

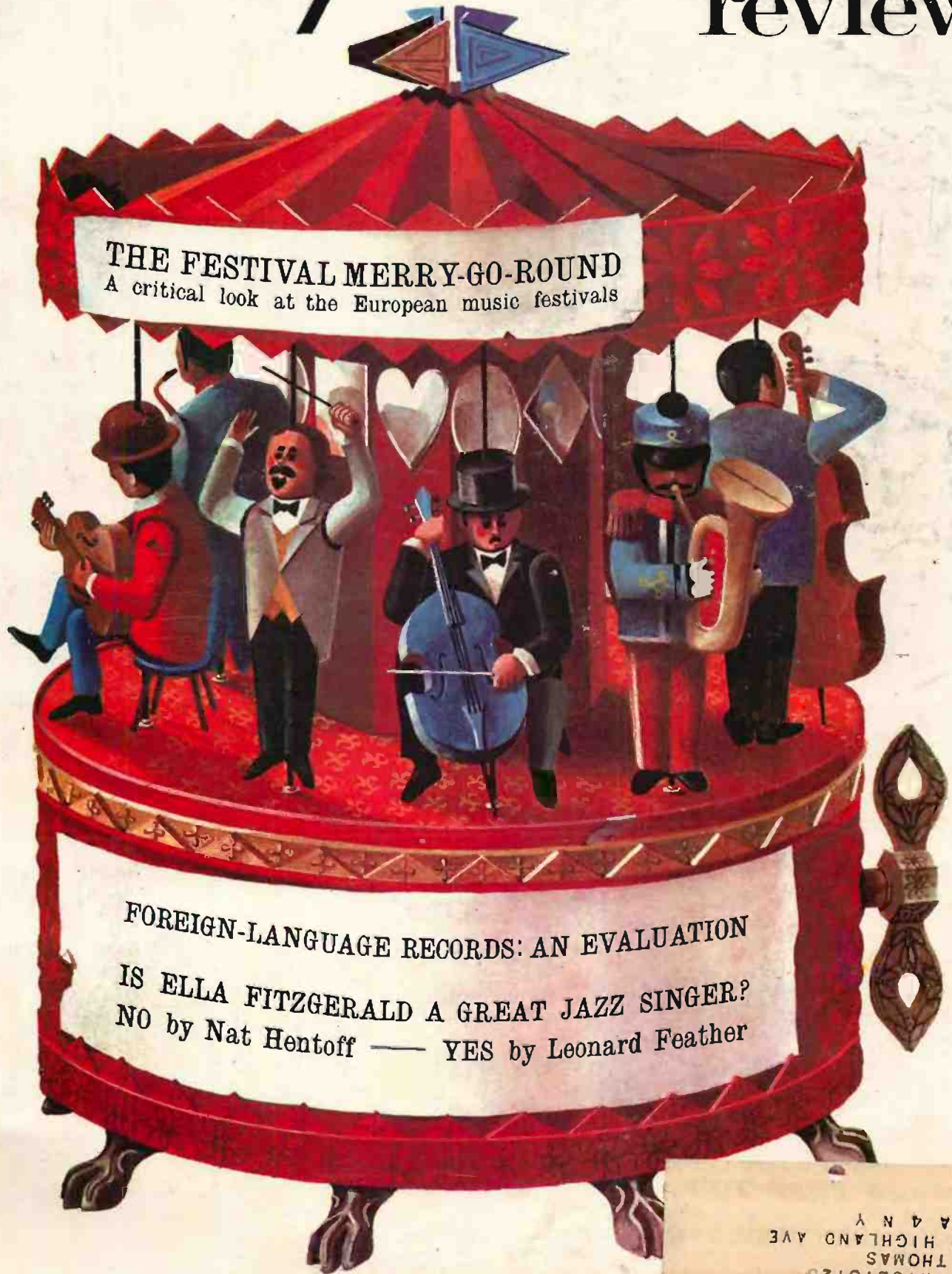
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APRIL 1962 • 50 CENTS

HiFi/Stereo

review



THE FESTIVAL MERRY-GO-ROUND
A critical look at the European music festivals

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NO by Nat Hentoff — YES by Leonard Feather

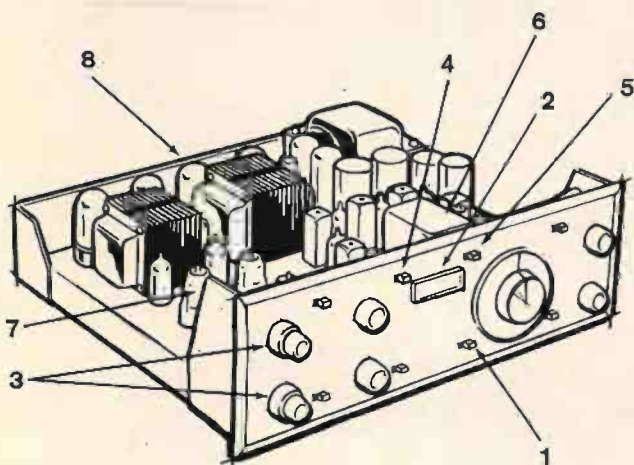
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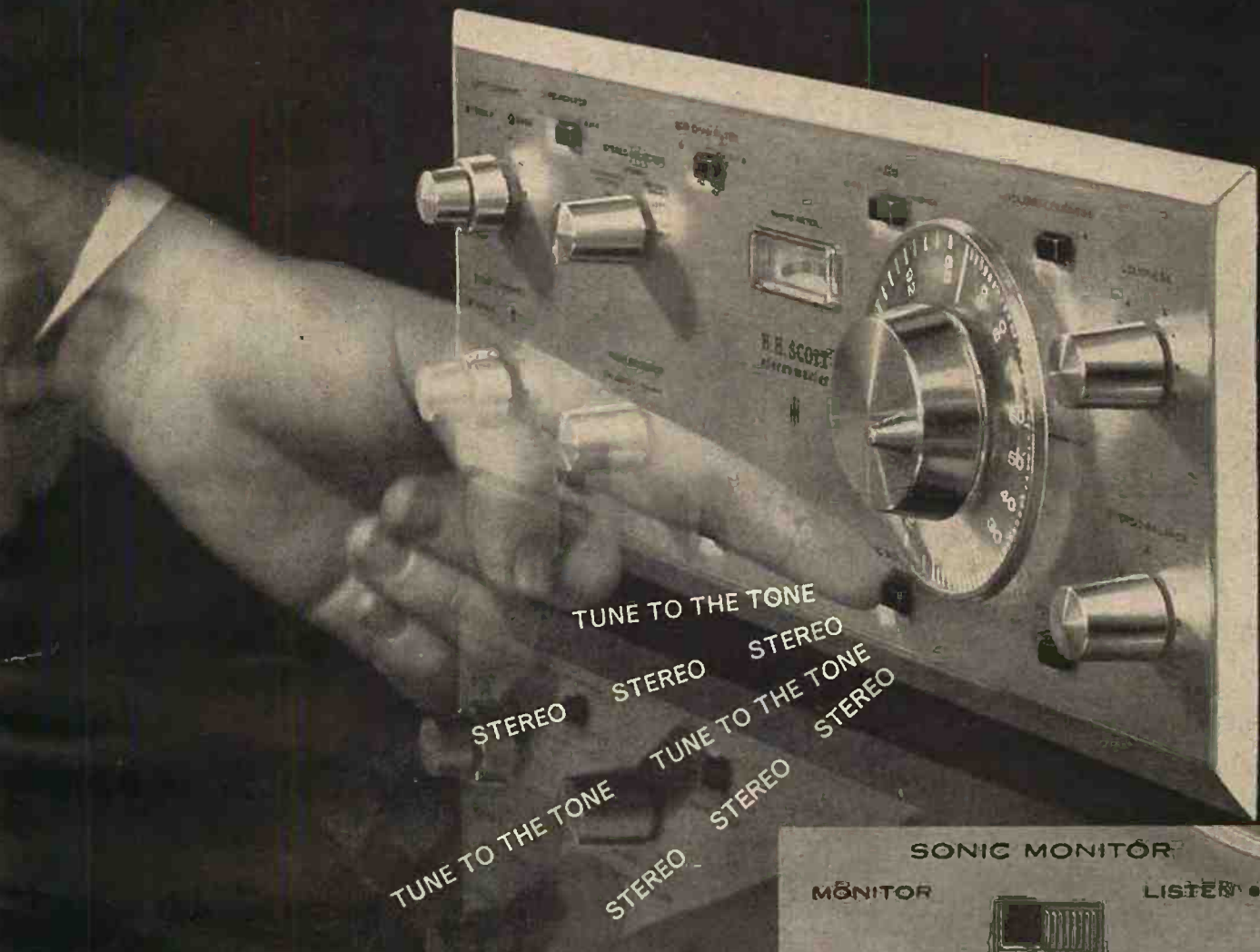


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EDITORIALLY
SPEAKING

by FURMAN HEBB

THERE HAS been a considerable hullabaloo in recent weeks over an announcement made by a Corpus Christi, Texas, FM station (KTOD) that it was going to broadcast its programs in such a way as to make it impossible to tape-record them. The purpose of this technical devilry, it was said, was to force those people who record music off the air at home to go out and buy commercial recordings. On a national basis this would supposedly benefit the recording industry by something like \$25 to \$50 million annually. What would happen, technically, would be that a high-frequency signal in the inaudible range (about 60,000 cps) would be transmitted along with the program to interfere with the bias frequency of the tape recorder, causing a recording of the program to produce a constant and annoying whistle.

On checking into the facts of the case, I found that the situation was not so grim as it first seemed. For one thing, it turned out that the KTOD announcement had been made by a consulting engineer and had not been authorized by the station management. The manager of the station, Carroll Wakefield, said that he had no intention of putting the plan into effect, feeling that it would not be in the interests of local listeners.

Further, such action would involve both technical and legal difficulties. As to the technical problems, because there are few FM tuners that could pass a 60,000-cps signal through their demodulator circuits, the signal probably would not accomplish its jamming purpose. As to the legal problem, FCC regulations stipulate that FM stations must limit their programs to audio frequencies—which is to say, an upper limit of 15,000 cps. The provision can be gotten around only if the station decides to change its mode of operation and run a background-music subchannel along with its primary channel. This would involve a whole new set of financial considerations, and would not be a likely step merely to frustrate tape-recorder owners. So, all in all, it is a distinct pleasure to report that tape-recorder users seem to have little cause for alarm.

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HIFI/STEREO REVIEW

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By Victor Alexander

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PART 2

By Julian D. Hirsch and Gladden B. Houck, Jr.

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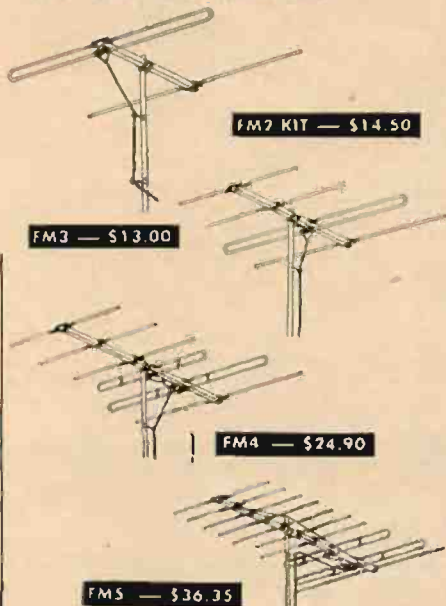
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HiFi Soundings



by DAVID HALL

HOW MANY IS ENOUGH?

THE TURN of the year saw the release of five new stereo recordings of César Franck's Symphony in D Minor within as many weeks. At first view such unanimity of effort seems faintly ludicrous; the effect is almost as though some mysterious little man were muttering instructions to the whole industry. But from the standpoint of serious listening by someone who really wants to find out what music is all about, not just in terms of lists of works but in terms of performance styles as well, there is much to be said in favor of owning more than one recorded performance of basic masterpieces.

Since the first issues of this magazine we have had letters and telephone calls, we have been stopped by people in the street, in record shops, and on commuter trains asking which is the "best" current recording of Beethoven's "Eroica," Bach's *Brandenburg Concertos*, Mozart's *Le Nozze di Figaro* or Tchaikovsky's Violin Concerto.

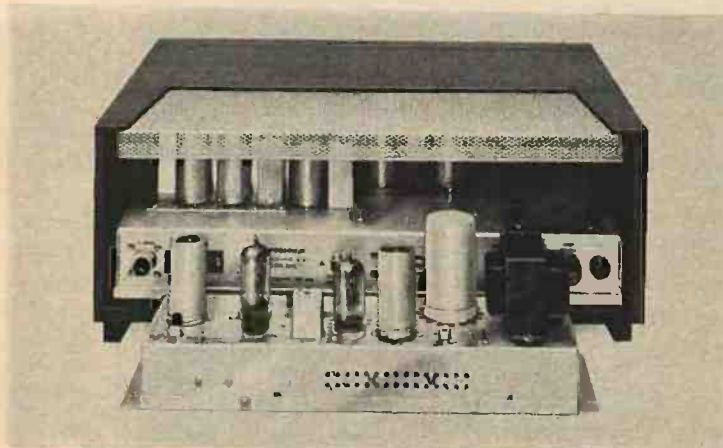
Such queries, frequently unanswerable, provide the *raison d'être* for Martin Bookspan's series of "Basic Repertoire" essays, which have been a regular feature of HiFi/STEREO REVIEW since the fall of 1958. The purpose of this series is to screen out for our readers the four or five most distinguished recorded performances of works that may be available in as many as twenty-five different recorded versions. Almost never is it possible to recommend one particular recording of a work to the absolute exclusion of all others. Rather, the author generally indicates his personal preferences and at the same time singles out two or three other versions of distinction that may be preferable to listeners of different tastes.

It is one of the exasperations as well as the delights of dealing with performing arts like music and drama that it is so hard to pin down any one interpretation of a symphony, opera, or play and to say, "This is it—for all time." In fact, the greater the masterpiece, whether it be *Hamlet* or the "Eroica," *Saint Joan* or the B Minor Mass, the more susceptible it is to varying emphases in interpretation, each of equal artistic validity.

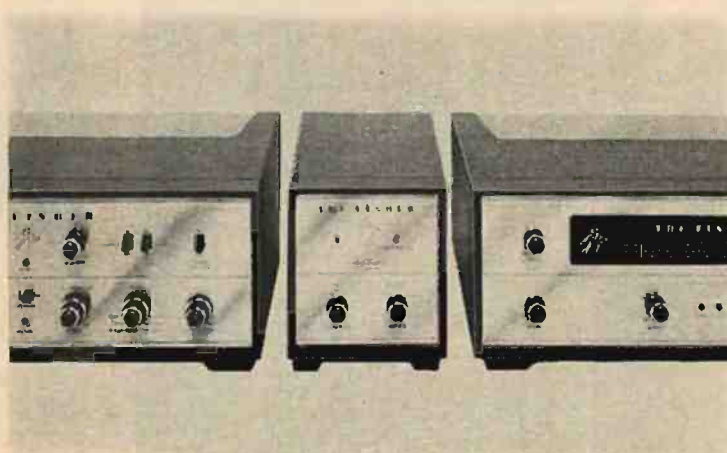
Without question, a major limitation of recorded performance as such is that once the listener has acquired what he feels to be the version of, say, the "Eroica," he is stuck with that particular performance, be it by Klemperer, Toscanini, or Szell. Especially if he is a relative newcomer to serious music, he will find over a period of time that his opinions of all other "Eroica" performances he hears have tended to become conditioned into rigidity by the single version he has in his own library—unless, that is, he has maintained his perspective by acquiring alternative recordings as safeguards against the calcification of prejudice. Then he may discover that in the manner of Wallace Stevens' *Twenty-Four Ways of Looking at a Blackbird*, there may be varied ways of looking at Beethoven.

The burden of our argument, then, is: don't let yourself get into a rut with just a single recorded interpretation of a major masterpiece of music, particularly if you would know that masterpiece in depth. Also, while it is fascinating for the discophile to explore as

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The Fisher MPX-100 universal Multiplex adapter, less cabinet, is priced at \$119.50*; the Fisher MPX-200, less cabinet, at \$79.50*.

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SR 406



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FREQUENCY RESPONSE:
20CPS-1KC—
± 1DB
1KC-10KC—
± 1.5DB
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± 2DB

APPLICATION:
Tone Arm or
Record Changer
Excellent for
Monaural Records

CHANNEL SEPARATION:
Vertical—Lateral
30DB-1KC
18DB-15KC
45°-45° } 1KC
30DB }
14DB } 15KC
Output—
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Tracking Force—
3 grams
Diamond Stylus

ONE YEAR UNCONDITIONAL GUARANTEE (From date of purchase). If the cartridge becomes defective for any reason (including children) you will receive a brand new cartridge FREE!!

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broad a spectrum as possible of the musical repertoire, there is much to be said as well for developing one's knowledge and taste in the range of performance styles that are valid for the major works of the concert and opera repertoire. The highstrung Toscanini treatment of Brahms's First Symphony finds a telling contrast in the mellower Central European tradition represented by Bruno Walter. If Maria Callas makes the utmost of the musical-dramatic values of *Lucia di Lammermoor*, Joan Sutherland projects the vocal brilliances of Donizetti's score with peerless technique. Gustav Mahler's poignant song-symphony *Das Lied von der Erde* is associated in the minds of most record buyers with the sublime Kathleen Ferrier and Bruno Walter reading, but a wholly different and fascinating light is shed on this score when it is heard with Dietrich Fischer-Dieskau singing the optionally authorized baritone version. Purists will tell you that the Bach



keyboard concertos should be heard only with harpsichord; but it is both a revelation and a stirring artistic experience to play first the Ralph Kirkpatrick performance on DGG Archive, then to compare the Angel Great Recordings disc with the late Edwin Fischer at the piano.

There are countless other avenues through which one can explore musical masterworks in depth—for instance, how the texture of the recorded sound, in terms of rich reverberance or detailed presence, can affect one's image of a composition. Comparison of Bartók's *Concerto for Orchestra* as recorded by Antal Dorati and the Minneapolis Symphony on the one hand and by Bernard Haitink and the Amsterdam Concertgebouw Orchestra on the other makes a good starting point for this sort of research.

All in all, we say then, purse permitting, one recording is not enough—not when it comes to the real masterpieces of the repertoire. ●

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SR 411



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CIRCLE NO. 65 ON READER SERVICE CARD

LETTERS TO THE EDITOR

Historic Note

● Among the Viennese operettas reviewed by Stanley Green in the January, 1962, issue I was surprised to find Paul Abraham's *Victoria and Her Hussar* and *Flower of Hawaii*. It is curious that these almost forgotten works should now rise up again in recorded form, like ghosts from that shadowy era of the 1930's when the old order had died and Europa seemed to be searching for a new identity. Even the unpretentious art of operetta reflected this cultural turning point at which Europe for the first time looked to America for artistic inspiration.

In their naïve way, these rather flimsy scores were among the earliest instances of European musical comedy imitating American models. They were written at a time when jazz (pronounced "Yahtz" and promoted as "Negermusik") first fell upon the incredulous ears of Central Europe. But the composer of these operettas, while imitating certain jazz phrases and harmonies, entirely missed the psychological basis of jazz: its emotional freedom. Evidently that was something the European mind could not then comprehend.

The stage life of these operettas, once favorites of Vienna, was soon cut short by Hitler's invasion of Austria, and the composer fled to the United States. It is tragic to recall that when Abraham, whose jazz-flavored music was a kind of personal fantasy of America (in the same sense as Kafka's *Amerika*) had to face the reality of the United States as an unknown immigrant, his mind gave way. He spent his last years in a New York State hospital for the insane and would not recognize his own music when it was played to him on a phonograph.

WALTER KRONBACH
Oakland
California

Individualism Reconsidered

● In his January "Hi-Fi Soundings" column, David Hall takes issue with Jacques Barzun's contention that the popularization of art has led to its debasement. As Dr. Barzun points out, in an age where virtually all the arts, and especially music, are relentlessly promoted as salable commodities, the individual experience of any single work of art—be it a painting, a play, or a symphony—is apt to be diluted. The deluge of distraction that flows constantly from the commercial sources of art erodes artistic experience to the level of mere entertainment. The sense of both elevation and concentrated delight that accompanies a meaningful artistic experi-

ence becomes more difficult to attain—a loss suffered alike by the artist and his public.

David Hall is perceptive indeed when he calls attention to the "moral and ethical consequence" of this development. For we are just rediscovering that the moral qualities of a person are to a considerable degree affected by his aesthetic experience. André Malraux, probably the leading philosopher of art today, goes so far as to say that in its formative influence upon character religion is being increasingly supplanted by art. This view would seem to be borne out by statistics of museum and concert attendance, which may be taken to mean that many people now seek their spiritual sustenance in artistic experience. Conversely, one might speculate that the ugliness of parts of our cities contributes to social disintegration there.

There is no doubt that Mr. Hall is aware of these social functions of art, so his answer to the problem raised by Dr. Barzun seems unexpectedly glib. To say that "the responsibility for conserving the meaningfulness of art masterpieces... rests ultimately on the individual" is to place upon the individual a burden too great to be borne without social support. Mr. Hall should surely realize how difficult it is to maintain personal standards in the face of influences from the surrounding society. To assume a widespread Thoreauian ability to isolate oneself is plainly unrealistic in an age characterized by the psychology of Riesman's *The Lonely Crowd*.

Admittedly there is no substitute for individual responsibility. But too often individual responsibility is invoked to avert our attention from failures of corporate and institutional responsibility in the affairs of state, of business, and of art. We might well begin with a serious re-evaluation of our cultural institutions—including broadcasters and record companies—and of the directions into which they impel our civilization.

HERBERT REID
New York City
New York

● David Hall's editorial impressed me greatly, and I am happy to note that Mr. Hall has more faith in his fellow-man's rational capacity than does Dr. Barzun. I find it incredible that the Provost of Columbia University—the institution that Walt Kelly, the creator of Pogo, calls "... one of the flowers of our civilization"—could be so pessimistic. Perhaps Dr. Barzun is forgetting about the many

HIFI/STEREO

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for
small rooms?***



These two AR-3 speakers provided Christmas music last year for Grand Central Terminal's main concourse, whose capacity is several million cubic feet. Carols and organ music were played in stereo at natural concert volume. Passers-by were often seen looking around for a live chorus or pipe organ.

Relative size does not determine the suitability of small, medium, or large speakers to small, medium, or large rooms. The only criterion by which performance may be judged is the ability of the speaker to reproduce music naturally, without coloration.

The price of AR speakers ranges from \$89 for an unfinished AR-2 to \$225 for an AR-3 in walnut, cherry, or teak. A five-year guarantee covers parts, labor, and reimbursement of any freight charges to and from the factory. Catalog and a list of AR dealers in your area are available on request.

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CIRCLE NO. 2 ON READER SERVICE CARD

WHAT CARTRIDGE SHOULD YOU USE IN YOUR RECORD CHANGER?



THE selection of a cartridge for use with a record changer—mono or stereo—would appear to pose no special problem. Yet, there are certain things to be considered.

A cartridge that tracks at some featherweight fraction of a gram may introduce problems if the record changer arm is not capable of tracking at that force. To adjust it, and attempt to use it at such a low force may introduce complications. Joe Marshal, noted audio authority, discussed this in his article *INSIDE THE CARTRIDGE* (High Fidelity Magazine, Jan. 1962)—“An attempt to reduce needle pressure with an arm not designed for low needle pressure will usually result in high distortion due to loading the needle with the mass and friction of the arm.”

Induced hum is another problem to be considered and anticipated with a magnetic cartridge. The very nature of the magnetic cartridge makes it an efficient hum transducer. In the field of an unshielded AC motor, it is prone to reproduce hum in the loudspeaker system.

The record changer owner must make fairly certain that the tracking capabilities of the arm and motor shielding are suitable for use with a magnetic cartridge. He can avoid these complications, and enjoy superlative performance by selecting a ceramic stereo cartridge.

Sonotone was the first to develop the use of ceramics in piezo-electric phono pickup applications. And today, the Velocitone cartridge stands out as one of the most notable attainments in high quality record reproduction. The Velocitone tracks at 2 to 4 grams—well within the capabilities of any record changer arm. And it will perform in the magnetic field of an entirely unshielded motor without the trace of magnetically induced hum.

With magnetically induced hum and stylus force problems out of the way, here's the kind of performance you can expect from the Velocitone: usable frequency response from 20 to 20,000 cycles ($\pm \frac{1}{2}$ db from 20 to 6,000 cps; ± 1 db to 17,000 cps). Output is 11 mv. per channel with better than 25 db separation.

The Velocitone is provided with matched equalizers (no tools required) so that it operates as a constant velocity device, and can feed directly into the 'magnetic' phono input of any stereo preamp. What's more, the Velocitone's performance is unaffected by extreme temperature and humidity changes.

The Velocitone, priced at \$26.50 with two 0.7 mil turnover diamond styli, gives you, in effect, two cartridges for the price of one. With diamond/sapphire combination, the price is \$23.50. Ask your hi-fi dealer to demonstrate the Velocitone, the cartridge that is performance-matched to your record changer. Write for descriptive literature.

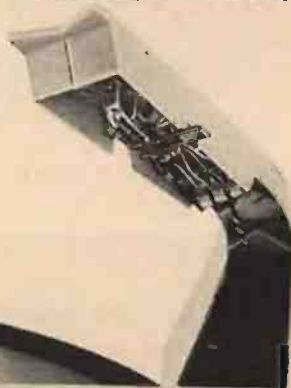
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men and women who do not attend universities.

The basic trouble may be that, to quote Mr. Kelly again, “Language is the worst means of communication. . . Pictures and good luck will get you anywhere.” So, might I add, will music.

WILLIAM ROXBURGH
Calgary, Alberta
Canada

Crooked Come-ons

● Furman Hebb's column “Editorially Speaking” in your January, 1962 issue performs a much-needed service by calling attention to the shady practices in door-to-door selling of tape recorders. To his list of abuses Mr. Hebb might have added one more: the promise given by the salesman to let the buyer come in and copy without charge the twenty top his each month. If this promise is kept, it implies copyright violations; if it is not kept, it is a case of consumer fraud. The Music Publishers Protective Association or the Better Business Bureau might well look into this.

S. A. CISLER
Louisville
Kentucky

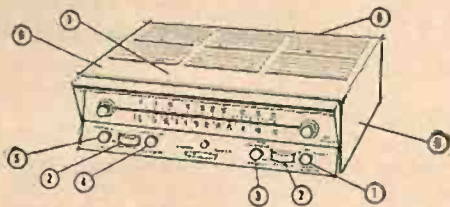
Mono Reviews

● I feel sure that a fair proportion of your readers still do not have stereo equipment and are therefore chiefly interested in mono recordings. Yet your record reviews sometimes give only the stereo number of a certain record and fail to list the corresponding mono number. This may lead to the erroneous conclusion that no mono version exists and may keep many readers from buying discs they really want. Can you remedy this?

WILSON GLASS
Brooklyn
New York

Because of the costs involved, relatively few record companies send out both mono and stereo versions of the same recording for review. About the only companies that do extend this courtesy to reviewers are Decca, Deutsche Grammophon, Library of Recorded Masterpieces, Richmond, RCA Victor, Telefunken, Vanguard, and Westminster. In the past, HiFi/STEREO REVIEW has not listed both versions when only one was submitted for fear the reader might erroneously assume that the reviewer was commenting on a version that he had not actually heard. However, since a number of readers have made suggestions similar to that of Mr. Glass, beginning with this issue both mono and stereo numbers are listed for all LP records that are available in both forms. To avoid misleading the reader, the listing of any record not actually heard by the reviewer is followed by an asterisk ().*

*this
small, bright
light indicates
a whole new
world of
listening
pleasure*



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Let it guide you to the wonders of stereo music being broadcast by FM Stations throughout the country. With this all new Heathkit Stereo tuner you can enjoy AM, FM, or FM Stereo... listening unlimited (and when your FM station shifts to stereo, the light turns on; automatically alerting you). Throughout this amazing unit, both professional and hobbyist will appreciate the design, performance, durability, and styling that has made Heathkit the world leader in high fidelity electronic kits. And, as always, this superb engineering is accomplished within a price range that makes this truly remarkable instrument available to anyone really interested in fine music.

Kit AJ-41.... \$119.95 Assembled AJW-41.... \$189.95



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The remarkable AJ-41 is just one of over 200 different electronic luxuries available from Heathkit. To see all of these economical units, don't fail to write for your free copy of the giant 100-page Heathkit Catalog.

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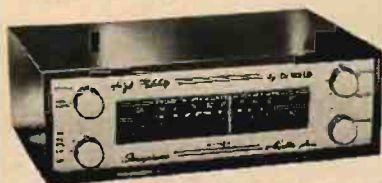
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CIRCLE NO. 45 ON READER SERVICE CARD

just LOOKing

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

- Concord** introduces a stereo tape transport mechanism (Model 400-D) and a matching record/playback amplifier (Model 400-RP). The two components are also available in a combined unit (Model 401). The quarter-track transport operates at 7½ and 3¾ ips and is driven by an induction motor. Wow and



flutter are less than 0.18 per cent at 7½ ips and less than 0.25 per cent at 3¾ ips. Frequency response is from 30 to 16,000 cps ± 2 db at 7½ ips. Crosstalk is -55 db.

The record/playback amplifier has separate equalization for the two tape speeds, a signal-to-noise ratio of better than 55 db, monitor jacks for high-impedance earphones, cathode-follower output stages for connection to external playback equipment, and VU meters as level indicators. Price: \$119.95 (400-D tape transport), \$119.95 (400-RP record/playback preamp), \$249.95 (401 combination). (Concord Electronics Corp., 809 N. Cahuenga Blvd., Los Angeles 38, Calif.)

circle 166 on reader service card

- EICO** announces a stereo preamplifier (ST84) available both in kit form or factory-wired. At 2 volts output, harmonic distortion is 0.06 per cent from 20 to 20,000 cps, and IM distortion is



0.04 per cent. Frequency response is 5 to 25,000 cps ± 0.3 db, and input sensitivity (to obtain an output of 1 volt at 1,000 cps) is 1.6 millivolts for the magnetic

phono input, 1 millivolt for the tape head input. The tone controls permit a 15-db boost or cut at 50 and 10,000 cps. Phono equalization for RIAA and NAB and tape equalization for 7½ and 3¾ ips are provided, as are scratch and rumble filters, loudness compensation, and a tape-monitor output. Dimensions: 15½ x 5½ x 8¾ inches. Price: \$59.95 (kit), \$89.95 (factory-wired). (EICO Electronics Instrument Co., Inc., 33-00 Northern Blvd., Long Island City 1, N. Y.)

circle 167 on reader service card

- Grommes** offers as part of its new line of amplifiers and tuners a low-cost mono amplifier, the LJ8. The amplifier has 10 watts (sine-wave) output and frequency response from 20 to 20,000 cps ± 1 db. Harmonic distortion is 1 per cent (at 1,000 cps), and IM distortion is 3 per cent at full output. Hum and noise are -52 db on the magnetic phono input. Separate treble and bass controls as well as tape input and output connections are provided. Dimensions: 11 x 7½ x 4 inches. Price: \$39.95. (Metal cover: \$5.00). (Grommes Division of Precision Electronics, 9101 King Street, Franklin Park, Ill.)

circle 168 on reader service card

- Harman-Kardon's** latest addition to the Award Series is the Stereo Festival III (Model TA5000X), which includes in a single unit AM and FM tuners, an



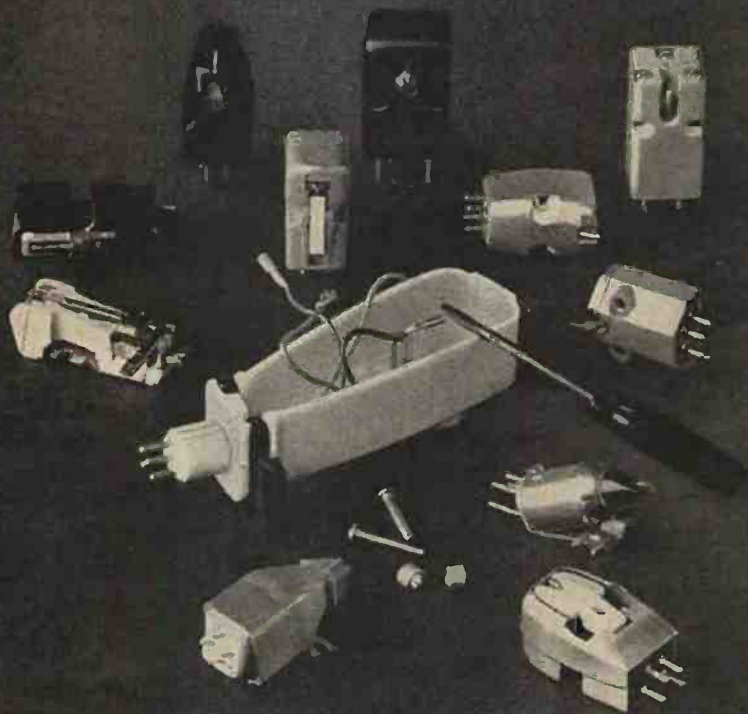
adapter for receiving stereo-FM broadcasts, and a stereo amplifier rated at 20 watts per channel (sine-wave power) with complete control facilities.

Amplifier frequency response at the 1-watt level is 12 to 70,000 cps ± 1 db. The FM section has a usable sensitivity of 3.2 microvolts (IHFM).

