIRGIL FOX

*Intrepid showmanship for Jongen*

story. Some of its materials submit only awkwardly to symphonic development; the piece is wanting in the dramatic crisis that is the essence of symphony; and the last movement is a failure in its unconvincing merger of contrasting blocks of tempo.

Having said this, however, it must be pointed out that the work shows a side of Prokofieff that his better-known works hint little of. No tongue in cheek here; none of the composer's eating his cake and having it by spoofing the romanticism he emulates. Instead, the Third Symphony has a kind of raw power, a kind of brow-knit lyricism that finds its roots in Moussorgsky and, ever so slightly, in Rachmaninoff.

The work is interesting enough to warrant a better performance than it receives here. The orchestra seems to lack the virtuosity called for by some of the fast writing, and I sense that Rozhdestvensky has emphasized the piece's structural deficiencies by letting the form spread and grow flaccid. The recording, moreover, is rather mushy in sound and tends to distort at the louder parts.

The *Suite from Lieutenant Kije* is played adequately enough. *W. F.*

⑤ **RAVEL: Daphnis and Chloë: Suite No. 2; Alborado del Gracioso; Le Tom-**

HIFI/STEREO



*beau de Couperin; Valses Nobles and Sentimentales.* Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6210 \$5.98.

Interest: Ravelian staples  
Performance: Problematical  
Recording: Good  
Stereo Quality: Appropriate, subdued

Since Ernest Ansermet is by background and predilection an authority on modern French music, the critic's first impulse on finding a disc of this sort that is both disturbing and disappointing is to question himself. Which of us—Ansermet or the critic—knows best the manner and intention of the composer? How much of the critic's disappointment is, in fact, based on a manner of doing Ravel that has perhaps, over the years, grown away from the original spirit of the music?

It might be argued that Ansermet's approach to Ravel is, intentionally or not, a corrective to many current abuses in Ravel performance. For this conductor stresses clarity of line; he will have none of the emotional excess that is so at odds with Ravel's impeccably elegant style. Nor, as is so often the practice in America, does Ansermet use the virtuosity of Ravel's orchestration to lay audiences in the aisle.

Still, these recorded performances are curiously limp, palpably wanting in brilliance of spirit. Observe, for example, the note-by-note clarity of the accompaniment figurations in *Daphnis and Chloë*; they sound almost as if they were being practiced. Likewise *Le Tombeau* and the waltzes: excessive articulation deprives the former of airiness, and ponderous tempi deprive the latter of excitement.

In the last analysis, virtuosity and orchestral razzle-dazzle are of the essence of Ravel; their presence need not preclude either elegance or tenderness. *W. F.*

**SALA:** *Five Improvisations* (see GASSMAN).

© SHOSTAKOVICH: *Cello Sonata, Op. 10.* SCHUBERT: *Sonata in A Minor ("Arpeggione").* Daniel Shafran (cello), Lydia Pecherskaya (piano). RCA VICTOR LSC 2553 \$5.98, LM 2553 \$4.98.

Interest: Distinguished cello works  
Performance: Topnotch  
Recording: Excellent  
Stereo Quality: Just right

There would seem to be no area in which one can find fault with this release. Daniel Shafran, the Russian cellist, is in absolutely superb form, stylistically and expressively. In both recorded works, he has captured that elusive thing—the precisely right gesture for the music at hand.

It is good, moreover, to hear the Shostakovich so well played. The cello sonata

is one of this composer's most successful chamber works—indeed, one of the most consistently successful works in his catalog. The recording quality is first-rate.

*W. F.*

#### RECORDING OF SPECIAL MERIT

© VAUGHAN WILLIAMS: *Mass, in G Minor.* BRITTEN: *A Ceremony of Carols.* Choristers of Canterbury Cathedral, the Renaissance Singers, Maria Korchinska (harp), Dr. Sidney Campbell cond. LONDON OD 25271 \$5.98.

Interest: Choral masterpieces  
Performance: Authentic

Recording: Cathedral atmosphere  
Stereo Quality: Superbly realistic

Ralph Vaughan Williams' noble mass at last gets the stereo recording it deserves, by one of Britain's finest choirs and within the portals of Canterbury Cathedral itself. One may cavil at the occasionally wavery quality of boys' voices, but the work of the choir as a whole is a joy to the ear and a balm to the spirit. So realistic are the stereo sonics that one can close his eyes and imagine being in the cathedral.

The performance of the intense and altogether lovely Britten work is equally evocative and superbly recorded, includ-



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of The Twentieth Century." (There may be a bit of satire in that title itself.)

Surely these three are among the most delicious satires in the ballet, uproarious to see, a joy to hear. Gustave Holst makes devastating fun of the absurdities of grand opera. Benjamin Britten lacerates the so-English seaside holiday. And Sir William Walton's music combines with Dame Edith Sitwell's "entertainment of poems" to produce really classic spoofing in an orchestral showpiece.

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ing Mme. Korchinska's fine solo harping. It would have been nice, however, to have had the opening and closing processional done with an entering and receding effect; but this is a very minor fault in an otherwise exceptionally beautiful disc. D. H.

Ⓢ **BAYREUTH FESTIVAL 1936.** Wagner: *Lohengrin: Mein Herr und Gott and Quintet; Prelude to Act III; Bridal Chorus; Bridal Chamber Scene; In fernem Land. Siegfried: Schmellied; Schmiedelied; Forest Murmurs. Tannhäuser: Romerzählung.* Maria Müller (soprano), Elsa; Franz Völker (tenor), Lohengrin; Josef von Manowarda (bass), King Henry; Max Lorenz (tenor), Siegfried and Tannhäuser; others. Orchestra and Chorus of the Bayreuth Festspielhaus and the Berlin Opera House, Heinz Tietjen and Hans Schmidt-Isserstedt cond. TELEFUNKEN TH 97003 \$1.98.

Ⓢ **THE GOLDEN AGE OF BAYREUTH.** Wagner: *Lohengrin: Hochstes Vertrau'n; Procession to the Munster; Mein lieber Schwan. Die Walküre: Winterstürme wichen dem Wonnemond. . . Siegmund heiss ich. Die Meistersinger: Am stillen Herd; Preislied; Was duftet doch der Flieder. Tannhäuser: Blick' ich umher. Das Rheingold: Abendlich strahlt der Sonne Auge.* Franz Völker (tenor), Lohengrin and Siegmund; Maria Müller (soprano), Sieglinde; Helge Roswaenge (tenor), Walther; Rudolf Bockelmann (baritone), Sachs, Wolfram, and Woian. Orchestra and Chorus of the Bayreuth Festspielhaus and the Berlin State Opera, Heinz Tietjen and Franz Alfred Schmidt cond. TELEFUNKEN TH 97008 \$1.98.

Interest: Echoes of Bayreuth  
Performance: Topnotch singing  
Recording: Adequate

"The golden age of Bayreuth" is exactly what we get on these two welcome reissues. The choral and orchestral portions may sound pale by today's standards, but the singing of the principals is on a consistently high level throughout. Völker must have been an ideal Lohengrin and a near-perfect Siegmund; his solos are meltingly done, and the extended duets with the excellent Maria Müller leave little room for criticism. The *Die Walküre* excerpt, incidentally, includes the entire concluding scene of Act I, from "Winterstürme" to curtain.

Tonally less appealing than Volker, Max Lorenz sings the music of Siegfried robustly and with conviction. These early (1932) mementos of Roswaenge's Walther show the ringing metal of the extraordinary voice that has served him for thirty years. Manowarda is eloquent in his Prayer, and the solid, rolling sonority of Bockelmann will, indeed, be a revelation to those unfamiliar with this artist's recordings.

Expansive tempos prevail, but all three conductors are seasoned hands. The sound reproduction is variable—and there is considerable surface noise in certain bands—but while the sound is never really good, the excellent singing always can be heard. G. J.

Ⓢ **WOLF: Songs from the Italienisches Liederbuch.** *Auch kleine Dinge; Mir ward gesagt; Wer rief dich denn?; Nun lass uns Frieden schliessen; Du denkst mit einem Fädchen; Wie lange schon; Nein, junger Herr; Mein Liebster ist so klein; Ihr jungen Leute; Wir haben beide; Mein Liebster singt; Man sagt mir, deine Mutter woll' es nicht; Ich esse nun mein Brot; Mein Liebster hat zu Tische mich geladen; Ich liess mir sagen; Du sagst mir, dass ich keine Fürstin sei; Wohl kenn' ich Euren Stand; Wie soll ich frohlich sein; Was soll der Zorn; Wenn du, mein Liebster; Gesegnet sei das Grün; O wär' dein Haus; Schweig' einmal still; Verschling der Abgrund; Ich hab' in Penna.* Elisabeth Schwarzkopf (soprano); Gerald Moore (piano). ANGEL S 35883 \$5.98.

Interest: For Lieder fanciers  
Performance: Variable  
Recording: Intimate  
Stereo Quality: Reasonable

Ⓢ **WOLF: Lieder.** *Tretet ein (Keller); Verschwiegene Liebe (Eichendorff); Gleich und gleich (Goethe); Die Spröde (Goethe); Die Bekehrte (Goethe); Wiegenlied im Sommer (Reinick); Der Gärtner (Mörrike); Zitronenfalter im April (Mörrike); Mausfallen-Sprüchelein (Mörrike); Elfenlied (Mörrike); Zum neuen Jahr. Italienisches Liederbuch: Du denkst mit einem Fädchen; Mein Liebster ist so klein; Wie lange schon; Wer rief dich denn?; Nun lass uns Frieden schliessen; Nein, junger Herr; O, wär' dein Haus; Auch kleine Dinge; Spanisches Liederbuch: Trau' nicht der Liebe; Köpchen, nicht gewinnert; Bedeckt mich mit Blumen; In dem Schatten meiner Locken.* Rita Streich (soprano); Erik Werba (piano). DEUTSCHE GRAMMOPHON SLPM 138641 \$6.98.

