

110/12

HiFi/Stereo Review

DECEMBER 1963 • 50 CENTS

RICHARD WAGNER:
TWILIGHT
OF A GOD

ROUNDUP OF
MEDIUM-PRICE
HI-FI EQUIPMENT

RECOMMENDED
RECORDS FOR
CHILDREN

A TRIBUTE TO
BRUNO WALTER



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Hirsch-Houck Laboratories — *Electronics World*

“...a caliber of sound which should satisfy the most critical listener...”

*Hi-Fi/Stereo Review**

The experts enthusiastically support Peter Arnow's experience with the remarkable 340. Here is a tuner/amplifier that sets new performance standards. The unbeatable sensitivity of Scott tuners and the solid power of Scott amplifiers have been combined without compromise. Every worthwhile feature is here to satisfy the most demanding audio enthusiast — silver-plated, wide-band front end — oversized output transformers — aluminum chassis for low hum and cool operation. Auto-sensor circuitry swiftly and automatically switches the mode of operation to stereo when you tune to a stereo broadcast. Front panel indicator signals you when this happens.

The 340B may work like a laboratory instrument, but it doesn't look like one. The sculptured front panel, handsome new knobs, the easy-to-read slide-rule dial — will please the most fastidious decorator.

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*For the complete reviews from which these excerpts were taken, refer to *Electronics World*, Feb. 1963, and *HiFi/Stereo Review*, June 1963.

NEW AM-FM MODEL 380



If you desire superb AM as well as FM Stereo reception, the new Scott 380 should be your choice. It provides Scott Wide-Range AM as well as all the features and performance of the 340B. Hirsch-Houck Laboratories acclaimed Scott's AM circuitry as “the finest . . . we know of on the current market.” AM reception is virtually indistinguishable from FM thanks to Scott's bandwidth switch. Distant stations can be received with minimal noise and low distortion by moving the bandwidth switch to the distant position. Here is a tuner/amplifier that satisfies every requirement for varied program material combined with superb quality. **\$459.95**



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“The performance of the 340B was amazing!

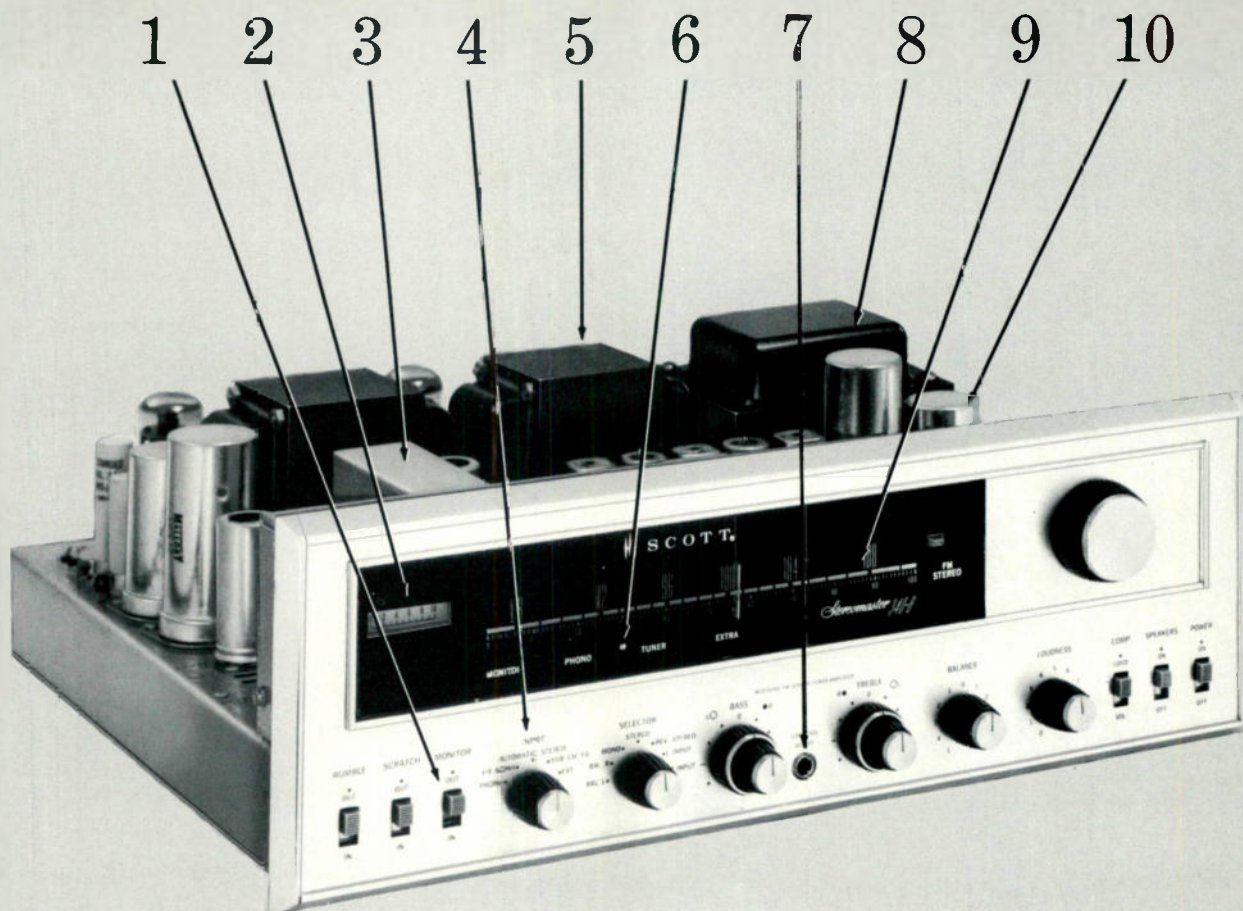
It's the first tuner/amplifier good enough to monitor our broadcasts in the canyons of Manhattan.”

Peter Arnow, Director of New York's pioneer multiplex station WDHA-FM



The remote broadcast station installation of WDHA-FM at the recent New York High Fidelity Show. Mr. Arnow, at the controls, is using the Scott 340B as a station monitor.

WDHA-FM faced a serious reception problem while operating remotely at the New York Hi Fi show. Signals from their transmitter located in Dover, N. J. were extremely difficult to receive due to the surrounding steel-framed buildings, and space was at a premium. Peter Arnow, the station's director, chose a Scott 340B for this critical task. He was able to make perfect off-the-air checks at this remote location.



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HiFi/Stereo Review

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Hi Fi/Stereo Review

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One Park Avenue, New York, New York 10018

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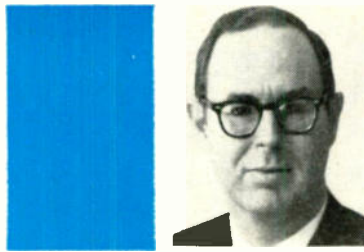
Foreign Advertising Representative

D. A. Goodall Ltd., London, England

SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi Stereo Review, Circulation Department, 434 South Wabash Avenue, Chicago, Illinois 60605. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

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EDITORIALLY SPEAKING

by FURMAN HEBB

ABOUT twice a month I receive telephone calls from readers who are having trouble with their playback equipment, and who want to know what they can do about it. My first response always is to ask where they bought the equipment, thinking to suggest that they discuss their problems with their hi-fi dealer. The strange thing is that, whenever I ask this question, they respond as if I had changed the subject. Immediately they forget about their ailing equipment and begin telling me, with considerable pride, about how they shopped around and finally got a really terrific deal from so-and-so. Then, when I suggest that the retailer should be responsible for the equipment, the answer is, "Oh, they don't know anything about hi-fi equipment—they just sell it!"