Operating features include a tuning meter for AM and FM, defeatable AFC, separate tone controls for each channel, blend control, function-indicator lights, scratch and rumble filters, variable equalization (RIAA/NAB), loudness compensation, and a stereo headphone jack on the front panel. Dimensions: 16 x 13½ x 6¼ inches. Price: \$299.95 (walnut enclosure \$29.95). (Harman-Kardon, Inc., Plainview, N.Y.)

circle 169 on reader service card

HIFI/STEREO



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*THE ANSWER IS: Use the cartridge of your choice
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The arm on the Type A will bring out the best in any cartridge ... tracking (and tripping) at the lightest pressure specified by the cartridge manufacturer. This includes the professional models, which were developed originally for separately-sold tone arms because of their high compliance. □ Now, Garrard integrates precisely such an arm into the Type A Automatic Turntable. This is a dynamically-balanced, counterweighted arm, designed and built with the same precision, the same balance, the same freedom from friction, the same playback characteristics and low resonance expected in tone arms separately sold, regardless of price. The Type A arm, operating in conjunction

with a weighted, full-size, non-magnetic turntable; a laboratory-balanced, double-shielded motor; and (when you want it) the gentlest automatic record-handling mechanism ever designed; rewards you with the full measure of the magnificent reproduction achieved by any of the latest, finest, stereo cartridges. □ *Extravagant concept, yes... but the price of the Garrard Type A Automatic Turntable is exceedingly modest, only \$79.50.*

For illustrated literature, write Dept. GD-122, Garrard Sales Corporation, Port Washington, N.Y.

GARRARD'S LABORATORY SERIES **TYPE A**
AUTOMATIC TURNTABLE



CIRCLE NO. 147 ON READER SERVICE CARD



BY 1965 YOU MAY SEE OTHER STEREO TUNER/AMPLIFIERS LIKE THE NEW ALTEC "ASTRO"

NEW CIRCUITRY, NEW FEATURES, NEW IDEA IN STEREO

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

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

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

COOLNESS OF TRANSISTORS— PRECISION OF FRAME GRID TUBES

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

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



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

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

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

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

Five integrated stereo components are packaged in a compact 6" x 15" x 13½" cabinet: FM, FM multiplex, AM, dual-channel preamplifiers, dual-channel power amplifiers. The wide band FM tuner features 1.5 microvolt sensitivity (equivalent to 0.75 microvolts with matched 72 ohm antenna) to assure highest gain, lowest noise. A built-in FM stereo multiplex receiver provides 30 db stereo separation between channels over the entire audio range. To take all guesswork out of tuning, a monitor light goes on automatically when stereo signal is received. The AM tuner provides high sensitivity and excellent image and IF rejection.

The preamplifier section features a complete complement of controls and includes facilities for everything from record and tape player to the stereo headphones. Powerful dual-channel amplifiers deliver 25 watts each down to 20 cycles (IHF standard) with ± 1 db, 20-20,000 cps frequency response.

YOU MUST SEE & HEAR THE "ASTRO"

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"EXCELLENT!"
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CIRCLE NO. 31 ON READER SERVICE CARD



BEGINNERS ONLY

by HANS H. FANTEL

FRIENDS have asked me, at times, to lend a diagnostic ear to high-fidelity systems, about which they had the unspecific complaint: "It just doesn't sound right." The cure, in several such cases, was spectacularly simple: I just put on the clean record that I providently carry along on such errands.

It is surprising what ordinary household dust, even in almost invisible amounts, can do to the sound of a disc. Grains of dust in a record groove are to the pickup stylus like rocks on the road, and the impact of the stylus against them, in thousands of small collisions, adds up to a harsh, gritty sound that clouds the music. Moreover, the silky highs, which are the mark of a good recording, are distorted into stridency as the stylus, thrown off course by the dust particles, is unable to trace the subtler contours of the groove.

The irony is that the better your equipment the worse it is likely to sound with dirty records; for the very qualities that enable your system to respond to the tonal sheen of a good recording also make the most of the shrill distortion that is caused by a dust-troubled stylus. And aside from sounding unpleasant, playing a dirty record does permanent damage to the disc itself. Under the concentrated pressure of the stylus tip (equivalent to thousands of pounds per square inch) sharp-edged bits of dust dig into the soft vinyl and become permanently embedded in the surface of the disc.

It is no wonder then that seasoned record-listeners hold firmly to the old adage about cleanliness being next to godliness. I myself am a devout practitioner of that creed, though I have noticed a few snickers from friends watching me go through the ritual: sweeping out the grooves with a camel's-hair brush, flicking the dust over the edge of the record, dusting the turntable before putting on the record, all the while displaying the gingerly legerdemain by which fingers and their inevitable oil film are kept off the grooved part of the record.

There are times when, wanting to get the music going in a hurry, I feel tempted to skip part of the routine. But then I remind myself that even a single "dusty" playing will damage a disc and that, therefore, the cleaning routine must be followed consistently to be effective. It is that proverbial ounce of prevention for a case where no cure is known.

Record sanitation should extend beyond the turntable to keep your records from collecting dust in their off-duty hours. Immediately after playing, replace records in their jackets—don't leave them strewn about "naked" on dusty shelves, sofa-pillows, and other such convenient "parking places." And when you pull a record from its jacket or put it back in, billow out the cardboard walls so that the record surface is not scraped as it slides in and out.

Is all this elaborate procedure really worth the trouble? Keep in mind that a clean record will sound almost as good on the 200th play as on the first, while the sound of a grimy record often is fogged over after only ten plays. In cash and in terms of sometimes irreplaceable musical values, a record collection is a major investment, and a rigid anti-dust routine is your best way of protecting it.

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"MAGNIFICENT MUSIC"
says Janet Blair

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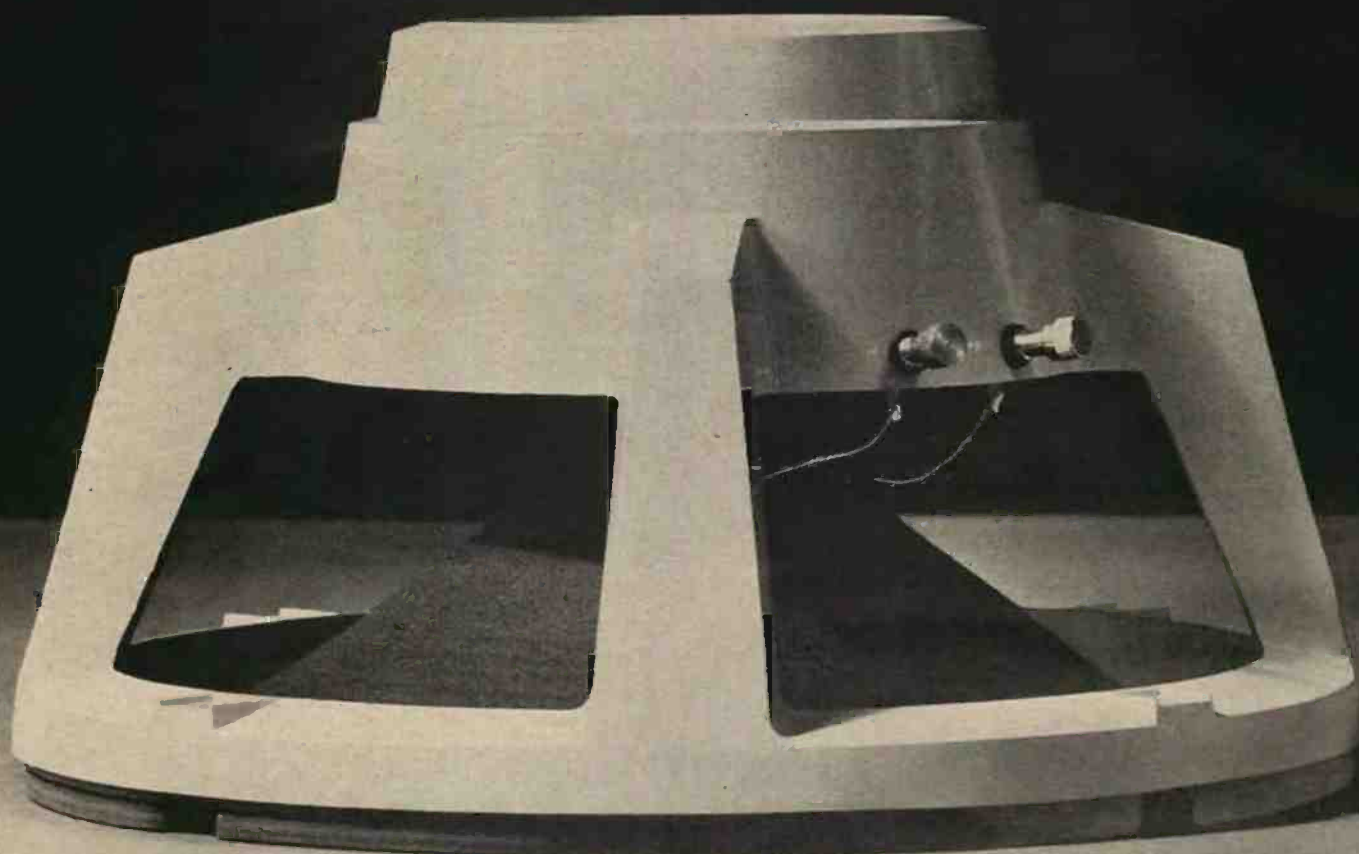
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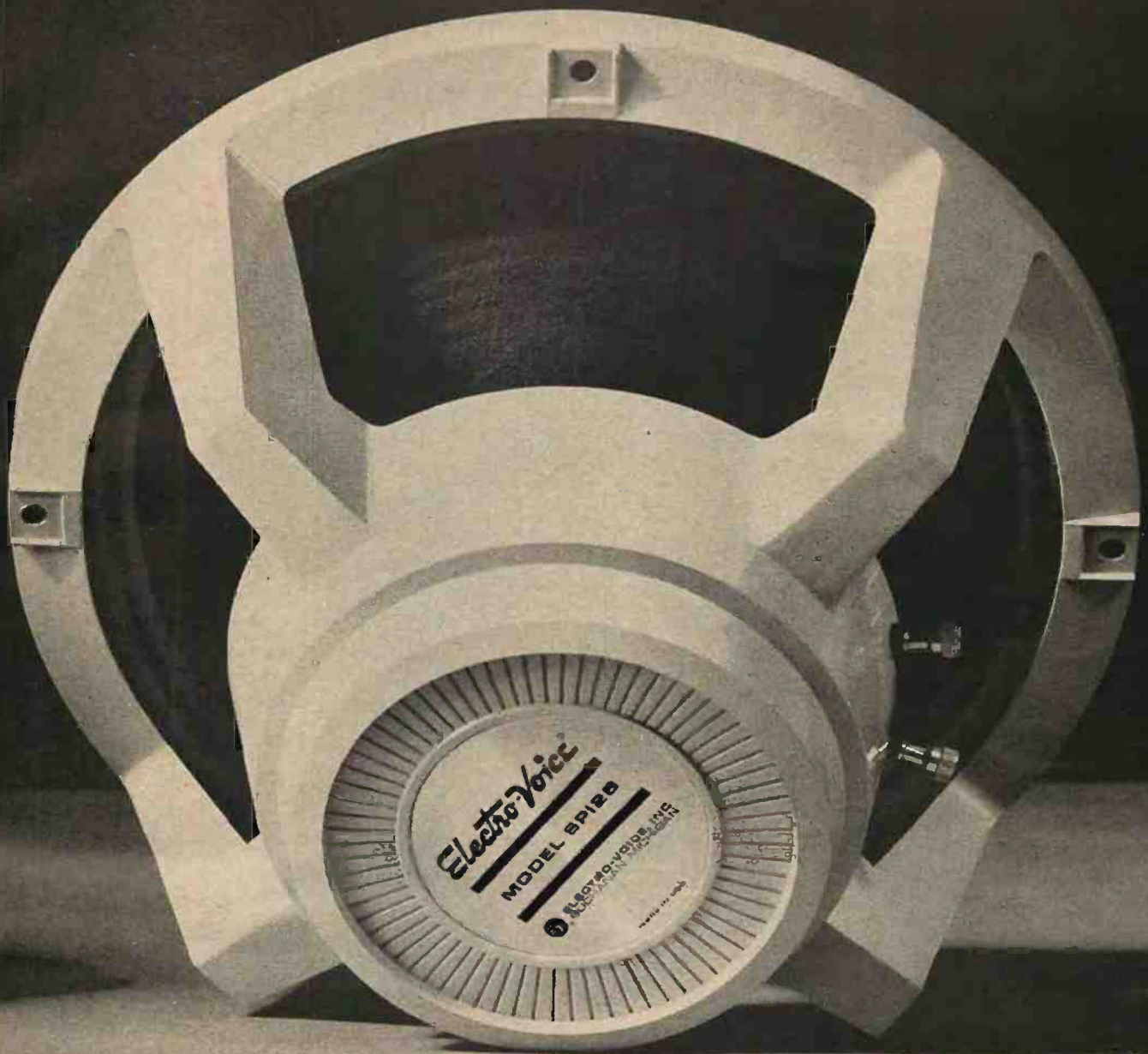
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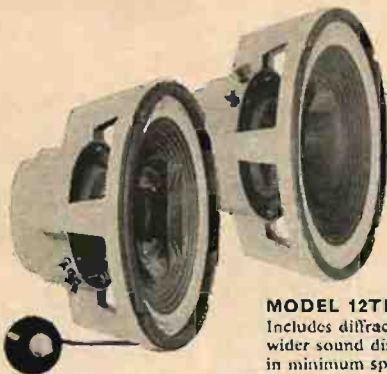
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BEETHOVEN'S



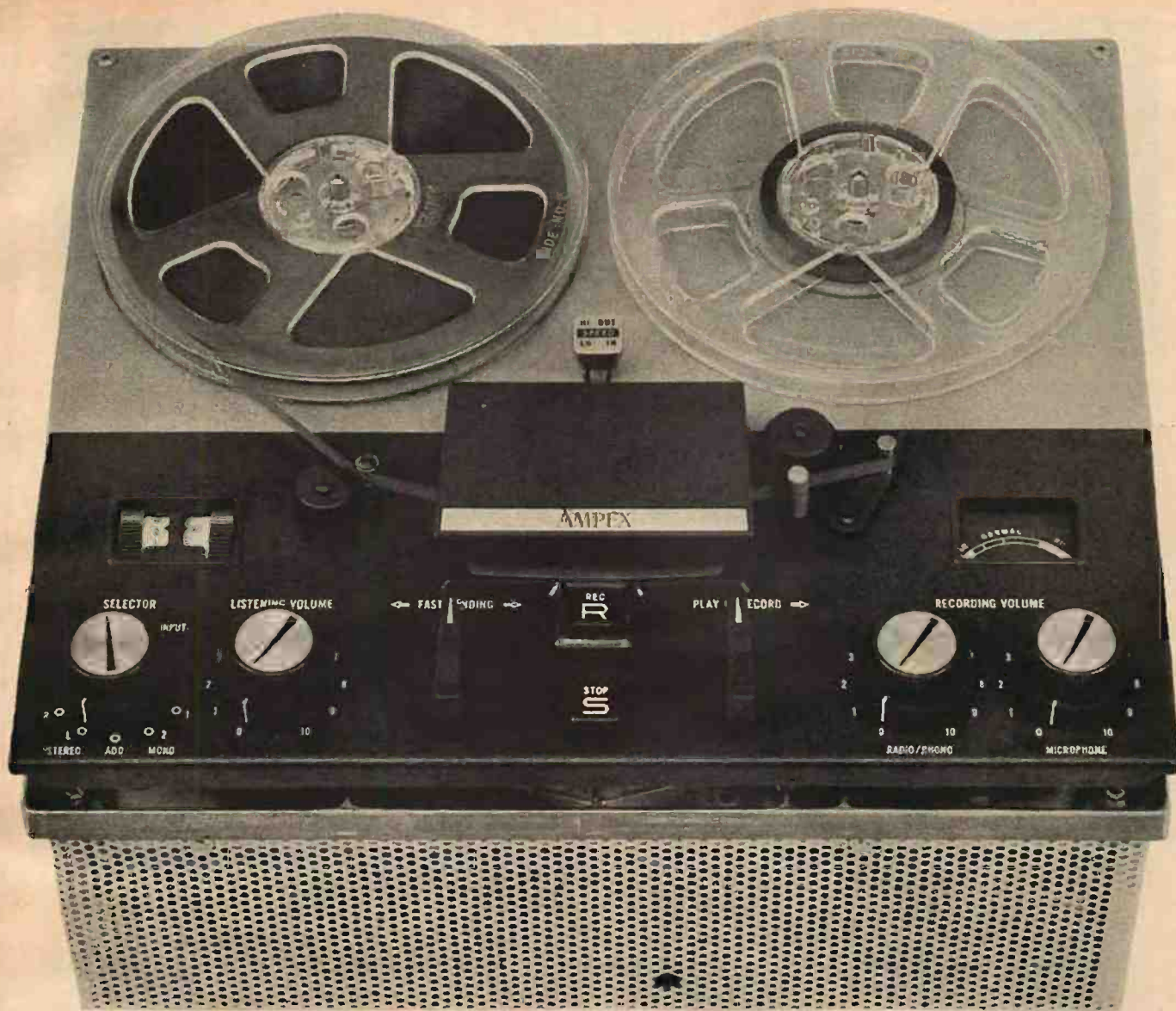
PIANO CONCERTO NO. 4

PREVIOUSLY in this series there has been occasion to mention an extraordinary concert that took place in Vienna on the 22nd of December, 1808. On that evening Ludwig van Beethoven unveiled several of his most recent compositions for the first time—among them the Fifth and Sixth Symphonies, the *Choral Fantasy*, and a new Piano Concerto, his fourth, with the composer himself as the soloist. (The occasion, incidentally, marked Beethoven's last public appearance as a piano virtuoso; he performed in subsequent years in some chamber-music presentations, but the deafness that was rapidly enveloping him prevented any further solo appearances.)

The piano concerto as an artistic expression had been brought to a pinnacle of perfection by Mozart in his many works in the form. Mozart's classical-formal design was the one followed by Beethoven in his own first three piano concertos: each begins with

lengthy statements of the essential musical materials from the orchestra, after which the solo instrument enters to comment upon the subject matter, to engage in dialogue with the orchestra, and—most importantly—to be the chief spokesman for the composer's deepest, most personal message. Early in his piano concertos Mozart did vary the format once: in the Concerto in E-flat (K. 271), which opens with a six-note orchestral flourish, whereupon the solo piano immediately enters to complete the phrase.

Established tradition was thrown out the window in even more spectacular fashion by Beethoven in his Fourth Piano Concerto. Instead of the usual opening orchestral tutti, the music begins with five measures of subdued, lyrical contemplation from the solo piano in the "home" key of G Major; then comes the entrance of the orchestra, playing in the remote key of B Major! How that first audience must have gasped



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AMPEX

with tapes recorded to maximum normal recording level. Frequency response: 50-15,000 ± 2 db at 7½ ips; 50-8,000 cps ± 2 db at 3¾ ips. Signal-to-noise ratio: better than 55 db at 7½ ips; better than 50 db at 3¾ ips. Flutter and wow: under 0.2% rms at 7½ ips; under 0.3% rms at 3¾ ips. (Measured according to American Standards Assoc.) Timing accuracy: perfection at pitch to within 1/3 of a half-tone. Models: 1250—without case, 1260—portable, 1270—portable, built-in amplifier-speakers.



Veteran pianist Wilhelm Backhaus turns in a performance of the Beethoven Fourth Concerto for London that for freshness and clarity belies his years: the reading by Emil Gilels on Angel is highly poetic and rich in sound; Fleisher on Epic is elegantly classical in his approach and backed by superb accompaniment under George Szell.

with astonishment at Beethoven's violent unorthodoxy.

But how sublimely Beethoven sets the mood of the concerto at the very start: this is to be music of quiet, personal introspection. The slow movement, just 72 measures in length, is one of the great spiritual experiences in all music, with the stern, inflexible accents of the orchestra (strings only, in this movement) gradually softening before the gentle pleading of the solo piano. At the end of the movement the music arrives at a peace and serenity of ineffable beauty. The final movement is an elaborate rondo of sparkling wit and prodigal inventiveness, yet possessing a gentle poetic feeling that perfectly caps this marvelous artistic creation.

MANY of us grew to know and love Beethoven's G Major Concerto from the recording made in the early 1930's by Artur Schnabel with Malcolm Sargent conducting. A subsequent Schnabel recording made in this country about a decade later with Frederick Stock and the Chicago Symphony Orchestra failed to match the combination of lyrical grace and emotional sureness that distinguished Schnabel's earlier recording. In 1946, however, Schnabel recorded the concerto a third time (with the Philharmonic Orchestra under the late Issay Dobrowen), and this last Schnabel recording is one of the treasures of the disc literature; intellectually and emotionally it is a uniquely satisfying experience. Happily, it can still be had on the imported Electrola label (60523, mono only) in sonics that are more than adequate, even by today's standards.

The other outstanding recorded performances of the music are of much more recent vintage, and all are available in both stereo as well as mono editions. They are the readings by Backhaus (London CS 6054, CM 9004), Fleisher (Epic BC 1025, LC 3574), and Gilels (Angel 35511). Of the three, the Backhaus performance is perhaps the most amazing; the pianist is now in his late seventies, but his pianistic powers seemingly are undimmed: he plays the G Major Concerto with masterful clarity and freshness, and his technical equipment is prodigious (his trills, for example, are cleaner and steadier than those of Fleisher,

who is more than forty years his junior). Schmidt-Isserstedt and the Vienna Philharmonic supply a superb accompaniment, and London has captured the sound in warm and vital stereo.

Fleisher's performance (with Szell and the Cleveland Orchestra) is along more classical, finely chiselled lines. The soloist plays with an attractive selflessness, yet at the same time he successfully communicates the personal message of the music. The orchestral accompaniment is a distinguished one, and the sound is eminently satisfactory, if without the special bloom of the Vienna Philharmonic reproduction in the Backhaus edition.

Gilels gives a more romantic performance of the music than does either Backhaus or Fleisher, with special emphasis on its poetic content. His tempos are a shade slower than those of his colleagues, but the music flows freely and convincingly. Supplying the orchestral framework for Gilels' performance are Leopold Ludwig and the Philharmonia Orchestra, and Angel's engineers have provided well-balanced, big sound.

All three pianists, incidentally—Backhaus, Fleisher, and Gilels—use Beethoven's own cadenza in the first movement, and Fleisher and Gilels use the Beethoven cadenza in the last movement also. Backhaus, for his part, plays a cadenza of his own in the last movement; stylistically it is quite acceptable, but I continue to prefer Beethoven's.

Of the remaining editions of the G Major Concerto, three are by distinguished contemporary concert artists, but each of them fails to come to grips with the music in the manner of Schnabel, Backhaus, Fleisher, or Gilels. Casadesu (Columbia MS 6111, ML 5437) is altogether too casual and superficial in his treatment; Rubinstein (RCA Victor LSC/LM 2123) has some rhythmic irregularities and is burdened with a rather pallid account of the orchestral part (especially in the slow movement); and Gould (Columbia MS 6262, ML 5662) distorts the shape of the score, presumably in an effort to be profound.

Schnabel, then, remains the master, with either Backhaus, Fleisher, or Gilels as worthy interpreters who have been recorded in stereo.

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 10 _____ Note: All contest entries subject to Official Rules

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1. On an official entry form, or plain stationery, list all the outstanding features (code letters) of the New Empire Troubador in their order of importance. Only one entry per person. Be sure to include your address.
2. Judges will be determined by Empire Scientific Corp. The entry form listing the outstanding features in their order of importance exactly as on the judges' list will be the winner. In the event of a tie, an opinion question on "record playback systems" will be sent to all contestants involved in the tie. The judges, as determined by Empire Scientific Corp., will judge the answers to the opinion question on the basis of originality and aptness of thought. The participant submitting the best answer in the opinion of the judges will be the winner. The decision of the judges will be final.
3. The prize must be accepted as scheduled in advertisements. Any tax or liability pertaining to the award will be the sole responsibility of the winner. No substitution of the prize will be allowed. Empire Scientific Corp. reserves the right at all times to change the festivals and cities named without notice.
4. Entry envelopes must be postmarked no later than midnight June 15, 1962. All entries become the property of Empire Scientific Corp., and none will be returned. Mail entries to Empire Scientific Corp., Box 615, Garden City, Long Island, N. Y.
5. The contest is open to all residents of the United States and Canada. The contest is prohibited to employees of the Empire Scientific Corp., its selling agents, affiliated companies, its advertising agency, and their families. This contest is subject to Federal, State, and local regulations.
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7. Winner and guest of his choice will be flown by jet plane across the Atlantic. All connecting intercity transportation will be arranged by Empire Scientific Corp. All hotel accommodations, meals (2 per day), fares, sightseeing, admissions to festivals, and transportation from terminals to airports will be paid for by Empire. The above is only valid if prize is accepted as scheduled.

HINT: Your local dealer has entry blanks...and Empire Troubadors... ask him for a live demonstration — he'll be happy to oblige. Pay close attention to the "silent" Empire 208 3-speed turntable; Empire 980 dynamically balanced playback arm, featuring the sensational Dyna-Lift—Empire 108 first truly compatible mono-stereo cartridge; and handsome walnut base. Complete: \$200.



JULIAN D. HIRSCH
of Hirsch-Houck
Laboratories

Summing up his report for HI-FI STEREO REVIEW, Julian D. Hirsch wrote:
"In my opinion, the UNIVERSITY CLASSIC MARK II . . . is one of a limited group of speakers to which I would give an unqualified topnotch rating."

"Despite the popularity of bookshelf-size speaker systems, the big speaker system is far from extinct. There is still a great deal to be said for the sound quality of a really good large speaker system, one of which is University's new Classic Mark II.

In operation, the Classic Mark II handles low frequencies up to 150 cps through a 15-inch high-compliance woofer that is installed in a ducted-port cabinet. The bulk of musical program content, however, is handled by an 8-inch mid-range speaker, which covers from 150 to 3,000 cps. Above 3,000 cps, a Sphericon super tweeter takes over.

The measured indoor frequency response of the Classic Mark II was remarkably uniform. As a rule, such response curves are so far from flat that I do not attempt to correct them for the slight irregularities of the microphone's response. However, the measurements for the Classic Mark II prompted me to plot the microphone response also. This further emphasizes the uniformity of the system's frequency response. A 5-db increase in the setting of the tweeter-level control would probably have brought the range above 3,000 cps into nearly exact conformity with the microphone-calibration curve.

The low-frequency distortion of the woofer, even at a 10-watt input level, was very low, and it actually decreased at 20 cps, where the output was beginning to rise. . . Any good amplifier of 10 watts rating or better should be able to drive it satisfactorily.

In listening tests, the Classic Mark II sounded very clean . . . there was an undercurrent of bass, more often felt than heard, that was completely lacking in some other quite good speaker systems that I compared to the Classic Mark II. The speaker sounded at its best (to my ears) at moderate listening levels. At high levels the bass tended to be overpowering. A different listening room, of course, could easily alter this situation completely. Over-all, the sound was beautifully balanced, with wide dispersion and a feeling of exceptional ease. There was never a hint that three separate speakers were operating; the sound seemed to emanate from a large, unified source.

In my opinion the University Classic Mark II justifies the substantial claims that its manufacturer has made for it. It is one of a limited group of speakers to which I would give an unqualified topnotch rating. Anyone who is in a position to consider a system of its size and price would be well advised to hear it. The price of the system is \$295.00."

WRITE TODAY FOR THE COMPLETE HIRSCH-HOUCK/HI-FI STEREO REVIEW REPORT on the new CLASSIC, as well as the documented CLASSIC brochure and "Informal Guide to Component Stereo High Fidelity." Simply write: Desk D-4, University Loudspeakers, 80 S. Kensico Ave., White Plains, New York.



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THE CLASSIC MARK II

by UNIVERSITY





ONE OF the selling points of stereo amplifiers for those who presently have mono systems and may be considering converting to stereo at a later date is their immediate usability as single-channel amplifiers. Let's look at some of the problems involved in such operation.

When driving a single speaker from a stereo amplifier, it is customary to connect the two outputs in parallel. The hazard in this type of operation is evident to anyone who has paralleled two a.c. generators, for an amplifier can be considered to be an a.c. generator. Unless the two outputs are identical in amplitude and phase, there will be a circulating current between the generators. Not only does this represent wasted power, so far as the load is concerned, but it may cause an output transformer to overheat or burn out. Also, some amplifiers may become unstable when operated in this way. For example, suppose that one amplifier delivers 10 volts while the other delivers 11 volts (a phase difference between the channels would be a similar condition). Assume that each amplifier has an internal impedance of 0.5 ohms, a reasonable value for the 8-ohm output of a good amplifier. The one-volt difference in outputs will cause a current of one ampere to circulate between the amplifiers. This might not damage them, but serious distortion (caused by disturbing the feedback circuits) as well as loss of power could result.

Successful parallel operation of stereo amplifiers requires that the gain and phase shift of both channels be closely matched over the entire audio range, and preferably well beyond audible limits. At both ends of the spectrum most amplifiers exhibit appreciable phase shift, which may not necessarily be identical for both channels. At least one manufacturer does not recommend parallel operation of his amplifiers, suggesting instead that for mono operation only one channel be used and the other simply terminated with a resistor.

To see for myself what the effect of paralleling outputs would be, I made measurements on a number of good amplifiers. I measured the maximum power output of each channel separately (driving both channels at 1,000 cps) and the maximum output with the two channels connected in parallel. In each case the parallel output was at least as great as the sum of the individual channel outputs, and generally a little higher.

This last is apparently due to better matching of the amplifiers to the load. For the same total output, the distortion in the parallel connection was no worse than with separate outputs.

I repeated the measurements at 20 and 20,000 cps, where phase shift becomes appreciable, with the same results. Then I simulated improper operation of one of the amplifiers by introducing a gain difference of 1 db between the two channels (none of the amplifiers had a gain unbalance of more than 0.4 db). This either raised or lowered the distortion slightly at 1,000 cps, depending on which channel had the higher gain, increased the distortion at 20 cps, and decreased it at 20,000 cps. In no case did the distortion reach a significant value, nor did any instability occur.

What can we conclude from this? In a good amplifier that has reasonably well-matched gain and phase characteristics, for a given power output the distortion of the amplifier is at least as low with parallel outputs as with separate outputs. It doesn't seem to me that there is any good reason to use only one channel for mono, losing half of an amplifier's available output, when full power is available by the addition of a jumper wire. Incidentally, the amplifier whose manufacturer did not recommend parallel operation performed admirably when it was connected in parallel.

ROBERTS 990 TAPE RECORDER

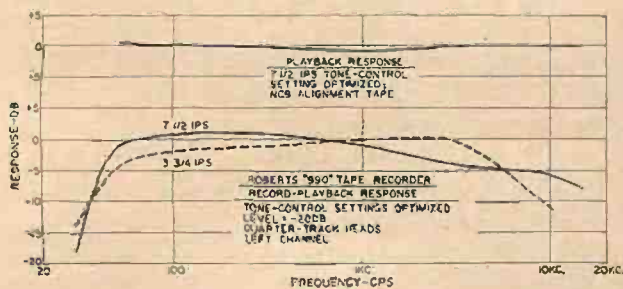


• THE ROBERTS 990, like most good recorders, is no lightweight, weighing 46½ pounds. The carrying handle recesses fully into the case, simplifying custom installation. The entire recorder, case included, can be neatly installed upright in a panel or wall cut-out with no loss of utility, since all inputs and outputs are on the front panel.

The 990 consists of a two-speed tape transport and two identical record/playback preamplifiers, each having its own input and output jacks and power supply.

The playback response of the Roberts 990 proved to be unusually good, measuring within plus or minus $\frac{3}{4}$ db from 50 to 15,000 cps, as measured with the NCB $7\frac{1}{2}$ -ips alignment tape. This response was achieved by setting the tone controls for a bit more treble boost than recommended in the instruction manual. The tone controls were left in this position for subsequent tests.

The record-playback frequency response indicated an error in the recording equalization, with a loss of high-frequency response starting at slightly below 1,000



cps and falling smoothly to $-7\frac{1}{2}$ db at 15,000 cps. The low-frequency response fell sharply below 50 cps. At $3\frac{3}{4}$ ips, the record-playback frequency response was quite good up to about 5,000 cps, then falling off to -11 db at 10,000 cps.

The signal-to-noise ratio was about -42 db relative to 0-db recording level at both speeds. Stereo crosstalk was below the amplifier's residual noise levels, and the output from the preamplifiers was about 0.7 volts at $3\frac{3}{4}$ ips and 0.53 volts at $7\frac{1}{2}$ ips.

The Roberts 990 appeared to be excellent mechanically. It was very quiet in all modes of operation, and wow and flutter measured 0.1 per cent and 0.2 per cent at $3\frac{3}{4}$ ips, and 0.04 per cent and 0.13 per cent at $7\frac{1}{2}$ ips, figures that attested to the unit's good design and construction. The tape speeds were quite accurate.

The recorder has two built-in speakers that have swing-out sound-reflecting panels. The speakers are suitable for monitoring purposes but for nothing more. The built-in three-watt amplifiers can drive external speakers, but the full potential of the 990 can be realized only when the head or preamplifier outputs are fed into a good-quality high-fidelity system.

I used the Roberts 990 for recording stereo-FM broadcasts, and the recorded material was essentially indistinguishable from the original. The 990 is a simple-to-operate, seemingly rugged and reliable recorder, and it appears to be a good value at its price of \$399.50.

**SHURE
M33-5
STEREO
CARTRIDGE**



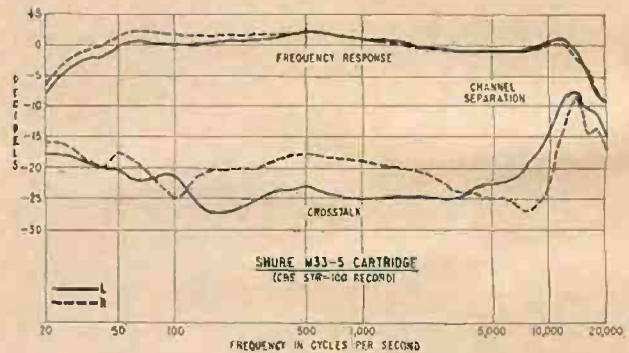
● THE SHURE M33, like its predecessors, is a moving-magnet stereo cartridge and is available with either a 0.5-mil or a 0.7-mil stylus. For playing 78-rpm records,

the Shure N78 (2.7-mil) stylus is available, which tracks at from 3 to 6 grams.