Interest: For Lieder fanciers  
Performance: Cool, elegant  
Recording: Good  
Stereo Quality: Somewhat spread

Were Angel to release in this country the Elisabeth Schwarzkopf disc of Goethe songs that has been available in England for the past year, it could then be said that virtually all of Hugo Wolf's output of more than three hundred songs was available on records in this country (that is, if we include the imported German Electrola discs listed in Schwann).

The Schwarzkopf disc under consideration here includes all the songs suitable for female voice from Wolf's setting of Paul Heyse's German renderings of Ital-

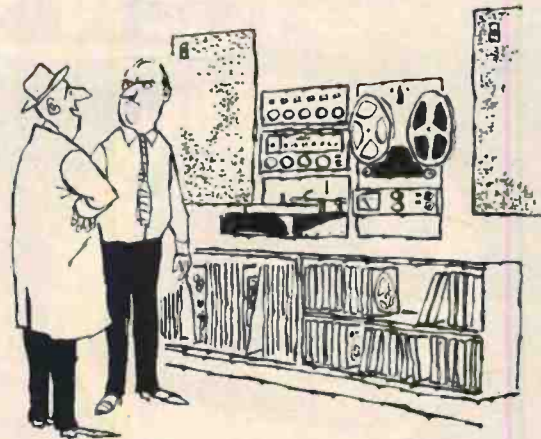
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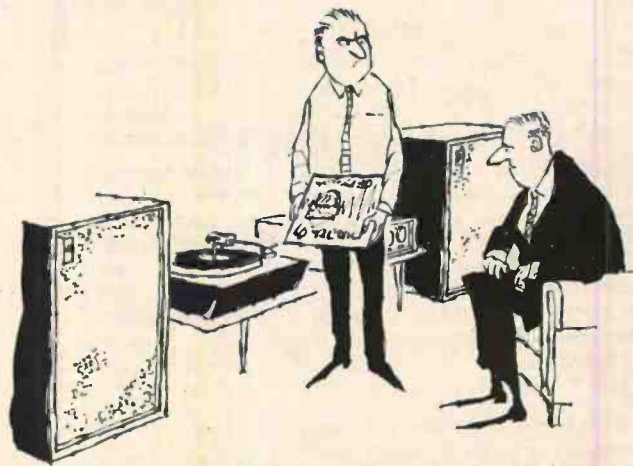
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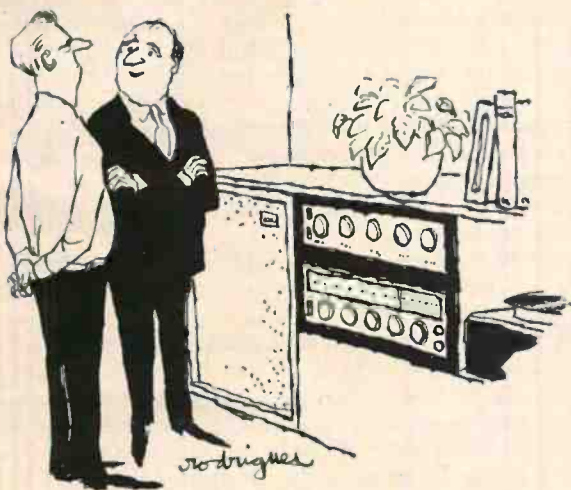
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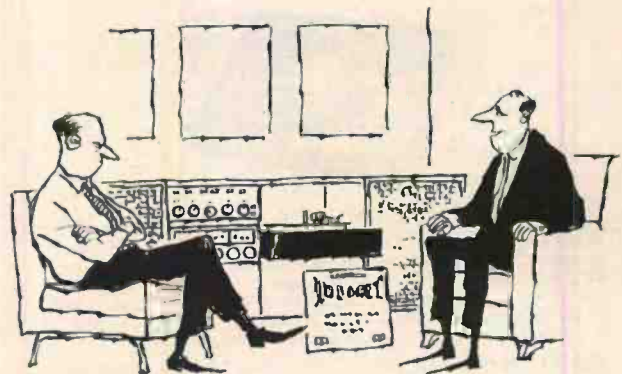
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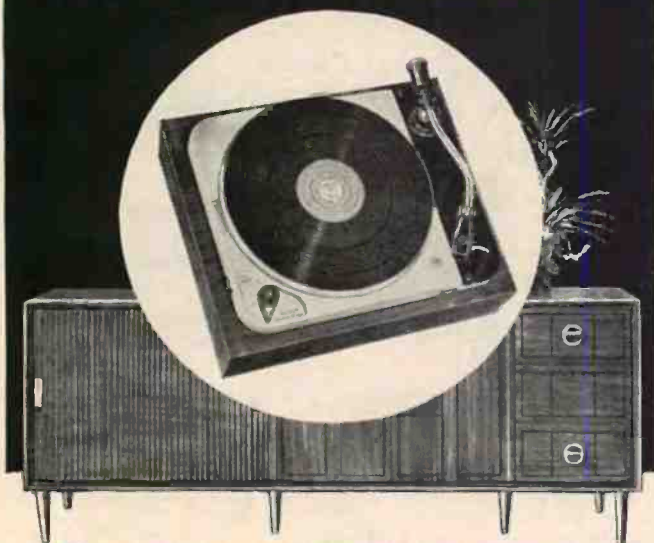


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ian folk poetry. While her voice has lost some of its freshness, there is no doubt that she excels in character portrayal, notably in the Daumier-like *Mein Liebster hat zu Tische mich geladen* wherein a would-be suitor serves his sweetheart an ill-prepared meal. But she comes perilously close to ham acting in *Mein liebster ist so klein*. It is in the beautiful portrayal of lovers' reconciliation, *Wir haben beide*, that Miss Schwarzkopf shows us what a superb artist she can be.

Rita Streich is endowed with a much lighter soprano and lacks the Schwarzkopf command of nuance and coloration. Consequently, it is fortunate that the two dozen songs for her Wolf recital are either lyrical or light-hearted pieces. It is a joy to hear how she floats the vocal line in *Verschwiegene Liebe* ("Secret Love") or captures the fanciful quality of the two related Mörike songs, *Mausfallen-Sprüchelein* ("Mouse-trap Spell") and *Elfenlied*.

The recording in both instances is satisfactory: Angel favors close miking and intimate room sound, while DGG prefers more of a concert-hall atmosphere and achieves a somewhat richer piano tone. Both discs are worth while acquisitions for art-song enthusiasts. However, DGG should be ashamed not to have included complete German-English texts.

D. H.

## COLLECTIONS

### RECORDING OF SPECIAL MERIT

◎ **THE VOICE OF JOSEPH SCHMIDT:** *Verdi: La Traviata: De' miei bollenti spiriti; Il Trovatore: Ah! si, ben mio coll'essere; Rigoletto: Questa o quella, La donna è mobile; Un Ballo in Maschera: Ma se m'è forza. Puccini: Tosca: Recon-dita armonia; È lucevan le stelle. Mozart: Die Zauberflöte: Dies Bildnis ist bezaubernd schön. Donizetti: L'Elisir d'Amore: Una furtiva lagrima. Halévy: La Juive: Rachel, quand du Seigneur. Smetana: The Bartered Bride: Komm mein Sohn-chen . . . Weiss ich doch eine (with Michael Bohnen, bass). Joseph Schmidt (tenor); The Berlin State Opera Orchestra, Selmar Meyrowitz cond. TELEFUNKEN TH 97007 \$1.98.*

Interest: Exceptional artist  
Performance: Remarkable  
Recording: Good for its age

Had Joseph Schmidt ever appeared on the operatic stage, he probably would have never portrayed a character with a life more tragic than his own. Providence blessed him with a voice of gold, a brain to use it, and a fine dramatic temperament—and condensed these wondrous gifts into a frail, almost grotesque five-foot frame that caused the singer's cherished goal of singing on the opera stage to be kept forever beyond his reach. The rise of Nazism ruined his concert and film career—the only remaining outlets for his art—and he died, at the age of thirty-eight, in an internment camp.

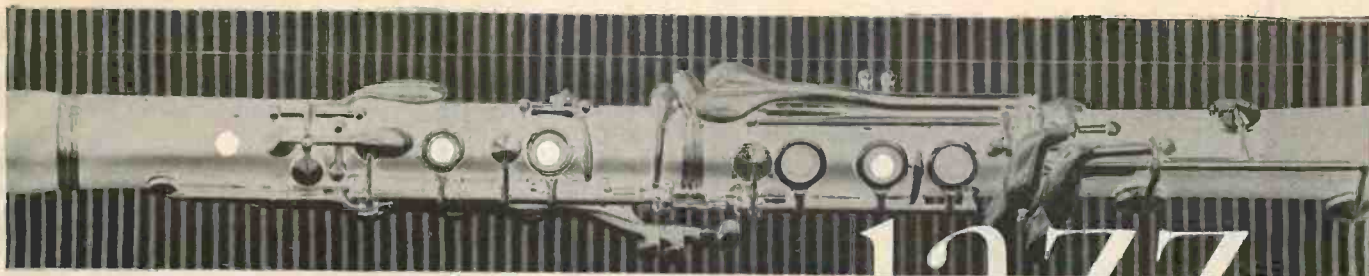
His singing combined the bright, open tones and the splendid high register of Lauri-Volpi with the grace and flexibility of Schipa and the burning passion and humanity of Caruso—and yet it was completely individual, with a character all its own. His only problem, if you can call it that, was diction. Generally he sang in German—as he does on this record in all but two selections—quaintly accented (he was of Rumanian origin), slurring and softening his consonants to suit his basically Italianate style. In Italian, however, he was always ill at ease, to which his otherwise outstanding, Caruso-patterned "*Questa o quella*" bears witness.

Schmidt's renditions of each of these ten arias ranks with the best that anyone has ever heard. As for the Smetana duet, in which Bohnen's lusty, unctious basso joins the tenor's limpid tones, it is not only matchless, but also one of the most stupendous vocal feats of all times. The technical restoration here is a model of its kind.