In few other fields is a close relationship between seller and buyer more important, for audio equipment requires the services of a skilled technician not only to handle emergencies, but also to make sure, periodically, that the equipment is working at its best. The principal factor responsible for the trend toward separating hi-fi sales from hi-fi service is, of course, the rise of discounting. A retailer operating on a margin of, say, ten per cent simply cannot afford to provide service.

Let me make one thing clear: I have nothing against discounting. It is an efficient means of distributing goods, and it is what the public wants—otherwise it wouldn't exist. But at the same time, it should be pointed out that certain types of highly specialized equipment—stereo components among them—are ill-suited to being sold on the basis of price alone. A customer's satisfaction with a sound system, for example, depends on at least three other factors. In the first place, the selection of the components should be made, if at all possible, after they have been demonstrated by a knowledgeable salesman, and in an acoustical environment that in some way corresponds to that of a home listening room. Second, the system should be installed by someone who knows how to set it up for optimum performance under the special set of circumstances presented by the listening room in question. Third, the equipment should be serviced, when necessary, by a skilled professional audio technician—the local TV repairman won't do. The point is, these are all services that only the audio specialist can offer.

Although everyone may love a bargain, a stereo system that is not functioning properly is not a bargain—or even a good investment.

Coming Next Month in HiFi/STEREO REVIEW

A PROFILE OF ERICH LEINSDORF
by Hans H. Fantel

THE IDEAL LISTENING ROOM
by Roy Allison

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3-3/4	±2	30 — 20,000	52db
1-7/8	±3	30 — 16,000	50db
15/16	±3	30 — 10,000	48db

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LETTERS TO THE EDITOR

Sherlock Holmes Condensed

● Although I enjoyed your September issue very much, I must take exception to Paul Kresh's review of Basil Rathbone's reading of two Sherlock Holmes tales, *The Adventures of the Speckled Band* and *The Final Problem*. Instead of praising these Hollywood-ized versions, Mr. Kresh should have denounced or ignored them. These tales cannot undergo, as Mr. Kresh puts it, "considerable but discreet cuts" and "fat-trimming" without destroying their flavor and atmosphere. Edmund Wilson, among others, has pointed out that much of the tales' effectiveness derives from terseness and lack of padding. Having been privileged to hear some of the complete Sherlock Holmes recordings made for the blind, I can attest to the great effectiveness of verbatim readings. Far from the tales' being, again in Mr. Kresh's words, "period pieces" and "quaintly arresting" (and, by implication, in need of editing for modern readers), they are, I am pleased to learn from librarians and high-school teachers, rediscovered by each new generation of readers.

JOHN SIMMS
St. Louis, Mo.

The Masterpiece Sweepstakes

● William Flanagan deserves praise for refusing, in his September review of Britten's *War Requiem*, to enter the "masterpiece sweepstakes" set off at the work's premiere. The masterpiece-mongering of critics and reviewers (on both sides of the Atlantic) is insulting to the musical intelligence. How can these gentlemen, after a few hearings and an evening spent over the score, pronounce as a masterpiece music that has been heard by only a tiny segment of those listeners, present and future, whose consensus alone can assign a work its place in musical history? Yet such immoderation has greeted, within my memory, Honegger's *Roi David*, Bartók's string quartets, Poulenc's *Dialogues des Carmélites*, Stravinsky's *Canticum Sacrum*, Elliot Carter's Second String Quartet, and others.

On this listener, at least—and I confess I have only heard the work three times—the *War Requiem* has had no strong effect, and the fault in its inspiration may be a further unfortunate effect of the masterpiece complex. To commission an eminent composer to write a dedicatory work for a church is an old and honorable tradition. But the occasion is one of celebration and strengthened hope, calling for exhortations to the saints to bless and pro-

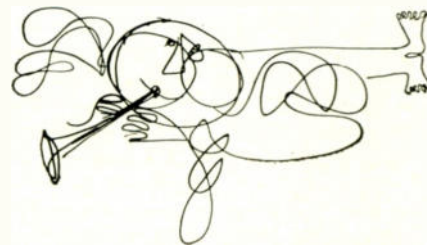
tect, and so forth. Apparently Britten did not feel it necessary to fit his work to the occasion: he chose in effect to memorialize the destroyed Coventry Cathedral rather than to hail the new one. Why? Since the *War Requiem's* didactic intent is unmistakable, we must conclude that Britten felt an urge to sermonize in music—"warn" is the word he places at the head of his score.

Whatever the motive behind the work, for me the *War Requiem's* structural innovation—juxtaposition of the traditional Gregorian sections with the Wilfred Owen poems—seems too obvious, and the music's expressiveness insufficient to sustain interest throughout its considerable length.

CHARLES REDMOND
Silver Spring, Md.

More on Bandwidth

● The September issue of *HiFi/STEREO REVIEW* had a commentary by Leon Kuby of Harman-Kardon concerning my July letter on bandwidth requirements for amplifiers. I was pleased to see that Mr. Kuby agrees with me that the tests which count most in evaluating amplifier



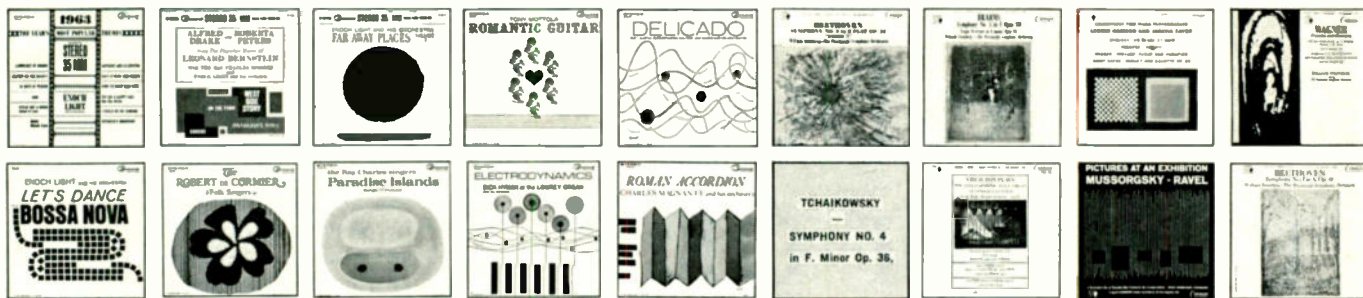
performance are listening tests, but I was amused at the flight of fancy by which Mr. Kuby tried to justify extreme wide-band amplifier response.

It is not sufficient to say, as Mr. Kuby does, that response to 200,000 cps makes some instruments "seem to have more space around them." Mr. Kuby ignored the main point of my previous letter that no program source has a flat response outside the audio range. In playback, there is a minimum drop-off of 20 db at 200,000 cycles (even with a perfectly "flat" amplifier). I think I am also correct in stating that there is no program source that has audio frequencies below 20 cycles.