The unit I tested was the M33-5, the model with the 0.5-mil stylus. This is ideal for playing stereo records, but it is not suitable for some mono LP discs, where the stylus tends to rattle in the groove. For these, the M33-7 with the 0.7-mil stylus is the preferred choice.

The new N33 stylus used in this cartridge reflects the latest design trends, having very high compliance in both lateral and vertical planes (20×10^{-6} cm/dyne). The maximum tracking force for this stylus is 3 grams, with 2 grams being the recommended tracking force in a good tone arm. The M33-5 tracked both the Cook 60 and the Fairchild 101 test records at 1.5 grams, however, so this force was used for subsequent tests.

I measured frequency response and crosstalk with three test records (Westrex 1A, RCA 12-5-71, and CBS STR-100), and the results were quite similar. Since the CBS record covers the full 20-20,000-cps range, I plotted the data obtained with it. It should be noted that the apparent drop in response below 50 cps and the 2.5-db rise at 500 cps are due to the difference between the RIAA characteristic of the playback preamplifier and the constant-amplitude characteristic of the test record. The response, when



corrected, is actually within plus or minus 1 db from 20 to 13,000 cps, falling off smoothly above that frequency. The stereo crosstalk was down 20 db or better over practically the entire audio range up to 10,000 cps, and at 13,000 cps, its worst point, the channel separation was 7 db, adequate at this frequency.

The M33-5 delivered 7.5 millivolts output per channel at 5 cm/sec velocity. The high stylus compliance and low mass resulted in very low needle talk. The magnetic shielding of this cartridge was exceptionally good, making it one of the two or three least hum-sensitive cartridges on the market.

In listening quality, the Shure M33-5 had a quiet background, sweet and effortless sound, and freedom from break-up at high levels. Compared to the popular Shure M7/N21D, which it succeeds, the M33 has 50 per cent more output, twice the compliance, better than a 20-db improvement in hum pickup, and the choice of 0.5-mil or 0.7-mil styli, all at essentially the same price. By the most critical standards, the M33 is a very fine cartridge. The price of the M33, with either the 0.5-mil or the 0.7-mil stylus, is \$36.50.

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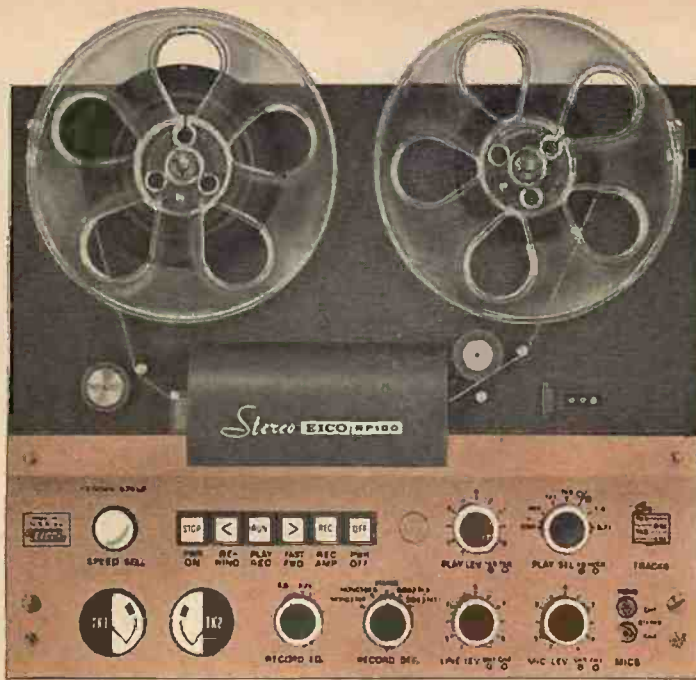
Features include: wide-band Foster-Seeley discriminator and 6BN6 gated beam limiter to insure freedom from distortion and noise; D'Arsonval movement tuning meter which measures discriminator balance and permits perfect visual tuning of all FM stations; convenient front-panel stereo headphone input receptacle; illuminated push-button on/off switch; blend control which eliminates "hole-in-the-middle" effect by introducing a variable amount of blend between the two channels; stereo indicator lights for instant visual identification of mode (FM or Stereo) of operation; individual bass and treble tone controls; zero to

infinity balance control to balance any speaker system regardless of listener's position in the room; stereo contour control to boost bass energies at low listening levels.

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For further information on the Award Stereo Festival and other fine Harman-Kardon products write Dept. R-4, Harman-Kardon, Inc., Plainview, New York (Export Office, EMEC, Plainview, N.Y.)

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9 New Features Now In The New 1962 EICO RP100 Transistorized Stereo / Mono 4-Track Tape Deck

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8. Recording level adjustment during stop-standby.
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Separate stereo 1/4 track record and playback heads permitting off-the-tape monitor and true sound-on-sound recording; separate transistor stereo record and stereo playback amplifiers meeting true high fidelity standards; monaural recording on 4 tracks; digital turns counter; electrodynamic braking (no mechanical brakes to wear out or loosen); all-electric push-button transport control (separate solenoids actuate pinch-roller and tape lifters); unequalled electronic control facilities such as mixing mic and line controls, two recording level meters, sound-on-sound recording selected on panel, playback mode selector, etc. Modular plug-in construction.

Wow and flutter: under 0.15% RMS at 7 1/2 IPS; under 0.2% RMS at 3 3/4 IPS. Timing Accuracy: ± 0.15% (± 3 seconds in 30 minutes). Frequency Response: ± 2db 30-15,000 cps at 7 1/2 IPS, 55db signal-to-noise ratio ± 2db 30-10,000 cps at 3 3/4 IPS, 50db signal-to-noise ratio. Line Inputs Sensitivity: 100mv. Mike Inputs Sensitivity: 0.5mv.

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The MX-99 employs the EICO-originated method of zero phase-shift filterless detection of FM Stereo signals (patent pending) described in the January 1962 issue of AUDIO Magazine (reprints available). This method prevents loss of channel separation due to phase shift of the L-R sub-channel before detection and matrixing with the L+R channel signal. In addition, the oscillator synchronizing circuit is phase-locked at all amplitudes of incoming 19kc pilot carrier, as well as extremely sensitive for fringe-area reception. This circuit also operates a neon lamp indicator, whenever pilot carrier is present, to indicate that a stereo program is in progress. The type of detection employed inherently prevents SCA background music interference or any significant amount of 38kc carrier from appearing in the output. However, very sharp L-C low pass filters are provided in the cathode-follower audio output circuit to reduce to practical extinction any 19kc pilot carrier, any slight amounts of 38kc sub-carrier or harmonics thereof, and any undesired detection products. This can prove very important when tape recording stereo broadcasts. The MX-99 is self-powered and is completely factory pre-aligned. A very high quality printed board is provided to assure laboratory performance from every kit. The MX-99 is designed for all EICO FM equipment (ST96, HFT90, HFT92) and component quality, wide-band FM equipment.

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THE FESTIVAL MERRY-GO-ROUND



ADMIT ONE

ADMIT ONE

by Joseph Wechsberg

A critical look at some of the shortcomings—and delights—of Europe's summertime swirl of crowds, color, and music

PERHAPS the trouble with so many festivals is that they do not live up to the spirit of the word.

A festival should be festive—approached with dedication, presented with devotion, remembered with enthusiasm. Above all, a festival must have an idea, a theme, a *raison d'être*. The fact that a great composer once slept here or that long ago a music-loving prince built a castle with a small theater in the vicinity is not a sufficient excuse for a festival.

A real festival is the product of heart and soul and

mind. In Bayreuth it takes place in the festival house built by Richard Wagner especially for that purpose. Wagner decreed that *Parsifal*, a *Bühnenweihfestspiel*—a “stage dedication festival play”—must be performed there and nowhere else. Half a century later Hugo von Hofmannsthal, Richard Strauss, and Max Reinhardt devoted themselves to the idea of performing opera and drama in what they considered the ideal environment, away from the distracting noise of big cities, in the perfect artistic climate of Salzburg.



Wieland and Wolfgang Wagner have created a sensation among Wagnerites with modern restaging of their grandfather's music dramas. Some call it heresy, others genius,

productions, even though some singing stars are going around like vocal sputniks. Nor are there enough first-rate, or even second-rate, conductors and stage directors. Recently some performers have had to be shifted from one festival to the next, to the detriment of their nerves and voices. Managing a major festival is now a fine exercise in brinkmanship and demands experts in the mysteries of jet connections and sleeping-car schedules. Not everybody is as lucky as the people who run the festivals in Bayreuth, Munich, and Salzburg, separated only by a few hours on the Autobahn. In a pinch, last night's Don Giovanni may become today's Amfortas. And if a delicious Schwetzingen asparagus tip gets stuck in the throat of Rosina, they can probably get help from a nearby provincial opera house. But what will they do in Baalbek or in Epidaurus to get another Callas?

MOST European opera houses that give performances ten months a year are run by artistic-minded managers or musicians, but quite a few festivals are run by hard-sell chamber-of-commerce types who care more about financial profit than about artistic integrity. The performances are inadequately directed and badly rehearsed, because rehearsals are expensive; and the whole production is haphazardly thrown together, with no sense of unity. (This is, incidentally, the sort of criticism that European critics often level at opera performances in America.) I know prominent artists who consider their festival assignments as paid vacations, who attend no rehearsals and spend their time

between performances at a nearby spa, taking a cure. "Why not?" one of them said to me last year. "My reputation is established in the world's great opera houses. These tourists here don't know the difference anyway. And I have to have a vacation."

This singer currently enjoys a monopoly that no trust-buster could assail. He knows that opera is the most important festival contribution. Opera, which has been called "the most vulnerable of all musical forms," appeals to music lovers of all kinds, from students of Byzantine musical notation to addicts of Schoenberg and Webern. Opera is the hardest thing to produce and the most difficult to make perfect, but still it attracts so many people because of its two appeals to human emotions—drama and music. A beautifully co-ordinated operatic performance in which the words, the sounds, the voices, the lighting, and the emotions are perfectly blended, is a true festival experience. At the festivals that present opera as well as concerts, ballet, and fine dramatic performances, the great opera evenings are the true highlights. "Opera," wrote Robert Ponsonby, then director of the Edinburgh Festival, "must be the very core and heart of any festival worthy of that name. There is always latent in opera the possibility of a glorious fusion of all the elements which will result in an intensity of corporate achievement unsurpassable in any other artistic form."

The great festivals of the past have always stressed the need for the best possible performances under the best possible conditions—a noble purpose and a diffi-

The Festival Merry-Go-Round

cult one to achieve. Reading accounts of the early festivals of Bayreuth and Salzburg we realize that enormous difficulties had to be overcome before Bruno Walter and Toscanini in the good years between the two wars gave such memorable productions. The effect of these achievements on music in Europe has been considerable. In 1934, when the darkness of the approaching war already shadowed the stages of Bayreuth and Berlin, Vienna and Salzburg, Hitler's loss became Glyndebourne's gain. It has been said that Glyndebourne advanced the cause of music in Britain by half a century. Certainly it discredited what remained of the star system that had reached its peak with Melba and Caruso.

The early festivals at Glyndebourne were the product of devotion, patience, and teamwork. Richard Wagner was ridiculed when he began to build his Festspielhaus on the Green Hill at Bayreuth. In the early 1930's John Christie was called a madman when he decided to produce opera on the Sussex Downs, "four miles from the small country town of Lewes, a mile from the nearest bus stop, presumably in the open air." But Fritz Busch and Karl Ebert were true artists, and Glyndebourne has remained one of the few festivals that conveys to everybody, both artist and listener, a festive feeling. "Here there is still a certain intimacy and simplicity," wrote Günther Rennert, head of

production at Glyndebourne. "As a logical development of our cultural mission it now remains to tap the sources of Mozartian and Rossinian opera . . . all the masterpieces produced by highly-talented composers such as Paisiello, Cimarosa, Traetta, Auletta, Pergolesi. . ." said Vittorio Gui, musical director of the festival. How nice that there are still a few people around who feel that a festival has a cultural mission.

THERE are other moments of such "glorious fusion" during the long festival summer in Europe, but it is not easy to find them. It takes knowledge and ingenuity, patience and experience, and, above all, luck. There have been such moments recently in Florence and Vienna and Spoleto and Salzburg, but mostly in Bayreuth.

Bayreuth is the greatest festival of all, not because of Richard Wagner, but in spite of him. Perfection is not always to be found on the Green Hill. The climate is humid, and the town is exasperating, a conglomeration of box-like buildings that pass for architecture in present-day Germany. Everything takes on exaggerated proportions in the ugly red-brick Festspielhaus, which has the best acoustics on earth and the most uncomfortable seats, endless pathos and insufferable emotion. The performances start at the ungainly hour of four o'clock in the afternoon, when it is hot and everybody feels rather foolish in evening dress. The intermissions are much too long, and there are far too many fancy Mercedes and Cadillacs; recently 1,204 cars were counted at the opening performance. A little over thirty years ago, Romain Rolland wrote, "The French flirt, the Germans drink beer, and the English read the libretto during intermission." Nowadays there are also Americans, who do a little of everything, and Italians, who have become ardent Wagnerians.

Wieland and Wolfgang Wagner have the same problems as opera managers elsewhere. They have to contend with higher wages, rising production costs, the vicissitudes of delicate throats and airplane schedules, and a growing scarcity of voices powerful enough to withstand Grandfather Richard's mad vocal demands. For a while it looked as if there would be no *Ring* for lack of a new *Brünnhilde* and a new *Helden-tenor*, but the good Lord sent us Birgit Nilsson from Sweden and Jon Vickers from Canada. He may also send another Wotan after Hans Hotter's retirement, possibly from America.

Bayreuth is the most exciting musical theater of

The young Mozart heard his Masses sung beneath the Baroque towers of the Salzburg Cathedral.



AUSTRIAN STATE TOURIST DEPARTMENT

our times. Everything in Bayreuth is total—the devotion, the preparation, the effort, the achievement. The Wagner brothers have recreated their grandfather's vision of the total musical theater. The excitement of Bayreuth grips everybody from the most famous singer to the most obscure third clarinetist. Bayreuth knows no prima donnas. The dress rehearsals start at seven in the evening, after a day of solo rehearsals, and last until three in the morning. No one seems to complain. By way of investigating this phenomenon I once spoke to a misanthropic viola player known as an inveterate grumbler in his home orchestra.

"Of course it couldn't happen anywhere else," he admitted reluctantly. "But this damned place seems to thrive on enthusiasm. Maybe it's because it lasts only eight weeks. But there's one thing for sure: you

like everybody else and went in. The auditorium looked dim and cheerless with its steeply ascending rows of straw-woven seats. A girl behind me asked a boy where Wieland Wagner would sit. He pointed up to a makeshift platform with a table, microphone, and several phones and said, somewhat solemnly, "He sits up there, but his spirit is everywhere." The girl nodded casually as though this was exactly what she had expected to hear. It was, I soon discovered, a statement of fact.

There was a commotion in the rear, up where Wieland Wagner and his staff were going to sit, and the lights dimmed. For a few seconds we sat in darkness, complete, Wagnerian darkness. Then, seemingly out of nowhere, came the sustained E-flat of the prelude, so low that I couldn't say exactly where and



AUSTRIAN INFORMATION SERVICE

Delectable food and beautiful scenery add to the many musical delights of Salzburg. From this roof-top café can be seen the Cathedral in the foreground, and, above it, the castle Hohe Salzburg.

couldn't keep up this pace for a whole season. . . ."

I first came to Bayreuth one afternoon in July, 1955, when I happened to pass through the town on my way to the nearby Czechoslovak border and decided to have a look at the Green Hill. Around the Festspielhaus I saw quite a crowd, many of them adolescents. Bayreuth always attracts adolescents, both young and old. I like the young adolescents who soak in leitmotifs better than the old ones who wallow in memories of a time that happily no longer exists.

I was told that the dress rehearsal of *Das Rheingold*, with Hotter as Wotan, would start immediately, and that he would sing in full voice. I got myself a pass-

when it started. Gradually the darkness around me was filled with music that seemed to come from everywhere. The curtain parted and now the stage and the auditorium were filled with water, the blue-greenish waves of the Rhine, ebbing and flowing in precise synchronization with the music. The music, the lights, the water, and later the voices and movements of the singers were perfectly blended. It was unforgettable, a total impression.

I had another moment of supreme excitement in July, 1959, during the first act of *Der Fliegende Holländer*. This work, with its impossible staging problems, has always been close to the heart of Wieland

spite of strong competition—Glyndebourne, Aix-en-Provence, Munich, Vienna—Salzburg's Mozart is probably still the best, owing to the ensemble spirit and the genuine Mozart style practiced here by everybody. No orchestra on earth surpasses the Vienna Philharmonic when they play Mozart.

For some years it has been the custom in Berlin, Munich, and Vienna to perform, during a few weeks of the year, last season's successes, with a new production or revival added, and with a few prominent guests strengthening the local casts. Berlin's Festive Weeks offer very good theater, opera, and ballet late in September when practically all other festivals are over. Munich is a must for the admirers of Richard Strauss, and there are often inspiring performances by the Bavarian State Opera.

But the best of these city festivals is held every June in Vienna, when the metropolis becomes a vast auditorium with over a million and a half people as audience. During the Festwochen, in June, Vienna, the world's most music-minded city, is literally filled with music. There is music, and often very good music, in Vienna's three opera houses, half a dozen concert halls, in the city parks and public squares, in the churches and courtyards. There is music for all tastes—great performances at the Staatsoper, Johann Strauss operettas at the Volksoper, Brahms and Bruckner at the

Musikverein, modern composers at the Konzerthaus, and open-air concerts by the Fire Brigade Band or the Guard Battalion Band.

THE BEST thing about Vienna's Festwochen is their completely casual attitude. You enjoy yourself as you go. No fuss, no special exploitation. There is a constant interplay between past and present, between stage and life. I know some old people there who have known Brahms and Bruckner and Mahler. I myself remember Richard Strauss and Pfitzner. There is the coffeehouse where Johann Strauss fiddled, the restaurant where Bruckner came for lunch, the house where Haydn, Mozart, Dittersdorf, and a local cellist named Wanhal (who thus acquired a touch of immortality) played string quartets. These places are not secluded shrines but lived-in; people refer to them casually in their conversation.

There is also the Palais Auersperg, once the home of the great lady who inspired Hofmannsthal to create the figure of the Marschallin in *Der Rosenkavalier*, the most charming woman in modern opera. The Palais was headquarters of the provost marshals during the Four-Power Occupation and is now used for diplomatic receptions. And speaking of *Der Rosenkavalier*, I well remember the elderly gentleman who was said to be the prototype of the Baron Ochs von Lerchenau. Everybody knew him in Vienna, where you are never quite sure whether something happens on the stage or in real life. Where else would the backstage antics of great divas and celebrated conductors be front-page news?

The only problem of Vienna's Festwochen is abundance. On some evenings the choice is difficult between several opera performances and concerts; a couple of recitals; a Bruckner symphony, performed at St. Stephen's Cathedral; a Schubertiade in the house where Schubert was born; a serenade in Heiligenstadt, where Beethoven summered; a play at the Burgtheater or the Theater in der Josefstadt.


But if it gets too much and you feel like giving up in confusion, go out to the Vienna Woods, sit down at the Heuriger, order a glass of wine, and listen to the zither player. He's going to play Johann Strauss waltzes, and there will be a pretty girl's laughter not far away. That night, I predict, you will come back with a true festive feeling in your head and heart.

Joseph Wechsberg, born in Vienna but now a citizen of the United States, has written many articles and sketches about musicians and musical life in middle Europe. Before coming to this country in 1938, he had studied music in Vienna and law in Prague. The latest of Mr. Wechsberg's numerous books is Red Plush and Black Velvet, a biography of Dame Nellie Melba.

A mecca for Vienna festivalgoers is the simple but charming Beethoven House in the suburb of Heiligenstadt.



AUSTRIAN INFORMATION SERVICE



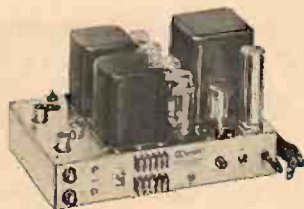
A laboratory
report on stereo
power amplifier kits-Part 1

DO-IT-YOURSELF POWER AMPLIFIERS

In this issue: Reports on the Heath AA-121,
the Knight KB-85, the Dynaco Stereo 70,
and the EICO HF89K

preferably not by the builder—after it is completed to double-check against the possibility of errors.”

KNIGHT KB-85



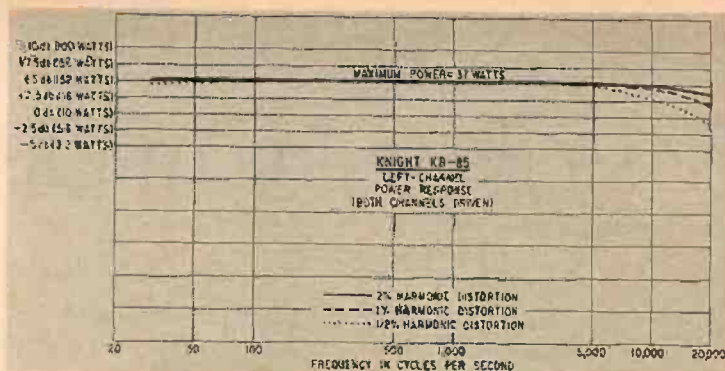
● THE KNIGHT KB-85 amplifier is rated at 35 watts per channel, or 70 watts in monophonic operation. Each channel uses a 6267 (EF86) amplifier, 12AX7 (7025) driver-inverter, and a pair of EL37 output tubes. The power supply is somewhat unusual in that it has two GZ34 slow-heating rectifier tubes in parallel that feed two entirely separate filtering systems. In effect, this isolates the two channels almost as well as if they were operated from separate power supplies.

The speaker output impedances are 4, 8, 16, and 32 ohms. In mono operation, the outputs are paralleled, so that speakers up to 16 ohms impedance may be driven. The mono/stereo switch connects both amplifier channels to the same input jack, but each channel still has its own level control. When the amplifier is to be used monophonically a test button injects a 120-cps signal from the power supply into both inputs, to aid in balancing the gains. A speaker connected across the two outputs will produce minimum sound when the gains are balanced.

Each output tube has a phone jack in its cathode circuit for metering the cathode current while balancing the output stages. This is a rather cumbersome procedure, requiring several back-and-forth measurements while making the adjustment.

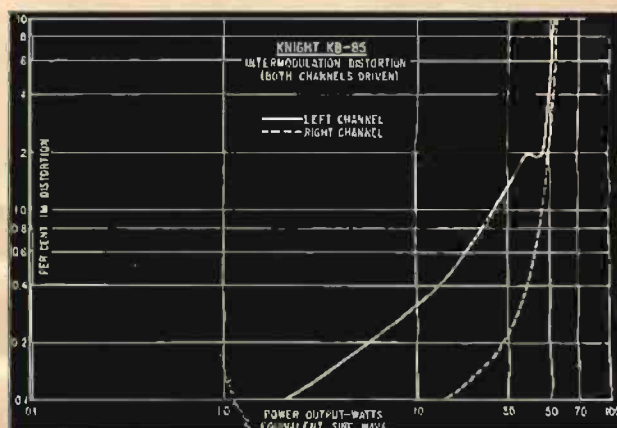
In most respects the Knight KB-85 proved to be an excellent amplifier. Its intermodulation distortion was exceptionally low on one channel and very good on the other. Power response was good, with some 72 watts of continuous power obtainable from both channels at mid-frequencies.

The only flaw in the operation of the amplifier was a tendency toward instability when delivering full power below 30 cps. A combination of motorboating and high-frequency oscillation prevented our making distortion measurements at 20 cps. Fortunately, this only occurred at maximum power output, so it is unlikely to become audible. No trace of it could be detected in listening tests, during which the KB-85 sounded clean and effortless. There was a tendency toward high-frequency oscillation with certain amounts of capacitive loading (in the range of 0.1 to 0.22 mfd.), but these, too, are unlikely to be encountered except when using some electrostatic speakers.



COMMENT BY THE BUILDER: “Because I’d never soldered anything more critical than a connection on a toaster plug, I was a little apprehensive about tackling this kit. (Never having even heard the word “grommet,” it took a little time to figure out what it was.) Aside from this implied reservation, the instruction book was quite explicit, and no particular problems were encountered in putting the kit together, other than the normal difficulties of working in tight corners of the chassis. Due no doubt to my inexperience, the kit took about twenty hours to build. I am sure that anyone who is familiar with electronic parts could do the job in far less time.

“One difficulty did arise at the time the bias adjustments were being made. It seems that I had not installed the insulators on the balancing jacks precisely



right (the instruction book gives no special directions about this, however), and the output tubes started glowing quite red. When this was taken care of, the amplifier worked perfectly.”

DYNACO STEREO 70

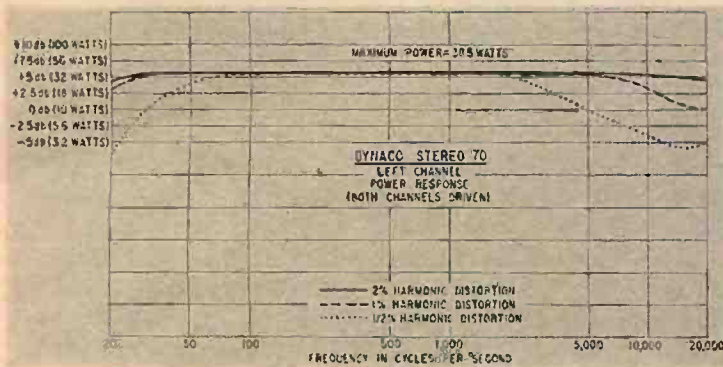


● THE DYNACO Stereo 70, rated at 35 watts per channel or 70 watts in monophonic operation, is the small-

STEREO POWER AMPLIFIER KITS

est and lightest of this group of stereo power amplifiers. Its neat and compact shape, combined with its chromium-plated chassis and the included dust cover, make it particularly suitable for installations where the amplifier cannot be concealed.

Each channel uses a 7199 and a pair of push-pull EL34 tubes. A GZ34 slow-heating rectifier and a selenium bias rectifier are used in the power supply, which includes a choke for improved filtering. The slow warm-up of the rectifier prevents starting surges



from damaging amplifier or power-supply components.

The Stereo 70 has no input level controls. The outputs are 4, 8, and 16 ohms. A switch parallels the two inputs for monophonic operation. When the outputs are paralleled, speakers up to 8 ohms impedance can be matched properly. Two power take-off sockets are supplied for furnishing power to an external preamplifier that has no built-in power supply. Dynakit PAM-1 preamplifiers plug in without modification.

There are no balance adjustments for the output stages, but the bias for each pair of output tubes can be individually adjusted. A d.c. voltmeter is required for this adjustment, and a unique system makes it possible to set the bias very accurately with meters of ordinary accuracy by comparison with the voltage of a fresh 1.5-volt flashlight battery.

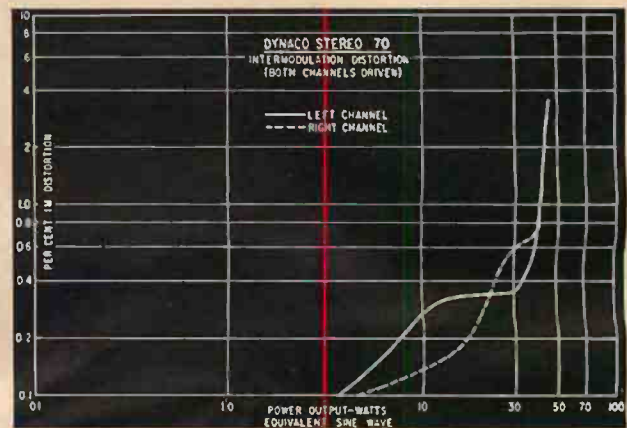
Most of the circuitry of the Stereo 70 is on a printed board, which is supplied with all parts mounted. This makes assembly nearly foolproof, and the amplifier should go together very rapidly. The tubes and other components used in the Stereo 70 are operated at very conservative levels, a practice that is conducive to long and trouble-free life.

The Stereo 70 delivered slightly over 70 watts at mid-frequencies, with very good power-response characteristics at 2 per cent distortion. At lower distortion levels, particularly at 0.5 per cent, the available power

at low and high frequencies fell off considerably. Lest this last alarm the reader unduly, it should be mentioned that few ears, if any, can distinguish between 2 per cent distortion and 0.5 per cent distortion. Anyway, as a compensation for this, the intermodulation distortion was extremely low at normal listening levels (under 0.1 per cent up to 4 watts), and did not reach 1 per cent until both channels were delivering 40 watts.

COMMENT BY THE BUILDER: "This being my first try at kit building, I took care to inventory all the parts, lay them out neatly, and double-check every instruction. After a few tries, my soldering technique seemed adequate, and I was careful to avoid 'cold joints.'

"The wiring charts were a great help. Without them I couldn't have told a potentiometer from a soldering



lug. Since the charts are on a bigger scale than the actual chassis, they gave the impression that there would be room to spare. However, things got pretty cramped toward the end. If the charts hadn't given me the impression of illusory space, I would have made allowance from the beginning for parts to be added later. As it was, I checked carefully afterwards that the leads didn't touch each other. It took me ten hours from beginning to end to build the amplifier."

EICO HF89K



● THE EICO HF89K is a large, conservatively operated amplifier that is rated at 50 watts output per

THE HEART of a high-fidelity system, and not infrequently its most expensive single component, is the amplifier. Combined preamplifier-power-amplifier units, or integrated amplifiers, are popular today, but they have certain limitations, particularly in regard to flexibility of installation and the amount of their power output. A good power amplifier, particularly one that puts out 35 watts per channel or more, requires large and heavy transformers and dissipates a considerable amount of heat from its output tubes. Therefore, with few exceptions, the best high-power amplifiers are designed as separate units, for use with remotely located control amplifiers.

Good stereo power amplifiers are generally quite expensive because the parts that go into their manufacture, while they are relatively few, are costly. For this reason many manufacturers have made stereo power amplifiers available in kit form at considerable savings to the purchaser. We have tested eight kit-type stereo power amplifiers, ranging from dual 35-watt

on the amplifiers' power-supply circuits), and the continuous-power method of measurement, rather than the less demanding music-power method, was employed. (For a discussion of these measurement standards, see "Technical Talk," November, 1961 issue). Eight-ohm resistive loads were used, and line voltage was maintained at 117 volts. Power response was measured at distortion levels of 0.5 per cent, 1 per cent, and 2 per cent over the frequency range from 20 to 20,000 cps.

Sensitivity and hum levels are expressed relative to a 10-watt level rather than to the full power output of the amplifier and thus can be compared directly. The sensitivity figures indicate the relative rotation of the preamplifier gain control required to drive each amplifier to the same output level; that is, the lower the figure the more sensitive the amplifier. Although any good preamplifier can drive any of these amplifiers to its full output, a person who is using a low-output phono cartridge with a preamplifier that has low gain



by Julian D. Hirsch and Gladden B. Houck, Jr.

units to dual 70-watt units. This month we are reporting on the Heath AA-121 (\$79.95), the Knight KB-85 (\$84.50), the Dynaco Stereo 70 (\$99.95), and the EICO HF89K (\$99.50). In the May issue we will report on Lafayette KT-550 (\$134.50), the Radio Shack Realistic 210 (\$139.95), and the Scott LK-150 (\$169.95).

For purposes of comparison, we employed test procedures that may or may not conform to a particular manufacturer's rating system. Since all the amplifiers were measured in the same way, however, valid comparisons of their characteristics may be made from our data even though the figures may not directly relate to published specifications.

Incidentally, as the tests were made under very rigorous conditions, some of the measurements may not be as good as those specified by the manufacturer, who may have used totally different test procedures. For example, all power and distortion data were obtained when both channels were being driven simultaneously (thus putting the maximum amount of stress

would probably be better off with one of the more sensitive power amplifiers. The hum figures indicate the relative loudness of the hum from the various amplifiers with any given speaker system. The higher (or the more negative) the figure the less hum the amplifier produced. Generally speaking, a hum level of -75 db or better, referred to 10 watts, should be quite inaudible.

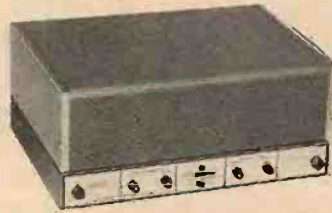
The amplifiers were checked after they had been adjusted in accordance with the instructions in the instruction manuals. It can therefore be safely assumed that our measurements are typical of what the average home-builder could expect. Of course, if the builder at home has distortion meters at his disposal, by adjusting the amplifier for the best possible performance the listed distortion figures could no doubt be lowered.

In terms of performance, each of the amplifiers covered is capable of producing excellent sound. In fact, one would be hard put to hear the differences between them in controlled A-B listening tests. All of the am-

STEREO POWER AMPLIFIER KITS

plifiers are so designed that anyone who is capable of following instructions and using a soldering iron can build them successfully, and the time required will vary from about six to twenty hours. Comment on the construction of each kit is made, by the person who built the kit, following the technical discussion of the kit and its performance.

HEATH AA-121



THE HEATH AA-121 is rated at 40 watts per channel, or 80 watts in monophonic connection. Each channel uses a 6AN8 and push-pull EL34 tubes. A silicon rectifier voltage-doubler power supply and a selenium rectifier bias supply are used in place of heat-producing rectifier tubes. The rectifiers and filter capacitors are protected against starting surges by a surgistor, a current-limiting device in the primary winding of the power transformer.

Each input has its own level control. Speaker outputs are provided for 4, 8, 16, and 32 ohms. For monophonic operation, a switch connects both inputs to the left-channel input jack and level control. The outputs then can be paralleled, using the 32-ohm terminals for 16-ohm speakers, the 16-ohm terminals for 8-ohm speakers, and so on. A phasing switch for one speaker output is supplied for use in stereo operation. A center-channel speaker output feeds a combined A+B signal to a third speaker if so desired. An external L-pad is required to control the level of the center signal.