G. J.

HIFI/STEREO





# JAZZ

Reviewed by NAT HENTOFF • PETER J. WELDING

### Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

Ⓢ **BOB BROOKMEYER: *Seven Times Wilder*.** Bob Brookmeyer (piano, valve trombone), Jim Hall (guitar), Bill Crow (bass), Mel Lewis (drums). *While We're Young; That's the Way It Goes; The Wrong Blues*; and four others. VERVE V 8413 \$4.98.

Interest: Superior mainstream jazz  
Performance: Ingratiating  
Recording: Sharp and clear

Away from his cohorts in the Gerry Mulligan band, Bob Brookmeyer has put together a heartwarming tribute album to his close friend, the witty and urbane composer Alec Wilder. Brookmeyer finds in such pungently lyrical Wilder pieces as *I'll Be Around, The Wrong Blues*, and *Who Can I Turn To* echoes of his own musical thinking; as a result, they serve as expressive vehicles for his wry, gently oblique piano and blowsy, ebullient trombone improvisations. Jim Hall's quietly impassioned guitar picks up and amplifies Brookmeyer's thoughtful embellishments, and the support laid down by bassist Crow and drummer Lewis, fellow members of the Mulligan outfit, is sensitive in the extreme. The four achieve a delicacy of interaction that results in a series of moving, dulcet performances of great freshness and solid strength. P. J. W.

**ORNETTE COLEMAN: *Free Jazz*** (see p. 88).

### RECORDING OF SPECIAL MERIT

Ⓢ **HANK CRAWFORD: *The Soul Clinic*.** Hank Crawford (alto saxophone and piano), Dave "Fathead" Newman (tenor saxophone), Leroy "Hog" Cooper (baritone saxophone), Philip Guilbeau (trumpet), John Hunt (trumpet and fluegelhorn), Edgar Willis (bass), Bruno Carr (drums). *Easy Living; Me and My Baby; Blue Stone*; and four others. ATLANTIC SD 1372 \$5.98.

Interest: Swinging modern jazz

Performance: Straightforward  
Recording: Superior  
Stereo Quality: First-rate

Although not as irresistibly high-spirited as his previous Atlantic album, "More Soul," Hank Crawford's present disc with his fellow colleagues of the Ray Charles band is admirably cohesive in form and spirit. Crawford, a multiple reedman who is featured on alto here, plays with an impressive sense of order. His powerful intensity is always controlled so that it can attain maximum



BOB BROOKMEYER  
*A musical orchid for Alec Wilder*

effect. On ballads, he is exceptionally arresting because, as Ralph Gleason says in the notes, he "sings out . . . in a human-sounding way." Whatever material he explores, Crawford always speaks directly without any wasted notes, and while he does not yet have the daring imagination of a John Coltrane, he is building toward a very incisive style with roots in both Charlie Parker and the blues.

The combo as a whole is firmly integrated, and Philip Guilbeau's deeply personal solo on *What A' Difference A Day Made* leads to the hope that Atlantic will construct a whole album around Guilbeau's lyrical style. The album is particularly recommended for those who would like an antidote to the current flood of third-stream jazz. The music here is as instantly assimilable as the blues singing and story-songs of Ray Charles himself.

N. H.

**DON ELLIS: *New Ideas*** (see p. 59).

Ⓢ **DOC EVANS: *A Cure for the Blues*.** Doc Evans (cornet), Dick Pendleton (clarinet), Hal Runyan (trombone), Bill Peer (banjo), George Tupper (tuba), Knocky Parker (piano), Red Maddock (drums and vocals). *Joe Turner Blues; How Long Blues; Winin' Boy Blues*; and four others. CONCERT-DISC CS 49 \$4.98.

Interest: Mellow Dixieland  
Performance: Honors for Doc  
Recording: Superb  
Stereo Quality: Horns bunched up

### RECORDING OF SPECIAL MERIT

Ⓢ **DOC EVANS: *Rx for the Blues*.** Doc Evans (cornet), Knocky Parker (piano), Albert Nicholas (clarinet), Earl Murphy (bass), Gene Juckem (drums). *Wang Wang Blues; Four or Five Times; Willow Weep for Me*; and six others. CONCERT-DISC CS 51 \$4.98.

Interest: Flowing chamber jazz  
Performance: Two mellow horns  
Recording: Excellent  
Stereo Quality: Competent

Both these prescriptions for flagging spirits are worth having because of the consistent musicality of Doc Evans. Within his traditional style, he has few equals in taste, melodic continuity, and beauty of tone. The second set, however, is preferable because of the presence of Albert Nicholas, one of the last of the vintage New Orleans clarinetists and a long-time expatriate in Europe. Recorded during a Nicholas visit to the United States, the album pairs Evans and Nicholas on three tracks. Doc has four solo performances, and Nicholas is heard with just rhythm on the remaining two numbers. The duets are especially attractive, since both are lyrical players with a wholly unforced sense of swing.

*A Cure for the Blues* is a gentle reawakening of venerable spirituals and blues. Although the rhythm section is rather plodding, the horns blend easily and accurately in the ensemble passages, and the prevailing mood is exceptionally relaxed. Evans is easily the most resourceful soloist, although Dick Pendleton contributes several liquid clarinet variations.

The sonic quality of both albums (re-





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issued from Audiophile masters of some years back) is extraordinarily good, but the stereo spacing of the horns is less advantageous than in some more recent recordings. In the Nicholas-Evans meeting, both horns share the same channel; and in *A Cure for the Blues*, cornet, clarinet, and trombone are grouped together instead of having Doc in the center flanked by the rest of the front line. *N. H.*

Ⓢ **ELLA FITZGERALD:** *Ella in Hollywood.* Ella Fitzgerald (vocals), Lou Levy (piano), Jim Hall (guitar), Wilfred Middlebrook (bass), Gus Johnson (drums). *You're Driving Me Crazy; Mr. Paganini; Air Mail Special;* and nine others. VERVE 4052 \$4.98.

Interest: Agile pop-jazz  
Performance: Fluent  
Recording: Good

Recorded at the Crescendo night club in Hollywood, this is a sequel to a previous album of Ella at a Berlin concert. It is Verve's intention to release "a series of Ella Fitzgerald singing throughout the world to the different people of the world." Ella, however, is nearly always the same, whether in Berlin or at home. She sings here with complete rhythmic authority, first-rate intonation, and technically interesting ornamentation, but this listener seldom senses that she has any emotional involvement with her material. *N. H.*

Ⓢ **JIMMY FORREST:** *Out of the Forrest.* Jimmy Forrest (tenor saxophone), Joe Zawinul (piano), Tommy Potter (bass), Clarence Johnston (drums). *Bolo Blues; I Cried for You; That's All;* and five others. PRESTIGE 7202 \$4.98.

Interest: Gutsy blowing jazz  
Performance: Plenty soul  
Recording: Excellent

Tenor saxist Jimmy Forrest is a leading exponent of the blistering brand of jazz that one hears in the cabarets of the Negro quarters of every large city. The style is essentially swing-based, forthright in the emotional urgency of its message and the driving insistency of its rhythmic pulse. There is little subtlety to this music, but Forrest plays with broad, swaggering assurance and demonstrates an expansive, though florid, lyrical manner in the ballads *Yesterdays* and *That's All*. This is solid, unpretentious bedrock jazz that makes few demands and never oversteps itself—the epitome of soul jazz. *P. J. W.*

Ⓢ **PETE FOUNTAIN-AL HIRT:** *Bourbon Street.* Pete Fountain (clarinet), Al Hirt (trumpet) with various instrumentalists. *Farewell Blues; St. James Infirmary; March of the Bob Cats;* and

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five others. CORAL CRL 757389 \$4.98.

Interest: Dixieland staples  
Performance: Competent  
Recording: Brilliant  
Stereo Quality: Live and bright

Clarinetist Pete Fountain is joined by rotund trumpeter Al Hirt on four of the eight selections, supported by a group the pair led before they both separately achieved prominence. There is little to recommend the album, for it consists wholly of routine Dixieland reworkings of already much belabored standards. Fountain plays with his customary warm, fluid grace, and Hirt comes off with several well-constructed and tastefully restrained solos.

P. J. W.

#### RECORDING OF SPECIAL MERIT

© **TERRY GIBBS:** *The Exciting Terry Gibbs Big Band.* Terry Gibbs (vibraharp) and orchestra. *Day In, Day Out; Summit Blues; Limerick Waltz;* and seven others. VERVE V 2151 \$4.98.

Interest: Swinging big-band fare  
Performance: Spirited  
Recording: Excellent location sound

The outfit heard under the leadership of vibist Terry Gibbs on this disc is a working band, not just a studio aggregation. Composed of seventeen leading film-studio musicians, the band works fairly regularly in the Los Angeles area, where this album was recorded on location at The Summit club. A blistering, driving band in the best Woody Herman tradition, the Gibbs unit charges with enthusiastic gusto through ten numbers in an updated swing-era approach. The resemblance in feeling and spirit to Herman "Herds" of the late 1940's is not surprising, for Gibbs, several of his band's leading soloists, and its four arrangers all cut their musical teeth with that swinging organization. Accordingly, this orchestra has something of the damn-the-torpedoes momentum that propelled the Herman band and made it one of the most successful of white jazz bands. There are numerous fine solos by Gibbs, altoist Joe Maini, and trumpeters Ray Triscari and Al Porcino, among others, but the chief emphasis is on generating an almost overwhelming collective swing.

P. J. W.

#### RECORDING OF SPECIAL MERIT

© **COLEMAN HAWKINS:** *The Hawk Relaxes.* Coleman Hawkins (tenor saxophone), Ronnell Bright (piano), Kenny Burrell (guitar), Ron Carter (bass), Andrew Cyrille (drums). *I'll Never Be the Same; When Day Is Done; Under A Blanket of Blue; More than You Know; Moonglow; Just a Gigolo; Speak Low.* PRESTIGE/MOODSVILLE 15 \$4.98.