Since we listen to a *system* which has as its first link the microphone(s) and includes the recording and transmission process on through to playback loudspeakers, the bandwidth is limited by the

(Continued on page 8)

One-year subscriptions to *HiFi/STEREO REVIEW* may be purchased in Australian pounds (2/15/12); Belgian francs (310); Danish kroner (33); English pounds (2,4/0); French francs (321); Dutch guilders (22); Indian rupees (31); Italian lire (3,000); Japanese yen (2,100); Norwegian kroner (45); Philippine pesos (25); South African rand (4,50); Swedish kronor (33); Swiss francs (27); or West German marks (25). Ziff-Davis Publishing Company also publishes *Popular Photography*, *Popular Electronics*, *Electronics World*, *Popular Boating*, *Car and Driver*, *Flying*, *Modern Bride*, *Amazing*, and *Fantastic*.



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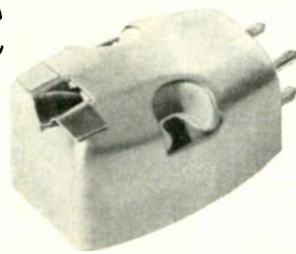
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(Continued from page 6)

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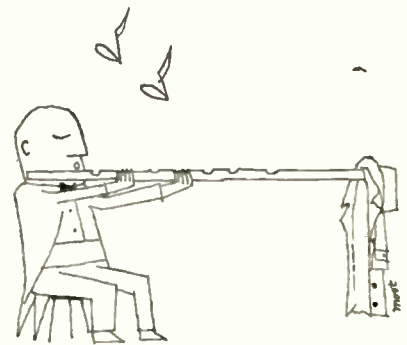
ADC owners expect to be years ahead. If you contemplate buying a fine cartridge, you owe it to yourself to investigate how beautifully an ADC cartridge can improve your present high fidelity system. **ADC-1 Mark II \$49.50 (incl. R-10 stylus); ADC-130 \$69.50 (incl. R-10 and new R-30 stylus); R-30 Stylus \$22.50.** Also available, the ADC-2A at \$46.50 and the ADC-3 at \$37.50.

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weak links in the system. It is obvious that if we added a perfect link in the audio chain, it could not improve the reproduction from the imperfect links, which set the limitations on audio quality. Now it is true that if distortion is added on top of distortion, or phase shift on top of phase shift, or frequency discrimination to frequency discrimination, we are worse off than before the addition. That is why nobody suggests limiting the response of an amplifier to 30 cps to 15,000 cps—the range that encompasses practically all musical signals. If amplifiers had this limitation, there might be adverse effects *within* this range. However, once the frequency response is extended several octaves past the normal audio spectrum, an amplifier that is well-designed in other respects cannot affect the sound. The differences that listeners hear between amplifiers of differing bandwidths are heard because of differences in other than frequency response



alone. This can be demonstrated by listening to a wideband amplifier with filters switched to change the bandwidth.

Mr. Kuby uses some pseudo-scientific mention of square waves, rise time, and transient response to attempt to justify his position. He argues that wideband response produces fast square-wave rise time, which somehow produces good transient response (without defining the latter). Actually, the response of an amplifier can be used to predict its square-wave characteristic and vice versa. One does not cause the other, but both are manifestations of the same thing.

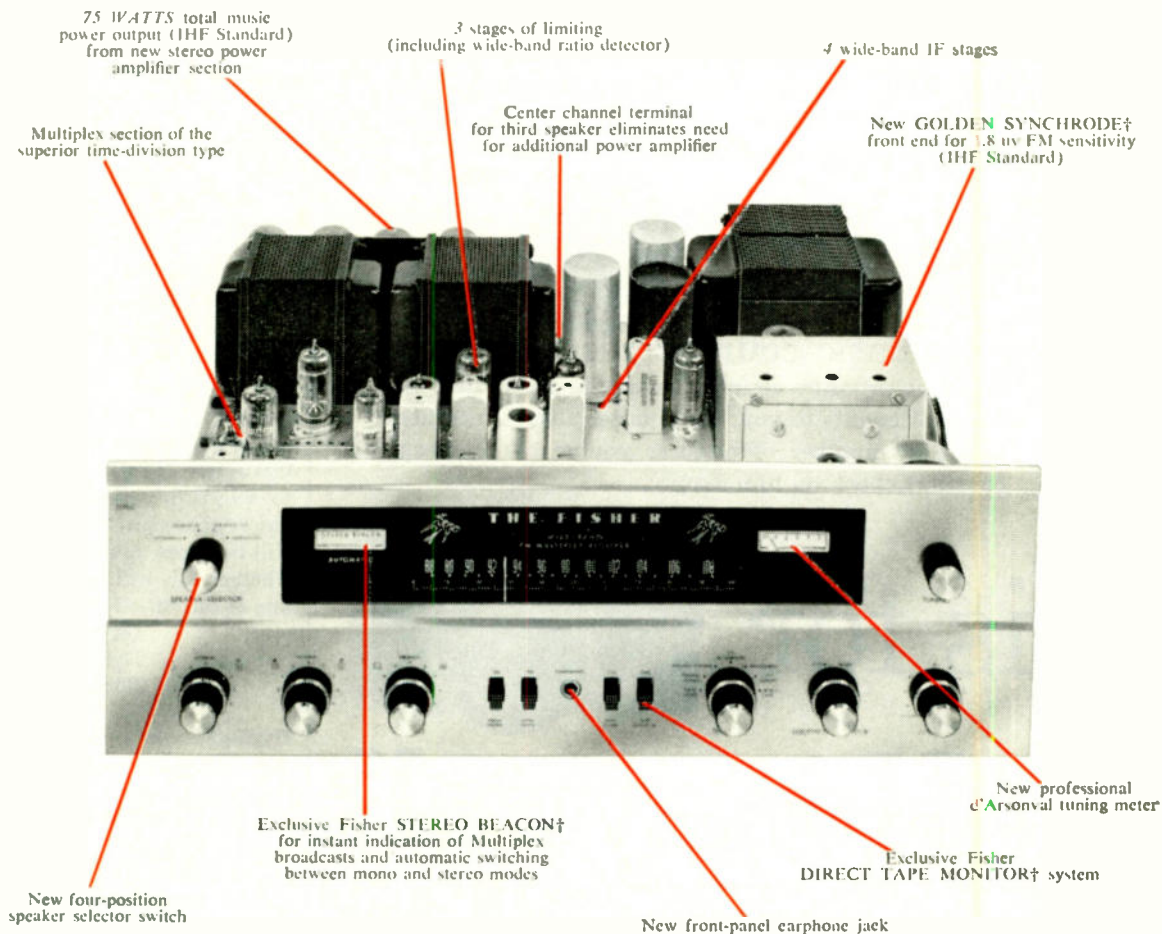
The point that Mr. Kuby fails to mention is that the capability of the *system* to reproduce transient waveforms is determined by the amplitude and phase characteristics of the entire system, from original sources to speaker. The system, in this case, cannot possibly have fast rise time. Even if the entire system could accurately reproduce a square wave, this would not necessarily mean that the system would have what Mr. Kuby calls "good transient response." This is because a square wave is not a transient waveform (which by definition must be nonrepetitive)

(Continued on page 10)

"It's the greatest tuner I have ever listened to. I recorded FM Stereo 360 miles out to sea and could still get a fairly good signal 475 miles south of L. A. The Fisher 500-C is all that they say it is. Great."