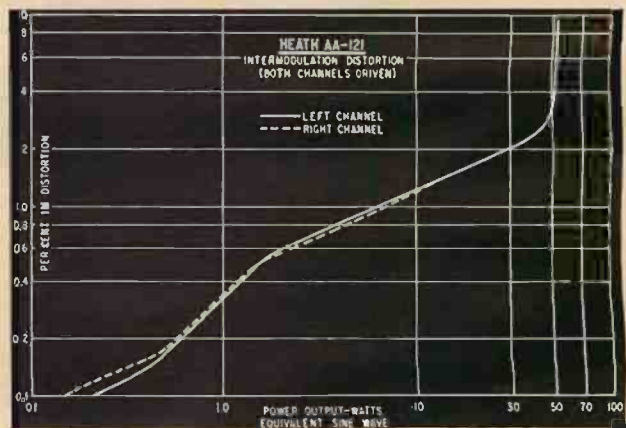
The adjustment of the completed amplifier requires a d.c. voltmeter. A pair of jacks are provided for each channel, into which the meter is plugged for balancing the output-tube plate currents. After balancing, the meter is connected from one jack to ground, and the

bias is then adjusted to establish the proper operating current for each output stage.

The power output of the Heath AA-121 measured about 45 watts per channel over most of its frequency range at 1 per cent distortion. Its power-handling capacity was quite uniform with frequency. The intermodulation distortion at ordinary listening levels (a few watts or less) was not particularly low, but, being under 1 per cent, it can be considered as being quite acceptable.

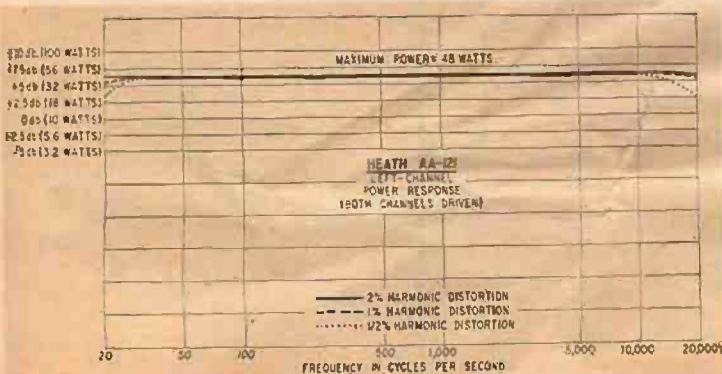
The AA-121 is essentially similar to the earlier Heath AA-40 amplifier, with a few mechanical changes. It is a solid, husky amplifier whose performance qualifies it for inclusion in any group of quality amplifiers, selling for the lowest price of any of the units included in this report.

COMMENT BY THE BUILDER: "I found the Heath instruction book clear and easy to follow, and my only suggestion is that the pictorial wiring diagrams might have given more warning about how crowded some places would be when the last components were added. This caused some difficulty in getting my solder-



ing iron into some of the tight places without accidentally burning some parts that had been installed earlier. Possibly I used too big an iron. Also, although I was careful to cut all the leads to the lengths indicated in the instruction book, these often turned out to be a bit too long. This may be an allowance for possible mistakes, but, to do a neat job, I had to shorten many of the leads. The kit took twenty hours to build.

"During the final check-out procedure I discovered that I had wired in one of the filter capacitors backwards. Fortunately, this became evident before any damage was done to the amplifier. This only points out that any kit should be gone over thoroughly—and



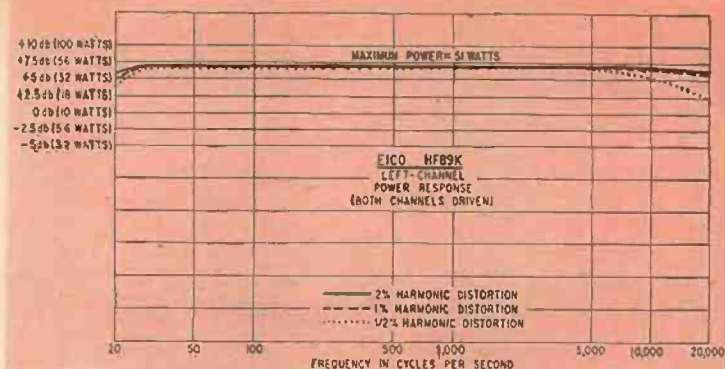
channel, or 100 watts in monophonic operation. Each channel uses one section of a 12AX7, a 6SN7GTB phase inverter, and push-pull EL34 output tubes. The power supply employs a silicon diode voltage-doubling rectifier and a selenium bias rectifier. A surgistor protects power-supply components against starting surges.

Each channel has its own level control and speaker outputs for 4, 8, and 16 ohms. A switch parallels the two inputs for monophonic operation, and the outputs can be paralleled for use with speakers of up to 8 ohms impedance. The adjustment of bias and the balancing of the output tubes requires a d.c. voltmeter. Jacks are provided for the meter, which reads zero when the tube currents are balanced. The meter is connected from one jack to ground when setting the bias, which is individually adjustable for each channel.

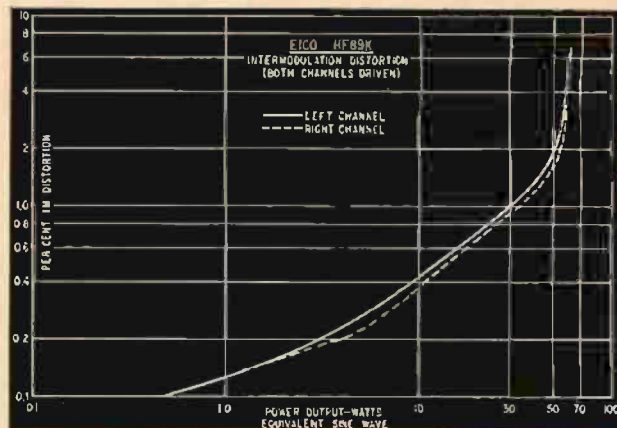
The Model HF89K delivered its rated 50 watts per channel at middle frequencies, even at 0.5 per cent distortion. Its power response was exceptionally uniform at the high frequencies and showed only a slight drop below 30 cps. The intermodulation distortion was under 0.3 per cent up to 6 watts and did not reach 1 per cent until 30 watts output per channel. The gain of the Model HF89K was exceptionally high, making it especially suitable for use with low-gain preamplifiers. The hum level, despite the amplifier's gain, was among the lowest of the amplifiers tested.

The Model HF89K had 1.5 milliamperes of power-line leakage current to its chassis. Although this is not enough to be dangerous, it can deliver an uncomfortable shock under some conditions. For this reason, it is desirable to ground the chassis to a good electrical system ground.

COMMENT BY THE BUILDER: "I've built a good many kits before, and I found this one a straightforward job. The layout is uncrowded and there are no



tight awkward places where assembly is difficult. The kit went together quickly: unpacking and parts inventory took 90 minutes, mechanical assembly of parts 2 hours and 15 minutes, wiring 5 hours and 20 minutes,



final inspection 10 minutes. Total time: 9 hours and 15 minutes.

"While the instruction manual was completely adequate, in some respects it seemed to be needlessly confusing—for example, the exploded views of the chassis with dozens of screws, nuts, washers, components, and miscellaneous parts connected by dotted lines. Other instruction books I have used have coped with this problem more simply and successfully."

ADDITIONAL INFORMATION

AMPLIFIER	PRICE	TOTAL POWER OUTPUT (1 per cent dist.)	FREQUENCY RESPONSE (20-20,000 cps)	HUM LEVEL (db re 10 watts)	SENSITIVITY (volts input for 10 watts output)	DIMENSIONS			WEIGHT
						h.	w.	d.	
HEATH AA-121	\$79.95	91 watts	Within ± 1.5 db	-76 db	0.43 v.	7¼"	15"	11"	35 lbs.
KNIGHT KB-85	\$84.50	72 watts	Within ± 0.5 db	-87 db	0.29 v.	8¼"	14"	9"	37.5 lbs.
DYNACO STEREO 70	\$99.95	72 watts	Within ± 0.75 db	-90 db	0.63 v.	6½"	13"	9½"	28 lbs.
EICO HF89K	\$99.50	100 watts	Within ± 0.6 db	-91 db	0.22 v.	6"	15"	11"	40 lbs.

Next month: Complete lab reports on the Lafayette KT-550, the Radio Shack HK-210, and the Scott LK-150

FROM **AAL**

AN
APPRAISAL
OF
FOREIGN-
LANGUAGE
RECORDS

by
Floyd
St. Clair

TO
ZUT

THE AMERICAN traveler abroad has long been the victim of innumerable jokes pointed at his insularity—his lack of knowledge of the countries he visits, his uneasy or belligerent reaction to being addressed in strange tongues, and his consequent mishaps and headaches. Very likely there will always be a quota of inept tourists from all countries, but it seems clear that an increasing number from this one are tired of being conspicuous for their lack of linguistic ability. One sign of this is the growth of interest in language-instruction records.

Unfortunately, in spite of the best intentions in the world, there is no really easy way to acquire a foreign tongue, and neither records nor teacher-led classes nor even contact with native speakers can guarantee fluency in a language. Linguistic ability varies markedly even with the most willing students, and a language, like any important discipline, is learned through intensive work over a long span of time. Consequently no miracles should be expected from a series of language records, or even, for that matter, from a year's college course in the subject. The student's intelligence and application being assumed, each will produce results that are good, yet something short of miraculous.

A prospective buyer should take with a grain of salt the claims that promise he will "speak like a native" after using, however intensively, the set in question. This is just not possible; a private tutor eight hours a day for several months would find it practically impossible to produce such a startling achievement.

Still, language records can give satisfactory and often exciting results, and keeping a scrupulously honest goal in view will facilitate, not hinder, the pupil's progress. Ideally, any language student should have a live teacher who can provide the subtlety of explanation and emphasis in pacing that no mechanical device can supply. A wrong response in speaking, when the student's ear betrays him, cannot be corrected by a record.

With these qualifications in mind, it should be stressed that records are most valuable as reinforcement for live instruction, even at a school or college that has elaborate laboratory equipment. The records are a personal instrument.

LANGUAGE records that are presently on the market vary markedly in scope and style of presentation, ranging from large sets organized on a firm grammatical basis to more modest collections of practical tourist phrases. Each type fulfills a need, and the purchaser should be careful to make an assessment of what his own needs are and buy accordingly.

In the category of records offering a limited number of words and phrases a particularly good series is Conversa-phone's "conversational courses." Here, on

10-inch discs that are priced at \$2.98, is an unusually wide coverage of languages, among them French (352), Spanish (351), Italian (354), German (353), Russian (369), Finnish (358), Norwegian (356), Danish (357), Japanese (364), Turkish (388), Arabic (360), and Hebrew (362). No pretense is made of giving a sophisticated knowledge of grammar; the records consist of a selective vocabulary for tourist use, given without time for repetition. The accompanying booklet reproduces the text of the record and an English translation. In addition the series offers \$2.98 10-inch discs in French (366), Spanish (365), and German (367) that provide 1,000 words in a vocabulary list, useful for students reviewing both words and pronunciation. The series is more than adequate for its purpose. One slight criticism is the irrationality of having a female voice say "*Je suis Américain, je m'appelle John Brown,*" but this is a small matter when stacked against the general virtues of the sets.

A short Russian course produced by Monitor, entitled "Russian Conversations" (107, one 12-inch disc, \$4.98), is something of a mixed blessing. The subject matter is grouped around a Russian summer school, but one wonders how many people attend Russian summer schools? And a set of general phrases would seemingly be more useful than conversations for buying cars and playing tennis. If, however, the prospective student wants to cover the material offered on this record, the production itself is good. Presupposing a basic knowledge of Russian, the record allows ample time to repeat each phrase, and it is well spoken.

MORE ELABORATE in format and ambitious in purpose are some eleven series of releases that generally consist of two or more discs, usually with a manual of some sort. A novel example is the Educational label's "German Through Pictures" (LR-3, two 12-inch discs, \$10.00), offered also in French (LR-1), Spanish (LR-2), and Hebrew (LR-4). The records are bolstered by a booklet that should be useful in itself. On balance, the series has considerable merit. The booklet has line drawings illustrating the phrase used, with a phonetic rendering beneath the German. No English equivalent is given. This brings up doubts about the advisability of printing the *approximate* sounds of a language, particularly when the record gives the fully nuanced version by a native speaker. The lack of a translation might also lead to some misunderstandings of the content. Lessons start immediately with complete short sentences, and all is learned by a conversational method. Further questions arise over the use of irregular verbs and of past and future tenses so early in the lessons. With these potential limitations in mind, the records themselves are well spaced for repeating after the examples, and they are admirably spoken.

A series covering approximately the same ground is entitled "Learn Spanish in Record Time," released by Institute for Language Study (ILS 248, two 12-inch discs, \$9.98). Other languages in the series are French (ILS-246), German (ILS 249), and Italian (ILS 247). The format is basically well throughout and pedagogically quite sound. The work is carefully graded in difficulty, with initial lessons based on grammatical usage and later exercises based on conversational situations. The manual contains English, Spanish, and phonetic renderings. Explanations of the grammar are furnished at the back of the book. For some students this is a marked advantage, tending to keep their minds on the matter before them, with grammar detail work saved for later. Others might be confused by not finding explanations immediately next to the lesson. In sum, the set is to be recommended as an introductory course for good students who have some language aptitude or for college students who want to bolster knowledge already acquired.

A set of records with an overly enthusiastic claim ("Six weeks from today! Speak this language fluently with a perfect native accent!") does, however, have some attractive features. Living Language's "Living German" (Liv. Lang. GER, four 10-inch discs, \$9.95), French (Liv. Lang. FR), Italian (Liv. Lang. IT), and Spanish (Liv. Lang. SP) records are accompanied by manuals and common-usage dictionaries. On the merit



ILLUSTRATIONS BY JERRY MARTIN

FOREIGN- LANGUAGE RECORDS

side, the speakers have particularly pleasant voices, the pacing is good, and the exercises are clearly grouped in traditional units ("Like, As," "Traveling"). The work is concentrated, covering a wide area, but no effort is made for review, and one might wonder at the value of using such a word as "*velocipede*," even as a pronunciation exercise, before the verb "to be" is mentioned. The sets, then, can be recommended with a word of caution about its unreasonable goals. As complete keys to the languages, however, they necessarily fall short of the claims made for them.

A REASONABLE course in conversational Spanish is offered by Folkways (FP 8001, two 10-inch discs, \$8.50). The material is easily paced and intelligently chosen. An altogether more problematic language course is the "Mandarin Primer" (FP 8002, six 10-inch discs, \$26.10) offered by the same company. Initial lessons are devoted to elaborate pronunciation exercises, and later on slight stories are used as vehicles of the language. No attempt is made to teach the student to read or write Mandarin. The legendary difficulties inherent in teaching Chinese were borne out when two linguistically talented control learners experienced a good deal of difficulty under these conditions.

In its varied series of Russian courses, Monitor offers two further sets. One, "Readings from Basic Russian" (104/105; two 12-inch discs, \$9.96), is designed to be used in conjunction with a Pitman publication. Consequently no explanations accompany the records, but they contain a series of phrases that could be learned without the book. The book gives both Russian and English. There is, however, a misjudgment in the first lessons: pronunciation is coupled with approximate English sounds, and some of these are very approximate indeed. Since a native speaker is used on the record, why use this device? Furthermore, the Russian woman's English borders on parody. Once into the purely Russian part of the records, however, the presentation is entirely satisfactory.

Monitor has also produced "Simplified Russian Grammar Readings" (MR 101/2, two 12-inch discs, \$9.96), again designed to be used with a separately purchased book. The set is excellent, with the possible exception of pronunciation too quick for easy repetition by the student. All of the work is in Russian except for lesson announcements in English; patterns are



"Do you think we should ask him to say it again slower, or should we just walk away?"

repeated, and the vocabulary is used in sentences more than once to reinforce learning.

An entertaining conversation-oriented series is offered by Columbia in "Passport to French" (CFL 1, twelve 7-inch discs, \$12.98), Spanish (CFL 2), German (CFL 3), and Italian (CFL 4). The twenty-four lessons are particularly well adjusted to learning by repetition. Simple conversations are built from a carefully pronounced vocabulary, with sufficient time allowed for repetition. Additional vocabulary is given, and finally a more complex conversation, using the words already provided, is given at a normal French speed. The advantage of hearing the same words first slowly and clearly, then repeated at a faster speed, is evident; in addition, the conversations, if occasionally a bit arch, are quite vital and full of French cultural references, from Racine to Yves Montand. Complete printed texts for the lessons and a French-English dictionary are included. These sets are highly recommended.

Perhaps the best all-round two-record sets are produced by Berlitz for RCA Victor. Attractively packaged, the "Simplified French" (LSC 6080, two 12-inch discs, \$11.96; LM 6080, two 12-inch discs, \$9.96), Italian (LSC 6081, LM 6081), and Spanish (LSC 6090, LM 6090) sets are provided with a good accompanying booklet and a verb rotator (an easily manipulated wheel giving the conjugations of regular and irregular verbs). Twenty lessons are divided into traditional conversational topics. (But why, like most other series, do they waste time on terms for air travel? This is one of the few areas where English is spoken practically everywhere.) The explanations at the beginning of each lesson are models of clarity.

RCA Victor has also produced a series called "New World Spanish" (LE 6104-1/3, three 12-inch discs,

\$14.94). The set is straightforward and easily used. No repeat time is allowed, but the words are pronounced slowly and clearly, and a variety of voices used for models. For more advanced students, the company offers "Modern French by Sounds," produced by Jean Boorsch (LE 6200, two 10-inch discs, \$8.50). The material is relatively complicated and is given in rapid delivery; it is accompanied by texts and exercises. This has proven useful as an auxiliary set for second-year college students.

A particularly challenging series is that produced under the title Instant Spanish (three 12-inch discs, \$9.95), French, German, Italian, and Russian on the Instant Learning label. The system used is new and quite different from that of any other language records. Based on a theory of reinforced learning, the student is asked to translate a given phrase; after a pause the voice on the record gives the correct answer. The process is repeated until the guesses have become reinforced into correct answers. The student is furnished with a booklet in which to check his responses with a pencil; repetition is encouraged, and progress is visibly indicated. The material is well distributed (but why must 1,500 verb forms be learned orally at the end, taking up valuable record space?), and the advantage of involvement by keeping score is evident. The one serious question lies in the area of accuracy: will the learner be certain he is checking what he is hearing, or is his ear deceiving him? Given this qualification, the method should give first-class results.

French and Spanish records for children are also produced on the Instant Learning label (one 12-inch disc, \$5.95). No age level is given, but seemingly the sets would be most effective at the eight-twelve level, although younger and older children could certainly use them. The accompanying booklets are delightful, with pictures and English underneath the French. The score sheet has written French to strengthen responses. Clearly organized, the set gives the sort of tangible re-

sults a child likes: he is either right or wrong, and he is marked accordingly. The child will not, of course, become fluent in French within the scope of this course, but the series is highly recommended both for children who might travel abroad with their parents and as a happy way of introducing a child to a foreign language at an early age. The benefits should be evident later when the youngster takes a foreign language in school.

For those seeking an uncomplicated set primarily for travel purposes, Dover Publications has excellent lessons in French (T875, three 12-inch discs, \$17.85), Spanish (T876), Italian (T877), German (T878), Portuguese (T881), Greek (T882), Russian (T879), and Japanese (T880). No pretense is made of systematic instruction in grammar, but the set does offer a clear series of conversations with useful travel expressions and a booklet with English, French, and phonetic approximations.

THERE is a strong line of demarcation between the scope of the sets discussed so far and those that approximate a one-year college course. The latter are both bulkier and much more expensive, but for the really serious student they offer a great deal of intensive work. A fine series in this category are the Holt Spoken Language records in French (200/11, six 12-inch discs, \$50.00), German (300/11), Italian (400/11), Russian (500/11), and Spanish (100/11). For the ambitious student of a language these records offer everything short of what a classroom teacher can do. The booklet is elaborate, in English and phonetic French, indicating the basically oral approach of the course. It suggests two means of using the records: with the booklet itself and a native speaker (Though why should he be "neither too well educated nor too ignorant"? Why fear copying a cultured accent?), or with the booklet and the records. Good suggestions are given for using the records by a group of students.



*"Do you know how to ask him
if he's sure this is the way
to the Piazza San Marco?"*

FOREIGN- LANGUAGE RECORDS

The lessons, which cover a broad vocabulary, with repetition of basic word-patterns and ample review, have been worked out intelligently to further fluency and extend vocabulary while not neglecting what has already been learned. Explanations are always given *after* the examples on the record, and the clever student can deduce his own rules. Ample time is given for repeating the words. In sum, then, the set is an excellent one for general use in basic conversational French; perhaps most in its favor is that each word is repeated twice and then later is incorporated in sentences for review, a technique with good assimilative value.

Folkways has produced an equally ambitious series of French records but with a somewhat different orientation. Series I (Basic and Intermediate, 8101; three 12-inch discs, \$20.85) consists of the equivalent of a one-year college grammar course. While the claims as to the scope may be a bit extravagant, the records are rich in possibilities. Rapid examples are given by particularly good speakers, with no time allowed for repetition after initial lessons. The lessons combine grammar instruction with conversation extension, and there is a valuable section on ear training, with emphasis on word groups. Useful written exercises, with answers provided, are also given. The final verdict, then, is that the course would be particularly effective as a supplement to a classroom course, although it could be used alone to advantage by an apt student.

The Folkways Series II (Conversational, 8102, two 12-inch discs, \$13.90) is especially good. It provides a very wide and practical conversational vocabulary, with a choice of subjects, from the practical (house-keeping) to the abstract (love and marriage). All are ideally geared to Americans in France. One needs a

firm basis in French to get maximum value out of the set, but it should be invaluable to an advanced student of the language.

As can be seen, the variations in language sets are considerable both in size and method. The descriptions above may serve as a guide to the interested purchaser, but his final satisfaction will depend on the intangibles of his own learning ability and how well it is matched by the set he has purchased. Some of the sets are intended solely for oral-aural teaching and so avoid any written material. This method has long been in vogue, and results are often appreciable. However, I myself have a marked preference for those sets combining a detailed booklet with the records, feeling strongly that anything heard and repeated orally should be reinforced by seeing words and word-patterns in print. Many people will use a foreign language for little more than a reading knowledge, and travelers frequently have to read signs as well as speak the language. The possible exceptions to this rule of thumb are Hebrew and Chinese, where the alphabet involves complications in terms of a limited course. The Cyrillic alphabet should certainly be mastered by any prospective Russian students.

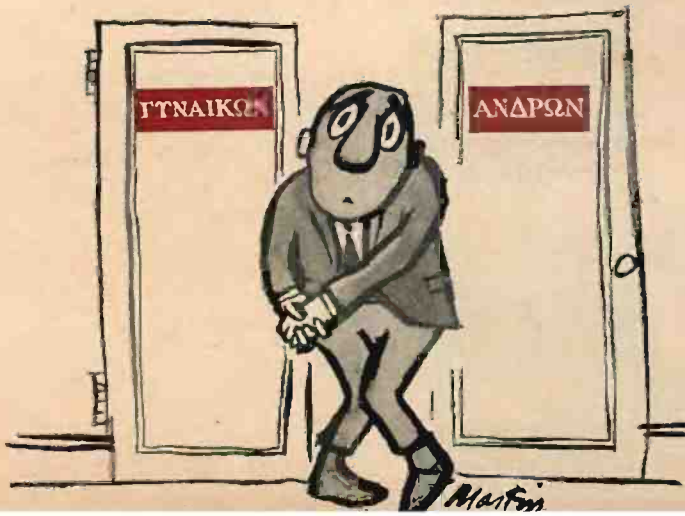
I also have a preference for records that allow time for the student to repeat the foreign phrases. Mere listening can be an altogether too passive indulgence. It does lengthen the records appreciably, however, and economic factors may have to be considered.

Attractive packaging and informative booklets are by no means trivial adjuncts to the records, either. Any means to attract and hold interest are welcome, and educators have long been aware of the value of eye-arresting book covers and illustrations.

Finally, it seems certain that with such languages as Spanish and Portuguese the records should indicate which variety is used. As is generally known, there are marked differences between Latin American and Castilian Spanish, and between Brazilian and Continental Portuguese. It is only fair that the prospective student be given a precise indication of what he is undertaking to learn.

It remains to admonish record buyers that no mechanical device can replace that somewhat unpopular virtue known as hard work. The best of the records and booklets offer a really wide scope of material, but the impulse must come from the student. Ultimate success or failure rests squarely with him.

Floyd St. Clair was born in California and has since led a notably roving life—school in England, university at the Sorbonne, Army duty in France, a term of residence in Vienna. He did graduate work in Romance Languages and taught at Stanford University and is now on the faculty of Rutgers University.



by Nat Hentoff

NO

DEFINITIONS in jazz are chronically imprecise, and perhaps the most fluid term of all has been the term "jazz singer." Through the years, vehement claims have been made for Peggy Lee, Chris Connor, Frank Sinatra,

Rosemary Clooney, and even Eileen Farrell as candidates for membership in the club. Moreover, Judy Garland considers herself fully capable of singing jazz, and, if asked, Sophie Tucker would very likely respond that she is not only hot but swinging.

The case of Ella Fitzgerald is particularly enigmatic. If her relationship to jazz singing can be clarified, it may be possible to come closer to constructing a measuring rod for borderline cases like Sinatra and Peggy Lee. We may even begin to arrive at a definition of a jazz singer that will not crumble at its first collision with the next new set of qualifications as proclaimed in a record company's publicity release.

By my criteria, Ella Fitzgerald is an above-average pop vocalist but a minor jazz singer. An explanation of my scale of values requires a check list of the essential qualities of jazz singing. It is possible for many vocalists to have one or more of these in varying degrees. On this basis of partial qualification, I would call Frank Sinatra and Peggy Lee, for example, jazz-influenced. But a complete, full-strength jazz singer, like Billie Holiday, Louis Armstrong, or Jack Teagarden must have them all.

Swinging and Phrasing: A flowing pulsation, which can vary from the powerful and deeply personal thrust of Louis Armstrong and Dizzy Gillespie to the surface-skimming of Maynard Ferguson and Ahmad Jamal, is basic to any jazz performance. Ella swings smoothly and is an expert at playing with rhythm while keeping the meter accurate. But while her facility with the beat often approaches virtuosity, she seldom applies it with any great relevance to particular songs, as Billie Holiday did. In this respect, Ella resembles a fleet instrumentalist whose timing never stumbles but who appears unconcerned with the meaning of a song's lyrics. This tendency to ignore the original meaning of a song is understandable among jazz instrumentalists because they often use only the harmonic skeleton of a piece to create a new structure and mood of their own. A singer, however, must deal with words, and if the way she shapes her phrasing is at variance with the story she tells, she has broken a key rule of jazz singing: tell a story and tell it from the heart.

For example, when Ella sings *Love for Sale*, she cannot be faulted musically, but she communicates

(Continued on page 54)

by Leonard Feather

YES

VERY WELL; Ella Fitzgerald is not really a jazz singer. Segovia is not really a guitarist. Carl Sandburg is not really a poet. Barry Goldwater is not really a Republican.

Let us first state our terms. Eligibility as a jazz singer in-

volves four basic factors: musical context, musical content, timbre, and innate rhythmic feeling nurtured by jazz association.

The impact of context is often stronger on the listener than on the artist. A singer who would otherwise be ignored, or passed off as belonging to the world of pop music, may be accepted in some jazz circles through chance association (Helen Ward, Helen Forrest, Dick Haymes, and many others who happened to sing with jazz orchestras during the swing era) or through their love for jazz and bookings before jazz audiences (Billy Eckstine, Nina Simone). On the other hand singers like Roberta Sherwood and Kay Starr, because they move in the Las Vegas-Miami-Copacabana orbit peopled by unhip bands and audiences, are ignored by most jazz fans and critics, although they qualify as jazz singers by every test except that of context. Ella, of course, moves with grace and consummate ease from jazz to non-jazz settings, at home in a jazz concert with Oscar Peterson or against a plush background flanked by strings at the Hollywood Bowl.

Jazz content, too, involves psychological overtones. If the material dealt with has a built-in jazz identification—an Ellington standard, say, or a bop instrumental—the singer gains an advantage with the critic who subconsciously thinks in terms of jazz vs. non-jazz. But nowadays Ella leans as heavily on Broadway and Hollywood as on Basin Street and Birdland for her repertoire.

The matter of vocal timbre, in the definition of jazz singing, has generally been associated with the jagged, throaty quality found in the singing of Louis Armstrong and Dizzy Gillespie, Billie Holiday and Anita O'Day. But if the presence or absence of this quality were in itself defining, Louis Prima and Frances Faye would deserve entry to the jazz elite ahead of the softer-voiced Ella.

Most important of all is a natural rhythmic sense, for a singer may have such an overwhelming feeling for the jazz beat that the other factors become unimportant. Ella, a professional singer almost from childhood, grew up completely in the jazz tradition, singing from the age of sixteen with the unique Chick Webb band, leading it herself for two years after his death, and later touring for many years with Norman Granz's

(Continued on page 55)

IS ELLA FITZGERALD A GREAT JAZZ SINGER?

NO

Nat Hentoff has written on the subject of jazz for many magazines and is also a recording consultant. *The Jazz Life* is his latest book.



little of the aching weariness that is in the song. Similarly, her phrasing of the more urbane Cole Porter and Lorenz Hart lyrics indicates an inadequate comprehension of the nuances involved. Ella, in short, always swings, but she too frequently swings in an emotional and intellectual vacuum. She neither remains faithful to the original nor creates a new story. Just as improvisation alone is not enough to characterize a performance as being jazz, pointless swinging is not a certain guarantee of an illuminating jazz interpretation.

Instrumental Singing: It has become a commonplace to insist that a jazz singer should approximate the work of an instrumentalist in phrasing and even timbre. This requirement is often oversimplified. Ella does indeed approach a song as if she were using her voice as a horn. Dom Cerulli has accurately noted, "On up tunes, particularly the scat songs, she improvises in a steady flow, much as a tenor would. She jumps octaves and adds little breathy afterthoughts to phrases, much as a tenor. And she builds vocal riffs exactly the way a tenor would."

But a singer, after all, is not simply an instrument. Being able to imitate the habits of a tenor saxophone is not enough to ensure striking jazz vocalizing. There are many times—especially in wordless scat singing—when she sounds like an extraordinarily fluent but dehumanized horn. The human being with flesh and bones is absent. Technically, these acrobatics are brilliantly sustained, but they have less to do with self-expression than with mechanics.

Billie Holiday never approached Ella's instrument-like facility, but there was not the slightest doubt about the complex nature and uniqueness of a human personality when Billie sang. A similar contrast is that between the wry, poignant individuality of everything Pee Wee Russell plays and the more fluent but basically characterless clarinet of Buddy DeFranco. Accordingly, DeFranco is relatively a minor player while the durable Russell has made and continues to make a

singular and compelling contribution to jazz music.

Timbre: The timbre of Ella's voice is naturally rather thin and lacking in intensity. It is difficult for her to produce as wide and subtle a range of colors as Sarah Vaughan or Anita O'Day. Still, Mildred Bailey had an even smaller spectrum to work with, yet through the intimacy of her phrasing and the quality of her improvisations she personalized everything she sang. Like the early blues shouters, like the later, more sophisticated jazz vocalists (Holiday, Lee Wiley, O'Day), like Carmen McRae and Ray Charles today, Mildred Bailey brought to her singing a strong sense of life, of adult experience. Had her voice been richer, she might have been even more effective, but there was no question that Mildred Bailey communicated basic emotions, hopes, and frustrations. By contrast, Ella too often sounds like a child, and although much popular music is based on the fantasies of actual or arrested adolescents, the essence of jazz has certainly never been for children.

"What is jazz?" the veteran bassist Milt Hinton once asked rhetorically. "What makes a great jazzman is experience. Unless you've had experience and lived, what could you have to say? A person has to have lived to play great jazz." Charlie Parker put it even more concisely: "If you don't live it, it won't come out of your horn."

IMAGINE, if you will, Ella Fitzgerald singing *God Bless The Child* or *Good Morning Heartache*, and then compare Billie Holiday's approach to the same songs. The difference is rather like that between paintings by Norman Rockwell and Ben Shahn.

At one end of the non-classical vocal scale are the shallow, mechanical, teenage favorites—Paul Anka, Chubby Checker, Ricky Nelson. At the other are Ray Charles, Carmen McRae, Jack Teagarden, who are aware, in Chaucer's words, that:

The lyfe is short, the craft so long to lerne,

The assay so hard, so sharp the conquering.

In between are accomplished stylists like Frank Sinatra and Peggy Lee, who use jazz techniques for greater expressivity but who usually stop short of going down to the bedrock of their feelings. It is to this camp that Ella Fitzgerald belongs.

A major jazz singer must swing, improvise imaginatively, and phrase instrumentally. But a major jazz singer must also make each song reflect what he has lived and experienced. Musicianship, however skillful, is not enough. And Ella, technically brilliant as she is, is not emotionally open enough in her singing to merit a place in the first rank of jazz singers. After all these years, do we know yet just who Ella Fitzgerald is? And if she has indeed revealed all there is to tell, there is not enough there for the best of jazz.

YES

Leonard Feather has for twenty-five years been an authority on jazz. His The Encyclopedia of Jazz is a work of thorough scholarship.



all-jazz concert group. Under such conditions even Kirsten Flagstad would probably have wound up swinging. That Ella does not spill her guts before her audience and that she lacks a guttural tone no more militates against her competence as a jazz singer than her failure to acquire a police record. Psychiatrists' couches and state-owned institutions are not mandatory training grounds for a jazz musician. Mildred Bailey, Jimmy Rushing, Jack Teagarden, and many others can be cited whose lives were never scarred by traumatic experiences such as Billie Holiday endured. Whatever bearing this lack may have on the character of their singing, it has none on their emotional honesty and intensity or on their ability to communicate by means of a natural jazz beat.