Interest: Vibrant jazz ballads  
Performance: The Hawk soars  
Recording: Excellent

This album consists of seven long, reflective ballad explorations by the man who pioneered the use of the tenor saxophone in jazz and brought it to its highest development. Coleman Hawkins has moved with the times; his warm, expansive playing is as viable today as it was in 1922 when he joined Mamie Smith's Jazz Hounds. Here, in the company of four young modernists, he is equally at home, playing with a strong, virile sound, a rush of fresh ideas, and a vigor belying his nearly forty years as a professional jazz-

man. Each of these lovely ballad extemporizations offers constant delights and bears the stamp of a major jazz voice.

P. J. W.

© **ART HODES:** *Cat on the Keys.* Art Hodes (piano), Eddie Burslem (clarinet), Milt Grosz (guitar), Truck Parham (bass), Freddie Kohlman (drums). *Dardanella; B-Flat Blues; Chimes Blues; After You've Gone;* and five others. CONCERT-DISC CS 50 \$4.98.

Interest: Unhurried swing session  
Performance: Relaxed  
Recording: Sharp and clear  
Stereo Quality: Excellent

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Chicago pianist Art Hodes leads a small pickup group through a series of easy, reflective numbers in a style compounded in equal parts of Dixieland and swing. Clarinetist Eddie Burleton offers a watered-down imitation of Benny Goodman on the four numbers on which he is featured. Hodes is himself a pleasant, somewhat limited stylist who uses a simple blues-rooted approach, but the results here, save for a lovely *Dardanella*, are of merely routine interest. *P. J. W.*

RECORDING OF SPECIAL MERIT

© **CLAUDE HOPKINS:** *Let's Jam.* Claude Hopkins (piano), Buddy Tate (tenor saxophone and clarinet), Joe Thomas (trumpet), Wendell Marshall (bass), J. C. Heard (drums). *Offbeat Blues; I Apologize; I Would Do Anything for You;* and four others. PRESTIGE/SWINGVILLE \$4.98.

Interest: Full-bodied swing style  
Performance: Joe Thomas excels  
Recording: Close and very live

This is a particularly glowing addition to Prestige's commendable series of new performances by swing-era players who no longer win polls but still make strong, individualized music. Most refreshing is trumpeter Joe Thomas, who plays with extraordinary clarity and beauty of tone and not a single superfluous note. His solos are models of taste and lucidity. Buddy Tate, who is also opposed to profligacy, has a big, rounded sound and a flawless sense of unhurried pulsation. His one warm, subtone clarinet solo on *Late Evening* ought to spur Prestige to make an album with more of his clarinet.

Claude Hopkins, as he demonstrated in his fine previous record "Yes Indeed!," has a brightly satisfying blend of swing-era directness and echoes of the earlier "Harlem" piano style. Drummer J. C. Heard is somewhat too inflexible for this loose-jointed company, and a more resourceful drummer would have made this an outstanding release. As it is, the album is another clear reminder that such men as Thomas and Tate are being unwisely neglected by the majority of the jazz public, which still has far too small a realization of the full range of contemporary jazz. The recorded sound is as natural and enlivening as the music. *N. H.*

© **GENE KRUPA:** *Percussion King.* Gene Krupa, Joe Venuto, Doug Allen, Mousie Alexander (percussion) and orchestra. *The Galloping Comedians; Valse Triste; Ritual Fire Dance;* and seven others. VERVE C 8414 \$4.98.

Interest: Stiff, outdated scores  
Performance: Skilful  
Recording: Adequate

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has never been more provocative, it is absurd to rewarm these stage-show arrangements of such popular symphonic classics as the *Sabre Dance* and the *Poet and Peasant Overture*. George Williams' scores are unfailingly dull, and the presence of four percussionists playing nearly thirty different instruments is ludicrous when the percussion parts are so pat. The production is a waste of a first-rate orchestra and of the listener's time. The sound should have been much more spacious and the percussion more crisply reproduced. N. H.

#### RECORDING OF SPECIAL MERIT

© **JOHN LEWIS:** *The Wonderful World of Jazz*. John Lewis (piano), Jim Hall (guitar), Connie Kay (drums), George Duvivier (bass), Herb Pomeroy (trumpet), Eric Dolphy (alto saxophone), Paul Gonsalves, Benny Golson (tenor saxophones), James Rivers (baritone saxophone), Gunther Schuller (French horn). *Body and Soul; I Should Care; Two Degrees East, Three Degrees West; Afternoon in Paris; I Remember Clifford*. ATLANTIC SD 1375 \$5.98.

Interest: Master stylist  
Performance: Perfect of its kind  
Recording: Exactly right  
Stereo Quality: Effective

Although he is a champion of the possibly prophetic Ornette Coleman, John Lewis is himself a consolidator rather than a daring expander of the jazz tradition. This album provides clear perspective of Lewis' singular virtues.

As he has indicated in his role as musical director, chief composer, and pianist for the Modern Jazz Quartet, Lewis has tried to shape a style that is a distillation of the blues, the flowing phrasing of the Count Basie band of the late 1930's and early 1940's, and the harmonic and linear contributions of the major modern jazz innovators from Charlie Parker on. (It should be noted, however, that Lewis is harmonically rather conservative.)

This set contains five numbers, all arranged by Lewis. Two are his own compositions (*Two Degrees East, Three Degrees West*, and *Afternoon in Paris*), two are standards, and there is also Benny Golson's threnody for the late Clifford Brown, *I Remember Clifford*.

The instrumentation varies from a quartet to a quintet, and nine pieces are used in *Afternoon in Paris*. The tempos are all in the slow to medium tempo that Lewis prefers, and the performances are among the most lyrical and relaxed in recent recorded jazz.

Lewis is still underestimated as a pianist, although his solos here mark him as a master of judicious economy of style and unerring rhythmic placement. His conception is that of a thoughtful perfec-

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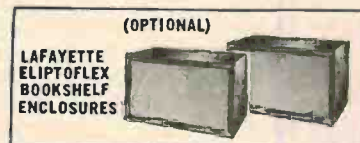
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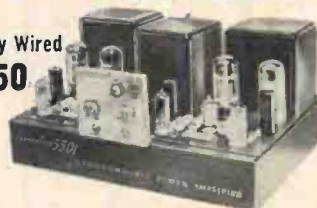
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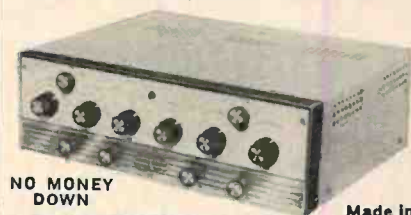
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ANYONE who thinks he is safely oriented in modern jazz after having absorbed the canons of Charlie Parker, Thelonius Monk, and Miles Davis is in for a rude awakening. The younger musicians are restless again, and the most venturesome are working in what has been variously described as "free jazz," "abstract jazz," and, more vaguely, "the new thing."

There is an exceedingly brave new world without pre-set chord changes and with unprecedented individual freedom to choose and alter meters. It is impossible to speak yet of a "school," but among the more significant new frontiersmen are Ornette Coleman, Cecil Taylor, Don Ellis, and Eric Dolphy. There is even an English colony headed by alto saxophonist Joe Harriott. All are controversial in the sense that the majority of the jazz public and most of the critics are bewildered. ("Where's the melody?" has been succeeded by "Where's the music?"). The center of the storm is Ornette Coleman, and his new Atlantic album, "Free Jazz: A Collective Improvisation by the Ornette Coleman Double Quartet," will doubtless set off many fierce debates.

In this unparalleled adventure in mutual spontaneity, eight musicians, with hardly any preparation, recorded one uninterrupted take of thirty-six-and-a-half minutes that has been released without editing. (In stereo, each quartet has its own channel.)

Except for brief, written introductions provided for each soloist (outlining only an area of musical pitch), "Free Jazz" is wholly unfettered improvisation. There are no guide lines as to themes, chord patterns, or chorus lengths. "Let's try to play the music and not the background," explains Coleman. The only elements the soloist can orient himself to are "feelings and imagination—his own and those of his accompanists."

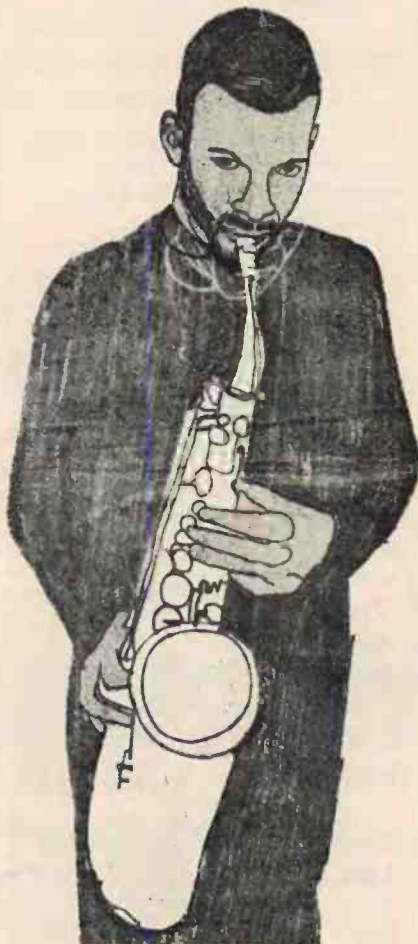
After a polyphonic "tune-up" and the first setting of ensemble pitches, Eric Dolphy has the first solo on bass clarinet. (Each soloist takes five minutes, except Coleman, who has ten, and the drummers, who share five minutes.) Dolphy has had considerable experience in "free jazz," and his penchant for "talking" on his horn through pitch experimentation makes him more receptive to the turbulent ambiance of the session than are some of his associates.

Freddie Hubbard follows on the trumpet and is torn between working out a recognizable theme and reacting instantly to the urgent, fragmented exclamations of his colleagues. To this listener, Hubbard sounds more often as if he is at bay rather than in command.