—EARL HILL, 2nd MATE, S/S SANTA MALTA

Naturally, considering this:



EXCEPTIONAL SENSITIVITY is just one of the outstanding characteristics of all Fisher tuners (even on dry land). But the Fisher 500-C is far from just a tuner. It's a completely integrated, single-chassis stereo receiver...one of a series that sets a new standard even for Fisher. Never before has so much amplifier power, so many advanced control features, such an over-all degree of engineering sophistication and such high tuner sensitivity been offered on any single chassis.

Each section of the 500-C: the tuner, the Multiplex converter, the stereo

control-preamplifier, the stereo power amplifier—is built to meet *the same performance standards Fisher demands of its separate components.*

The Fisher 500-C is truly everything you need—on one compact chassis. Just connect a pair of speaker systems for truly fine stereo reproduction. The price, \$389.50*. The Fisher 800-C (with FM and AM), \$449.50*. Fisher 400 (FM only), \$329.00*.

The Warranty That Means More And Does More For You. In striking contrast to the industry-wide standard of 90

days, the Fisher Warranty is extended to all tubes, diodes and parts for a period of one year from date of purchase.

\$1 VALUE ONLY 25¢!

Please send me the new 1964 edition of the Fisher Handbook, an illustrated guide and idea book for custom stereo. I have enclosed 25¢ double-wrapped to cover cost of handling and mailing.



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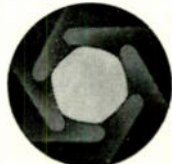
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The Fisher

A is for 

a faster lens The new Honeywell Pentax H1a is equipped with a brilliant new 55mm f/2 six-element lens. Benefits to you: brighter viewing and focusing, added versatility under poor lighting conditions!

A is for 

automatic diaphragm Standard on the new H1a is a fully automatic, instant-open diaphragm with depth-of-field preview feature. Benefits to you: fewer missed pictures; viewing and focusing at full aperture, or taking aperture, as you choose.

A is for 

automatic counter reset On the new H1a, the exposure counter returns to zero when you reload. Benefits to you: the counter always indicates the exact number of pictures you've taken, keeps constant check on film supply.

A is for 
the Honeywell
Pentax **H1a**

a brand-new model which retains all of the traditional Pentax quality features: brilliant eye-level pentaprism viewing, shutter speeds to 1/500 sec., short-throw film advance lever, FP and X flash synchronization, "cocked" indicator, and rapid-rewind crank. These features plus classic, functional styling make the new H1a the outstanding single-lens-reflex value at just \$169.50. See it at your dealer's soon, or write for full-color folder to: John Thornton, Honeywell, Denver 10, Colorado.

Honeywell

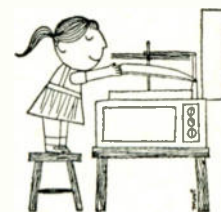
PHOTOGRAPHIC PRODUCTS

CIRCLE NO. 44 ON READER SERVICE CARD

(Continued from page 8)

tive). What I interpret as Mr. Kuby's "transient" is what I call the "attack," the start of a percussive signal, for example. Unfortunately for Mr. Kuby's theory, a very fine attack can be achieved with a nonlinear amplifier that produces a very poor square wave. Anyone who wants to verify this in a rudimentary way can do so by turning the treble control of his equipment to the full-boost position.

Since Mr. Kuby and I agree on the merits of listening tests, I propose to him a test to determine whether he can hear the difference between what I consider adequate response and what he claims is necessary. This is the same test I have proposed to other people who claim to have supersonic hearing ability. Mr. Kuby can perform this test with any equipment he chooses, and I will let him



listen while I switch in high-frequency cut-offs at various frequencies up to 100,000 cycles. He will have the opportunity to select the condition that results in "more space around the instruments." I will be happy to make some wagers as to whether this will be the "wide-open" or one of the cut-off conditions.

DAVID HAFLER, PRESIDENT
Dynaco, Inc.
Philadelphia, Pa.

Dynagroove

● I agree at every point with John Armbrust, whose letter about Dynagroove recordings was published in your September issue. I am the unhappy owner of the RCA Victor recording of Gould conducting Sibelius (LSC/LM 2666), which was reviewed most justly in the same issue. I find that many of my RCA recordings of pre-Dynagroove vintage are highly superior to the latest releases.

KIP HAMM
Winfield, Kansas

Maazel Mismatched

● I wonder if anyone at Angel Records has noticed that you erroneously assign their new recording of Strauss' *Also Sprach Zarathustra*, with the Philharmonia Orchestra conducted by Lorin Maazel, to Deutsche Grammophon.

G. A. ROMANO
Philadelphia, Pa.

The brilliant recording is actually Angel S 35994/35994.

HIFI/STEREO REVIEW



Dollar for dollar, no one makes a tuner with greater sensitivity than the Fisher FM-100-B.

Except Fisher.



The Fisher R-200, \$299.50*



The Fisher FM-200-B, \$299.50*



The Fisher MF-300, \$359.50*



The Fisher FM-1000, \$429.50*



The Fisher MF-320, \$513.95*

FISHER CURRENTLY manufactures nine FM-Stereo-Multiplex tuners. And each is unquestionably the world's finest at its price. One comes in kit form (the KM-60). Another incorporates AM (the R-200). Two others have for some time been the world's only tuners with integral wire or wireless remote control (the MF-300 and MF-320 respectively).

The FM-100-B, though popularly priced, yields to no other in its ability to receive even the weakest broadcast signals with optimum noise suppression and interference rejection. Its sensitivity is 1.8 microvolts (IHF). Capture ratio: 2.2 db (IHF).

Only Fisher could improve on Fisher. For example: the FM-200-B has a sensitivity of 1.6 microvolts and a capture ratio of 1.5 db. And so on right up the

line. The most expensive (the FM-1000) is unquestionably the world's finest.

Needless to say, exceptional sensitivity is an outstanding characteristic of *all* Fisher tuners, regardless of price. There are, of course, other singular advantages. Each Fisher tuner shown employs the superior Time-Division Multiplex circuitry. Each Fisher tuner shown incorporates STEREO BEACON†, the exclusive Fisher development which signals the presence of FM Stereo programs, and automatically switches the tuner between the stereo and mono modes of operation.

The all-new remote control tuners feature absolute center-of-channel tuning, at the push of a button, with an order of accuracy that exceeds the most careful manual tuning of *even a Fisher*.

If there are still any doubts in your mind as to which tuner is best for you (which *Fisher*, that is), see your dealer.

All Fisher tubes, diodes, and parts are guaranteed for one year from date of purchase. (The industry-wide standard is 90 days.)