Seven tracks of Ella's "Lullabies of Birdland" on Decca and eleven tracks of "Ella Sings the Duke Ellington Song Book" on Verve consist partly or wholly of scat, or bop, singing—that wordless brand of vocal ad-libbing entirely indigenous to jazz. Because of her mastery of this art, jazzmen have compared her with legendary instrumentalists. As Cannonball Adderley observed, "No girl living can sound more like a jazz soloist than Ella." But even in the more conventional songs with lyrics, Ella uses every delicately oblique device of syncopation, of shading and phrasing, that marks the work of a nonpareil jazz singer.

THERE is no direct relationship between jazz singing and personal maturity or depth of emotional experience. A performer who has lived in shallow spiritual waters may, it is true, become a shallow jazz singer, but a jazz singer nonetheless. Another performer may endure psychic agonies and grow up to be a Judy Garland. But this does not give the Garland-type singer a passport to Birdland.

I have observed, however, in the course of listening to hundreds of singers during the past twenty-five years, that it is possible for a non-jazz singer to become a jazz singer. Certainly Peggy Lee's roots were not in

jazz, and her early records had very little to do with the idiom; yet during the past decade she has matured in emotion, delivery, phrasing, has constantly surrounded herself with a rhythm section of first-class jazz musicians, and today ranks as one of the finest living jazz singers, as Quincy Jones, Lou Levy, and dozens of other jazzmen who have worked with her will testify. But the reverse of this process never takes place; it is impossible for a jazz singer ever to become a non-jazz singer. The qualities that were ingrained in Ella during the years with Webb will remain with her always.

In these times of planned nonconformity, I suppose I should be ashamed to admit that my view of Ella is shared by the vast majority of her fellow-artists; in fact, she is held in esteem to a degree without parallel in jazz history. It would be tedious and of little purpose even to begin a list of the jazz musicians who respect Ella as a jazz artist, but in a poll I once took among a hundred jazz players and singers she received sixty-six votes as the greatest female jazz singer of all time, followed by Billie Holiday with twenty-three and Sarah Vaughan with twenty-one votes.

Incidentally, a comparison between Ella and Billie Holiday serves no more constructive purpose than asking a wine-taster to compare champagne and vodka. To my mind, no greater jazz singer than Billie Holiday has ever lived; there was in her work a bitter beauty that is not to be compared with anything contributed by any other jazz singer. But Ella Fitzgerald is peerless in jazz on another level; she has virtues that are not to be sought, and certainly not to be found, in Billie or anyone else. Hers is a different vitality, a different not a lesser range of emotions—emotions that reach most listeners as completely as Billie's emotions reached hers. To suggest that comparative measures must be used in evaluating the contribution of either artist is to suggest that only one means may be used to reach an artistically perfect end. There is an obvious flaw in this syllogism: Billie Holiday had certain experiences and became a great jazz singer. Ella Fitzgerald did not have similar experiences. Therefore Ella is not a jazz singer.

In conclusion, it may be apt to summon as evidence one of the most illuminating attempts to separate the jazz from the non-jazz singers, undertaken some years ago by a jazz expert who voted in the *Down Beat* international critics' poll. "I dig Sinatra, but I don't consider him a jazz singer," stated the critic, and for this reason stood Sinatra in the corner and refused to vote for him. But the same critic, in the same poll, voted for Ella Fitzgerald and Billie Holiday as the world's greatest female jazz singers.

In the light of the present discussion, this has a special interest, for the name of the voter in question was Nat Hentoff.

SOUND and the QUERY

by J. Gordon Holt

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

Dubbed Disc Equalization

Q. When a record company reissues some of its old 78-rpm recordings on LP discs, do they record them with RIAA equalization, or should the LP's be played with the same equalization that was used on the original discs?

J. H. ESSER
Pittsburgh, Penna.

A. In theory at least, and according to the record jacket blurbs, all LP discs are equalized to the RIAA curve, regardless of their source material. In practice, though, many of these LP reissues of old 78's are gimmicked in various ways to improve their sound, and you may or may not agree with the record company's idea of what constitutes improvement.

Set your playback equalizer to RIAA to begin with, but if the discs don't sound right to you, don't hesitate to use other equalizer settings or your tone controls.

Overhung Overhang

Q. What are the facts about overhang? I refer, of course, to the distance by which a pickup stylus passes beyond the center of the turntable when the arm swings across the disc.

The manufacturer of my tone arm specifies that I mount it so that its overhang distance is exactly $\frac{3}{4}$ of an inch. But if I increase this to one inch or slightly more, I notice that the sound becomes quite a bit cleaner and more alive.

Is there any reason why I shouldn't simply ignore the manufacturer's overhang recommendation and follow the testimony of my ears?

GUY BAGLEY
Petersham, Mass.

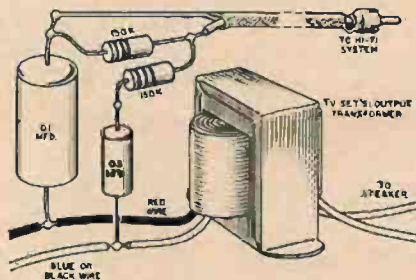
A. Perhaps your cartridge is mounted slightly askew; perhaps its stylus is not precisely parallel with its body; or perhaps the manufacturer of your tone-arm made a mistake in figuring the overhang distance. But in any case, if a different overhang distance gives you cleaner sound, particularly from the critical inner grooves, then that is the overhang to use.

TV Tap-Off

Q. I would like to hook the audio part of my TV set to my hi-fi system to bypass the little speaker in the TV set. I tried connecting to the secondary of its output transformer, but this didn't help much. Is there a better way of making this connection?

R. W. MICKLE
Chicago, Ill.

A. One of the easiest ways of doing this is by tapping off from the primary of the TV set's output transformer through a pair of 600-volt capacitors. The capacitors are to isolate the TV set's high-voltage supply from the hi-fi system, and the resistor network shown in the diagram is to pro-



vide some attenuation of the output signal as well as additional high-voltage isolation.

This hookup won't deactivate the TV set's own output section, but it will bypass the worst part of it, and it will allow the TV set's output tube to be operated at a very low volume, to hold its distortion to an acceptable level.

Mismatched Improvement

Q. My speakers are rated at 8 ohms each, but when I switch my amplifier's output-matching switch from 8 to 16 ohms, the speakers sound clearer.

I thought correct matching was always supposed to give the best sound. Why should my system behave differently? And is it all right if I leave the impedance switch set for 16 ohms?

WILLIAM PIRO
Brooklyn, N.Y.

A. The quality difference you observe when you mismatch speakers in this way is mainly due to a change in their frequency response as the result of reduced amplifier damping. In a feedback amplifier, the electrical damping applied to the speaker will be the same at each output tap as long as the speaker is correctly matched. But for a speaker of a given impedance, the higher the impedance it connects to, the lower the damping applied to it from the amplifier. Reduced damping tends to emphasize frequency-response irregularities, so what you hear as "clearer" sound is probably emphasis of the speaker's inherent brilliance.

Mismatching certainly won't damage anything, so if your system really does sound better to you when mismatched (and make sure you adjust for the change in volume when comparing the two conditions), then by all means use the amplifier's 16-ohm outputs.

Durable Stylus?

Q. I am skeptical about some of the advertising claims I've seen for stylus life. Some stylus manufacturers claim their diamonds will last five years at one or two hours of playing per day.

I've never known a diamond to last for more than a year even when treated with the utmost care. Are these claims of very long life merely exaggerated sales pitches, or is there some truth to them?

BERRY WALL
Fort Worth, Texas

A. A diamond stylus will indeed last for five years or so if it is used about two hours per day at 1 gram force on clean-surfaced discs. At 3 grams, a diamond stylus should last for about two years.

A stylus that starts to sound worn out after less than a year of use may be doing so not because its tip is developing flats but because its damping and suspension material is drying out through exposure to the air. Stiffening of the stylus reduces its compliance, exaggerates its upper-range resonance peak, and generally dirties up the sound in much the same way as does a worn tip.

Most pickup (and stylus) manufacturers offer a redamping service whereby styli whose tips are still in good condition can be equipped with fresh damping and suspension materials. So it would pay to investigate this possibility before laying out the cost of a complete new stylus assembly.

BEST OF THE MONTH



CLASSICAL

RICHTER ON BEETHOVEN—THE SHINING LIGHT OF TRUTH

The great Russian pianist provides some revelatory readings

FEW PERFORMANCES present astonishing revelations of the authentic nature of a composition, and in view of the wealth of cataloged recordings of Beethoven's First Piano Concerto, one might have thought that new light could not be thrown upon the work. Yet the new RCA Victor recording, with the redoubtable Sviatoslav Richter and the Boston Symphony Orchestra under Charles Munch's baton, shows it in all its pristine beauty.

RCA VICTOR RECORDS



SVIATOSLAV RICHTER

Tones translucent as a polished wine glass

It is not that Richter departs from the tradition or attempts some dramatic coup to give the work a novel interest, but that he has superbly presented every detail with just relation to the whole with a virtuosity that is everywhere relevant to this joyful score. His tempos and dynamics are wonderfully adjusted, his tone translucent as a polished wine glass, the articulation of each phrase precise and vital, the dialogue of the two hands alert and vivacious. The character of each movement is admirably defined; the ceremonial stateliness, the objectiveness of the opening *Allegro con brio*, with its touch of martial pomp; the reflective lyricism of the *Largo*, never burdened with alien pathos; and the sparkling wit and rhythmic bite of the *Rondo*. Surely, the last movement was never performed with such natural delight. And the excellence is not only that of the soloist. Charles Munch has fashioned the orchestral part so that it emerges as vital as the music that shines from the piano.

The recording, too, is very good in both stereo and monophonic versions, in that it presents a Beethoven score as it should sound, with solidity and impact but with no post-classical tonal emphases. The hand-maiden clarinet in

(continued overleaf)



the Largo, for example, shows off its timbre without giving the sense of a soloistic effort. Counterpoints are firmly drawn but never dominate the impression, and the tutti are solidly based but never turgid. Perhaps the upper strings might gleam a little more, but against this must be set the clear definition of the basses. Trumpet tone is bright and silvery. As for the piano tone, Richter's qualities are splendidly projected.

The Sonata in F Major that fills two thirds of the second side is given a magnificent performance, and is far better recorded than on the Columbia disc reviewed last month. The combination of the two works speaks imperatively. This record is required listening. *Ralph Bates*

© ® BEETHOVEN: *Piano Concerto No. 1, in C Major, Op. 15; Sonata in F Major, Op. 51.* Sviatoslav Richter (piano); Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LSC 2544 \$5.98, LM 2544 \$4.98.

A BRILLIANT NEW INTERPRETER FOR THE "NEW WORLD"

István Kertész' new recording revitalizes the poetic character of an old favorite

ONE HAS only to listen to the folk-like theme in the first movement in this new London disc of Dvořák's "New World" Symphony to know that the praise given István Kertész by European critics is well-deserved. Right from the start, from the first perfectly paced and beautifully plastic phrase to the last pianissimo chord on four basses, every movement is played with all the naïve drama and profound poetry that this score contains. The music is allowed to breathe.

If Beethoven could hug the bass player Dragonetti, bass and all, that is excuse enough for wanting to hug this Vienna flutist for his exquisite enunciation of the theme. And the fire is in this quite unbloated first movement, the simple sincerity of its contrasts of outburst and quiet singing. The same excellence of part and whole is to be heard in the Largo. Rarely has the "Negro" melody returned at the close with such quiet, self-contained feeling as it has in this reading, nor does one often hear the trio of the Scherzo played with such remarkable nuance. Rhythm, shading, balance, control of the drama, are also good in the Finale. The recording matches the perform-

ance. The incomparable strings of the Vienna Philharmonic are imaged faithfully; the brass is rich yet free from blast; the woodwind timbres are sensitively displayed. For one building a basic stereo collection this is the "New World" to buy.

Ralph Bates

© ® DVORÁK: *Symphony No. 5, in E Minor, Op. 95 (From The New World).* Vienna Philharmonic Orchestra, István Kertész cond. LONDON CS 6228 \$5.98, CM 9295* \$4.98.

***** JAZZ *****

PASSION AND DISCIPLINE FROM MILES DAVIS

The jazz trumpeter is heard at the top of his form

ALTHOUGH he breaks no new ground in his most recent Columbia collection, "Some Day My Prince Will Come," Miles Davis is so consummate a jazz trumpeter that even his treading of old walks



HERB SNITZER

MILES DAVIS

Fluent grace and controlled ecstasy

is sufficient cause for celebration. The searing passion and unabashed lyricism of his approach are tempered by an economy of expression and a rigorous discipline that bring the emotional and rational into perfect balance. The result is perhaps the most satisfying style that contemporary jazz has to offer.

Davis is at his most ardent in these six low-keyed and gently luminous selections, recorded while his group was in transition. John Coltrane, who had reached a personal artistic maturity, was about to strike out on his own. His replacement on tenor saxophone, Hank Mobley, was already on hand when several of these pieces were recorded, thus making a sextet that found Davis matched with two tenors. Despite the added horn, the arrangements are of the most casual sort, and the emphasis falls on lengthy solo explorations.

In this wise, Davis utterly dominates the album, playing with fluent grace and with a controlled frenzy that borders on ecstasy. Particularly breath-taking are his eloquent statements on the modal selections, *Drad-Dog* and *Teo*, which harken back to the lovely "Kind of Blue" album and on which his spare, reflective lines are most effectively foiled by Coltrane's spiralling, thicker-textured improvisations (Columbia CS 8163/CL 1355). It is in these pieces that Davis' art is to be heard at its purest.

Peter J. Welding

© MILES DAVIS: *Some Day My Prince Will Come*. Miles Davis (trumpet), John Coltrane and Hank Mobley (tenor saxophone), Wynton Kelly (piano), Paul Chambers (bass), Jimmy Cobb (drums). *Some Day My Prince Will Come*; *Old Folks*; *Prancing*; *Drad-Dog*; *Teo*; *I Thought About You*. COLUMBIA CS 8456 \$4.98, CL 1656* \$3.98.

THE VOICE OF HELEN HUMES

*Topnotch jazz singing
with a fine combo*

WITH "Swingin' With Humes," her third Contemporary album in three years, Helen Humes moves farther into the forefront of the thinly populated ranks of mature jazz vocalists. This time, moreover, she is spurred to fresh inventiveness by a vigorously improvising sextet of modern jazzmen, proving thereby that



HELEN HUMES

Fresh inventiveness with some old standards

although her style was formed in the swing era, she can fit into any jazz context that is sufficiently hot and unpretentious.

Miss Humes is reminiscent of Mildred Bailey in that her voice is light but capable of multiple shadings, and her phrasing is consistently intelligent and subtly unpredictable. As Leonard Feather observes in his jacket notes, Miss Humes commands a "melodic inventiveness such as only the great jazz instrumentalists possess." Along with the collected works of Billie Holiday, Miss Bailey, and Lee Wiley, this album should be required study for the apprentice jazz singer as it displays phrasing that is always personal, yet faithful to the intent of the lyrics.

The songs are all standards, but under Miss Humes' spontaneous reshaping they take on new overtones of meaning and reveal new possibilities of rhythmic life. Horn men Teddy Edwards and Joe Gordon match Miss Humes' soaring spirits, and the rhythm section could not be more appropriate: Wynton Kelly may well be the best accompanist in jazz; Leroy Vinnegar is robustly firm; and Frank Butler plays with crisp taste and an alert beat that never constricts Miss Humes' remarkably elastic sense of swing.

Contemporary's chief engineer, Roy DuNann,

has again provided a model of jazz recording—bright, natural presence, and expert balancing so that the full interplay of these congenial colleagues is strikingly reproduced. *Nat Hentoff*

⑤ ④ **HELEN HUMES**; *Swingin' With Humes*. Helen Humes (vocals), Joe Gordon (trumpet), Teddy Edwards (tenor saxophone), Wynton Kelly (piano), Al Viola (guitar), Leroy Vinnegar (bass), Frank Butler (drums). *When Day is Done; Baby Won't You Please Come Home*; and ten others. **CONTemporary S 7598 \$5.98, 3598* \$4.98.**

* ENTERTAINMENT *

ARTFUL ISRAELI FOLK SONGS

*Shoshana Damari communicates
lustrous sensuality*

NONE OF Shoshana Damari's recordings previously released in this country have come close to matching the compelling vitality of her personal appearances, but this new Vanguard

SHOSHANA DAMARI

A compelling personality with an arresting voice



VANGUARD RECORDS

disc that bears her name does, and it offers a revealing combination of traditional Jewish music and modern compositions rooted in Israel's richly variegated past. Miss Damari herself exemplifies the ties between present fusion and former exile in that she was born in Yemen and raised in Israel.

Her voice is darkly powerful, and by means of its arresting timbre and wide, secure range she communicates the lustrous sensuality of this music with incisive and joyful confidence, moving with grace from speech-inflected rhapsodic passages to euphoric dance meters. There are five fascinating religious and love pieces from Yemen—mostly parallel in form and swellingly passionate. Two delightful Sephardic numbers complete the representation of traditional music. The remaining seven songs are by Israeli composers and are marked by folklike naturalness of rhythms, as well as by clarity and suppleness of line. The close-fitting but never smothering arrangements are by Elyakum Shapira, an Israeli composer and conductor who has worked in America as assistant conductor of the New York Philharmonic under Leonard Bernstein. Both the mono and stereo versions are superbly recorded.

Nat Hentoff

⑤ ④ *Shoshana Damari*. Shoshana Damari (vocals); orchestra, Elyakum Shapira cond. *Go Forth My Dove; To the Spring; The Gates of Heaven Are Open*; and eleven others. **VANGUARD VSD 2103 \$5.95, VRS 9097 \$4.98.**

ON THE TOWN IN OLD VIENNA

*The Gay Life
is a work of
charm and substance*

IT SEEMS hard to believe, but *The Gay Life* is the first Howard Dietz and Arthur Schwartz musical in almost fourteen years. More important, though, is the fact that they have lost none of their skills that have long established them as two of the foremost creators of words and music for the theater.

In listening to Capitol's elegant original-cast album of the new score, inspired by Arthur Schnitzler's Vienna society comedy, *The Affairs of Anatol*, I became struck once again by the remarkable musical and literary quality of their work. Each of the eighteen individual numbers

fulfills an important part in the musical, yet each has been carefully formed to give it as much substance as it would have if it were the only song in the show.

Magic Moment, sung by the superbly gifted Barbara Cook, is a good example of the art of Dietz and Schwartz. Here is a brooding, soulful melody (a Schwartz trademark) mated to an expressive lyric that tells exactly who the heroine is and how she feels about a boulevardier named Anatol. But there is also a distinctiveness to the song that you spot immediately as that indefinable something called quality, and you know

Kind of a Girl and the poignant expression of self-inadequacy, *Something You Never Had Before*, have melodies of singular beauty. As for the lyrics, Mr. Dietz is seldom willing to be content with an obvious line or an easy rhyme. Few other lyricists today would be capable of maintaining the flow of internal rhymes in *I Never Had a Chance*, or, in *Now I'm Ready For a Frau*, to have Anatol bid his adieux to bachelorhood with "Goodbye to rendezvous called clandestine/Goodbye to letting a late night guest in."

The cast is fine. Barbara Cook is surely one of musical comedy's most valued possessions, and

FRIEDMAN-ABELES



ELIZABETH ALLEN AND WALTER CHIARI
Gaiety and sparkle for The Gay Life

that it will endure long after the show's run is through. So, too, the attitudes of Anatol's two discarded loves, as played by Jeanne Bal and Elizabeth Allen, are revealed through melodies and lyrics that set them apart while still being true to the characters of the girls who sing them. Both songs, incidentally, also express opposite views on travel: the blasé Miss Bal couldn't care less about traipsing around the country with her lover (*Why Go Anywhere at All?*), while Miss Allen offers him a seductive invitation to the open road (*Come A-Wandering with Me*).

Even such closely plotted numbers as *There's*

Walter Chiari, as Anatol, does well in spite of his misplaced Italian accent. Don Walker's orchestrations, which use a cymbalom for local color, are satisfactory.

The sound provided by the Capitol engineers is fabulous. There is no stereo movement, but the voices are nicely placed. *Stanley Green*

© © THE GAY LIFE (Howard Dietz and Arthur Schwartz). Original-cast recording. Walter Chiari, Barbara Cook, Jules Munshin, Jeanne Bal, Elizabeth Allen, and others; orchestra and chorus, Herbert Greene cond. CAPITOL SWAO 1560 \$6.98, WAO 1509* \$5.98.

Bernstein Conducts Mahler

A first in stereo: Maestro Leonard Bernstein, the New York Philharmonic, soloist Martha Lipton, a boy's choir and women's chorus scale the heights of Mahler's towering Third Symphony.



THE

Strauss and The Philadelphia

The sumptuous sound of The Philadelphia Orchestra under Eugene Ormandy is revealed afresh in this stereo recording of Richard Strauss' stunning tone poems.



COLLECTOR'S

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classics

Reviewed by RALPH BATES • MARTIN BOOKSPAN • WILLIAM FLANAGAN

DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

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

Ⓢ Ⓜ BACH: *Six Brandenburg Concertos*. New York Sinfonietta, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES BB 1-3 three 12-inch discs \$25.50 (mono or stereo) (Available from Library of Recorded Masterpieces, 150 W. 82 St., New York 24, N.Y.)

Interest: Bach masterworks
 Performance: Good but not outstanding
 Recording: Clean
 Stereo Quality: Excellent

Heard in a live concert, these performances of the six Brandenburg Concertos would be an enjoyable and entertaining experience, for Max Goberman has assembled a highly competent group of musicians playing the original instruments specified by Bach. In addition to the concertos, included are a complete movement and part of another from an earlier version of the first Brandenburg, the *Sinfonia in F*, whose parts are scored quite differently from the later treatment, plus a shorter and earlier harpsichord cadenza from the fifth Brandenburg.

While the ensemble playing in general is very good, there are places where individual execution goes slightly awry, where neither refinement nor beauty of tone can match that of some of the other disc documentations, such as those by Dart (*Oiseau-Lyre*) and Menuhin (*Capitol*). Goberman tends to take slow movements too slowly (e.g., Nos. 1 and 2), while fast sections are usually spirited and lively, though in a few cases (notably No. 6) the speed adopted may seem rather too fast. Many stylistic details, such as the proper execution of trills, are hit or miss, and no attempt is made in the third concerto to extemporize or add a middle movement, as is done in the excellent Dart, Menuhin, or Wenzinger (DGG Archive) two-record editions.

Balance problems have been overcome with considerable success, and the sound is clean, with the stereo version clearly

preferable for its added dimension. A 176-page facsimile of Bach's presentation score to the Markgrave of Brandenburg is supplied with the album. I. K.

BEETHOVEN: *Piano Concerto No. 1; Piano Sonata in F, Opus 51* (see p. 57).

Ⓢ Ⓜ BEETHOVEN: *Overtures: Egmont, Leonore No. 3, Fidelio, Coriolan; The Ruins of Athens: Turkish March*. Berlin Philharmonic, Bamberg Symphony Orchestra, Hamburg State Philharmonic Orchestra, Joseph Keilberth cond. TELEFUNKEN TCS 18049 \$2.98, TC 8049 \$1.98.

Interest: Symphonic staples
 Performance: Very good
 Recording: Good
 Stereo Quality: Excellent

This record is a sound investment at the price asked. Joseph Keilberth and the Berlin Philharmonic present powerful performances of the *Egmont* and *Leonore*



CATHY BERBERIAN
Virtuosic singing for Berio and Cage

No. 3 overtures and are recorded massively with clear tonal profile and over-all coherence. The brass tone, in particular, is fully developed, and so, too, is that of the woodwinds. There is, however, a touch of coldness and even a trace of steeliness in the upper strings. The Bamberg Symphony performs acceptably in the *Fidelio* and *Coriolan* overtures, but not in the same masterly fashion, and the recording is inferior to that given the Berliners. The technical qualities of the record are better in the lively reading of

the light-hearted, even jocular, *Ruins of Athens* overture. R. B.

Ⓢ Ⓜ BERIO: *Circles*. BUSSOTTI: *Frammento*. CAGE: *Aria with Fontana Mix*. Cathy Berberian (voice); Francis Pierre (harp); Jean Pierre Drouet and Boris de Vinogradov (percussion); Luciano Berio (piano). TIME S 8003 \$5.98, 8003* \$4.98.

Interest: Avant-garde leaders
 Performance: Presumably authentic
 Recording: Brilliant
 Stereo Quality: Superb

Whatever else might be said about this recording of avant-garde vocal music, it cannot be denied that the experience of listening to it is fascinating—if not downright unHINGING.

Not content to give a thorough shaking-up to the harmonic, melodic, contrapuntal, rhythmic, and instrumental foundations of Western music, the boys have set upon the functions of the human voice.

Berio's work, whose highly intricate serial technique barely suppresses its innate vocal lyricism, is, curiously enough, a setting of E. E. Cummings. The words are scrupulously misprosodized, and, resultantly, are barely comprehensible, in spite of Cathy Berberian's careful diction. Still, the piece reeks mood.

Bussotti's *Frammento* is a setting of an uncredited Italian text for voice and piano, and its vocal effects are rather more extreme than Berio's work. Still, next to John Cage's *Aria With Fontana Mix*, it is as unstartling as an aria by Flotow.

Two separate Cage pieces are here involved. One of them, *Fontana Mix*, consists of several tapes that can be played simultaneously over different loudspeakers. The *Aria*, on the other hand, is a succession of moanings, caterwaulings, barkings, purring, maniacal laughs, blues fragments, florid soprano lines—all of them pieced together with uncanny theatrical effect.

Cathy Berberian's mastery of these bizarre techniques is quite as incredible as the music itself, and the recording is a virtual *tour de force* of engineering.

Taken altogether, the music of this record defies the criteria of music criticism as we understand it. But it does make one listen! W. F.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BERLIOZ:** *La Damnation de Faust (excerpts)*. Nicolai Gedda (tenor), Rita Gorr (mezzo-soprano), Gérard Souzay (baritone); Paris Opera Orchestra and Chorus, André Cluytens cond. ANGEL S 35941 \$5.98, 35941* \$4.98.

Interest: Berlioz masterpiece
Performance: Excellent
Recording: Smooth
Stereo Quality: Good

It is a pity that such an excellent performance has to be incomplete, but the abridgement at least was accomplished with skill. Part One, for example, is given complete, ending with the *Marche Hongroise*. The three principal singers are heard in two arias each, and the familiar *Ménuel des follets* is immediately followed by the serenade of Mephistophiles, as in the score, so a measure of continuity is achieved.

The singers are all masters of style. Gedda is a rich-voiced and eloquent Faust, Gorr delivers Marguerite's arias with exquisite tonal beauty, and, while Souzay lacks the proper vocal weight for a fully effective *Chanson de la puce*, his serenade is just about perfect.

Cluytens favors broader and more reflective tempos than does Munch in the still fine-sounding RCA Victor recording. (Markevitch's reading on DGG is the most electrifying of the three, but it would not necessarily have won the composer's approval.) Whether by itself or in supplement to the complete versions, this silky-sounding disc cannot be too highly recommended. G. J.

Ⓢ Ⓜ **BINKERD:** *Symphony No. 1*. **WAGNER:** *Siegfried Idyll*. St. Louis Symphony Orchestra, Edoard Van Remoortel cond. Columbia Symphony Orchestra, Max Rudolf cond. COLUMBIA MS 6291 \$5.98, ML 5691* \$4.98.

Interest: Solid American symphony
Performance: Half-and-half
Recording: Ditto
Stereo Quality: Satisfactory

Gordon Binkerd, an American composer who was born in 1916, is not widely known outside of the profession, although he has enjoyed respect within it for many years now. It is most urgently to be hoped, then, that this splendidly realized recording of his *Symphony No. 1*, composed in 1954, will bring him to the attention of a wider public. This work represents American compositional expertise of the highest order, and its release on record comes at a time when skill, clarity, and old-fashioned know-how in American composition have been rather buried by the avant-garde cult of complexity.

This is not to suggest that there is

anything conventional or academic about the piece. It is, to be sure, couched in an immaculately clear tonal idiom; it is, moreover, a tuncful piece, and its formal plan, although subtle and original, is cleanly and beautifully proportioned. But this piece is contemporary to the core—a fresh look at the notion of the American symphony developed and practiced by the likes of Harris and Schuman, Copland and Piston, or Roger Goeb.

It is difficult to guess, however, what led the powers that be at Columbia to imagine that the poorly recorded (too bass-heavy) second-rate reading of the *Siegfried Idyll* that accompanies this new work would be of any interest to the buying public to whom the symphony is presumably directed. W. F.

Ⓢ Ⓜ **BRAHMS:** *Concerto No. 2, in B-flat, Op. 83*. Van Cliburn (piano); Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2581 \$5.98, LM 2581 \$4.98.

Interest: Major work
Performance: Immature
Recording: Very good
Stereo Quality: Good perspective

The Brahms B-flat Major piano concerto is not only one of the largest efforts in the form but one of the most difficult to



VAN CLIBURN
Grand but immature Brahms

perform, not merely in point of technique but in giving a sense of organization to its many episodes. The work is not a harmonious structure, like the Beethoven C Major concerto, but a powerful, turbulent, and at times inflated drama. It is well known that Van Cliburn, after early and youthful efforts, withdrew the work from his repertoire but continued to spend time and thought on it. Now he has recorded it, with results that indicate that more thought and discipline are required. His performance is big, bold, and impetuous, but these qualities are gained at too great a cost. Fine as is Cliburn's statement of the rich passage of the opening of the first movement, he fails to relieve later episodes of their thickness. Frequently his chords stamp

rather than march, and he tends to treat his instrument as an anvil. He is far better in the scherzo, perhaps because the music is more impassioned and less bombastic. It is only just to say, however, that the jubilant energy of the middle D Major episode is finely presented. Perhaps the most convincing effort is the *andante*, taken slightly faster than usual, with the result that the orchestral cantabile is better realized. On the other hand, the dialogue between cello and oboe loses something of its nostalgic poetry. The troubled middle section again is too uncontrolled. It is in the last movement that Cliburn's temperament most clashes with the music. The result is a performance that is at times grand, at times overblown, never at a loss technically but still immature. In general the recording has the merits and faults of the performance, being sonorous and weighty, with the virtuosity of the orchestra well-displayed, though the bass seems a little deficient. The stereophonic perspective, however, is very good. R. B.

Ⓢ Ⓜ **BRUCKNER:** *Symphony No. 4, in E-flat Major ("Romantic")*. Bamberg Symphony Orchestra, Heinrich Hollreiser cond. *Symphony No. 7, in E Major*. Symphony Orchestra of the Southwest German Radio, Baden-Baden, Hans Rosbaud cond. STEREOVOX SVBX 5117 three 12-inch discs \$8.75, VBX 117* \$8.95.

Interest: Major Bruckner
Performance: No. 4 adequate;
No. 7, very good
Recording: Good
Stereo Quality: Good

Rosbaud gives a thoroughly authentic reading of the E Major Symphony—reverent, perceptive, and sincere—but the recording lacks lustre in the strings and brilliance in the bass and is not reverberant enough to give a real sense of true acoustical presence. Hollreiser's conducting of the "Romantic" surely falls short of the potential of the work, which to me is the more attractive of these two symphonies. His orchestra is recorded, however, with more openness of sound, better representation of the choirs, and with warmth and weight in the tutti. But with this kind of music, Hollreiser is not a Von Karajan or a Keilberth, let alone a Walter (see Columbia M2S 622). R. B.

BUSSOTTI: *Frammento* (see BERIO)

Ⓢ **BYRD:** *Music for Voice and Viols: La Virginella; My Sweet Little Darling; What Pleasure Have Great Princes; Though Amaryllis; Dance in Green; Blessed Is He That Feels the Lord; O Lord, How Long Will Thou Forget; The Man Is Blest That God Doth Fear; Why Do I Use My Paper, Ink, and Pen; Pre-*



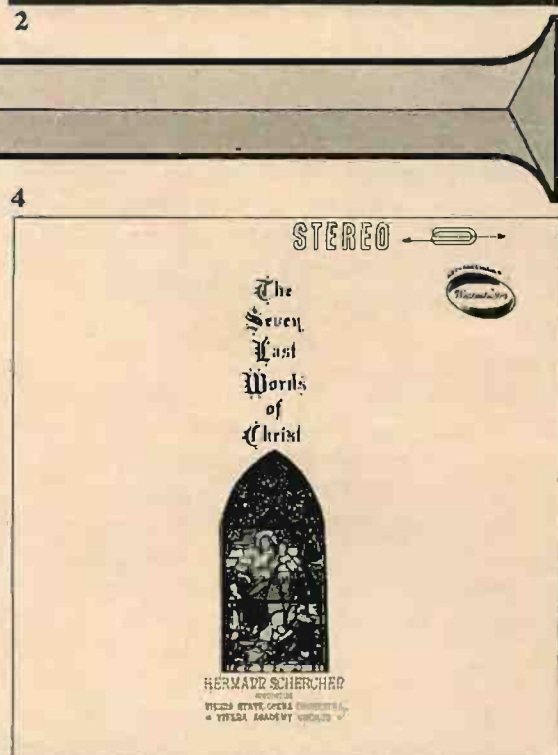
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4

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Your Westminster dealer is featuring a number of superb albums this month especially appropriate for the spirit of the Easter Season. Highlighting the list are three masterpieces of sacred music: Handel's *Messiah*, the Bach *St. John Passion* and Haydn's *Seven Last Words of Christ*, in definitive interpretations by Hermann Scherchen. You will also

want to hear — and own — Westminster's new recording of *Fidelio* with its message of hope and deliveration, in a widely-acclaimed new recording featuring Sena Jurinac and Jan Peerce, with Hans Knappertsbusch conducting. This is music for the Selective Listener who demands — and gets — the very best in recorded music on Westminster.

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2) **BEETHOVEN:** *Fidelio*. Sena Jurinac, Jan Peerce, Soloists, Bavarian State Opera Orchestra and Chorus conducted by Hans Knappertsbusch. (3-record set) WST-318, \$17.94; (Stereo), XWN-3318 (Monaural), \$14.94.