Coleman is the next deep sea diver, and he plays with impregnable, blues-based sureness of direction and his customary raw passion (with particularly

## Ornette Coleman's FREE JAZZ: LIBERATION OR ANARCHY?

by NAT HENTOFF



ORNETTE COLEMAN  
*Adventures in spontaneity*

provocative remarks by Dolphy and a newly assured Hubbard, who seems more comfortable in the chorus).

The nadir of the album is the solo by trumpeter Don Cherry, who has worked with Coleman for a long time and should have come off better. He becomes progressively more intimidated, however.

The most absorbing section of "Free Jazz" succeeds Cherry in the remarkably inventive playing of bassists Haden and LaFaro and drummers Higgins and Blackwell. Haden, also a Coleman alumnus, may well be the most creative bassist of this jazz generation in terms of the astonishing gamut of colors he conjures

from his instrument and the ease with which he constructs brilliantly developed melodies. LaFaro is an equally magnificent soloist, with total control of the bass. (Each, incidentally, accompanies the other with consummate empathy.)

The two drummers lower the level of improvisation established by the bassists, but their work is also impressive, with Higgins building a superb cymbal mobile of sound. The piece ends in a very short ensemble passage that is almost plaintive (or perhaps exhausted).

The main problem with this strenuous attempt to express "our minds and emotions as much as could be captured by electronics" (as Coleman puts it) is that it is gratuitously disjointed. In another context and with different means and goals, Lukas Foss has been working with an improvisation chamber ensemble (RCA Victor LM/LSC 2558). A discussion of Foss's efforts to bring back improvisatory techniques among classical musicians would be peripheral to the issue at hand, but Foss does make a point that is quite relevant to the weaknesses of the music here: there is a huge difference between "chance-controlled" and "chance in control."

In Coleman's newest venture, chance is so much in control that the impact of the performance as a whole is so diffuse as to dilute whatever emotions, singly and collectively, are being expressed—excepting the passages by the bassists and drummers. It is certainly possible to create a meaningful jazz performance with few guide lines, particularly if the musicians involved have been working with each other for a period of time. It is ingenious, however, to expect a quickly assembled group of players to express themselves in so challenging a situation.

When chance becomes so paramount a factor in an act of art, we are almost always confronted with the equivalent of the first pages of an artist's sketch pad. Too much of the music on this album consists of workshop fragments that should have served as valuable preliminary material. Releasing the music in so inchoate a state is a needless disadvantage to both Coleman and the listener.

In any case, "Free Jazz" is yet another indication that the development of jazz as a non-functional art in itself is irreversible. Jazz can't go home again, and it's on a new road with few signposts. Ornette Coleman is certainly a serious explorer, but he has yet to realize that freedom can very easily slip into self-indulgence.

© ORNETTE COLEMAN: *Free Jazz*. Ornette Coleman (alto saxophone), Eric Dolphy (bass clarinet), Donald Cherry, Freddie Hubbard (trumpet), Scott LaFaro, Charlie Haden (bass), Billy Higgins, Ed Blackwell (drums). ATLANTIC SD 1364 \$5.98.



tionist who will not be hurried and whose constructions, in retrospect, appear inevitable, with no note out of place and with no room for additional notes. His playing, moreover, could serve as a definition of the verb "to swing."

Although he is usually regarded as a neo-classicist because of his preoccupation with order and concision, Lewis is by temperament a romantic. His romanticism, however, is always strictly controlled, and he avoids both sentimentalizing and rhapsodizing. His playing may be criticized for being small in scale, but it is nearly perfect of its kind.

For this unpretentious recital, Lewis has chosen complementary personalities as his principal collaborators. Drummer Connie Kay of the Modern Jazz Quartet is discreet but constantly resourceful. Bassist George Duvivier is a paragon of taste, tone, and rhythmic strength; and guitarist Jim Hall shares Lewis' love for luminously clear melodic lines and an unaggressive but firmly resilient beat.

Among the horn soloists are tenor saxophonist Paul Gonsalves, an unabashed rhapsodist; trumpeter Herb Pomeroy, who shows in *Body and Soul* an unsuspected excellence as a ballad player; the intense alto saxophonist Eric Dolphy; and the softly urgent tenor saxophonist Benny Golson.

The recorded sound is exactly right, with neither an excess of presence for so gentle a series of conversations, nor lack of clarity in bringing out the carefully balanced parts. *N. H.*

**RED NICHOLS AND HIS FIVE PENNIES:** (see p. 60)

#### RECORDING OF SPECIAL MERIT

Ⓜ **ANITA O'DAY:** *Trav'lin' Light*. Anita O'Day (vocals), orchestras conducted by Johnny Mandel and Russ Garcia. *Trav'lin' Light*; *The Moon Looks Down and Laughs*; *Don't Explain*; *Remember*; and eight others. VERVE V 2157 \$4.98.

Interest: Anita at her best  
Performance: Lustrous  
Recording: Topnotch

This disc is easily the most satisfying album Anita O'Day has made in recent years. She neatly avoids the stylistic pitfalls that marred her other recent recordings. The coy, arch mannerisms, the pointless technical displays are gone, replaced by a sure, spare, beautifully functional approach that employs decoration as meaningful embellishment and not as an end in itself. There are any number of haunting echoes of her stylistic mentor, Billie Holiday, in this tribute album—which includes such Lady Day staples as *Don't Explain*, *God Bless the Child*, *Crazy He Calls Me*, and the title piece—yet the resemblance lies not so



material will soon reveal the almost total absence of coloration introduced by the AR-3. The sounds produced by this speaker are probably more true to the original program than those of any other commercially manufactured speaker system we have heard. On the other hand, the absence of

\*From the Hirsch-Houck Laboratories' report on the AR-3 loudspeaker in the October, 1960 *High Fidelity*. A reprint of the complete report will be sent on request.

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much in similarity of tone or phrasing as in mature artistry and honest, direct communication. P. J. W.

© **GEORGE SHEARING: *Satin Affair*.** George Shearing Quintet with String Choir conducted by Billy May. *Early Autumn; You Were Never Lovelier; Star Dust*; and nine others. CAPITOL ST 1628 \$4.98.

Interest: Bright mood jazz  
Performance: Makes no demands  
Recording: Excellent  
Stereo Quality: Vibrant

Pianist Shearing's latest offering is another program of the overlush, vapid ballad fare he has been dispensing with monotonous regularity ever since joining Capitol several years ago. His pleasantly mannered playing, genteel to a fault, has been moving progressively closer to cock-

tail piano, and here it retains only a nodding acquaintance with jazz. Polished to a high sheen, these twelve performances stand as models of mood jazz at its most facile, opulent, and empty. P. J. W.

RECORDING OF SPECIAL MERIT

© **JACK TEAGARDEN: *Mis'ry and the Blues*.** Jack Teagarden (trombone and vocals), Don Goldie (trumpet), Henry Cuesta (clarinet), Don Ewell (piano), Stan Puls (bass), Barrett Deems (drums), Shay Torrent (organ on *Love Lies*). VERVE 8416 \$4.98.

Interest: Teagarden never palls  
Performance: Consistent Big T  
Recording: Good

Any set with this much of Teagarden's singing and playing has to be recommended despite its defects. Except for

pianist Ewell, the rhythm section is routine. In the front line, Don Goldie's bold, singing trumpet is an excellent complement to Teagarden, but clarinetist Cuesta is undistinctive. The arrangements are generally bland, but Teagarden's solos are so distinguished for their warmth, economy of structure, and fully mature individuality that they compensate for the predictable backgrounds. His singing remains a model of jazz vocalizing at its best—illuminating phrasing; unself-conscious, swinging pulsation; uniquely expressive timbre; and projection of spontaneity.

It would be a boon to jazz collectors of nearly all stylistic preferences if a record label were to arrange one more reunion of Teagarden, Louis Armstrong, Edmond Hall, and Earl Hines. In the meantime, I am grateful for whatever Teagarden appears on record because the man is incapable of a poor performance. N. H.

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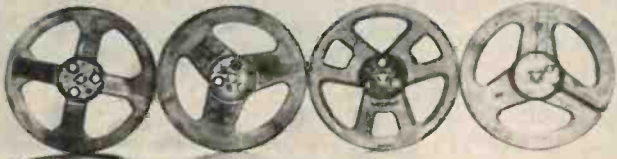
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Ⓢ **BONBONS AUS WIEN:** Johann Strauss, Sr.: *Chinese Galops; Kettenbrücke Waltz; Eisele und Beisele Sprünge; Chachucha Galop.* Johann Strauss, Jr.: *Wiener Gemüths Waltz; Champagne Galop.* Lanner: *Styrian Dances; Die Werber Waltz.* Mozart: *Three Contredances; Four German Dances.* Schubert: *Eight Waltzes and Ländler.* Boskovsky Ensemble, Willi Boskovsky cond. VANGUARD VTC 1634 \$7.95.

Interest: Alt Wien  
Performance: Radiant  
Recording: Bright  
Stereo Quality: Good

This dance music of Old Vienna is totally irresistible, combining ingenuous popular appeal with the utmost musical worth, whether it be one of the elder Strauss's high-stepping galops or one of the elegantly lyric Schubert waltzes. Willi Boskovsky, the Vienna Philharmonic's concertmaster, and the seven other first-desk men who comprise his latter-day household band use the original instrumentations, devoting themselves with the relish of busmen on holiday to performances of infectious wit, clarity, and warmth. The recording has an appropriate intimacy, the sound is luminous, and the stereo is realistically directional. C.B.