\$1.00 VALUE! ONLY 25¢!
Please send me the new 1964 edition of The Fisher Handbook, a 52-page reference guide, idea book and component catalogue for custom stereo. I enclose 25¢, double-wrapped, to cover cost of handling and mailing.



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AMPHORA, the cool, calm tobacco from Holland that soothes the spirit and relaxes the mind. AMPHORA, fragrant and rich, slow-burning to the bottom of the bowl — mild, full-bodied Cavendish at its best. AMPHORA, the right tobacco for the young man who takes up a pipe, and for the veteran who seldom sets one down. This pipeful and the next, it must be AMPHORA, America's biggest-selling Dutch tobacco...still only 40¢.



Douwe Egberts
Royal Factories
Utrecht, Holland

SPECIAL OFFER: Imported Sheffield Steel 3-IN-1 knife-style pipe tool PLUS full 2-oz. pouch of AMPHORA for \$1.00. Mail to Romick's Int'l., Inc., Dept. 85, P.O. Box 3033, North Hollywood, Calif.



CIRCLE NO. 23 ON READER SERVICE CARD

S&Q

SOUND AND THE QUERY

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

BY LARRY KLEIN

Hi-Fi Fusing

Q. Because my line voltage sometimes goes as high as 135 volts, I want to fuse all my hi-fi components that do not already have fuses built in. What would be the most convenient way of doing this, and how does one figure the proper fuse rating?

A. HILLER
Angola, Ind.

A. The easiest way to fuse your equipment is to install a fuse plug that is designed to substitute for the usual a.c. wall plug. These fuse plugs, available at most radio-parts stores, use the same type of miniature glass-cartridge fuses that are employed in most hi-fi equipment. Your equipment will either have a label that indicates the wattage it draws from the a.c. line, or the information will be found in the instruction manual. A unit such as a tuner or a turntable, drawing 50 watts or less, requires two 0.5-ampere 3 AG-type fuses (for use in the fuse plug) with a voltage rating of 125 or 250 volts. In general, for every hundred watts of power drawn by the equipment, add an ampere to the fuse rating.

Note that unless each piece of equipment is individually fused, the equipment will not be fully protected. For this reason, considering your special problem with high line voltage, it would be best not to use the convenience a.c. outlets on the back of your preamplifier or amplifier, but rather to plug each instrument into the a.c. line through its own fuse plug.

Also check the current rating of the fuse presently in your amplifier, since it was probably calculated to include the current drawn from the unit's convenience outlets. You may be able to use a lower-current fuse by determining the actual power consumption of the unit and applying the 100-watts-equals-1-amp rule; this will provide a greater safety margin. However, if your power amplifier draws its power from a switched outlet on the preamplifier, the preamplifier fuse should be able to handle the sum of the current drawn by the preamp and power amplifier.

Heavy Bass

Q. The bass response of my speaker system is too extreme, and disturbs the mid-range and treble balance. Applying bass cut with the tone controls does not really solve the problem

because this also suppresses the mid-range somewhat. Do you have any suggestions for a cure?

DAVID KING
Mountainside, N.J.

A. Although you do not mention where your speakers are located, if they are either in corners or on the floor, try mounting the speakers on a stool or shelf away from the corner. This will decrease the bass response. If you have assembled the system yourself, using speaker components from different manufacturers, your problem probably results from the relative inefficiency of the mid-range speaker, and possibly of the tweeter. If so, then one solution would be to install a T-pad between the woofer and the crossover network. This will enable you to reduce the level of the woofer, but it may also cause a slightly boomy effect because of a lowering of the amplifier's damping factor. The only other alternative is to replace the woofer with a less efficient one.

Cartridge Load Impedance

Q. How critical is the matching between a magnetic cartridge and its load impedance? My cartridge requires a load impedance of 50,000 ohms, and my preamplifier has a 68,000-ohm input resistor. Do you think I should change the resistor?

CHARLES GRAF
Pittsfield, Mass.

A. In general, a resistor of a value higher than that recommended will tend to produce high-frequency peaks in the pickup's response. On the other hand, too low a value will roll off the high-frequency response. A number of cartridges, usually very low impedance types, are relatively insensitive to the load impedance they work into as long as the resistance is above a certain value. Ceramic and crystal cartridges have entirely different requirements and are sensitive to cable capacity in addition to load impedance. If in doubt about the setup for a particular cartridge, check with its manufacturer.

Speaker Oscillation

Q. I have a record changer, an inexpensive transistorized amplifier, and two bookshelf speakers. When the amplifier volume control is set for

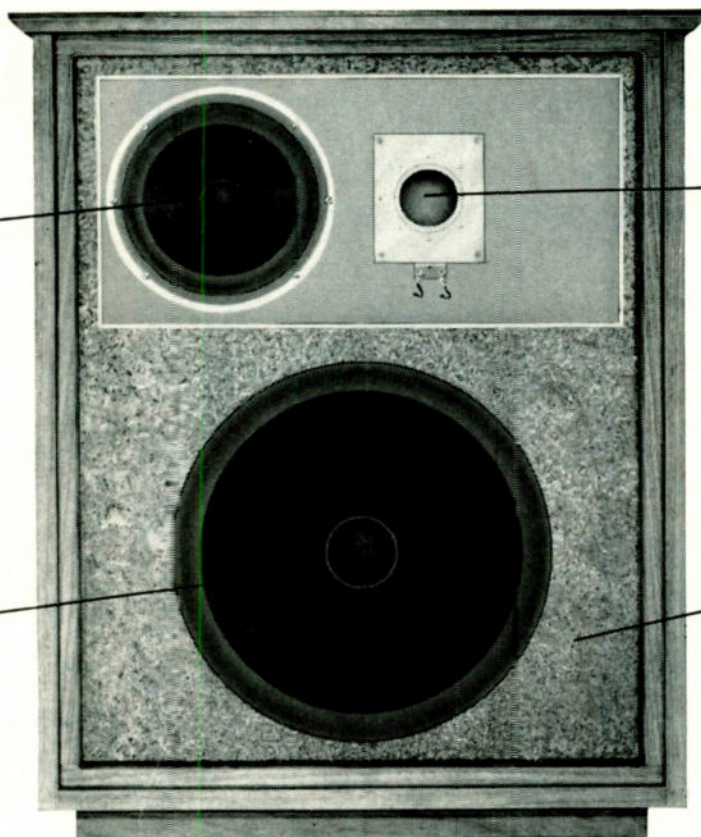
(Continued on page 14)

8" mid-range with 5½ lb. magnet structure, 1½" voice coil

First 'soft' dome hemispherical tweeter; 2" cotton diaphragm and 5½ lb. magnet structure

15" woofer with 6 lb. magnet structure and 2" eddy current-damped voice coil wound on pure electrolytic copper

AcoustiGlas-packed non-resonant sealed enclosure



Introducing the XP-10...an extraordinary new speaker system.

THE XP-10 CONSOLETTA is a new 3-way loudspeaker system utilizing hand-made, high-compliance transducers with massive, high flux density magnet assemblies. It is relatively compact in size but has the ability — due to the increased cone dimensions of the drivers used — to produce the "big" sound usually found only in the largest, most expensive systems available today.