3) **HANDEL:** *The Messiah* (original Dublin version). Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. (4-record set) WST-306 (Stereo), \$19.98; (3-record set) XWN-3306 (Monaural), \$16.98.

4) **HAYDN:** *Seven Last Words of Christ*. Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. WST-17006 (Stereo), XWN-19006 (Monaural).

FROM THE WESTMINSTER CATALOG OF MUSIC FOR THE SELECTIVE LISTENER:

BACH: *Mass in B Minor*. Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. (3-record set) WST-304 (Stereo), \$17.98; XWN-3305 (Monaural), \$14.98.

BACH: *St. Matthew Passion*. Vienna State Opera Orchestra, Hermann Scherchen, conducting, XWN-4402 (Mono). Fritz Werner, conducting, WST-402 (Stereo).

BERLIOZ: *Requiem*. Soloists, orchestra and chorus conducted by Hermann Scherchen. (2-record set) WST-201 (Stereo), \$11.98; XWN-2227 (Monaural), \$9.98.

CAMPA: *Requiem*. Soloists, orchestra and chorus conducted by Louis Frémaux. WST-17007 (Stereo), XWN-19007 (Monaural).

HANDEL: Highlights from the *Messiah* — Scherchen. WST-14095 (Stereo), XWN-18676 (Monaural).

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Warren DeMotte's MUSIC QUIZ



1. IN 1910, Ernest R. Ball wrote *Mother Machree*, and a while later, *When Irish Eyes Are Smiling*, two ballads of enduring fame. His first hit was composed in 1905 to lyrics by a New York state senator who later became mayor of New York City. Ironically, the title of that song epitomized the career of the politician-lyricist, whose free-wheeling municipal administration came to an untimely end. Name the song and its lyricist.

2. THE HARPSICHORD is played from a keyboard, and its strings are plucked by quills that are activated by finger pressure on the keys. Name two other instruments so similar to the harpsichord that they meet the specifications of this description.

3. IT WAS 1682 and a great time in which to be alive. He was in his thirties, a successful composer of vocal and instrumental music—and amorous. As the story goes, he abducted the mistress of a Venetian nobleman, who reciprocated by having him assassinated. Subsequently, Friedrich von Flotow wrote an opera—with a happy ending—based on the incident, and its overture is still played. Who was the presumably assassinated composer?

4. IN 1936, a great contralto, whose professional career spanned more than half a century, died. She was most famous for her Wagnerian roles, although she could also sing



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Italian opera in true bel canto style, complete with coloratura. Despite her active artistic career, she was the mother of eight and jovially said that with each birth a tone was added to her upper range. Who was she?

5. WHILE ITALY was in revolutionary ferment during the 1850's, one of her greatest composers ran into difficulties with the Neapolitan censor over an opera libretto. The citizens of Naples took up his cause and made his name—which spelled out the initials of the man they wanted as king of a united Italy—their battle cry. Who was the composer and who was the king?



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6. WHEN THE army marches off to war, the nation sings. Name the wars with which the following songs were associated: (1) *When the Lights Go on Again*; (2) *Break the News to Mother*; (3) *Hello, Central, Give Me No Man's Land*; (4) *Free America*; (5) *Just Before the Battle, Mother*.

7. THERE WAS one music critic in Vienna whom Richard Wagner detested. In one of his great operas, he created a petty, pedantic character to satirize him. The first draft of the libretto hardly disguised the critic's name, but Wagner eventually changed it to Beckmesser. (a) Who was the critic? (b) What did Wagner first call the character he inspired? (c) What is the name of the opera?

ANSWERS

1. *Will You Love Me in December as You Do in May?*, by James J. Walker.
2. (1) Virginals; (2) Spinet.
3. Alessandro Stradella.
4. Ernestine Schumann-Heink, two of whose sons died in World War I, one in the German Navy, the other in the American Army.
5. Giuseppe Verdi; *Vittorio Emanuele Re d'Italia*.
6. (1) World War II; (2) Spanish-American War; (3) First World War; (4) Revolutionary War; (5) Civil War.
7. (a) Eduard Hanslick; (b) Hans Lick; (c) *Die Meistersinger*.

lude and Fantasia à 5; Fantasia à 3; In Nomine à 5; Fantasia à 6. Russell Oberlin (countertenor); In Nomine Players; Denis Stevens (musical director). EXPERIENCES ANONYMES EA 37 \$4.98.

Interest: Valuable collection
Performance: First-rate
Recording: Superb

This admirably varied collection provides us a relatively unrecorded facet of the great English Renaissance composer's output. Russell Oberlin, his diction as usual impeccable, is at his very best, and the In Nomine Players play this music as to the manner born, with lively rhythms and superb sense of style. The balance of voice and instruments is superior; the sound is warm and natural; and the jacket, with its thoroughly detailed notes and complete texts, is a model of presentation. I. K.

CAGE: *Aria with Fontana Mix* (see BERIO).

DVOŘÁK: *Symphony No. 5* (see p. 58).

DVOŘÁK: *Violin Concerto* (see TCHAIKOVSKY).

© FLOTOW: *Martha*. Erna Berger (soprano), Lady Harriet (Martha); Else Tegetthoff (mezzo-soprano), Nancy; Eugen Fuchs (bass), Lord Tristan; Josef Greindl (bass), Plunkett; Peter Anders (tenor), Lionel; Franz Sauer (bass), Sheriff of Richmond; others. Chorus of Berlin Civic Opera and Symphony Orchestra of Radio Berlin, Arthur Rother cond. URANIA UR 217 three 12-inch discs \$15.94.

Interest: Light, tuneful opera
Performance: First-rate
Recording: Mediocre

Despite its naive and old-fashioned plot, *Martha* can be thoroughly charming when it is given a loving treatment. And this is exactly what happens on this recording, restored to Urania's catalog after an absence of several years. The principals are admirably cast: Erna Berger is utterly delightful in the title role—it is good to hear again the airy grace, tonal purity, and amazing technical security that characterized this artist's singing at its best. Already past his vocal peak when this recording was made, the late Peter Anders nevertheless contributes a vigorous and appealingly vocalized Lionel, and Josef Greindl, though tonally a bit roughshod in the *Porter Song*, sings the music of Plunkett with fine sonority and gusto. There is a strong supporting cast, and the veteran Arthur Rother provides exemplary direction in the pit.

Unfortunately, the quality of the recorded sound vitiates much of this excellence. While the solo voices are

tolerably reproduced, the ensembles are ill-defined, and the orchestral details are lost in the all-consuming din. A full German-English text is supplied, but Urania could have updated its booklet, which indicates that Peter Anders is still alive and refers to Erna Berger as "one of the most remarkable personalities before the American public today." Some day we may get a modern and thoroughly satisfying recording of *Martha*, but, until then, despite the technical shortcomings, this recording is preferred to the Italian version on Cetra 1254. G. J.

© FOSS: *Time Cycle*. Adele Addison (soprano); Improvisation Chamber Ensemble; Columbia Symphony Orchestra, Leonard Bernstein cond. COLUMBIA MS 6280 \$5.98, ML 5680* \$4.98.

Interest: Foss in a new dimension
Performance: Dreamy
Recording: Dazzling
Stereo Quality: Apt

Lukas Foss's *Time Cycle* is a work that created a great stir with its first public performances, as well it should have. For it is music of intense inspiration and high skill by a young American whose prodigious success over the past twenty years has not, as so often happens, precluded growth. Yet, having said this, I feel a certain discomfort about the work—an ambivalence and uneasiness that find their source in the word "growth."

Foss's stylistic enthusiasms have been many over the years of his development. Hindemith's neo-Baroque, Copland's nationalism, and Stravinsky's neo-classicism have all influenced his style. Now, as the composer approaches forty, he has latched onto musical techniques that demonstrate the influence of post-Webern serialism; and he has, moreover, incorporated into *Time Cycle* a method involving yet another musical *demerol*. This would be improvisation, or the "music of chance." One senses in *Time Cycle*, a Mahleresque conception for soprano and orchestra, that Foss's desire was to show how musical, how moving, how dramatic and touching these techniques can be when manipulated by a man of talent and broad musico-cultural background. And surely no one would deny his success in achieving this. For *Time Cycle* is an extraordinarily brilliant musical achievement—big in its expressive scope, dazzling in its variety. And even a matter so gratuitous as the composer's separation of the movements by improvised interludes seems to work.

But one senses a certain ingenuousness that is part and parcel of the musical expression itself rather than strictly a conclusion drawn by *a priori* knowledge of the composer's history. In any case, I hope the future proves me wrong in so evaluating the piece; for so compelling a work somehow should be a great one.



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GERSHWIN by STARLIGHT

Porgy and Bess, the Cuban Overture, I Got Rhythm Variations, Second Rhapsody played by Leonard Pennario, Hollywood Bowl Symphony Orchestra conducted by Alfred Newman.



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RECORDS

Columbia's presentation of the cycle is surely its composer's dream come true. Adele Addison, who commissioned the piece with a Ford Foundation grant, negotiates the treacherous vocal line as if it were a Puccini aria, and Bernstein has made the most of the dazzling array of sounds produced by Foss's orchestral conception. *H. F.*

GRIEG: *Piano Concerto* (see COLLECTIONS).

© ® JOSQUIN DES PREZ: *Missa Hercules dux Ferrariae*; *Motet, "Veni Sanctus Spiritus"*; *Missa Da Pacem: Et incarnatus est* (instrumental); *Motet "De Profundis."* Wiener Kammerchor and Musica Antiqua Wien, Hans Gillesberger cond. BACH GUILD BGS 5042 \$5.95, BG 620 \$4.98.

Interest: Renaissance genius
Performance: Convincing
Recording: Well-balanced
Stereo Quality: Mostly very good

Josquin's powerful and grand *Missa Hercules dux Ferrariae*, written as a tribute to the Duke of Ferrara, has been honored with no fewer than four recordings (two of them imports), of which this new Vanguard may be said to be the most enjoyable. In addition to the authenticity and flavor of the ancient instruments doubling the vocal lines, the religious sentiment of this performance is convincing, and the balance of voices to instruments is first-rate. The remaining works, including a fine instrumental rendition of *Et incarnatus est*, are welcome bonuses, and the recording, save for slight distortion in the loudest vocal sections of the stereo version, is very good. Texts and translations are included. *I. K.*

® MASSENET: *Thaïs*. Geori Boué (soprano), *Thaïs*; Roger Bourdin (baritone), *Athanaël*; Jean Giraudeau (tenor), *Nicias*; Michel Roux (baritone), *Palémon*; Yvonne Leroy (mezzo-soprano), *Albine*. Chorus and Orchestra, Théâtre National de l'Opéra de Paris, George Sebastian cond. URANIA 227 three 12-inch discs \$14.94.

Interest: Rarely heard opera
Performance: Intense and idiomatic
Recording: Fair sound, poor surfaces

Authenticity of spirit is the main strength of this performance (about a decade old, now reissued by Urania). America has seen little of *Thaïs* since the days of Mary Garden and Maria Jeritza and, surely, nothing to match the stylistic rightness and conviction projected by these front-line members of the Paris Opéra, where *Thaïs* is still regarded as an important work in the lyric repertoire.

Vocally, both Geori Boué and Roger Bourdin have their limitations—Boué's

tone acquires a harsh and biting edge in the mid-high register and Bourdin labors with his top notes—but the totality of their contribution is impressive. What is most important, both artists possess strong theatrical personalities that breathe life into the characters of Thais and Athanael and sustain interest in their conflict. Michel Roux, in the role of the old priest, stands out among the competent supporting singers. Sebastian conducts with vigor, and, though the recording strongly favors the voices, he manages to reveal a good deal of Massenet's rich and evocative orchestration.

While the over-all sound is acceptable, there are variations in volume level and instances of sagging pitch; also, the surfaces are lamentable. The opera is not complete—apart from a few minor cuts elsewhere, the second scene of Act III is omitted entirely. But the performance is vital, and, since the foreseeable future is unlikely to bring a better one, it is recommended, especially to devotees of French opera. *G. J.*

RECORDING OF SPECIAL MERIT

Ⓜ **MOUSSORGSKY:** *Songs and Dances of Death; The Nursery (Song Cycle); The He-Goat; Hopak.* Netania Davrath (soprano); Erik Werba (piano). VANGUARD VRS 1068 \$4.98.

Interest: Unique songs
Performance: Probing
Recording: Well-balanced

As those familiar with her haunting songs of the Auvergne (Vanguard VRS 9085) can testify, Netania Davrath is not only a remarkably endowed vocalist but also an exceptionally imaginative interpreter. Her pleasing vocal quality is enhanced by uncommon technical agility and a keen musical intelligence that animates all her work. In the charming *Nursery* cycle she captures the breathless excitement and fleet sensations of the child's world with an uncanny and seemingly uninhibited mastery. The same penetration and command of nuance is evident in the *Songs and Dances of Death*, but these tremendous character sketches call for a male interpreter; not even the probing art of Miss Davrath can fully communicate the total impact of Moussorgsky's stark and haunting evocations.

This is the only single all-Moussorgsky art-song disc currently listed in the Schwann Long Playing Record Catalog. In *The Nursery*, the Davrath-Werba interpretation is more absorbing and certainly better recorded than the otherwise highly satisfying Dorlyak-Richter version on Monitor 2020. In the *Songs and Dances of Death*, Davrath has no current competition, excepting, of course, Christoff's comprehensive four-disc Moussorgsky collection on Angel 3575. There is no version to be had with piano accompaniment. *G. J.*

APRIL 1962

Ⓢ Ⓜ **RACHMANINOFF:** *Rhapsody on a Theme of Paganini, Op. 13.* **TCHEREPNIN:** *Ten Bagatelles for Piano and Orchestra, Op. 5.* **WEBER:** *Concert Piece, in F Minor, Op. 79.* Margrit Weber (piano), Radio Symphony Orchestra Berlin, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLPM 138710 \$5.98, LPM 18710* \$4.98.

Interest: New personality
Performance: Average
Recording: Inadequate
Stereo Quality: Adequate

Under the hands of a virtuoso, the Rachmaninoff work can indeed be a dazzling

thing. Yet, virtuoso that she is, Margrit Weber does not dazzle here. Perhaps her instrument lacks crystalline qualities, but there is also something obscure in her lower registers and her rapid passage work achieves sparkle only in the louder passages. The recording does not help, for it presents a massive but opaque body of sound. The orchestra performs well enough under Ferenc Fricsay, but his conducting lacks any real distinction. The Weber piece is far better performed than the rhapsody, though the piano's first utterance is disconcertingly dry. Thereafter things go very well indeed, and even the tone of the piano improves to a marked degree. *R. B.*

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CIRCLE NO. 28 ON READER SERVICE CARD
APRIL 1962

⑤ ④ **STRAUSS:** *Till Eulenspiegel, Op. 28; Don Juan, Op. 20.* Berlin Philharmonic Orchestra, Joseph Keilberth cond. TELEFUNKEN TCS 18050 \$2.98, TC 8050 \$1.98.

Interest: Late Romantic staples
Performance: Fair to good
Recording: Good
Stereo Quality: Excellent

A spirited and dramatic *Don Juan* is here paired with a *Till Eulenspiegel* that is occasionally at a loss for wit. The Berliners, all but one, are equal to both the main drive and to the fireworks. That one is the concertmaster, whose brief violin solos are perfunctory and starved in tone. The recording is excellent, with remarkable differentiations of tonal color. The only defect is one I have noticed in others of these low-price Telefunken discs. The upper strings seem a little cool, and this diminishes the sensuousness of *Don Juan*. R. B.

⑤ ④ **TCHAIKOVSKY:** *Violin Concerto, in D Major, Op. 35.* **DVOŘÁK:** *Violin Concerto, in A Minor, Op. 53.* Ruggiero Ricci (violin); London Symphony Orchestra, Malcolm Sargent cond. LONDON CS 6215 \$5.98, CM 9284* \$4.98.

Interest: Good pairing
Performance: Average
Recording: Average
Stereo Quality: Satisfactory

No fewer than sixteen artists are currently on record with performances of the Tchaikovsky concerto, and a few of them are more than acceptable: Heifetz, Stern, and Milstein, for instance. The promises of the score are not sufficiently made good by Ricci on this record, though his failure may in part be due to the recording engineer and to the conductor. Ricci's tone is slender, affecting enough in lyrical passages, but it is too colorless for all else. Indeed, in the last movement of the Dvořák it becomes positively wiry. The recording is fairly good. At least, the lovely conversation between oboe, clarinet, flute, and bassoon in the adagio of the Dvořák is presented with fine lucidity, though this is hardly enough to lift the disc beyond run-of-mill category. R. B.

TCHEREPNIN: *Bagatelles* (see RACHMANINOFF).

⑤ ④ **VERDI:** *Don Carlo: Io vengo a domandar; Aida: Pur ti riveggo; Simon Boccanegra: Vieni a mirar; Un Ballo in Maschera: Teco io sto . . . Non sai tu; Otello: Già nella notte densa.* Eileen Farrell (soprano), Richard Tucker (tenor); Columbia Symphony Orchestra, Fausto Cleva cond. COLUMBIA MS 6296 \$5.98, ML 5696* \$4.98.

Interest: Great duets

Performance: Expertly vocalized
Recording: Orchestra distant
Stereo Quality: OK

Richard Tucker is in form here in four excerpts that have long been associated with his career, but Eileen Farrell's contribution is less consistent. Her voice is sumptuous in mid-register, her phrasing is always musicianly, but edginess and insecurity of intonation enter whenever the tessitura reaches the perilous region of G to C above the staff.

The real drawback, however, is not the singing—Farrell and Tucker are never less than first-rate by any standard—but the uneven quality of the orchestral performance and the oddly balanced recording. The *Don Carlo* scene lacks theatrical feeling, and the *Ballo* duet is prosaic and rhythmically unsteady. And at the climax of this duet, when Riccardo and Amelia are singing their infatuated hearts out, the orchestra practically drops out of the recording. G. J.

WAGNER: *Siegfried Idyll* (see BINKERD).

RECORDING OF SPECIAL MERIT

⑤ ④ **WAGNER:** *Tannhäuser.* Gottlob Frick (bass), Landgrave Hermann; Hans Hopf (tenor), Tannhäuser; Dietrich Fischer-Dieskau (baritone), Wolfram; Fritz Wunderlich (tenor), Walther; Rudolf Gonszar (bass), Biterolf; Elisabeth Grümmer (soprano), Elisabeth; Marianne Schech (soprano), Venus; others. Chorus and Orchestra of the German State Opera, Berlin, Franz Konwitschny cond. ANGEL S 3620 four 12-inch discs \$23.94, 3620* \$19.94.

Interest: Substantial
Performance: First-rate
Recording: First-rate
Stereo Quality: Directional

It took a long time coming, but here at last is a complete *Tannhäuser* the home listener can live with. While Konwitschny's reading is neither very exciting nor in any sense revelatory, it is firmly controlled and convincing, and, thanks to engineering that ranks with Angel's best accomplishments to date, interest is sustained throughout the considerable span of the opera's uncut "Dresden version."

The cast combines singers of strongly contrasting vocal personalities and styles. Thus a certain unevenness results that is compounded by the Jekyll-Hyde performance of Hans Hopf, the Tannhäuser. In the passages that expose his remarkable middle register he is a distinct joy to hear; at other times his dark voice sounds unwieldy. The upper tones then become throaty and strangled in the time-honored *heldentenor* tradition. But Hopf's characterization remains consistently artistic and intelligent throughout,

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and he gives himself to the task unsparingly.

The vocal laurels, however, belong to his colleagues. While the human quality of Gottlob Frick's Landgrave is not particularly significant, his deep, rolling tones pour forth with regal power in both narrative and declamation, and they provide a rock-like foundation for the ensembles. By contrast is the pure, lyric voice of Fischer-Dieskau, which never fails to delight, though in his Wolfram one questions the need for accentuating every phrase. This bit of vocal overacting aside, the baritone is at his consummate best in the first two acts, a shade less secure in the scene of the "Evening Star."

Elisabeth Grümmer is a highly satisfying artist whose voice makes up in sensitivity and expressiveness what it lacks in luxuriance. Marianne Schech, the Venus, is also eminently musical and sensitive, but otherwise she yields little aural pleasure. Fritz Wunderlich and Lisa Otto are excellent in the smaller roles, and the Biterolf of Rudolf Gonszar is adequate. All principals rate special praise for exceptional clarity of diction.

Widespread, vividly captured ensembles, pronounced separation in dialogues, and good projection of motion and distance contribute to a stimulating stereo experience. In all, a fine production that leaves previous recorded competition far behind.

WEBER: *Concert Piece* (see RACHMANINOFF).

COLLECTIONS

RECORDING OF SPECIAL MERIT

© ④ BEECHAM LOLLIPOPS, VOL. 2: Berlioz: *The Damnation of Faust: Minuet of the Will-O-the-Wisps; The Trojans: Trojan March*; Debussy: *L'Enfant Prodigue: Cortège and Dance Air; Saint-Saëns: Samson and Delilah: Dance of the Priestesses of Dagon and Bacchanale*; Tchaikovsky: *Eugene Onegin: Waltz*; Mozart: *Thamos, King of Egypt: Entr'acte No. 2*; Gounod: *Romeo and Juliet: The Sleep of Juliet*. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. ANGEL S 35865 \$5.98, 35865* \$4.98.

Interest: Beecham magic
Performances: Exquisite
Recording: Fine
Stereo Quality: Fine

One of the most endearing qualities of the late Sir Thomas Beecham was his ability to take music of less than first importance and infuse it with a style and spirit that was uniquely his. Under the magic of the Beecham baton, many a battle-weary warhorse acquired new life and vitality. The present disc assembles a collection of such trifles, some of them less well known than others, but all of

them revived by Beecham's obvious relish in their recreation. The *Bacchanale* from *Samson and Delilah*, for example, shimmers with a new-found radiance, and the waltz from Tchaikovsky's *Eugene Onegin* has irresistible rhythmic snap and vigor.

The Royal Philharmonic plays superbly, and the whole is recorded in better-than-usual Angel stereo sound, with good separation and clear, transparent detail.

There are still a few more Beecham recordings to be released; probably none will give more pleasure than this one.

M. B.

© ④ BEECHAM: *My Favorite Overtures*. ROSSINI: *La Cambiale di Matrimonio*; *La Gazza Ladra*. MENDELSSOHN: *A Midsummer Night's Dream*; *The Fair Melusina*. BERLIOZ: *Le Corsaire*. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. CAPITOL SG 7251 \$5.98, G 7251* \$4.98.

Interest: Beecham specialties
Performance: Lively and authentic
Recording: Superior
Stereo Quality: Refined

As the release title implies, these are program-openers that the late Sir Thomas had been kicking around since practically anyone was a child. It's a pleasure to hear him run them through again with the



ARTUR RUBINSTEIN
The best Grieg Concerto yet

wit and zest that were so characteristic of him in music of this sort. The Royal Philharmonic sounds excellent and full-bodied in Capitol's fine, resonant sound.

W. F.

RECORDING OF SPECIAL MERIT

© ④ ARTUR RUBINSTEIN: Grieg: *Piano Concerto, in A Minor, Op. 16*. Falla: *Ritual Fire Dance*. Liszt: *Valse Oubliée*. Schumann: *Romance*. Prokofiev: *March from The Love for Three Oranges*. Villa-Lobos: *Polichinelle*. Artur Rubinstein (piano); RCA Victor Symphony Orchestra, Alfred Wallenstein cond. RCA VICTOR LSC 2566 \$5.98, LM 2566 \$4.98.

HIFI/STEREO

Interest: Old favorite
 Performance: Excellent
 Recording: Very Good
 Stereo Quality: Fine

Pianists as musically sophisticated yet different in temperament as Solomon, Lipatti, Gieseking, and Curzon have recorded Grieg's A Minor concerto, yet none so well as Artur Schnabel in this full-blooded, generous, yet controlled performance. Every resource of pianism and taste is brought to bear upon this sincere but sometimes pretentious music. Its naïveté, its lyricism and simple exultations appear disarmingly natural and persuasive when filtered through Schnabel's temperament. The chordal passages are warm and sonorous, and the long singing episodes are phrased with affectionate sensitivity. The recording itself makes the most of Schnabel's playing, offering some of the best piano tone on record, resonant in the bass, warm and weighty, clear and singing. All orchestral timbres are well reproduced, and the stereophonic perspective is excellent. The encore numbers are, in general, superbly played. The Falla piece lacks something of the Spanish rhythmic bite, but the Villa-Lobos *Polichinelle* is brilliant in the extreme. R. B.

⑤ **THE VIRTUOSO TRUMPET.** Clarke: *Trumpet Voluntary*. Vivaldi: *Concerto for Two Trumpets, Strings, and Continuo, in C Major (P. 75)*. Perti: *Sonata for Four Trumpets, Strings, and Continuo*. Torelli: *Sonata a 5 for Trumpet, Strings, and Continuo (G. 165)*; *Sinfonia, in C Major, for Four Trumpets, Oboes, Strings, Timpani, and Continuo (G. 33)*. D. Gabrielli: *Sonata for Trumpet, Strings, and Continuo*. Corelli: *Sonata for Trumpet, Violins, and Continuo*. Purcell: *Sonata for Trumpet, Strings, and Continuo*; *Trumpet Overture from "The Indian Queen"*. Stanley: *Trumpet Tune*. Helmut Wobisch, Adolf Holler, Josef Hell, and Gerald Conrath (trumpets); Manfred Kautzky and Herbert Szabo (oboes); Hans Gartner (timpani); Gustav Schuster (snare drum); Anton Heiller (harpsichord and organ); I Solisti di Zagreb, Antonio Janigro cond. BACH GUILD BGS 5041 \$5.95, BG 617 \$4.98.

Interest: Trumpet pyrotechnics
 Performance: Very exciting
 Recording: Loud
 Stereo Quality: Good

Vanguard has a winner with this assemblage, in spite of the fact that some of the repertoire is already available in other collections of trumpet music. With the exception of the Clarke and Stanley pieces, which are arranged, all the works are original, the compositions by Giacomo Perti (1661-1756), Domenico Gabrielli (1655-1690), and Corelli being, so

far as I can trace, new to records. The performances are extraordinarily virtuosic. In addition to the deft, masterful playing of Helmut Wobisch, the orchestral work is extremely stylish and well balanced, with an audible and imaginatively realized continuo by Anton Heiller. The reproduction is very vivid, and the disc is cut so loud that some listeners may find a reduction in the treble (as well as the volume) control necessary for comfort. I. K.

RECORDING OF SPECIAL MERIT

⑤ ④ **THE INCOMPARABLE BJOERLING.** Puccini: *Tosca: Recondita armonia; O dolci mani*. Turandot:

Non piangere, Liu; Nessun dorma. The Girl of the Golden West: Ch'ella mi creda. Manon Lescaut: Tra voi, belle. Mascagni: Cavalleria Rusticana: Brindisi. Verdi: Requiem Mass: Ingemisco. A Masked Ball: Di tu se fedele. Ponchielli: La Gioconda: Cielo e mar. Giordano: Fedora: Amor ti vieta. Cilèa: L'Arlesiana: È la solita storia. Jussi Bjoerling (tenor); various orchestras; Erich Leinsdorf, Alberto Erede, and Fritz Reiner cond. LSC 2570 \$5.98, LM 2570 \$4.98.

Interest: Bjoerling
 Performance: Outstanding
 Recording: Good
 Stereo Quality: Imperfect

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CIRCLE NO. 139 ON READER SERVICE CARD

There is no new material here—the *Tosca*, *Turandot*, *Cavalleria*, and *Requiem* excerpts come from the complete sets; the others have been available for some time on the filler side of RCA Victor's *Cavalleria Rusticana* set (LM/LSC 6059). But for those who value the late tenor's art this collection will be something to cherish. Capitol recently perpetuated the remarkable artistry of Bjoerling at the beginning of his career. The current release confirms the brilliance of his vocal powers and the maturity of his art during the last four years of his life.

This is singing at the summit. What purpose can be served by picayune criticism of isolated moments when second-best Bjoerling often represents an unattainable standard for other tenors? Let it be said, instead, that the melting beauty of Bjoerling's "*Ingemisco*," the legato arch of his "*Amor ti vieta*," the passion of his "*È la solita storia*," the rhythmic vitality and musical accuracy of his "*Di tu se fedele*" are examples of his art at its best, a statement that renders further elaboration unnecessary.

I strongly recommend the mono version over the stereo. In the latter, particularly on Side A, the orchestra tends to blanket the voice.

G. J.

RECORDING OF SPECIAL MERIT

© © MARIA CALLAS: "*Great Arias From French Opera*." Gluck: *Orphée et Eurydice: J'ai perdu mon Eurydice*; *Alceste: Divinités du Styx*. Bizet: *Carmen: L'amour est un oiseau rebelle; Près des remparts de Séville*. Saint-Saëns: *Samson et Dalila: Printemps qui commence; Amour! viens aider ma faiblesse!* Gounod: *Roméo et Juliette: Je veux vivre*. Thomas: *Mignon: Je suis Titania*. Massenet: *Le Cid: Pleurez, mes yeux*. Charpentier: *Louise: Depuis le jour*. Maria Callas (soprano); French National Radio Orchestra, Georges Prêtre cond. ANGEL S 35882 \$5.98, 35882* \$4.98.

Interest: New directions for Callas

Performance: Exceptional

Recording: Good

Stereo Quality: Natural

That Maria Callas would eventually turn to French opera after a thoroughgoing conquest of the Italian repertoire was predictable. That she has done so in an all-encompassing fashion that embraces coloratura, lyric, dramatic, and even mezzo-soprano roles is characteristic of an artist of her daring and versatility. The Gluck-Bizet-Saint-Saëns sequences fall in her best range; the even quality of her tones and the smooth transitions from mid-range into chest register ought to please even the severest critics.

As for specifics, her "*J'ai perdu mon Eurydice*" is matchless in its blend of classic discipline and deep-felt poig-

nancy. The despair of Orpheus is made gradually more painful in the recitative bridges and in the mounting intensity of the recurring verses. For Alceste's aria one might miss the weightier sound of Flagstad or Farrell, but Callas captures the grandeur of Gluck's writing and imparts a personal identification that other interpreters have not revealed.

The impeccable style and controlled passion of her *Habanera* and *Seguidilla* indicate that the Callas Carmen—a long



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overdue stage realization—may yet rival the diva's most unforgettable creations. Dalila's arias are hauntingly delivered, beautifully phrased, and smoothly vocalized right down to a rich and firm A-flat in "*Amour! viens aider*." The Gounod and Thomas excerpts leave little room for the Callas qualities, and they reveal the familiar strain in the upper register. Far more successful is Chimène's poignant air from *Le Cid*—a welcome appearance of a seldom-heard piece of music—and "*Depuis le jour*," in which a pervading lyric rapture makes it easy to overlook the few passing blemishes at the troublesome top. Prêtre's accompaniments, splendid throughout, reach a height of inspiration when the magic of Paris, the ecstasies of love, and the rebellion of Louise all seem to be captured in one rising orchestral sweep surrounding Louise's cry: "*Ah! je suis heureuse!*" A treasureable disc.

G. J.

RECORDING OF SPECIAL MERIT

© © THE FABULOUS VICTORIA DE LOS ANGELES. Sacconi: *Proserpina: E dove t'aggiri*. Scarlatti: *Le Violette*. Handel: *Joshua: Oh! had I Jubal's lyre*. Schubert: *Der Tod und das Mädchen: An die Musik*. Brahms: *Dein blaues Auge; Vergebliches Ständchen*. Fauré: *Chanson d'amour; Clair de lune*. Granados: *Callejeo; El tra la y el punteado*. Guridi: *No quiero tus avellanas; Como quieres que adivine*. Nin: *Granadina; El vito; El paño murciano*. Turina: *Tu pupila es azul*. Valverde: *Clavelitos*. Barrera and Calleja: *Adiós Granada*. Victoria de los Angeles (so-

prano) with Gerald Moore (piano).
ANGEL S 35971 \$5.98, 3597* \$4.98.

Interest: Song panorama
Performance: Angelic
Recording: Clean and resonant
Stereo Quality: Absent

Concertgoers will rediscover in this program the panoramic range and captivating spirit of a typical De los Angeles recital. The soprano is in resplendent form, her voice is warm-toned and admirably even, and the listening enjoyment she offers is virtually inexhaustible.

Miss De los Angeles makes her interpretive points through the sensitive gradations of pure vocalism. Smoothness of vocal line, tonal purity, and perfection of phrasing are never sacrificed to emotion. With this in mind, some may find her projection of "Der Tod und das Mädchen" somewhat lacking in dramatic contrast and "An die Musik" not as gripping as a few unforgettable past interpretations. I don't suppose Providence has ever lavished on the same person the gifts of a super-singer and super-interpreter, but De los Angeles at her best comes close to that elusive ideal.

Surely, no reservations can be voiced about her virtuosic account of long-spun Handelian passages, the fervor and humor she displays in the two sharply contrasted Brahms songs, and the exquisite and unmannered musicality of her Fauré. In the Spanish part of the program, she announces each selection, and for the closing "Adiós Granada" she plays her own guitar accompaniment.

In contrast to other, more submissive, accompanists, Gerald Moore is one to make his audience aware of his own individuality. But such is his subtle art that everything he does enhances the achievements of his partner. G. J.

RECORDING OF SPECIAL MERIT

© ® APRIL CANTELO: EIGHTEENTH-CENTURY SHAKESPEAREAN SONGS. Arne: *Come away Death; Blow, blow thou winter wind; Under the greenwood tree; Thou soft-flowing Avon.* Chilcot: *Hark, hark the lark.* Haydn: *She never told her love.* Hook: *The Willow Song.* Greenc: *Orpheus with his lute.* W. Linley: *Now the hungry lion roars.* T. Linley, Jr.: *O bid your faithful Ariel fly.* J. C. Smith: *Flower of this purple dye; Sigh no more, ladies; You spotted snakes.* Weldon: *Take, O take those lips away.* April Cantelo (soprano); Raymond Leppard (harpsichord); English Chamber Orchestra, Raymond Leppard cond. OISEAU-LYRE SOL 60036 \$5.98, QL 50205* \$4.98.