Ⓢ **CHOPIN:** *My Favorite Chopin. Polonaise No. 6, in A-flat Major, Op. 53 ("Heroic"); Nocturne No. 17, in B Major, Op. 62, No. 1; Fantaisie in F Minor, Op. 49; Etude No. 23, in A Minor, Op. 25, No. 11 ("Winter Wind"); Etude No. 3, in E Major, Op. 10, No. 3; Ballade No. 3, in A-flat Major, Op. 47; Waltz No. 7, in C-sharp Minor, Op. 64, No. 2; Scherzo No. 3, in C-sharp Minor, Op. 39.* Van Cliburn (piano). RCA VICTOR FTC 2091 \$8.95.

Interest: Cliburn's choice  
Performance: Interesting

Recording: Stringy on top  
Stereo Quality: Minimal

"These selections are by no means all of my favorites," Van Cliburn states in the notes he wrote to accompany this recording. "They are only a fraction of the many Chopin compositions that give me heartfelt pleasure." They are also works the young pianist has obviously given a good deal of serious thought to, for these performances are often highly personal statements. Unfortunately, Mr. Cliburn's



WILLI BOSKOVSKY

*Wit and warmth for Viennese bonbons*

occasionally erratic tempos and deliberate pacing rob his Chopin of emotional impact, and instances either of stylistic bravura or of "heartfelt" intensity are few. His playing, if anything, is too studied and seems to suit his personal feelings about the music rather than express them. The piano sound is generally good; however, from high C on up the tone becomes thin and at times rather strident. Unfortunately, no more can be said of the recording's stereo characteristic than that the solo instrument stays put. C.B.

Ⓢ **ENESCO:** *Rumanian Rhapsody No. 1, in A Major; Rumanian Rhapsody No. 2, in D Major.* LISZT: *Hungarian Rhapsody No. 5, in E Minor, Hungarian Rhapsody No. 6, in D Major.* Vienna State Opera Orchestra, Vladimir Golschmann and Anatol Fistoulari cond. VANGUARD VTC 1633 \$7.95.

Interest: Old friends  
Performance: Effective  
Recording: Very good  
Stereo Quality: Marked

Since these four works were originally issued on a Vanguard stereo demonstration disc listing at \$2.98, the price tag for the tape version seems excessive. However, the performances are idiomatic, Fistoulari's Liszt being perhaps the finest reading. Instrumental detail is nicely articulated within a roomy stereo setting, and the sound is full-bodied. C.B.

Ⓢ **PUCCINI:** *La Bohème.* Renata Tebaldi (soprano), Mimi; Carlo Bergonzi (tenor), Rodolfo; Gianna d'Angelo (soprano), Musetta; Ettore Bastianini (baritone), Marcello; Cesare Siepi (bass), Colline; Renato Cesari (baritone), Schaunard; Fernando Corena (bass), Alcindoro-Benoit; Piero de Palma (tenor), Perpignol; Attilio d'Orazi (bass), Sergeant; Giorgio Onesti (bass), Doganiere. Orchestra and Chorus of the Accademia di Santa Cecilia, Rome, Tullio Serafin cond. LONDON LOS 90014 two reels \$15.95.

Interest: Superb Puccini  
Performance: Magnificent  
Recording: Good  
Stereo Quality: Big-scaled

Serafin's splendid *Bohème* is the first complete performance of Puccini's most popular opera to enter the tape catalog. Unhappily, the recording has a tendency to bury the vocalists under waves of vivid orchestral sound; Mme. Tebaldi, Mr. Bergonzi, and the rest seem to be standing just one step too far away from the microphones.

Two further complaints: the second stereo track of the second reel does not begin where the first track ends (requiring a rewind after the reels are flipped), and no libretto is furnished. Also, very little has been done to make this an attractive package physically. The cover shot of Mme. Tebaldi has not even been pasted on the box containing the reels. Within, the buyer will find only the tapes and an air-mail post card explaining: "We have not enclosed a 7-inch libretto . . . because we think you might better enjoy the complete 12-inch edition." Maybe so, but most listeners will want a libretto the moment they sit down to listen. C.B.

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*The Fountains of Rome.* NBC Symphony, Arturo Toscanini cond. RCA VICTOR FTC 2083 \$8.95.

Interest: Respighian showpieces  
Performance: Treasurable  
Recording: Fine  
Stereo Enhancement: Very good

*The Pines of Rome* was recorded early in 1953, *The Fountains* about a year and a half before. Their stereo reincarnation, first on discs and now on tape, has been entirely successful. The recorded sound may compare unfavorably with the recent Reiner coupling, also on Victor, but for poetry and atmosphere the Toscanini performances are unrivaled. RCA's Jack Somer has executed the "electronic re-processing" of the old master tapes with taste and skill, thereby creating a remarkable stereo illusion. C.B.

⑤ **VIVALDI: Concertos for Two Violins, Strings, and Cembalo; in D Minor, P. 281; in C Minor, P. 436; in G Minor, P. 366; in D Major, P. 189.** Isaac Stern and David Oistrakh (violins); members of the Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 404 \$7.95.

Interest: Rare Vivaldi  
Performance: Impeccable  
Recording: Superb  
Stereo Quality: Appropriate

The Vivaldi double concertos, like any similarly scored music, clearly benefit from stereo treatment. Here neither soloist is so separated from the other as to be heard obtrusively from one speaker only. The soloists are distinctly differentiated in space, but they remain a team, playing together with the utmost finesse and rhythmic verve. The reduced orchestra Mr. Ormandy conducts adequately frames the two violinists, although very little attempt is made in the recording to attain a sense of depth. C.B.

⑤ **WAGNER: Lohengrin: Prelude to Act III; Tannhäuser: Overture; Die Götterdämmerung: Siegfried's Funeral March; Die Meistersinger: Dance of the Apprentices and Procession of the Mastersingers; Die Walküre: Ride of the Valkyries and Magic Fire Music.** The Concert Arts Symphony Orchestra, Erich Leinsdorf cond. CAPITOL ZP 8411 \$7.98.

Interest: Wagnerian staples  
Performance: Bristling  
Recording: Good  
Stereo Quality: Adequate

This is a good recording, generally unmarred by technical gimmickry. Orchestral balances are just, except in a few instances where the strings, rather distantly miked, are blanketed by the brass. Stereo spread is sufficient, and depth is effec-

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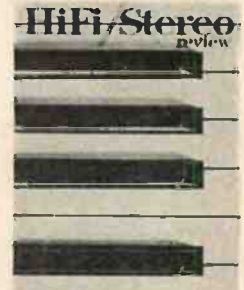
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tively suggested throughout. Though the top end is not especially brilliant, it is sweet sounding, and the bass is solid and well defined. Leinsdorf's tempos are brisk, his readings on the whole livelier than Stokowski's on the recent Victor tape, yet not nearly as dazzling in total effect. C. B.

#### RECORDING OF SPECIAL MERIT

© **WAGNER: *Tristan und Isolde***. Birgit Nilsson (soprano), Isolde; Fritz Uhl (tenor), Tristan; Regina Resnik (mezzo-soprano), Brangaene; Tom Krause (baritone), Kurwenal; Arnold van Mill (bass), Marke; Ernst Kozob (tenor), Melot; Peter Klein (tenor), Shepherd; Waldemar Kmentt (tenor), Sailor; Theodor Kirschbichler (tenor). Gesellschaft der Musikfreunde Chorus and Vienna Philharmonic Orchestra, Georg Solti cond. LONDON Y 90034 three reels \$33.95.

Interest: Incomparable Wagner  
Performance: Mostly superb  
Recording: Favors orchestra  
Stereo Quality: Imposing

The first stereo *Tristan und Isolde* is likely to be the only one for some years to come. So we cannot but be thankful to London for bringing their stereo *Tristan* to tape—and with one full act to each reel. (Five discs are required for the work's three acts).

As George Jellinek pointed out in his review of the disc release, this *Tristan* is an orchestrally oriented performance, which is to say that while the voices have been given their reasonable due, special pains have been taken to see that every strand of Wagner's complex symphonic texture is audible. In short, the buyer of this set will undoubtedly hear more of the music of *Tristan* than he ever will in the opera house.

Without question, top honors go to George Solti, who does a masterly job of pacing throughout the opera's four-hour span. He has not only a wonderful sense of proportion, he also knows how to project high drama, as in the *Liebesnacht* of Act Two. Indeed, the entire love scene is sheer magic from beginning to end, not something to doze off to, as it so often is in the opera house.

Nilsson's portrayal of Isolde is an impressive blend of power and warmth, of imperiousness and fierce agitation. Only in the closing *Liebestod* does she betray any sign of fatigue from her incredibly trying and exacting role. Fritz Uhl's Tristan is on the youngish side—convincing in the moments of direct confrontation (Act One) and tender intimacy (Act Two), but lacking in the sheer strength to convey the intensity of the wounded Tristan's delirium in Act Three. Tom Krause as Kurwenal is alternately bluff and feelingful, as he should be, and Arnold van Mill's Marke is dignified with-

out being dull. The casting of Regina Resnik as Brangaene seems a puzzling choice, for she brings no great distinction to the part, either vocally or dramatically. Nor is she helped by the attempt to have her warnings in Act Two emerge from what is meant to sound like a castle vault.

For the playing of the Vienna Philharmonic and for the brief work of the chorus there can be nothing but the highest praise, and likewise for the way in which the London recording staff has captured the immense scope of Wagner's sonorities. True, there are times—the closing pages of Act One, for example—where the singers are almost engulfed in the tonal melee; but contrary to my col-

league Mr. Jellinek I am willing to tolerate these few off-balance moments to hear more of what Wagner wrote into *Tristan* than has heretofore been possible. I would not willingly dispense with the Flagstad-Furtwängler's mono set on Angel, but neither would I be without this performance.

The tape processing is flawless, with minimum background hiss, no discernible crosstalk, and overwhelming dynamic range. Buyers of the tape will have to send a postcard to London Records to obtain a libretto; but, for my taste, this is a far sight better than having to cope with the flyspeck print of most opera-tape librettos. D. H.



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© **JOAN BAEZ.** Joan Baez (vocals, guitar), Fred Hellerman (guitar). *Silver Dagger; East Virginia; Fare Thee Well; House of the Rising Sun*; and nine others. VANGUARD VTC 1635 \$7.95.