The woofer, for example, is a large 15" transducer utilizing a pure electrolytic copper 2" voice coil to generate eddy currents which achieve frequency-linear damping of cone motion. The cone itself has a butyl-impregnated half-roll surround and is extremely stiff and straight-sided so as to operate as a true, rigid piston throughout its assigned range. The heavy magnet structure (6 pounds) achieves a very high flux density for precise control of the rigid, compliantly-suspended moving mass. Open-air resonance of this superb bass unit is below 19 cps.

The midrange speaker is a full 8" with a 5½ lb. magnet structure. Due to its relatively large size and special design, an unusually low cross-over point of 200 cps is facilitated, resulting in negligible phase distortion (since the same speaker reproduces the major part of musical intelligence produced by orchestra and voice). It is housed in its own AcoustiGlas-packed sub-enclosure for optimum loading and to prevent distortion-causing interaction with woofer and tweeter.

High frequencies are more 'transparent' than ever as the result of major breakthrough in speaker design — the "soft" dome tweeter. This tweeter, which handles frequencies above 2,000 cps, consists of a soft cotton hemispherical dome bonded to a light copper 2" voice coil. The use of a soft

cone instead of a rigid diaphragm virtually eliminates high frequency resonances. Transient response is unsurpassed due to the unit's remarkably high flux density (14,000 gauss) and low moving mass (1¼ grams). Cone break-up is virtually eliminated by applying the driving force to the soft cone on its periphery rather than at its center.

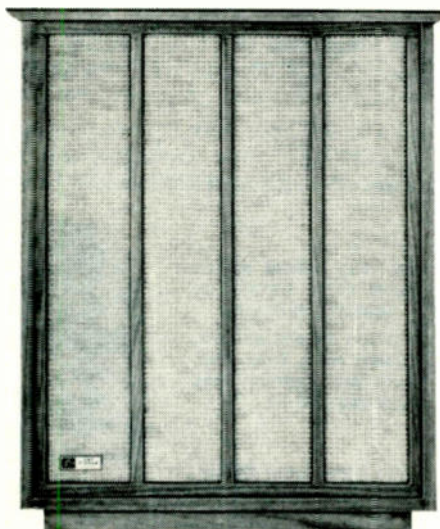
The system utilizes a low-loss 6 db/octave quarter-section inductance-capacitance network crossing over at 200 and 2,000 cps. All inductors are of the low-loss, air-core type. Continuously variable level controls for mid-range and treble speakers provide wide flexibility in compensating for differences in room acoustics. Overall system response extends from 28 cycles to

beyond audibility. Each system is matched within ± 1 db of a laboratory standard to insure balanced stereo response when used in pairs.

The infinite baffle enclosure is made of ¾" reinforced, non-resonant, compressed particle board with bonded genuine wood veneers. It measures 24¾" wide x 30½" high x 14¾" deep and weighs 80 lbs. It is luxuriously crafted in Scandinavian Walnut.

In the area of such objective criteria as frequency response, distortion and instrumentation measurements, the XP-10 meets the challenge of much larger, more expensive loudspeaker systems. Its true capabilities invite direct comparison with only the finest transducers available. Once seen and heard, you will find it difficult to believe it is priced at only \$249.50*.

Foreign residents write to: Fisher Radio International, Inc., Long Island City 1, N. Y. Canadian residents write to Tri-Tel Associates, Ltd., Canada.



\$1.00 VALUE! ONLY 25¢!
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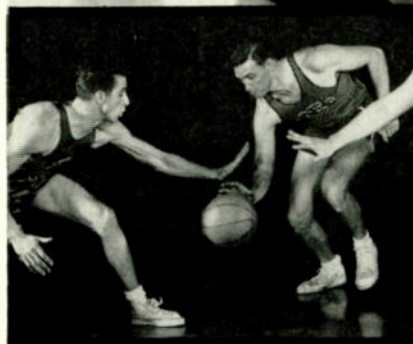
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The XP-10 Console by Fisher

Sensational FUJICA Offer

If you don't like the pictures you take, you get your money back on both camera and film* . . .

You get a full 10 days to take pictures like these with your very first roll or get your money back!



Why do we dare make this offer?

The new Fujica is the first camera with a built-in computer electric eye. Patented. It makes all settings for you . . . both speeds and lens openings. You can't make an exposure mistake even if you try. If the light is too bright or too dim, the computer speeds up or slows down the shutter speed . . . instantly! Automatically! You just press the button. Perfect exposure every time.

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A simple dial turn does it. Soft backgrounds. Sharp backgrounds. Catch incredibly fast action . . . and to top it all, you can switch from fully automatic operation to manual control and make any combination of settings you wish. Speeds are up to 1/500th second.

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The superb f/2.8 lens gets pictures in light so low, other cameras require flash . . . and if the light is too dim to give you a perfect picture, the Fujica locks . . . won't fire. No more blurs, blanks or wasted shots.

Preview your finished picture.

The viewfinder-rangefinder shows you big, bright and beautifully clear, what your finished picture will look like. You get exactly what you see.

How much does this FUJICA cost?

Less than \$100, and with the money back guarantee . . . you risk nothing.

Like to see how easy it is to operate? . . . just ask your favorite camera dealer or write for FREE booklet today.

ASK YOUR CAMERA DEALER ABOUT EXTRA SAVINGS ON COMPLETE FUJICA KIT

Includes Auto-M camera, camera case, hand grip, flash unit, battery, lens shade and case.



*35mm Anscochrome Holiday Pak

FUJI PHOTO OPTICAL PRODUCTS INC. 111 Fifth Ave., Dept. A-83, New York 3, N. Y.
A subsidiary of Ehrenreich Photo-Optical Industries Inc.

(Continued from page 12)

loud listening, any bass note will cause the speakers to go into low-frequency oscillation. This can be stopped either by turning down the amplifier's volume control or by touching the cone of the woofer. What could be wrong with the speakers?

J. L. KEPLINGER
Lafayette, La.

A. From the symptoms described, it would appear that it is your amplifier, not your speakers, that is at fault. Your amplifier is probably marginally unstable, and the back voltage generated by your speakers during a large excursion tends to trigger the low-frequency oscillation. Since the oscillation continues to drive the speaker, a positive feedback situation (the cause of most oscillation) is present. The solution is to have your amplifier serviced by a qualified technician.

Parallel Wattage

Q. What is the wattage rating of a speaker system consisting of two identical 8-ohm speakers connected in parallel, each rated at 30 watts?

B. T. STRICKLAND
Deerfield Beach, Fla.

A. Assuming that the speakers have similar impedance characteristics, the applied power will be divided across them equally. Therefore, if a total of sixty watts is applied, each speaker will receive its normal maximum of thirty watts. The above would also apply if the speakers were connected in series.

Hot, Grounded, and Common

Q. I have seen the terms "hot," "grounded," and "common" used in connection with audio cables and speaker leads. Exactly what do the terms signify?