Interest: Shakespeare accompaniments
Performance: Delightful
Recording: Excellent
Stereo Quality: Excellent

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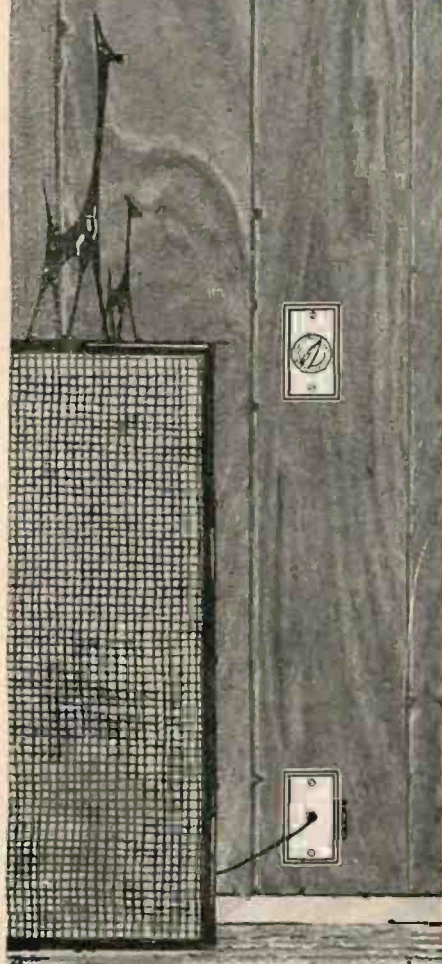
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Shakespeare's plays in the eighteenth century were usually accompanied by vocal settings of Shakespearean lyrics. This record consists of a sampling of these, as well as isolated songs and arias from operas (such as those from John Christopher Smith's *The Fairies*), based on Shakespearean texts. The collection offered here ranges from a moving *Come away Death* (*Twelfth Night*) by Arne to William Linley's humorously sung *Now the hungry lion roars* (*Midsummer Night's Dream*), to mention only two of the many enjoyable items. The British soprano April Cantelo, who has previously been heard here on several Vanguard collections with Alfred Deller, performs the selections with great vocal agility, commendable style, and delightful projection. Fine notes but no texts.

I. K.

RECORDING OF SPECIAL MERIT

© **BENIAMINO GIGLI**: Verdi: *Rigoletto*: *La donna è mobile*. *Aida*: *Celeste Aida*. Leoncavallo: *I Pagliacci*: *Vesti la giubba*. Puccini: *Tosca*: *E incesca le stelle*. *La Bohème*: *Che gelida manina*. Donizetti: *L'Elisir d'Amore*: *Una furtiva lagrima*. Massenet: *Manon*: *O dolce incanto*. Bizet: *Carmen*: *Il fior che avevi a me tu dato*. *The Pearl Fishers*: *Mi par d'udir ancora*. *Agnus Dei*. Handel: *Xerxes*: *Ombra mai fù*. Gounod: *Faust*: *Salve, dimora casta e pura*. Beniamino Gigli (tenor); various orchestras; Franco Ghione, John Barbiralli, Eugene Goossens, and Walter Goehr cond. ANGEL COLH 118 \$5.98.

Interest: One of the immortals

Performance: Exceptional

Recording: Some reservations

Angel's first all-Gigli recital (more, apparently, will follow) embraces the period from 1931 to 1937, when the popular tenor basked in his most resplendent vocal estate. This was the time when most vocal connoisseurs considered only two singers for these popular arias: Caruso or Gigli. Our age of abundance has changed all that, but great vocal art remains great vocal art: Gigli is perpetuated on his records for the consummate master he was, whose stylistic liberties and temperamental excesses are easy to accept as a price for the surpassing tonal beauty and insinuating magic of his interpretations.

As for the specific joys in the present collection, note the perfect evenness of his scale from the baritone richness of the middle range ("*Ombra mai fù*") to the full-bodied, vibrant high C in "*Che gelida manina*." Note the command of *mezza-voce*, which he invested with velvety warmth, and wonder at that incredible tour-de-force he makes of "*Mi par d'udir ancora*." Admit that Caruso's "*Largo*" was better, but admit also, how-

ever grudgingly, that you'd rather listen to Gigli's *Plower Song* or "*Salut, demeure*" in Italian than to almost anyone else's version in flawless French.

The sound is a good approximation of the originals. Very disappointing, however, are the imperfections of pitch. Both "*Celeste Aida*" and "*Salve dimora*" are a half-tone too low. This is particularly deplorable in the latter instance where the expectant listener is deprived of a luscious high C.

G.J.

© **GRAZIELLA SCIUTTI**: *Recital*. Rossini: *Il Barbiere di Siviglia*: *Una voce poco fa*. Donizetti: *La figlia del reggimento*: *Convien partir*; *Don Pasquale*: *Quel guardo il cavaliere . . . So anch'io la virtù magica*. Bellini: *I Capuletti ed i Montecchi*: *Eccomi in lieta vosta . . . Oh! Quante volte*. Mozart: *Così fan tutte*: *In uomini in soldati*; *Una donna a quindici anni*; *Le Nozze di Figaro*: *Deh vieni, non tardar*; *Chi sa, chi sa, qual sia* (K. 582); *Nehmt meinen Dank* (K. 383). Graziella Sciutti (soprano), Vienna Philharmonic Orchestra, Argeo Quadri cond. LONDON OS 25244 \$5.98, A 5617* \$4.98.

Interest: Stimulating program

Performance: Sensitive and musicianly

Recording: Warm and smooth

Stereo Quality: Appropriate

In Italy Graziella Sciutti is known as "The Queen of The Piccola Scala," in recognition of her many triumphs in that theater's repertoire of chamber operas. For an international audience, she has appeared quite impressively in several complete recordings, more recently as Zerlina in Angel's *Don Giovanni* and Rosina in the Paisiello *Barber*. While this, her first solo recital, is not an unqualified success, it does sustain her reputation for stylistic refinement and musicality.

On the positive side we have, first of all, an excellently chosen program that, in neatly balancing Mozart and the Italian pre-Romantics, sheds light on some seldom-heard material. Then, Miss Sciutti is an unusually musical singer, whose tones are pure and who phrases with pointed inflection and instrumental facility. Finally, the orchestral backgrounds are excellent. The sound of the Vienna strings is a joy to hear, and the extended horn and cor anglais solos are beautifully done.

The reservations: not enough temperament in "*Una voce poco fa*"; introduction problems and too much portamento in the Bellini aria, some unsteadiness in Mozart's K. 582. Miss Sciutti's voice is probably smaller than one would guess from this engineered replica. It is adroitly used, however, and evenly produced, though with a sense of strain at the extremes of the range. All told, in spite of the reservations, this is a disc well worth hearing.

G. J.

HIFI/STEREO



JAZZ

Reviewed by NAT HENTOFF & PETER J. WELDING

Explanation of symbols:

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

Ⓢ Ⓜ **ART BLAKEY:** *Mosaic*. Art Blakey (drums) Freddie Hubbard (trumpet), Curtis Fuller (trombone), Wayne Shorter (tenor saxophone), Cedar Walton (piano), Jymie Merritt (bass). *Mosaic; Children of the Night; Crisis*; and two others. BLUE NOTE 84090* \$5.98, 4090 \$4.98.

Interest: New Messengers
 Performance: Driving
 Recording: Very live and clean

In the summer of 1961, Art Blakey's Jazz Messengers experienced one of their periodic shifts in personnel. The addition of Curtis Fuller makes the combo a sextet, and the other two replacements are Cedar Walton for Bobby Timmons and Freddie Hubbard for Lee Morgan. The third horn allows for richer and more varied ensemble writing, although as a soloist, Fuller is somewhat too slick for this fiery a band. Walton's ideas are more incisive than his predecessor's, and Hubbard is one of the more searching younger hornmen. The most venturesome soloist in this collection is Wayne Shorter, who is a Blakey veteran by now.

As usual, Blakey has encouraged his young charges to contribute to the group's repertoire, and there are substantial originals by Hubbard, Fuller, Walton, and Shorter. The basic Messengers' style remains immune to personnel changes. It is swinging, emotionally unbridled jazz in which Blakey's powerful polyrhythms serve as a bristling center of gravity. *N. H.*

Ⓢ Ⓜ **KENNY BURRELL:** *Weaver of Dreams*. Kenny Burrell (vocals and guitar), Tommy Flanagan (piano), Wendell Marshall (bass), Bobby Donaldson (drums), Bobby Jaspar (tenor saxophone). *A Fine Romance; Like Someone in Love*; and ten others. COLUMBIA CS 8503 \$4.98, CL 1703* \$3.98.

Interest: Guitarist turns singer
 Performance: The guitar wins

Recording: Excellent
 Stereo Quality: First-rate

Kenny Burrell, one of the most lyrical of modern-jazz guitarists, makes his record debut as a vocalist in this John Hammond production. While Burrell's singing is small-scaled and agreeable, it is also unremarkable. As could be expected from so accomplished a musician, Burrell's vocal style is marked by rhythmic ease, accurate intonation, and supple



KENNY BURRELL

His guitar says more than his voice

phrasing. Missing, however, is penetrating emotional impact. His performances have the casual charm of a musician trying out a new instrument after hours. The accompaniment, including Burrell's own guitar, is aptly uncluttered and flowingly sympathetic. There are two instrumental tracks. The recorded sound is intimate without being overly close. *N. H.*

Ⓢ Ⓜ **Chicago and All That Jazz!** Pee Wee Russell (clarinet), Bud Freeman (tenor saxophone), Jimmy McPartland (trumpet), Jack Teagarden (trombone), Joe Sullivan (piano), Eddie Condon (guitar), Bob Haggart (bass), Gene Krupa (drums), Lil Armstrong (piano, vocals), Blossom Seeley (vocals). *Chicago; China Boy; Sugar*; and eight others. VERVE V 6-8441* \$5.98, V 8441 \$4.98.

Interest: Historic assemblage
 Performance: Bright and breezy
 Recording: Lovely

There are any number of happy moments

in this album, which is a studio recreation of the NBC-TV special that brought together again some of the members of the group of white Chicago jazz musicians of the late 1920's who were called "The Austin High Gang." Here six of the original members (Freeman, McPartland, Russell, Sullivan, Condon, and Krupa) and two ringers (Teagarden and Haggart) run through a selection of pieces associated with that bygone era. The results are delightful, with a good number of stunning solos, particularly by trombonist Teagarden and clarinetist Russell. In such circumstances, it is of scant importance that the ensembles are occasionally muddy and busy. Lil Armstrong contributes a pair of striding piano solos. I could have done without the vocals by her and Blossom Seeley, which are embarrassing in their clumsiness. *P. J. W.*

Ⓢ Ⓜ **HAROLD CORBIN:** *Soul Brother*. Harold Corbin (piano), Spanky DeBrest (bass), Eddie Campbell (drums). *Soul Sister; Don't Blame Me; Rene*; and seven others. ROULETTE S 52079* \$5.98, R 52079 \$4.98.

Interest: Lackluster piano jazz
 Performance: Derivative and sloppy
 Recording: Good

In his debut album Harold Corbin, house pianist for several Philadelphia jazz spots, reveals himself the possessor of a style made up of borrowings from current favorites on the instrument. He blatantly parades them here in a series of slick, superficial pastiches of little depth or conviction. Corbin has the faculty of "composing" pieces by stringing together a number of clichés and lifting whole segments from other tunes. As such, they might stand as a sort of apotheosis of fashionable funkmanship. Withal, it hardly matters that he hits a good number of clinkers. *P. J. W.*

MILES DAVIS: *Someday My Prince Will Come* (see p. 58).

Ⓜ **LOU DONALDSON:** *Here 'Tis*. Lou Donaldson (alto saxophone), Grant Green (guitar), "Baby Face" Willette (organ), Dave Bailey (drums). *A Foggy Day; Here 'Tis; Cool Blues*; and two

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Interest: Blowing date

Performance: Undistinguished

Recording: Very good

This is another of the sprawling, over-long blowing sessions that have become Blue Note's stock in trade over the past few years. Certainly this kind of jazz recording—bringing a number of musicians together in a studio to see what develops—is a valid enough approach, and is in fact not too greatly different from what most usually occurs in jazz clubs. In practice, however, what more often than not results is jazz of a spontaneous but also fairly routine level, with few highs or lows. This is just what we have here. Altoist Donaldson seems to be patching together almost aimlessly remembered bits and pieces of Charlie Parker solos. This he does skillfully enough, but not nearly so well as, say, Sonny Stitt, who mines this same vein at considerably greater depth.

P. J. W.

RECORDING OF SPECIAL MERIT

© **DEXTER GORDON:** *Dexter Calling*. Dexter Gordon (tenor saxophone), Kenny Drew (piano), Paul Chambers (bass), Philly Joe Jones (drums). *Soul Sister; Modal Mood; I Want More; End of A Love Affair; Clear the Dex; Ernie's Tune; Smile*. BLUE NOTE 84083* \$5.98, 4083 \$4.98.

Interest: Major jazzman

Performance: Brilliant

Recording: Very good

This powerful collection is a *tour de force*. In it Dexter Gordon reveals a strong, virile tone, an extraordinarily fresh conception, and a rhythmic attack that never flags. Not surprisingly he has assimilated the recent advances of Sonny Rollins and John Coltrane (both of whose styles, by the way, are in large measure based on his), fashioning a grippingly personal and fully integrated style. His earlier, less complex approach is best seen in the ballads *End of A Love Affair* and *Smiles*, while such pieces as *Modal Mood* illustrate the raw-edged, convoluted side in all its rhythmic and harmonic intricacy. The support furnished by Drew, Chambers, and Jones permits Gordon to play with complete freedom and confidence. The recorded sound is superior. P. J. W.

HELEN HUMES: *Swingin' With Humes* (see p. 59).

© **THOMAS JEFFERSON:** *New Orleans Creole Band*. Thomas Jefferson (trumpet and vocals), Sam Dutrey (clarinet), Waldron Joseph (trombone), Paul Barbarin (drums), Lester Santiago (piano), Jerry Adams (bass), Blanche Thomas (vocals). *Blues for Yesterday;*

Who's Sorry Now; Mardi Gras Parade; and five others. SOUTHLAND LP 234 \$4.00.

Interest: Amiable New Orleans style

Performance: Jefferson sets the pace

Recording: Competent

This session by New Orleans-based traditionalists would be quite ordinary were it not for the tangy trumpet of Thomas Jefferson. His spare, ardent style has



BLUE NOTE

DEXTER GORDON

Fresh, grippingly personal jazz

plainly been influenced by Louis Armstrong, but it has a personal stamp. Jefferson's vocals, however, are more imitations than adaptations of Armstrong's singing approach. The rest of the band is adequate in ensemble, but its members are pallid soloists. As a bonus, there are two robust vocals by Blanche Thomas, whose conversational phrasing and exact sense of swing are absolutely delightful.

N. H.

© **ETTA JONES:** *So Warm*. Etta Jones (vocals); orchestra, Oliver Nelson cond. *Unchained Melody; I Laughed at Love; You Don't Know What Love Is; Hurry Home;* and eight others. PRESTIGE 7204 \$4.98.

Interest: Jazz-tinged vocals

Performance: Polished and sure

Recording: Excellent

This disc is interesting not for the pleasantly mannered singing of Miss Jones but for its evidence of the growing assurance of altoist Oliver Nelson as an orchestrator of taste and inventiveness. In fact, the fresh, discrete frameworks he has provided account for much of this collection's success, for Miss Jones is herself a vocalist of limited means. In current parlance, she's working out of a very tiny bag, and she soon exhausts her stock of tricks. It's true that she has a strong, vibrant voice that at times suggests the late Billie Holiday. Her references to Lady Day are merely passing ones, however, and far too infrequent to raise her heavily gimmicked singing above the routine.

P. J. W.

HI-FI/STEREO

© © RAMSEY LEWIS: *Never on Sunday*. Ramsey Lewis (piano), El Dee Young (bass), Isaac Holt (drums). *The Ripper*; *I Got Plenty of Nothing*; *Water-boy*; and seven others. ARGO S 686* \$4.98, LP 686 \$4.98.

Interest: Graceful chamber jazz
Performance: Pretty, but vapid
Recording: Very good

Ramsey Lewis is a pianist whose gossamer playing is only a short remove from cocktail-piano style. Still, he dresses his emasculated playing in the trappings of hard funk, thus providing an illusion of jazz strength that has fooled many a listener. This disc is like previous Lewis outings—bright, frothy and facile, but essentially gutless. There are, however, a pair of sturdy, quietly impassioned solos by an unidentified cellist (perhaps bassist El Dee Young) on *Thanks for the Memory* and *You Just Don't Care* that contain more honest jazz playing than does pianist Lewis' entire output here. P. J. W.

RECORDING OF SPECIAL MERIT

© © GARY McFARLAND: *The Jazz Version of "How to Succeed in Business Without Really Trying."* The Gary McFarland Orchestra. *How to Succeed in Business Without Really Trying*; *Paris Original*; *Love from A Heart of Gold*; and five others. VERVE V 68443* \$5.98, V 8443 \$4.98.

Interest: Solid success
Performance: Delightful
Recording: Lavish

This is the first extended sampling afforded us of the abilities of young Gary McFarland, a vibist-arranger whose few prior recorded arrangements—for such as Gerry Mulligan, Johnny Hodges, and Bob Brookmeyer—gave the evidence of a fresh writing talent. That earlier promise is fully justified in his free-swinging and imaginative scoring of the Frank Loesser musical. Not being familiar with the original, I cannot say how successfully McFarland's charts capture the flavor of the show's music. On the other hand, I can say that he has fashioned a series of warm, witty, and richly textured arrangements that provide the soloists with a durable fabric for their decorations. The emphasis is on a loose, effortless swing that keeps everything moving briskly along. Clark Terry, among other topnotch jazzmen, is the featured soloist, and his crisply humorous trumpet work affords constant pleasant surprises. Heartily recommended. P. J. W.

© CHARLIE PARKER: *The Essential Charlie Parker*. Charlie Parker (alto saxophone) with various orchestral accompaniments. *Kim*; *Just Friends*; *Bloomdido*; *Au Privave*; *Swedish Schnapps*;

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Interest: Modern jazz fountainhead
Performance: Varied in quality
Recording: Generally fine

The second release in Verve's Jazz Essentials series, this disc contains various numbers that have been released previously, nine of the ten selections being culled from the monumental eight-disc "Genius of Charlie Parker" set issued some years ago. It is hardly what I would consider essential samplings of the revolutionary Parker innovations, yet the album does present an attractive cross-section of the various roles in which the brilliant altoist was featured in his last few years of recording activity. The tracks range from his spare quartet style with pianist Al Haig through the all-star combo recreations with Dizzy Gillespie and Thelonious Monk to the "Parker with Strings" series. There is even an informal *Funky Blues* made with swing stalwarts Ben Webster and Johnny Hodges. Throughout the selections, Parker's burning genius illuminates even the mildest and least daring of his efforts. This disc would make a splendid introductory sampler for one who has little or no Parker in his collection. The sound, though stemming from many different sessions, is unquestionably high fidelity.

P. J. W.

Ⓜ LEO PARKER: *Let Me Tell You 'Bout It*. Leo Parker (baritone saxophone), John Burks (trumpet), Bill Swindell (tenor saxophone), Yusuf Salim (piano), Stan Conover (bass), Purnell Rice (drums). *Glad Lad; Parker's Pals; Low Brown*; and four others. BLUE NOTE 4087 \$4.98.

Interest: Thin
Performance: Narrow conception
Recording: Bright and clear

From 1944 to 1948, Leo Parker was a familiar sideman on many of the early modern-jazz recording combos. In the years since, Parker has been largely inactive in jazz, and this album is a comeback attempt. Parker's style has not changed appreciably in the interim. He plays with rough force but with small concern for subtleties of phrasing or texture. His ideas are mostly commonplace, although he can be laconically expressive in the blues, as in *Blue Leo* in this collection.

Of the rest of the front line, John Burks' crisply assured trumpet is the more arresting horn, but Burks receives too little solo space. The rhythm section swings loosely, and bassist Stan Conover has an impressively full-bodied tone. The material is rather slight and includes a couple of conspicuously funky tunes in the fading gospel-and-simplified-blues groove.

N. H.

RECORDING OF SPECIAL MERIT

Ⓜ OSCAR PETERSON: *The Trio*. Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen (drums). *Five Never Been in Love Before; In the Wee Small Hours of the Morning; Chicago*; and four others. VERVE V 68420* \$5.98, V 8420 \$4.98.

Interest: Buoyant jazz piano
Performance: Ingratiating
Recording: Very good

One of the most prodigious piano technicians in jazz, Montreal-born Oscar Peterson is heard in a predominantly easy and unhurried vein in this recording, made at The London House, a Chicago supper club. Playing for a highly appreciative audience in a congenial, intimate atmosphere, Peterson eschews facile virtuoso display (his major failing) for a straightforward and moving program of flowingly melodic piano improvising of a kind all too rarely heard in jazz these days. He builds his graceful solos with a sure sense of drama and a logic that makes for extemporizations that are seamless wholes. Peterson's limpid, ardent reshaping of Benny Golson's haunting *Whisper Not* is a beautifully ordered example of jazz piano at its most expressive. Much of the disc's success is due to the superb interaction of bassist Ray Brown and drummer Ed Thigpen, for with Peterson they act as one.

P. J. W.

Ⓜ BUDDY RICH: *Blues Caravan*. Buddy Rich (drums), Sam Most (flute), Rolf Ericson (trumpet), Mike Manieri (vibes), Wyatt Ruther (bass), Johnny Morris (piano). *Blow'n The Blues Away; Caravan*; and four others. VERVE V 68425* \$5.98, 8425 \$4.98.

Interest: Energetic but shallow
Performance: Skillful
Recording: Could be warmer

Buddy Rich's sextet, reflecting the musical personality of its leader, is virile, technically expert, and limited in emotional and imaginative depth. Rich is a brilliant drummer, as the introduction to *Blow'n The Blues Away* makes clear, but too often he is merely dextrous by contrast with such searchingly musical drummers as the late Big Sid Catlett and current explorers Elvin Jones and Max Roach.

Of the sidemen, vibist Manieri is the most accomplished; but like his leader, he is more impressive for his skill than for the emotional range of his work. Sam Most is a facile but seldom absorbing flutist. Rolf Ericson, a Swedish trumpeter who has spent much of the past fourteen years in America, plays with taste, but he has no style of his own. The combo is at its most enjoyable on RE-



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Explanation of symbols:

Ⓜ = monophonic recording

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RECORDING OF SPECIAL MERIT

Ⓢ NETANIA DAVRATH: *Songs of the Auvergne* (arr. Canteloube). Netania Davrath, soprano (vocals); orchestra, Pierre de la Roche cond. *Malourous Qu'o uno Fenno; Lo Fiolaire; Bailero; Chut, Chut*; and eleven others. VANGUARD VTC 1636 \$7.95.

Interest: Folk classics
Performance: Impeccable
Recording: Excellent
Stereo Quality: Just

Any performances of songs of the Auvergne must stand comparison with Madeline Grey's, long venerated on 78's and available now on an imported LP disc. Netania Davrath, a silver-voiced Israeli soprano, lacks Miss Grey's earthiness, but she brings to these lovely settings a vocal purity and a radiance that are altogether captivating. She is delightfully coy in *Chut, Chut* and *Oi Ayai*, playfully mocking in *Lou Boussu* (*The Hunchback*), and tenderly wistful in *La Delaissado* (*The Abandoned*)—songs not included in the French artist's recorded repertoire. It is likewise good to have the delicate colorings of the Canteloube orchestrations so faithfully rendered as they are in this recording. The sound is clean, the stereo separation acceptable, the balance of voice to orchestra near perfect. C. B.

RECORDING OF SPECIAL MERIT

Ⓢ DONIZETTI: *Lucia di Lammermoor*. Joan Sutherland (soprano), Lucia; Renato Cioni (tenor), Edgardo; Robert Merrill (baritone), Enrico; Cesare Siepi (bass), Raimondo; Ana Raquel Satré (mezzo-soprano), Alisa; Kenneth MacDonald (tenor), Lord Arturo Bucklaw; Rinaldo Pelizzoni (tenor), Normanno. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, John Pritchard cond. LONDON LOR 90036 two reels \$21.95.

Interest: Mostly for Sutherland

Performance: Sublime
Recording: Very good
Stereo Quality: Ditto

Joan Sutherland's Lucia in the world's opera houses has received accolades aplenty, all of them deserved, and the very special importance of this recording is that it documents her magnificent stage portrayal. It also introduces the Donizetti opera to tape, textually complete. The first and second acts are contained on the first reel, each to a side and each over forty minutes in length.

Vocally the performance is resplendent. Miss Sutherland makes up in technical expertise what she fails to summon in dramatic intensity. Renato Cioni displays splendid dramatic flair, while Messrs. Merrill and Siepi both bring considerable substance to their roles. The



GEORGE LONDON

His Boris is better on tape than disc

voices are well to the fore most of the time, and the orchestral sound is clean, well balanced for stereo, and vividly projected. There is some hiss. C. B.

Ⓢ MOUSSORGSKY: *Boris Godonoff: Coronation Scene; Boris' Monologue from Act II; Dialogue and Hallucination Scene from Act II; Farewell and Death of Boris from Act IV*. George London (bass-baritone), Mildred Allen (soprano), Stanley Koik and Howard Fried (tenors); Columbia Symphony Orchestra and Chorus, Thomas Schippers cond. COLUMBIA MQ 418 \$7.95.

Interest: Boris tape premiere
Performance: Very good
Recording: Spacious
Stereo Quality: Likewise

Despite noticeable background hiss, the tape version of these highlights is sonically an enormous improvement over the disc issue reviewed this past November. The rich bass line, especially, lends to the climaxes of the Coronation Scene and the Death of Boris a shattering aural-emotional impact.

George London for all practical purposes carries the whole performance. His support from Schippers on the conductor's podium is adequate but hardly electrifying; Howard Fried gets by as the now sycophantic, now malicious Shuisky in the dialogue, but the scene as a whole lacks genuine tension. Mildred Allen, however, brings genuine poignance to her moments as Boris' son.

A recording such as this merely whets one's appetite for a complete *Boris Godonoff* in stereo, which we understand to be in the making in Russia. It also arouses the hope that one day George London will have the opportunity to sing the title role in a complete *Boris* recording that would give him better support than he receives here. Despite the fact that the performance is in Russian, the review tape included no text. D. H.

RECORDING OF SPECIAL MERIT

Ⓢ OFFENBACH: *Gaité Parisienne* (arr. Rosenthal). GOUNOD: *Faust: Ballet Music*. Orchestra of the Royal Opera House, Covent Garden, Georg Solti cond. LONDON LCL 80081 \$7.95.

Interest: Top pops
Performance: Heady
Recording: Spectacular
Stereo Quality: Just fine

Solti does here for the popular Offenbach-Rosenthal ballet what Herbert von Karajan did a year ago for *Die Fledermaus*. In both instances a frothy, almost compulsively light-hearted score gets the full "gala" treatment. That the men under Solti's baton are British-based and that the conductor himself has spent most of his professional life in Budapest and Munich make it the more remarkable that their evocation of a mid-nineteenth-century Parisian *salon* has the zest, vibrancy, and stylistic élan it has in this recording. The ballet music from *Faust*, too, is stated with grace. The sound is gorgeous: instrumental timbres are sparkling, musical filigree is cleanly articu-



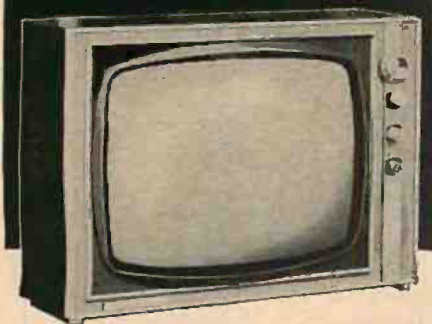
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lated, dynamics are resounding, and the stereo is big, big, big. C. B.

© **RODGERS: Victory at Sea, Vol. 3.** Orchestra, Robert Russell Bennett cond. *Rings Around Rabaul; Full Fathom Five; The Turkey Shoot*; and four others. RCA VICTOR FTC 2079 \$8.95.

Interest: Musical maneuvers
Performance: Tense
Recording: Splendid
Stereo Quality: Startling

For the first time in this series, noises of combat (courtesy of the U. S. Navy) are interspersed with segments of the Richard Rodgers score, whose musical glamour often belies the unpleasant reality of its subject matter. Six previously unrecorded numbers, along with the already familiar "symphonic synthesis" of themes assume in this montage a more war-like aspect than they otherwise might. Little attempt is made to impart movement to the sound effects that brighten Bennett's stereo battlescape, but his orchestra is arrayed over a broad expanse. Technically, the recording is fine. Tape buyers, incidentally, are denied the 16-page folio of text and pictures that accompany the disc version. C. B.

© **R. STRAUSS: Till Eulenspiegel's Merry Pranks, Op. 28; Salomé: Dance of the Seven Veils; Death and Transfiguration, Op. 24.** Vienna Philharmonic, Herbert von Karajan cond. LONDON LCL 80078 \$7.95.

Interest: Two faces of Strauss
Performance: Studied
Recording: Good
Stereo Quality: OK

Combining Strauss's most depressing tone poem (transfiguration notwithstanding) with his sunniest, and adding for good measure some of the most seductive of his theater music, this reel offers an anthropologist's eye view of his range as a composer. The trouble is that there are few conductors who can encompass the whole of it. Von Karajan cannot, at least as evidenced here. His performances with the Viennese are strong and clean of line, at their best in *Death and Transfiguration*, where his seriousness as an artist, his commanding musicianship, and his understanding of the work's metaphysical content are clearly expressed. But his *Till Eulenspiegel* is humorless and his *Salomé's Dance* would seduce no Herod. All has been handsomely recorded. C. B.

© **TCHAIKOVSKY: Violin Concerto, in D Major, Op. 35. DVORÁK: Violin Concerto, in A Minor, Op. 53.** Ruggiero Ricci (violin); London Symphony, Sir Malcolm Sargent cond. LONDON LCL 80080 \$7.95.

HIFI/STEREO

Interest: Felicitous coupling
 Performance: Satisfying
 Recording: Very good
 Stereo Quality: Good

Ruggiero Ricci is still a prodigy, but a mature one. A violinist possessed of a flawless technique and a silvery tone, Ricci is today a master of rare interpretative skills, and the present recordings bear eloquent testimony in this regard. He uses the Tchaikovsky concerto neither as an occasion for pyrotechnical display nor as the vehicle for a kind of Byronic outpouring, but simply as the noble work it is. In the Dvořák his sense of integration with the orchestra, which assumes a more important role than mere accompaniment, is supreme. His playing is taut and finely phrased, his pace unhurried, yet not overly deliberate. Sargent's collaboration is in every way sympathetic. While the orchestra is well distributed between the two stereo channels, the soloist is placed right of center. The level is a bit low, but hiss is kept to a minimum.

C. B.

© THE VIRTUOSO TRUMPET. Clarke: *Trumpet Voluntary*. Vivaldi: *Concerto in C for Two Trumpets*. Perti: *Sonata for Four Trumpets*. Torelli: *Trumpet Sonata; Sinfonia for Four Trumpets*. Purcell: *Trumpet Sonata; Trumpet Overture*. Gabrieli: *Trumpet Sonata*. Corelli: *Trumpet Sonata*. Stanley: *Trumpet Tune*. Helmut Wobisch (solo trumpet); I Solisti di Zagreb, Antonio Janigro cond. VANGUARD VTC 1637 \$7.95.

Interest: High-flying high Baroque
 Performance: Idiomatic
 Recording: Full-bodied
 Stereo Quality: Wide-spread

With the current upsurge of interest in Baroque trumpet music, many of the works in this program are also included in others like it. Janigro's orchestra is perhaps more supple and has a richer instrumental tone than does Emanuel Vardi's group in Kapp's two reels of "Music for Trumpet and Orchestra" (KTL 49000 and KTL 49006), but trumpeter Roger Voisin, under Vardi, is matchless. Wobisch, nevertheless, is a trumpet player of no mean accomplishment, and the continuo provided by Anton Heiller on the harpsichord and organ is a prominent feature of this Vanguard recording. The sound is bright without being strident, the stereo deployment of the solo instruments all that it should be. Level is a little low, but hiss rarely intrudes.

C. B.

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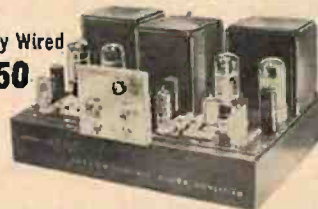
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orchestra and chorus, Billy May cond. *Muskrat Ramble; Sugar; Preacher; Dardanella*; and seven others. **MGM STC 3882 \$7.95.**

Interest: Old pros
 Performance: Amiable
 Recording: Fine
 Stereo Quality: Right channel favored

These two singers, each with a distinct idea of how a tune should go, somehow achieve a near-perfect blend. Their ease, their apparent spontaneity under Johnny Mercer's guiding hand, and their virtually unrelieved high spirits are infectious. Billy May's arrangements are excellent, and the sound is clean as a whistle. The voices are centered, but the chorus occasionally present is to the right, along with the brasses and the other instrumental heavies. **C. B.**

© **NORMAN LUBOFF CHOIR:** *You're My Girl*. Norman Luboff Choir; orchestra, Norman Luboff cond. *My Ideal; That Face; My Darling, My Darling; You're My Girl*; and eight others. **RCA VICTOR FTP 1083 \$7.95.**

Interest: Benign balladry
 Performance: Suave
 Recording: Clean
 Stereo Quality: OK

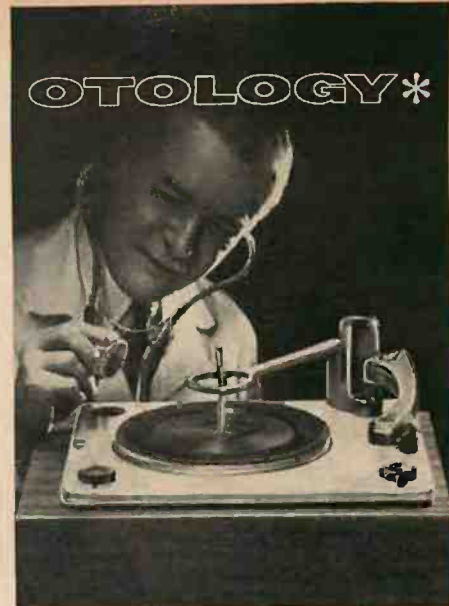
The Luboff Choir, of more intimate size than its name might suggest (eight men and four women), steers a lazy course up a river of drowsy enchantment in this collection. The tunes are familiar, the arrangements are genial, the harmonies are close, and the tempos are easy-going. The cumulative effect verges on the soporific. The recorded sound is seductively rich, and stereo balance is just right. **C. B.**

© **MUSIC OF LEROY ANDERSON,** VOL. 2. Eastman-Rochester Pops Orchestra, Frederick Fennell cond. *Belle of the Ball; Horse and Buggy; The Waltzing Cat; Blue Tango; Summer Skies*; and six others. **MERCURY STB 90043 \$6.95.**

Interest: Pops showcase
 Performance: Engaging
 Recording: Good
 Stereo Quality: Unpronounced

The cheery high spirits of Leroy Anderson's music are nicely conveyed in this program by Mr. Fennell's excellent pops orchestra. Let no one think that the Eastman-Rochester Pops men stand eclipsed by their Bostonian counterparts. They are every bit the equal of Fiedler's corps, in technical expertise and in the way they have of infusing a sense of joy into almost anything they play.