Interest: Major folk talent  
Performance: Eloquent, impassioned  
Recording: Stunning  
Stereo Quality: Very fine

This is the recording that in its disc version first brought Joan Baez (pronounced buy-ez) into national prominence. It is a breathtakingly lovely collection of folk

songs, the bulk of them in the plaintive Anglo-American ballad tradition. Miss Baez has a soprano voice of a clarity and purity rare among folk singers, and she uses it skillfully in animating these songs with a sense of personal involvement and drama. The album's one fault is in its programming: the songs are too much alike in mood, with the result that the collection becomes somewhat wearying after a while. Even so, this is an essential folk-music tape. *P. J. W.*

© **PERCY FAITH:** *Mucho Gusto.* Percy Faith and his Orchestra. *Mucho Gusto; Besame Mucho; La Negra; Maria Elena; Cielito lindo; Chaparrita;*

and six others. COLUMBIA CQ 399 \$6.95.

Interest: Souped-up chili  
Performance: Snazzy  
Recording: Clean  
Stereo Quality: Wide-spread

Percy Faith again leads armchair travelers on a sentimental journey along over-traveled musical paths south of the border. The arrangements are the standard Technicolor settings that have become Faith's trademark. The sound is crisp, the stereo balanced and defined without undue exaggeration. *C. B.*

© **FLAPPERS, SPEAKEASIES, AND BATHTUB GIN.** *Sampler.* Dorothy Provine and The Girls (vocals); Matty Matlock and his Paducah Parol, Eddie Condon and The Chicagoans, Ira Ironstrings, others. *Charleston; China Boy; Doll Dance; Chicago;* and six others. WARNER BROS. WSTQ 1425 \$3.95.

Interest: A toot to the Twenties  
Performance: Idiomatic  
Recording: Good  
Stereo Quality: OK

Containing ten numbers from as many Warner Bros. albums representing the Prohibition Era, this sampler is a bargain. It offers about twenty-five minutes of music and a varied program, ranging, at its brightest moments, from the ragtime piano of Joe "Fingers" Carr in *China Boy* to Matty Matlock's flossier *Painting the Clouds with Sunshine*. A high technical standard is maintained throughout. *C. B.*

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© **MARCH TIME.** Eastman Symphonic Wind Ensemble, Frederick Fennell cond. *Americans We; Officer of the Day; The Mad Major; Guadalcanal March;* and eight others. MERCURY ST 90170 \$7.95.

Interest: Mostly in Goldman  
Performance: Rousing  
Recording: Excellent  
Stereo Quality: Well-defined

In addition to the selections cited above, and two others by leading march masters, there are on the second side six hitherto unrecorded marches by the late Edwin Franko Goldman. Among them are a clever *Children's March*, a medley in march time of familiar childhood tunes; the *Illinois March*, one of the last Goldman wrote, dedicated to the University of Illinois; and the official march of the *Boy Scouts of America*, composed in 1931. The performances are marvelously spirited, and the recording is superb. Every cymbal crash, every brassy flourish, every thump on the big bass drum rings sharp and true. Separation and depth are just right. *C. B.*



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Reviewed by STANLEY GREEN • NAT HENTOFF • PETER J. WELDING

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- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

Ⓢ ERICH KUNZ: *Vienna, City of My Dreams*. Erich Kunz (vocals); Wiener Schrammeln and the Wiener Volksoper Orchestra, Anton Paulik cond. *Grüss mir mein Wien; Mei' Mutterl war a Weanerin; Drunt' in der Lobau; Wien, du Stadt meiner Träume; Im Prater blüh'n wieder die Bäume; Da draussen in der Wachau; Penzinger Kircherl; Fiakerlied; In Grinzing gibt's a Himmelstrass'n*; and three others. KAPP KS 3263 \$4.98.

Interest: Vienna pastry  
 Performance: In the right spirit  
 Recording: Satisfactory  
 Stereo Quality: All right

With his deep-rolling, operatic baritone, Erich Kunz brings authoritative interpretations to this recital of twelve schmalzy items, ably supported by two groups conducted by that old operetta hand, Anton Paulik. It was Paulik who conducted the first performance of Emmerich Kalman's *Countess Maritza*, and Kunz's singing of the affecting *Grüss mir mein Wien* from that operetta is a highlight of the album. The rest are taken from the works of such composers as Zeller, Eysler, and Stolz, and include the exceptionally graceful *Fiakerlied* and the charmingly intimate *Drunt' in der Lobau*. No translations are provided. S. G.

Ⓢ PEGGY LEE: *If You Go*. Peggy Lee (vocals); orchestra conducted and arrangements by Quincy Jones. *As Time Goes By; When I Was A Child; Smile*; and nine others. CAPITOL ST 1630 \$4.98.

Interest: Superior stylist  
 Performance: Too little variation  
 Recording: Excellent  
 Stereo Quality: Soloist on one side

Although Miss Lee is as appealing here as usual, this disc is not one of her more striking achievements. Throughout the set, there is too much similarity of tempo and a sameness of rueful spirit. The program could nonetheless have proved absorbing if the arrangements had been

structured to bring out the particular virtues of each tune. Quincy Jones's scores, however, are undistinctive; and if his name weren't on the record, it would be nearly impossible to identify these safely commercial charts as his.

These complaints notwithstanding, Miss Lee remains one of the very few popular singers who compels concentrated attention. The key to her style is her phrasing, which is exceptional in its integration of silences into the total con-



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tour of song. She also can understate an emotion without losing the intensity she wants to convey. Above all, she is intelligent. She always tells a believable story and often can turn commonplace lyrics into intimate autobiography. She certainly deserves more challenging accompaniment than she receives here. I also question Capitol's sharp stereo separation, with Miss Lee's voice coming from one speaker rather than from the center. N. H.

**THEATER - FILMS**

WINSTON CHURCHILL: *THE VALIANT YEARS* (Richard Rodgers) (see p. 61).

Ⓢ FLOWER DRUM SONG (Richard Rodgers-Oscar Hammerstein, II). Sound-track recording. James Shigeta, Miyoshi Umeki, Juanita Hall, Jack Soo, Benson Fong, and others, with orchestra and chorus, Alfred Newman cond. DECCA DL 79098 \$5.98.

Interest: R & H in Chinatown  
 Performance: Good to fair  
 Recording: Excellent to poor  
 Stereo Quality: Little directionality

No one would claim that *Flower Drum Song* is the most memorable of Rodgers and Hammerstein's musicals, but even so it deserves better treatment than it gets here. The order of the songs has been juggled around for no apparent reason, and a few of the numbers have been drastically truncated. There's even a needless attempt to keep up to date by substituting the names of Bobby Darin and Sandra Dee for Harry Truman and Truman Capote in *Chop Suey*.

Whoever sings for Nancy Kwan does an acceptable job, except that there seems to be a cramped sound on all of her tracks. Of the members of the original Broadway cast, Miyoshi Umeki coos plaintively on *A Hundred Million Miracles* and *I Am Going to Like It Here* (have you ever noticed what an intricately constructed lyric that one has?), and Juanita Hall does her usual fine work on *Chop Suey*. Newcomer James Shigeta, however, is far too humorless and self-consciously resonant for the likes of *Sunday* and *You Are Beautiful*.

Stereo provides no movement, nor does it give any clear sense of directionality. Decca even repeats the gaffe heard on the Columbia original-cast set: during *A Hundred Million Miracles* Miss Umeki is in the center while the flower drum she is allegedly beating is heard from somewhere on the right. S. G.

Ⓢ HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING (Frank Loesser). Original-cast recording. Robert Morse, Rudy Vallee, Bonnie Scott, Virginia Martin, Charles Nelson Reilly, Claudette Sutherland, Sammy Smith, Paul Reed, Ruth Kobart, and others, with orchestra and chorus, Elliot Lawrence cond. RCA Victor LSO 1066 \$5.98.

Interest: Bright score  
 Performance: Delightful company  
 Recording: Brilliant  
 Stereo Quality: Very high

With his score for *How to Succeed in Business Without Really Trying*, Frank Loesser clearly has succeeded in sticking to the most difficult rule any writer or



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composer can make for himself: don't compromise. For in this spoof on big business, he has made every song pertinent to the satirical intention of the plot. You will listen in vain for a heartfelt ballad or for a sincere expression of any kind. The idea was to poke fun at contemporary business mores, and that intention has been maintained all the way through.

There are, of course, pitfalls in this. For one thing, listeners unaware of what the show is all about may miss the point. For another, it puts an almost impossible burden on the writer to make every number a standout. And while Loesser's contributions are of a generally high level, I find that his intention has not always been matched by his execution. *Coffee Break*, for example, is an anguished musical cry when the office coffee urn fails to deliver the precious liquid, but the lyric does not develop much beyond the original idea. *Grand Old Ivy*, supposedly a satire on college songs, is a lot less funny than some real ones I've heard, and *Love from a Heart of Gold* could likewise be taken for an actual tearjerker.

When he is at his frequent best, however, no one can touch Loesser. *I Believe in You*, superbly orchestrated by Robert Ginzler, is a young go-getter's serenade to himself. Since the setting of the rendition is the executives' wash room, part of the melody is picked up by the buzz of an electric razor. Even a typewriter is used for musical punctuation on another piece, the lilting admonition *A Secretary Is Not a Toy* ("Her pad is to write in, Not spend the night in").

Loesser also makes good use of a vocal trio, both in the mockingly operatic *Rosemary* (with its sly dig at *Maria in West Side Story*), and in *Been a Long Day*, in which a third party arranges a date for a young couple by having them reveal what they are thinking.

The company, headed by Robert Morse and Rudy Vallee, catches the proper spirit, and the recording's sound is very good except for occasional too-close miking. S. G.

Ⓢ **LOSS OF INNOCENCE** (Richard Addinsell). Sound-track recording. Catalogue No. CP 508 \$4.98.