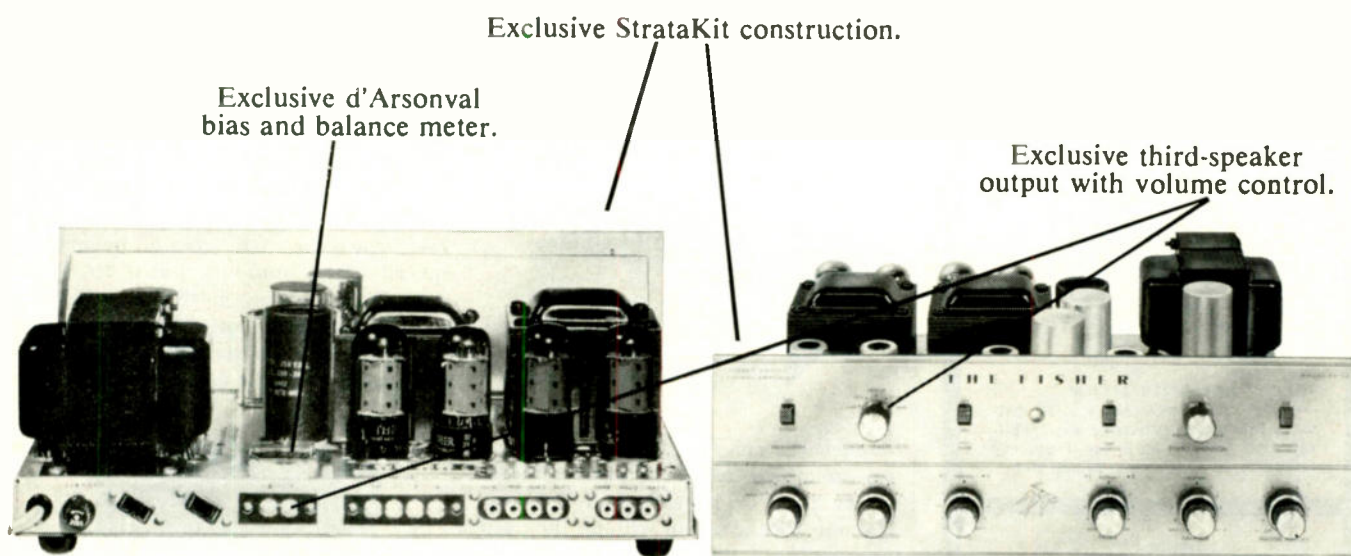
ROBERT GRAYSON
Toronto, Ontario

A. In audio, the term "hot" is usually used to indicate a wire that carries a signal voltage. For example, the center conductor of a shielded audio cable would be "hot," and the braided metallic shield would be the "grounded" conductor. "Ground" refers to the unit's chassis, which serves as the "common" return path for the signal.

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

“Well worthy of the Fisher name, both in performance and in ease of construction... Beautifully packaged and ‘instructed’... Excellent specifications, and the performance equals or exceeds the specs.”

—AUDIO MAGAZINE



The Fisher KX-200 StrataKit, the 80-watt stereo control-amplifier kit, \$169.50*

This is the most powerful and in every way the most advanced single-chassis stereo control-amplifier kit you can buy — and by far the easiest you can build.

The 80-watt music power output (IHFM Standard, both channels) assures peak performance with even the most inefficient speakers. Engineering features never before offered in an integrated control-amplifier kit result in unequalled versatility. And the exclusive Fisher StrataKit method of kit construction makes the technical skill or previous experience of the builder completely unimportant and immaterial.

But the most exclusive thing about the KX-200 is the Fisher name -- your guarantee of a head start in kit building before you even pick up your screwdriver!

FREE! \$1.00 VALUE! The Kit Builder's Manual: a new, illustrated guide to high-fidelity kit construction.

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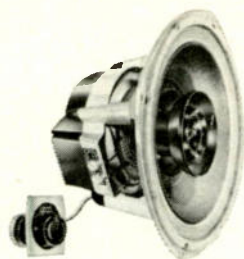
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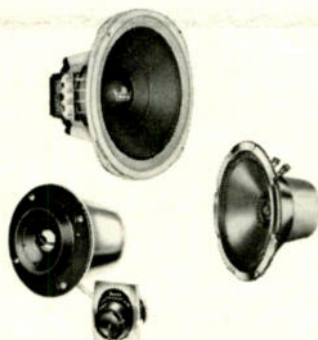
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2000 REASONS WHY YOU SHOULD INSTALL UNIVERSITY COMPONENT SPEAKERS

To get right into them...there are the Brandenburg Concertos, the Prague Symphony, Eroica, Petrouchka, La Boheme, the Benny Goodman '38 concert, Jazz at the Philharmonic, Ella singing Gershwin, West Side Story, the soundtrack from Breakfast at Tiffany's, T. S. Eliot reading Prufrock, Waiting for Godot, Lester Lanin's music for dancing—but why not complete the list yourself according to your own tastes and needs? You may even come up with more than 2,000 reasons why University component speakers are the finest you can buy today. They are recognized as the prestige speakers in the popular price range. Anything on record or tape shows you why!



THE 312 INTEGRATED SYSTEM
—a high compliance 12" woofer, patented Diffusicone mid-range and Sphericon super tweeter, all in one. Frequency response: 28-40,000 cps. \$73.00 net.



SPECIALIZED INDIVIDUAL 3-WAY SYSTEM
—consisting of the C-12HC 12" high compliance woofer, C-8M mid-range and Sphericon super tweeter. Frequency response: 20-40,000 cps. \$91.40 net.

Write for free catalog, Desk D-12

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LOUDSPEAKERS**

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Oklahoma City, Oklahoma

CIRCLE NO. 76 ON READER SERVICE CARD

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



● **ABC's of Hi-Fi & Stereo** is the title of a new book by Hans H. Fantel, who is known to our readers through his regular column "Beginners Only." Written for the novice, the book explains the elements of audio in terms the reader can follow without prior knowledge of electronics. Throughout the book, engineering matters are related to music, which the author regards as the "raw material of audio," and several chapters are devoted to the practical problems of budgeting an audio purchase, choosing components, and setting them up in the home. The book may be ordered directly from its publisher, Howard W. Sams & Co., 4300 West 62nd Street, Indianapolis 6, Indiana. Price: \$1.95.

● **Dynaco** introduces the SCA-35, its first integrated stereo amplifier. Available either as a kit or factory-assembled, the amplifier provides 17½ watts per channel from 20 to 20,000 cps, and the music-power rating is 45 watts with both

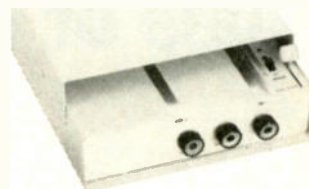


channels driven. The use of several factory-assembled etched circuits reduces assembly time to an estimated 8 hours. The unit can be set up without the need for instrument adjustment. Provision is made for stereo headphones or a third-speaker output, and a special bandpass filter eliminates rumble and scratch with negligible effect on the music. Price: \$99.95 kit, \$139.95 factory-assembled.

circle 183 on reader service card

● **Electronic Recorder's** Wayfarer stereo tape player is designed for operation in an automobile. The four-track tape system accommodates continuous-