The recording falls somewhat short of Mercury's usual high standard, stereo depth being minimized and separation at



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times barely noticeable. The frequency range is adequate on the low end, cut off a bit on top. It is necessary to rewind the tape partially to start the second stereo track. C. B.

© **DOROTHY PROVINE:** *The Vamp of the Roaring 20s*. Dorothy Provine (vocals); trio, chorus, and orchestra, Sandy Courage cond. *Baby Face; Looking for a Boy; Halle-lujah!; There's Yes! Yes! in Your Eyes*; and twenty-six others. WARNER BROS. WSTC 1419 \$7.95.

Interest: Wack wackadoo
Performance: Spirited
Recording: Good
Stereo Quality: Good

Like its forerunner ("The Roaring 20s" on Warner Bros. WSTC 1394) this tape spins out thirty numbers of the Prohibition Era in about as many minutes. Some of the tunes have proven their durability—*Thou Swell, The Man I Love*, and *Hard-Hearted Hanna* among them. A good many of the others disappeared with the Crash. But they all sound new and authentic here. Miss Provine, though she is given top billing, is "on" only half of the time, but she still carries the show—a charming, smokey-voiced singer at home in ballads and boop-e-doops alike. The recording is bright and satisfactory in every way. C. B.

© **GEORGE SHEARING:** *The Shearing Touch*. George Shearing (piano); orchestra, Billy May cond. *Autumn Nocturne; Nola; Misty; Canadian Sunset*; and eight others. CAPRIOT. ZT 1472 \$6.98.

Interest: Spotty
Performance: Slushy
Recording: Acceptable
Stereo Quality: All right

For the most part the Shearing touch is pretty sticky here. Shearing is more intent upon recreating the sound and style of Claude Thornhill in *Autumn Nocturne*, Erroll Garner in *Misty*, and Fats Waller in *Honeysuckle Rose* than he is upon contributing his own ideas to Billy May's viscous string backing. What he does to *Nola* and the forever embarrassing *Tonight We Love* is tasteless in the extreme. Stereo is unpronounced, but there is a nice openness and clarity in the recording. Close miking and heavy modulation cause the piano to distort in some passages, however. C. B.

© **CAL TJADER:** *In a Latin Bag*. Cal Tjader (vibraphone), Paul Horn (flute and saxophone), Lonnie Hewitt (piano), Johnny Rae (timbales), Wilfredo Chongito Vicente (conga), Armando Peraza (bongos), Al McKibbon (bass). *Ben-Hur; Davito; Green Dolphin Street; Panneto's Point*; and six others. VERVE VSTC 261 \$7.95.

Interest: Jazz à la Latin
Performance: Nicely integrated
Recording: Splendid
Stereo Quality: Pronounced

In addition to the headliner, possibly the best vibist in the business next to the MJQ's Milt Jackson, there is another star performer on this reel. He is flutist Paul Horn, represented as well by two compositions of his own—*Half and Half*, a so-so mixture of 6/8 and 4/4 rhythms, and a mood piece called *Estasy*. In the latter Horn discloses a ballad style every bit as free and as flexible as Tjader's, which in turn is at its most fluent in a setting of *Misty*. Save for a rather unremarkable version of *Mambo in Miami* Tjader's arrangements blend the jazz and Latin idioms with a certain flair—especially in the graceful statement of *Green Dolphin Street* and the rhythmically intricate *Triste*—and the well-separated stereo recording serves them beautifully. Timbales, conga, and bongos flank the soloists left and right, while the piano and bass, cast mostly in secondary roles, provide firm, unobtrusive support. C. B.

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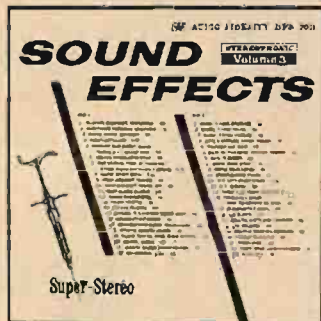
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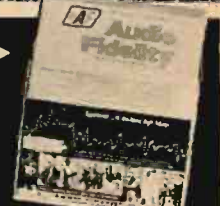
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ENTERTAINMENT

POP HUMOR FILMS

Pop Theater FOLK

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

Explanation of symbols:

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

Ⓢ Ⓜ **JULIE ANDREWS:** *Broadway's Fair Julie*. Julie Andrews (vocals); Henri René and his Orchestra. *I Feel Pretty; This Is New; I Didn't Know What Time It Was*; and nine others. COLUMBIA CS 8512 \$4.98, CL 1712* \$3.98.

Interest: Should be greater
 Performance: Elegant
 Recording: Atrocious
 Stereo Quality: I doubt it

Columbia has not been exactly fair with Broadway's Fair Lady. Though the repertoire is topnotch and she trills as sweetly and persuasively as ever, Miss Andrews is at the mercy of an unbelievably poor recorded sound. The hapless victim is heard through ridiculously souped-up acoustics that not only have provided an echo chamber sound but have also burdened her with superfluous echo. If this could possibly be remastered, the album would probably be a delight. S. G.

Ⓢ Ⓜ **SAM COOKE:** *My Kind of Blues*. Sam Cooke (vocals) with arrangements and orchestra conducted by Sammy Lowe. *Little Girl Blue; I'm Just a Lucky So and So; Trouble in Mind*; and nine others. RCA VICTOR LSP 2392 \$4.98, LPM 2392* \$3.98.

Interest: Distinctive pop singing
 Performance: He's worth better backing
 Recording: Warm and live
 Stereo Quality: Very good

The title is doubly inaccurate in that most of these songs are not blues and Cooke is not a blues singer. He is, however, a more emotionally convincing interpreter of pop materials than many of his competitors. His slightly husky, resilient voice carries strongly expressive overtones of his gospel background, as does his phrasing, particularly in the way he builds to a climax. The big-band backgrounds are relentlessly commercial; it might be revealing to hear Cooke in a less limited context. N. H.

Ⓢ Ⓜ **AN EVENING IN DAMASCUS.** Sabah; Najib Al-Sarraj; Fairuz; Fayda Kamil; Muhammad Diya Al-Din; Karawan. *Damascus; Samra Yanm "Uyun Wisa"; Yamm Husain*; and four others. CAPITOL T 10268 \$3.98.

Interest: Exotic fare
 Performance: Mostly good
 Recording: Almost perfect

Capitol has rounded up a group of popular singers of Damascus to create something of the atmosphere of Syrian night life. While their songs have a tendency toward the interminable, these vocalists are generally persuasive performers, with my own favorite being the lady known



YVES MONTAND

Irresistible in romance and rhythm

as Sabah, whose dark, compelling voice swirls effortlessly through *Yimma Fi Shabb*.

The sound is fine throughout, except on the first band of the second side, where Fayda Kamil is all but drowned out by the orchestra. S. G.

Ⓢ Ⓜ **JACK JONES:** *I've Got a Lot of Livin' to Do*. Jack Jones (vocals); orchestras, Pete King, Marty Paich, and Billy May cond. *Bye Bye Baby; I Love Paris; Me and My Big Ideas*; and nine others. KAPP KS 3265 \$4.98, KL 1265* \$3.98.

Interest: Pleasant collection
 Performance: Pleasant singer
 Recording: OK
 Stereo Quality: OK

Jack Jones's straightforward approach to

a melody and his intelligent way with a lyric make him one of the best young singers around. This collection, assembled from previously-released singles, favors up-tempo arrangements throughout, with the exception of the embarrassingly maudlin *When a Man Cries*. Of special interest are *I've Got a Lot of Livin' to Do*, a rousing number from Charles Strouse's and Lee Adams' *Bye Bye Birdie*, Lionel Bart's propulsive *Big Time* from the English musical *Fings Ain't Wot They Used T'Be*, and a swinging version of the *Donkey Serenade*, a song made famous by Mr. Jones's father, singer Allan Jones. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **PAUL LAVALLE:** *The Spectacular Sound of Sousa*. Paul Lavalle and the Band of America. *King Cotton; High School Cadets; Liberty Bell*; and nine others. MGM E 3976 \$3.98, S 3976* \$4.98.

Interest: Sousa's greatest
 Performance: Couldn't be better
 Recording: Tops

Blessed with exceptionally fine sound, Paul Lavalle has made this a genuinely exciting collection. All the familiar items are here—*Washington Post March, El Capitan, Semper Fidelis, Stars and Stripes*—along with some lesser-known pieces, and all benefit from Mr. Lavalle's invigorating pacing and sound musicianship. I particularly like the illusion of a non-stop performance that is achieved by the spirited drum rolls between selections. S. G.

Ⓢ Ⓜ **YVES MONTAND:** *More Yves Montand*. Yves Montand (vocals); uncredited accompaniment. *Les Amants; La Chansonette; Ami lointain*; and nine others. COLUMBIA WS 380 \$5.98; WL 180* \$4.98.

Interest: Attractive collection
 Performance: Continually engaging
 Recording: Great
 Stereo Quality: Satisfactory

On his latest recital, Yves Montand again demonstrates his great ability as an interpreter of both romantic expressions and up-tempo rhythm numbers. *La Cham-*



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son de Bilbao, of course, is the familiar Kurt Weill melody mated to a French lyric, and *Quand tu dors près de moi* is the theme song from the film *Goodbye Again*, with its Brahms melody credited to Georges Auric and its lyric by Francois Sagan. Of the rest, *De Shanghai à Bangkok* has an irresistible rhythmic appeal, and there are equally memorable examples of French songs in *Trois petites notes de musique*, the folk song-ish *Autant qu'il m'en souviendra*, and the infectious *La Chansonnette*. Translations are on the jacket. S. G.

Ⓢ Ⓜ HUGO MONTENEGRO: *Great Songs from Motion Pictures (1927-1937)*. Hugo Montenegro and his orchestra. *Lover; Top Hat, White Tie and Tails; Check to Check*; and thirteen others. TIME S/2044 \$5.98, 52044* \$4.98.

Ⓢ Ⓜ HUGO MONTENEGRO: *Great Songs from Motion Pictures (1938-1944)*. Hugo Montenegro and his orchestra. *Thanks for the Memory; At Last; A Sleepy Lagoon*; and thirteen others. TIME S/2045 \$5.98, 52045* \$4.98.

Ⓢ Ⓜ HUGO MONTENEGRO: *Great Songs from Motion Pictures (1945-1960)*. Hugo Montenegro and his orchestra. *Love Letters; Buttons and Bows; Three Coins in the Fountain*; and thirteen others. TIME S/2046 \$5.98, 52046* \$4.98.

Interest: Movie music montage
Performance: Bright and imaginative
Recording: Perfect
Stereo Quality: Very high

Fresh from conducting four albums of music from the American musical theater (Time 2035/8), Hugo Montenegro now faces westward with his three-album series of motion picture songs and themes. He is an expert stereo arranger, and his treatments of some forty-eight selections from the silver screen make for highly diverting listening.

The first album opens with *My Mammy*, featuring strings from all over and a wah-wah muted trombone, and closes with a loping version of *That Old Feeling*. In between, Mr. Montenegro offers, among others, a fiery *Carioca*, a pulsating *Temptation*, and an *I'm In the Mood for Love* that makes imaginative use of the contrasting brass and solo flute.

The second album finds Mr. Montenegro achieving a close facsimile of the Glenn Miller sound with some of the songs identified with the late orchestra leader, and he emphasizes throughout the danceable, big-band approach so popular in the late Thirties and early Forties. I am particularly fond of the bright and brisk *Last Time I Saw Paris*, the slightly mystical treatment given *Over the Rainbow*, and the spiralling strings heard on *Love Is Here to Stay*. But how come

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HIFI/STEREO

Chattanooga Choo-Choo gets the anachronistic cha-cha beat?

The sad decline of movie musicals becomes most apparent on the third album. Of sixteen songs represented, only three were in musicals, the rest being interpolated songs or background themes. Featured here are an ominous *High Noon* with hoof beats at the end; a mandolin section plucking away at *Three Coins in the Fountain*; a *Love Is a Many-Splendored Thing* that is given the full beaded-curtain treatment; and an intriguing bass guitar and strings combination on *The Third Man Theme*.

Time's sound, of which I have been critical in the past, is faultless on all three albums. S. G.

© ® JANE MORGAN: *At the Coconut Grove*. Jane Morgan (vocals); orchestra, Dick Hazard cond. *Fascination*; *The Second Time Around*; *The Day the Rains Came*; and nineteen others. KAPP KS 3268 \$4.98, KL 1268* \$3.98.

Interest: Attractive program
Performance: At her best
Recording: A bit muddy
Stereo Quality: All right

Although I have always found it easy to resist the charms of Jane Morgan, I must confess that this on-the-spot recording at the Coconut Grove in Los Angeles is a genuine delight. The secret, of course, is that Miss Morgan becomes far more involved with her material when singing before an audience than when singing merely into a microphone.

In addition to the inevitable items—*Fascination*, *The Day the Rains Came*, and a French medley—there is a diverting Lillian Russell routine called *It Takes Love* that she does with two men, apparently in costume. Written by the talented team of Fred Ebb and Paul Klein, it really has the cocoanuts shaking as it turns into a rousing revival number.

S. G.

RECORDING OF SPECIAL MERIT

© ® ANN RICHARDS: *Ann, Man!* Ann Richards (vocals), Jack Sheldon (trumpet), Barney Kessel (guitar), Red Callender (bass), Larry Bunker (drums). *An Occasional Man*; *Bewitched*; *How Do I Look in Blue*; and nine others. ATCO S 33-136 \$4.98, 33-136* \$3.98.

Interest: Maturing pop singer
Performance: Impressive
Recording: First-rate
Stereo Quality: Superior

Miss Richards, best known so far for her former association with the Stan Kenton band, has improved remarkably in the past couple of years. As this carefully planned album demonstrates, she has gained in authority, vocal range, and

elasticity. Although her basic vocal texture is not in itself distinctive, she compensates for this by thoughtful phrasing, skillful dynamics, and the capacity to personalize an unusually wide variety of moods, from the tenderness of *You Go to My Head* to a stomping sermon by Sister Rosetta Tharpe, *And That's All*.

The accompaniment is superb. On three numbers, Miss Richards is supported only by the attentively imaginative Barney Kessel. On the others, Kessel is joined by bass, drums, and trumpeter Jack Sheldon, a jazzman of taste, wit, and multi-colored inventiveness. The collection is a superior demonstration of jazz-influenced pop singing in an opti-

mum context, and it contains more surprises than is usual in current vocal sets. For example, the wry *Love Is A Word for the Blues* turns out to be a rare and successful venture in 5/4 singing. N. H.

© ® RALPH STRAIN: *Only These People Are Permitted to Buy This Album*. . . . Ralph Strain (vocals, whistling, piano). *This Could Be the Start of Something*; *Nina*; *All at Once*; and nine others. RIVERSIDE RLP 847 \$4.98, RSP 9847* \$5.98.

Interest: Delightful program
Performance: Splendid stylist
Recording: Very good

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John Doherty, of Donegal, Ireland, and Davy Stewart, of Dundee, Ireland, two of the singers heard on Caedmon's five-disc set of "The Folksongs of Great Britain."

A SINGING MAP OF GREAT BRITAIN

by NAT HENTOFF

HAVING established its pre-eminence in the field of spoken-word recordings, Caedmon has now branched into folk music with the first five volumes of a series called "The Folksongs of Great Britain." The project was directed by Alan Lomax, the prodigious American collector, and Peter Kennedy of the BBC. Although more limited in general appeal than Lomax's seven-volume "Southern Folk Heritage" series released last year by Atlantic, these lusty proofs of the continued viability of British folk music will reward close listening by even those who are relatively new to the sound of folk musicians, as differentiated from the polished translations of their idioms by professional entertainers.

Each album ranges through England, Scotland, and Ireland, with music sung by a doughty roster of laborers, housewives, wandering tinkers, pub keepers and customers, and other nonprofessionals. Many of the singers and players appear and reappear throughout the five volumes, giving the set as a whole a sort of expansive cohesiveness, somewhat like that of a nineteenth-century novel, with its many characters and subplots.

All five albums—particularly "Songs of Courtship" and its companion "Songs of Seduction"—bear out Lomax's contention that there is more candor, pagan joy, and moral permissiveness in British songs of love than in their American transmutations. As done here, the lyrics are unbowdlerized and are vigorously evocative in their metaphors and filled with vivid and sensuous impressions.

All the words of each song—including those omitted from the recordings for lack of space—are printed in the booklets that accompany each volume, along with a concise but carefully researched analysis of the backgrounds of the material, the basic line of each tune, and a select bibliography. In this series we have a chance to hear how individually arresting these nonprofessionals can be. There are soft, brooding Irish girls and roaring, randy men for whom these vintage songs provide warming contact with their ancestral pasts and with their ale-savoring companions of the present. For all the songs are still functional, in one way or

another. After hearing, for example, *The Foggy Dew*, sung with rumbling, idiomatic virility by a Norfolk tree-feller, no more effete version is likely ever fully to satisfy.

The recordings also emphasize the control that these interpreters, some of them quite old, have over their home-bred techniques. The majority sing without accompaniment, and yet they keep the rhythmic line accurate and pliable. There are bristling virtuoso fiddlers, pungent pipers, and several masters and mistresses of diddling, or mouth music, a wordless vocalizing similar in spirit and function to the scat singing of American jazz. Lomax and his colleagues are superb recordists, clearly skillful at keeping their informants from being intimidated by the microphone.

All of the ballad singers in the fourth and fifth albums "The Child Ballads, Volumes 1 and 2" are, furthermore, expert at "spinning the story and the poem together, not with the crude drama of the concert singer, but with the subtle nuance and understatement that is fitting to ballad art. The past speaks through their lips, but if you listen with attention you will discover fantasy patterns important to the present as well."

There is also a great deal of social history in these songs, particularly in the third album "Jack of All Trades," which contains the proud and sometimes bitter commentary of cobblers, chimney sweeps, tinkers, millers, weavers, fishermen, peddlers, and farm laborers. Some have been recorded at work, as in the case of a Northumberland shepherd shearing the sheep who double as his chorus. Others were found in pubs, in kitchens, and by tinkers' fires. Accordingly, the quality of sound varies, but the reproduction is always clear enough.

The last two albums—of ballads that are found in the great Child collection—are perhaps the most specialized, but here, too, once a listener becomes accustomed to the untrained but persuasive voices, the performances are compelling in their capacity for making these old tales, some of which date back to the Middle Ages, seem of direct concern. There is a strange sense of immediacy,

for example, when the child outwits the false knight, the devil's emissary.

Particularly intriguing on the discs of Child ballads are composite tracks of different versions of the same tale, as with the murder of Lord Randall, which is recounted in Scotland, in three Irish counties, and in southern Wales. Heard this way, a story can produce a fascinatingly varied crop of connotations, depending on where it was harvested. And for this harvest, we are again indebted to Mr. Lomax, the most tireless conservationist of folk resources in the western world, and to his fellow-collectors represented here. In his years of collecting in the British Isles he was more responsible than any other single figure for a revival of interest in British folk music that has continued since he left. The reasons for his enthusiastic proselytizing are vividly evident in these recordings, and aside from their own intrinsic interest, they give Americans an illuminating introduction to the origins of many of our most persistent songs and fantasies.

© SONGS OF COURTSHIP. *The False Bride; As I Roved Out; No, John, No; Bogie's Bonny Belle;* and nineteen others. CAEDMON TC 1142 \$5.95.

© SONGS OF SEDUCTION. *Bundle and Go; The Orkney Style of Courtship; Never Wed An Old Man; The Bold English Navy;* and twenty others. CAEDMON TC 1143 \$5.95.

© JACK OF ALL TRADES. *The Jug of Punch; The Jolly Miller; Sweep, Chimney, Sweep; I'll Mend Your Pots and Kettles;* and twenty-one others. CAEDMON TC 1144 \$5.95.

© THE CHILD BALLADS, VOL. 1. *The Twa Sisters; The Cruel Mother; Barbara Allen; The Prickly Bush;* and fifteen others. CAEDMON TC 1145 \$5.95.

© THE CHILD BALLADS, VOL. 2. *The Four Maries; Georgie; The Farmer's Cwst Wife; The Golden Vanity;* and eighteen others. CAEDMON TC 1146 \$5.95.

By seeming to restrict the purchasers of this album to a few hundred real and fictitious individuals whose names appear on both the front and the back of the jacket, producer Bob Bach has come up with a harmless and eye-catching gimmick—and an extremely entertaining record.

Pianist Ralph Strain, who also doubles as singer and whistler, plays a fairly straightforward cocktail piano happily free from the usual filigree fingerwork of most practitioners. Fortunately, too, he has selected a group of literate, sophisticated tunes that have never suffered from overexposure. Dean Fuller's and Marshall Barer's *Intoxication*, for example, couples a romantic melody with a lyric that questions whether the ardor isn't provoked by an excessive alcoholic intake. *Old Fashioned Girl*, by Arnold Horwitt and Richard Lewine, turns out to be the description of an idealized mistress. I'm also quite fond of Mr. Strain's original instrumental piece, *Ralph's Tune*, which has since been outfitted with a new lyric by Maurice Goodman and titled *They Call Her Silk*. S.G.

© ④ EMANUEL VARDI: *Great Movie Hits of the Thirties*. Emanuel Vardi and his orchestra. *Carioca*; *Over the Rainbow*; *Pennies from Heaven*; and nine others. KAPP MEDALLION MS 7530 \$5.98, ML 7530* \$4.98.

© ④ JACK ELLIOTT: *Great Movie Hits of the Forties*. Jack Elliott and his orchestra. *I Got a Gal in Kalamazoo*; *It's Magic*; *Golden Earrings*; and nine others. KAPP MEDALLION MS 7531 \$5.98, ML 7531* \$4.98.

Interest: Screenland favorites

Performance: Top arrangements on both

Recording: Both gorgeous

Stereo Quality: Both very good

The arrangements for both Vardi's and Elliott's orchestras are quite similar and were probably written by the same person. Both sets feature colorful, though not flamboyant, orchestrations with strings predominant. And both records benefit from unusually fine sound. Standouts on the Vardi set include an atmospheric *Carioca*; a sparkling *Cocktails for Two* complete with an insinuating rock-and-roll beat; and the saxophone playing of Phil Bodner on *Paradise*. On the Elliott set, I particularly like the trombone-and-strings combination in *I Had the Craziest Dream*, and the hint of gypsy campfires in *Golden Earrings*. S.G.

THEATER—FILM—TV

© ④ DON AMECHE & FRANCES LANGFORD: *The Bickersons* (Philip Rapp). COLUMBIA CS 8492 \$4.98, CL 1692* \$3.98.

Interest: May give you a few chuckles

Performance: Good team

Recording: Satisfactory

Stereo Quality: Very effective

There is something old-fashioned about a comedy routine that is neither sick, sinful, nor cynical. There is also something strangely appealing about it. The old radio routine called *The Bickersons* used the well-worn device of the squabbling married couple played then—as it is now—by Don Ameche and Frances Langford. In creating four episodes for two sides of the record, author Philip Rapp has tossed in every conceivable type of gag pertaining to marital strife, and it's a wonder that it can still be funny.

Since Mr. Ameche and Miss Langford occupy twin beds during most of the routines, stereo placement creates the illusion beautifully by having their voices emanate from opposite speakers. S.G.

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CIRCLE NO. 73 ON READER SERVICE CARD

THE GAY LIFE (see p. 60).

RECORDING OF SPECIAL MERIT

© © KWAMINA (Richard Adler). Original-cast recording. Sally Ann Howes, Terry Carter, Ethel Ayler, Brock Peters, Robert Guillaume, and others; orchestra and chorus, Colin Romoff cond. CAPITOL. SAV 1645 \$5.98, W 1645* \$4.98.

Interest: Superior theater score
 Performance: Splendid company
 Recording: Very good
 Stereo Quality: Excellent

Richard Adler may have written bigger hits in *The Pajama Game* and *Damn Yankees*, but his score for *Kwamina* is the finest thing he has done to date. This time he is far less concerned with writing catchy Hit Parade songs than he is with creating a meaningful score that can illuminate characters and locale, and that says something in the development of his story.

This is caught immediately with one of the most pulse-quickenng opening numbers ever heard in the theater. *Cocoa Bean Song* is the name, and it brings vividly to life the rhythm and the spirit of a group of African workers on their way to the cacao fields. The *Welcome Home* song that follows is a solemn native chant that sounds completely authentic, as does the double-talk number, *The Sun Is Beginning to Crow*, which is also part of the homecoming ceremony. Equally effective at conveying the African mood is the exquisite love song, *Nothing More to Look Forward To*, beautifully sung by Ethel Ayler and Robert Guillaume.

Most of the romantic expressions for the main characters are strikingly interpreted by Sally Ann Howes. Of these, *What's Wrong with Me?* is the most effective in both its musical value and in its relevance to the conflict. *What Happened to Me Tonight?* is equally lovely though perhaps a shade too Cole Porter. The one number, however, that I found completely out of place is called *You're as English As*, which is so close to *Just You Wait*. *Henry Higgins* from *My Fair Lady* that it momentarily breaks the mood so effectively created by Adler.

The work of arrangers Sid Ramin and Irwin Kostal confirms their position as two of the most skillful men in this field. Capitol's stereo makes effective use of voice placement in the choral numbers, and the sound of Miss Howes's footsteps crossing from right to left in *Did You Hear That?* adds a touch of valid movement to the scene. S. G.

© LES LIAISONS DANGEREUSES (Jacques Marray). Sound-track recording. Art Blakey's Jazz Messengers, featuring Barney Wilen (saxophone). ETC LA 16022 \$3.98.

Interest: Fairly well sustained
 Performance: Expert
 Recording: Excellent

Although the name of the composer of the score, Jacques Marray, is not to be found anywhere on the album cover, such anonymity is undeserved. He has, for the most part, contributed some highly distinctive jazz themes for the various episodes of this French film, and they have been skillfully performed by the small group led by Mr. Blakey. Unfortunately, monotony, the bane of sound-track albums, does set in by the time one has heard part of the second side, but there is some inspired playing here that gives the score a unique flavor among film music albums. S. G.

© © SUMMER AND SMOKE (Elmer Bernstein). Sound-track recording. Orchestra, Elmer Bernstein cond. RCA VICTOR LSO 1067 \$5.98, LOC 1062* \$4.98.

Interest: Williams à la Bernstein
 Performance: Authentic
 Recording: Satisfactory
 Stereo Quality: Fine

Since the musical background for a film based on a Tennessee Williams play is somewhat predictable, it is especially fortunate that it has been entrusted to so skilled a composer as Elmer Bernstein. Some of the themes, possibly influenced by Bartók, have a compelling quality of loneliness and frustration that contrasts with the languorously seductive sounds of a guitar and accordion that accompany the more passionate episodes. This is honest, intelligent film music. S. G.

FOLK

SHOSHANA DAMARI (see p. 60):

© MARTHA SCHLAMME: *At The Gate of Horn*. Martha Schlamme (vocals), Frank Hamilton (guitar). *A Soulcake: Yerakina: Mountains of Morn*; and eleven others. VANGUARD VRS 9091 \$4.98.

Interest: Multi-lingual entertainment
 Performance: A bit too smooth
 Recording: Competent
 Stereo Quality: Good

Recorded at the Gate of Horn in Chicago, this is primarily a program of light-hearted songs from a variety of folk cultures, including Israeli, German, Jewish, English, Scottish, French, Spanish, and Yugoslavian. Miss Schlamme has become somewhat too polished through the years, and a degree of archness mars some of these interpretations. She is an agreeable performer, but she seldom loses herself in the music. She is, however, faithful to the various styles involved here; and

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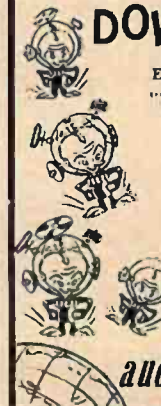
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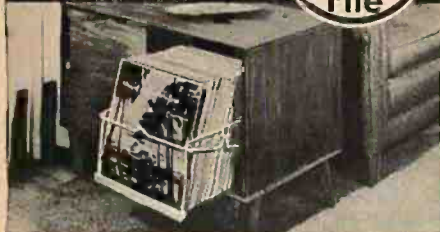
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compared to the much more superficial work of the Limelites and the Kingston Trio, her interpretations do have artistic validity.

The recording is somewhat deficient in brightness and warmth. *N. H.*

Ⓜ **OSCAR BRAND: Children's Concert.** Oscar Brand (vocal, guitar), Fred Hellerman (guitar), with audience participation. *New York Gals; Froggie Went A-Courtin'; The Good Peanuts;* and ten others. WONDERLAND RLP 1438 \$1.98.

Interest: Primarily for young folks
Performance: A pleasure for all
Recording: Occasionally muffled

Popular New York folksinger Oscar Brand's May Town Hall children's concert is preserved in this appealing collection, characterized by a great deal of good fun and a nice program of tuneful pieces that invite participation. Brand's engaging, warm way with his young audience and his song materials make for a very pleasant combination, indeed. Both you and your children will be impelled to join in the fun. *P. J. W.*

Ⓜ **A CHILD'S INTRODUCTION TO MOZART AND BEETHOVEN.** Robert Helpmann; with Sinfonia of London. WONDERLAND RLP 1449 \$1.98.

Ⓜ **A CHILD'S INTRODUCTION TO ALPHABETS AND NUMBERS.** Irene Wicker; Samuel Sanders (piano). WONDERLAND RLP 1448 \$1.98.

Ⓜ **A CHILD'S INTRODUCTION TO MULTIPLICATION.** Michael Sammes, Enid Heard; with Johnny Gregory and his orchestra. WONDERLAND RLP 1450 \$1.98.

Interest: Worth while series
Performance: All well done
Recording: A bit sharp

Wonderland, the children's disc division of Riverside Records, continues to provide some delightful releases for youngsters. On the first of the above-listed three albums, Robert Helpmann narrates biographies of Mozart and Beethoven, aided by a group of actors depicting scenes from their lives. Both sides use musical examples from the masters' best-known works, though unfortunately not every selection is identified. Mr. Helpmann's delivery is properly enthusiastic without being patronizing.

Irene Wicker's album is an elementary exercise in learning letters and numbers that is apparently intended for a very young age group. She is, of course, a past mistress at this sort of thing, and her efforts, at least in my home, find very responsive ears.

I never thought there could be anything entertaining about the multiplica-

tion tables, but the third Wonderland release manages the feat by giving a jazzy beat to a reading of each table from 2 to 12. That's all there is, but the rhymed commentaries are diverting, and youngsters conditioned by Mitch Miller should enjoy the opportunity to "Multiply Along . . ." *S. G.*

Ⓜ **TOM GLAZER: Children's Concert.** WONDERLAND 1452 \$1.98.

Interest: Fun with small fry
Performance: Disarming entertainer
Recording: All right

Tom Glazer here offers a "sing-along" record for children that is a complete delight. Using familiar folk songs, he devises all sorts of singing games to entertain his apparently huge audience of moppets. His obvious pleasure in what he is doing and his lack of condescension help make this a very highly recommended disc. *S. G.*

Ⓜ **VIVIEN LEIGH: The Tale of Peter Rabbit.** Vivien Leigh (narrator); Barbara Brown, Betty Wolfe, Jerry Verno, Joy Leman. *The Tale of Squirrel Nutskin.* Vivien Leigh (narrator); Graham Stark, David Croft, Michael Caridia. Orchestra, Cyril Ornadel cond. WONDERLAND RLP 1434 \$1.98.

Interest: Mainly for Side 1
Performance: Very good
Recording: Surface noise

The unexpected presence of Vivien Leigh as narrator on two of Beatrix Potter's best-loved tales gives this LP a special distinction. But the charm of the stories (particularly that of *Peter Rabbit*) does not rely on her alone; the casts act out the simple adventures in an expert manner and the songs provided by Cyril Ornadel and David Croft are perfect as accompaniment. *S. G.*

Ⓜ **MOIRA SHEARER: A Child's Introduction to the Ballet.** Moira Shearer (narrator); uncredited casts. Sinfonia of London, John Hollingsworth cond. WONDERLAND RLP 1439 \$1.98.

Interest: For aspiring ballerinas
Performance: All right
Recording: Acceptable

Rather than being an introduction to the techniques of the ballet, this disc contains some of the music and tells the story of Tchaikovsky's *Swan Lake* and *Sleeping Beauty*. Miss Shearer's narration is fine, and the accompanying themes, performed by the Sinfonia of London, provide an appropriate way for children to become familiar with them. But I hope that the youngsters will overlook the atrocious acting in the unnecessarily interpolated scenes from each story. *S. G.*

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