Interest: Superior film music  
Performance: Couldn't be better  
Recording: All right

For this film based on Rumer Godden's *The Greengate Summer*, Richard Addinsell has created an exceptionally attractive musical accompaniment. The themes are performed by a small orchestra with accordion, oboe, flute, and violin accenting the pastoral nature of the work. The more romantic *Joss' Theme* is frequently contrasted with a bright, bubbly tune that conjures up miles and miles of open countryside, while a *Carpet Dance* and a waltz theme offer two appealing dance



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interludes. I'd put *Loss of Innocence* on a par with Nino Rota's score for *Rocco and his Brothers* as the best sound-track albums of the year. S. G.

© **MILK AND HONEY** (Jerry Herman). Original-cast recording. Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall, Juki Arkin, and others, with orchestra and chorus, Max Goberman cond. *Shalom; Independence Day Hora; Milk and Honey; There's No Reason in the World; Hymn to Hymie*; and six others. RCA VICTOR LSO 1065 \$5.98.

Interest: Fine Broadway show  
Performance: Spirited  
Recording: Fine  
Stereo Quality: Unusually good

It is always a pleasure to applaud a bright new musical talent on Broadway. With *Milk and Honey*, Jerry Herman has firmly established himself as one of the theater's outstanding composer-lyricists. The songs that he has fashioned are not only melodically appealing and intelligently worded, but they have style and a feeling for locale and character. And, since the vocal endowments of Robert Weede and Mimi Benzell are impressive, the comic approach of Molly Picon irresistible, and the recording generally excellent, the whole thing adds up to the most satisfying original-cast album heard so far this season.

The Israeli setting of *Milk and Honey*, of course, is a natural for musical treatment, and Herman has made the most of his opportunities. A tingling *Independence Day Hora* and a solemn wedding ceremony, both sung in Hebrew, are obviously patterned after the real thing, but the spirit of the land is also caught in nearly every other piece, most notably perhaps in the evocative *Shalom* and in the rousing anthem, *Milk and Honey*.

The lighter moments, provided by Miss Picon, also are more than mere comic interludes. *Chin Up Ladies* has a disarming musical inventiveness, and *Hymn to Hymie* handles a delicate subject with humor and compassion as Miss Picon pleads with her dead husband for permission to remarry.

Hershey Kay's arrangements and Max Goberman's musical direction firmly establish the over-all mood of the score and infuse it with vitality. Stereo has been wisely used for theatrical effect. Weede's strutting through *Like a Young Man*, Miss Picon's marching in *Chin Up, Ladies*, and her tripping back and forth during *Hymn to Hymie* are examples. My only technical beef is that the miking is too close on both of Miss Picon's numbers and on Miss Benzell's *That Was Yesterday*. S. G.

© **SAIL AWAY** (Noel Coward). Original-cast recording. Elaine Stritch, James Hurst, Patricia Harty, Grover Dale,

Charles Braswell, Jill Bengelsdorf (harp), and others, with orchestra and chorus, Peter Matz cond. CAPITOL SWAO 1643 \$6.98.

Interest: Ship-shape score  
Performance: Variable company  
Recording: Excellent  
Stereo Quality: Extremely high

The unique capacity of Noel Coward scores has always been their ability to contain almost equal proportions of sentiment and satire. *Sail Away*, Mr. Coward's first American musical, finds these elements present in abundance, and,

while the author may have created more distinguished works in the past, it is a generally buoyant and cheerful collection of songs.

Since the plot has to do with American tourists on a Mediterranean cruise, Mr. Coward has taken deadly aim at all the foibles of the breed. The ship's personnel bites off *The Passenger's Always Right* through clenched teeth while cataloging all the indignities that must be endured, and a few scenes later the same tune ingeniously turns up with different lyrics for the street vendors of Tangier. Most of the time, however, the cruise director, Elaine Stritch, who is probably the great-

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est eyebrow-archer and lip-curler in the theater today, runs the show. To the voyagers as they are about to debark on European soil for the first time, she offers deadpan counsel on the way to behave in *You're a Long, Long Way from America*. To the passengers' progenies in her charge, she teaches a rather wicked variation on Rodgers and Hammerstein's *Do Re Mi* called *The Little Ones' ABC* ("G" of course stands for 'Getting a divorce'").

Some of the ballads are exceptionally lovely. *Later than Spring*, a song advocating the cause of mature love, has a persuasive melody, and the delicate *Something Very Strange* is also noteworthy. An engaging comic love song, *When You Want Me*, is all hops and skips, while the mistitled *Beatnik Love Affair* is a rhyme-happy take-off on South Sea island mating songs.

Miss Stritch is at her best when she is permitted to leer her way through a lyric, as in *The Little Ones' ABC* and *Why Do the Wrong People Travel?*, but she is completely at sea on *Something Very Strange*. Unfortunately, too, James Hurst's inflexible baritone fails to convey the sheer abandonment necessary for the musical's title song.

Musical director Peter Matz (who also did the dance arrangements) and orchestrator Irwin Kostal deserve their share of credit for keeping Mr. Coward's musical vessel on an even keel. Capitol's sound is exemplary throughout, and stereo movement has been employed wisely. S. G.

**FOLK**

JOAN BAEZ: (see p. 60).

© ALFRED DELLER: *The Cruel Mother and Other English Ballads and Folksongs*. Alfred Deller (vocals), the Deller Consort, Desmond Dupre (lute). *Brigg Fair; The Bitter Withy; Geordie*; and eleven others. VANGUARD VRS \$5.95.

Interest: Superb songs  
Performance: Flawless but cool  
Recording: Very good  
Stereo Quality: OK

This is the sixth Vanguard album in which Alfred Deller has transformed folk material into art music. His singing is penetratingly pure, and his control is often astonishing, as in the unaccompanied tale of *The Cruel Mother*. After several hearings, however, the fascination of Deller's spun-silver vocalism lessens because he is more concerned with sound and melodic line than with content. The clear, concentrated lyrics tell of careless love and bitter grief; yet Deller seldom touches. While his performances are extraordinary as sheer music, they are detached and chilly. On three numbers, Deller is joined by the admirable Deller Consort. N. H.

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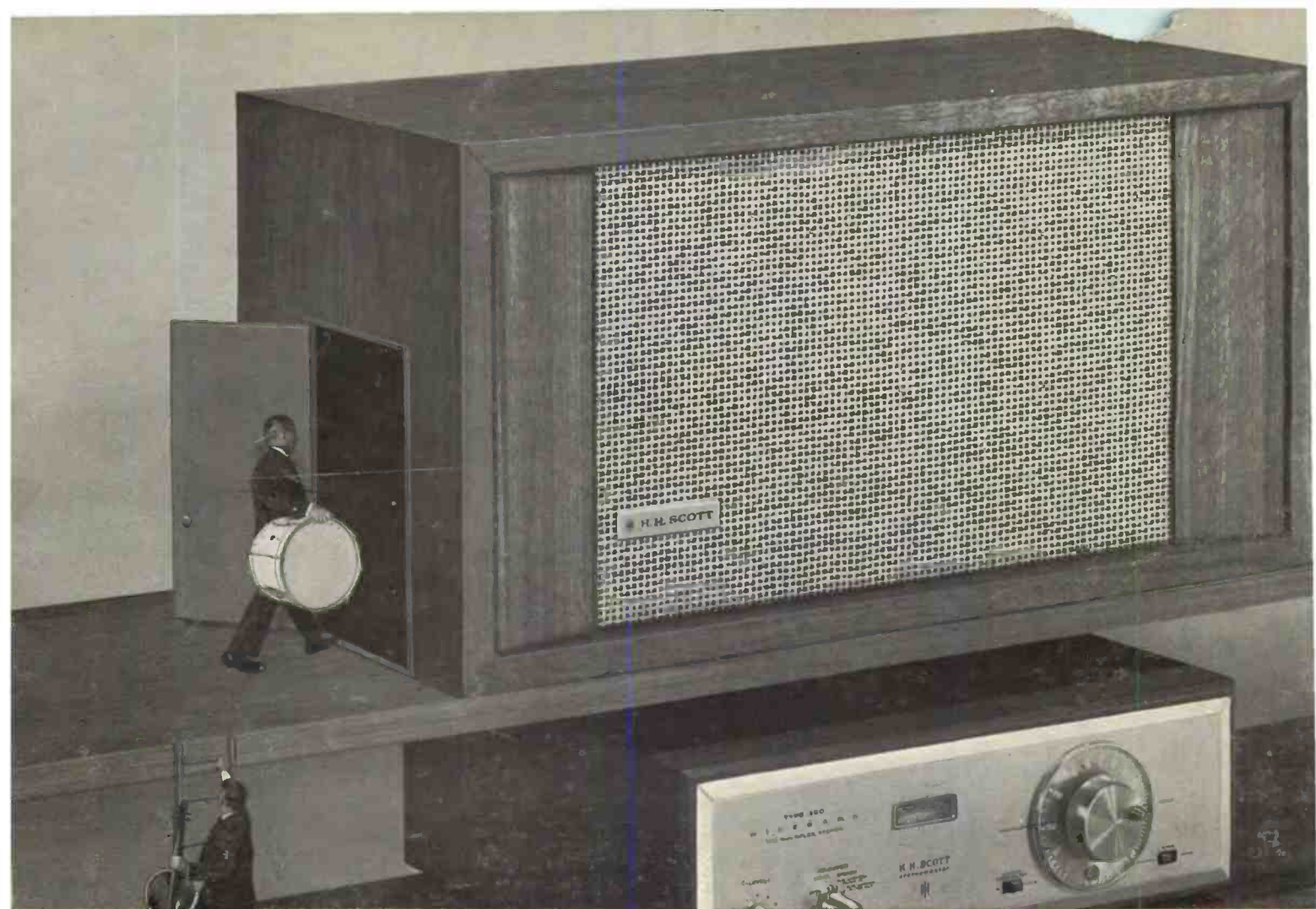


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