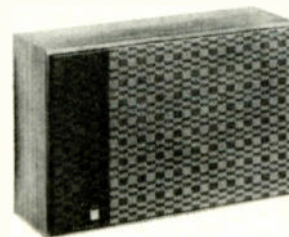
play cartridges of three different sizes. No rewinding is required. The player mounts under the dashboard and is powered by the car's 12-volt storage battery. Four speakers are included, two for installation in the front doors of the car, and two



for the rear. Frequency response extends to 10,000 cycles, wow and flutter are inaudible, and the two transistor amplifiers are each capable of three watts output. Price: \$129.95.

circle 184 on reader service card

● **Jensen's** new five-speaker, four-way TF-4 Slender Shelf speaker system is a bookshelf unit measuring 16 x 25½ x 8½ inches. A high-compliance long-travel Flexair woofer with ceramic magnet, a special 8-inch mid-range, two 3½-inch tweeters, and an E-10 Sono-Dome tweeter are used in the system to achieve a frequency range from 25 cycles to beyond audibility. The crossover points are



600, 4,000, and 9,000 cps. System power rating is 25 watts, and impedance is 8 ohms. Price: \$114.50 (oiled walnut), \$97.50 (unfinished gum hardwood).

circle 185 on reader service card

● **Miranda** enters the high-fidelity market with the Sorrento stereo tape recorder. The two-speed (3¾ and 7½ ips) Sorrento features solid-state circuitry with 21 transistors and 19 diodes in an output-transformerless circuit, and all-electronic push-button switching. Tape movement is controlled by three separate motors. A separate servo motor is also incorporated for use with the Sorrento's remote-control unit. This optional

(Continued on page 20)

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

The sound from this new Shure cartridge is awesome in its vitality & clarity

A NIGHT-AND-DAY DIFFERENCE

From the very first prototype, the sound from the new Shure Series M44 Stereo 15° Dynetic Cartridge was incredible. Even skeptical high fidelity critics have expressed unconcealed surprise at the audible increase in brilliance, clarity, transparency, presence, fullness and smoothness of this amazing new Shure development. A close analysis of its performance reveals startling differences in this cartridge—although not extraordinarily improved in the “usual” areas of frequency response (still a virtually flat 20-20,000 cps) or in compliance (25×10^{-6} cm/dyne)—rather it is in the distortion measurements where Shure engineers have achieved a highly significant and dramatic reduction of 75% to 90% in IM and harmonic distortion from even such admirably distortion-free cartridges as earlier versions of the Shure Stereo Dynetic. Further, cross-talk between channels has been effectively negated in the critical low frequency and mid ranges . . . providing superior channel separation throughout the audible spectrum.

SCRATCH-PROOF RETRACTILE STYLUS

And, as if that were not enough, the new 15° cartridge incorporates a totally efficient retractile stylus that momentarily retracts whenever excessive forces are applied to the tone arm. It cannot scratch records—even if bounced onto the record or dragged across the grooves.

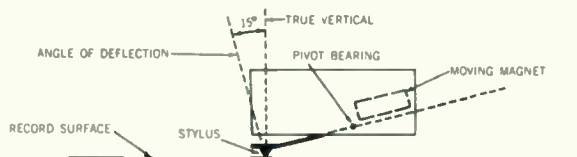
PERFECTION IS A MATTER OF DEGREE

It has been known for some years that a difference between the angle used to cut stereo records and the angle of the stylus of the cartridge used to play them would result in an increase in IM and harmonic distortion audible on certain records. With widely different cutting angles employed by the record companies, the effective angle of the playback cartridge stylus had of necessity to be a compromise so as to provide the best possible results from records of all makes.

Recently, industry attention was focused on this problem by a series of technical articles ascribing the difference in effective vertical angles between the cutter stylus and the playback cartridge stylus as a cause of distortion and urging the adoption of a standard effective angle to which records would be cut.

Major record companies have now begun to use an effective cutting angle of 15°, which is the proposed standard of the RIAA (Record Industry Association of America) and EIA (Electronic Industries Association.)

With the emergence of the single standard effective vertical tracking angle for cutting records, Shure engineers immediately began what seemed on the surface the seemingly simple but in actuality the arduous and exacting task of converting their formidable Stereo Dynetic cartridge to the 15° effective tracking angle. It couldn't be done. So Shure designed this radically new moving-magnet cartridge that will track at an effective angle of 15°. Graphically, this is the kind of cartridge geometry involved in the new Shure Series M44 15° Stereo Dynetic Cartridge:



THE ULTIMATE TEST

You must hear this cartridge to appreciate the totality of the sound improvement. It will be instantly recognizable to the ear without the necessity for elaborate test instruments or A-B listening tests—although we assure you, instruments and A-B tests will more than substantiate our claims.

M44 SERIES SPECIFICATIONS

	M44-5	M44-7
Frequency Response:	20-20,000 cps	20-20,000 cps
Output Voltage at 1000 cps (Per Channel, at 5 cm/sec peak velocity):	6 millivolts	9 millivolts
Channel Separation (at 1000 cps):	Greater than 25 db	Greater than 25 db
Recommended Load Impedance:	47,000 Ohms	47,000 Ohms
Compliance:	25×10^{-6} cm/dyne	20×10^{-6} cm/dyne
Tracking Range:	$\frac{3}{4}$ to $1\frac{1}{2}$ Grams	$1\frac{1}{2}$ to 3 Grams
Inductance (Per Channel):	680 millihenries	680 millihenries
D.C. Resistance (Per Channel):	650 Ohms	650 Ohms
Stylus:	.0005" diamond	.0007" diamond
Stylus Replacement:	N44-5	N44-7
Cartridge Price, Net (including stylus):	\$49.50	\$44.50
Replacement Stylus Price, Net:	\$21.75	\$16.75

Monophonic Styli:

Model N44-1—For monophonic LP records, with .001" diamond \$16.75 net
Model N44-3—For 78 rpm records, with .0025" diamond \$14.25 net

SHURE

Stereo **15°** *Dynetic®*

**SERIES M44 SCRATCH-PROOF CARTRIDGE
WITH RETRACTILE STYLUS**

the new standard
in distortion-free
hi-fi cartridges



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

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TCHAIKOVSKY: PIANO CONCERTO No. 1 in B Flat Minor—Sviatoslav Richter; Vienna Symphony, cond. H. von Karajan LPM 18 822 Stereo, SLPM 138 822



EUROPEAN CHRISTMAS SONGS—Maria Stader. From England, France, Germany, Italy, Portugal, Russia, etc. Munich Boys' Choir. LPEM 19 266 Stereo, SLPEM 136 266

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CARL ORFF: ANTIGONAE (Opera) — I. Borkh, C. Hellmann, E. Haefliger, K. Borg, etc., cond. F. Leitner. (Boxed, w/libretto) LPM 18 717-18-19 Stereo, SLPM 138 717-18-19

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(Continued from page 16)

accessory includes individual channel volume controls as well as the full complement of tape-transport controls. Other features include automatic shutoff at end of reel, push-button mode controls, individual volume and tone controls for



each channel, illuminated VU meters, and two built-in 4 x 6-inch speakers. Power output of the Sorrento is 3½ watts per channel, and playback can be either through the two built-in speakers or through external speaker systems. Price: \$399.95. Remote control: \$34.95.

circle 186 on reader service card

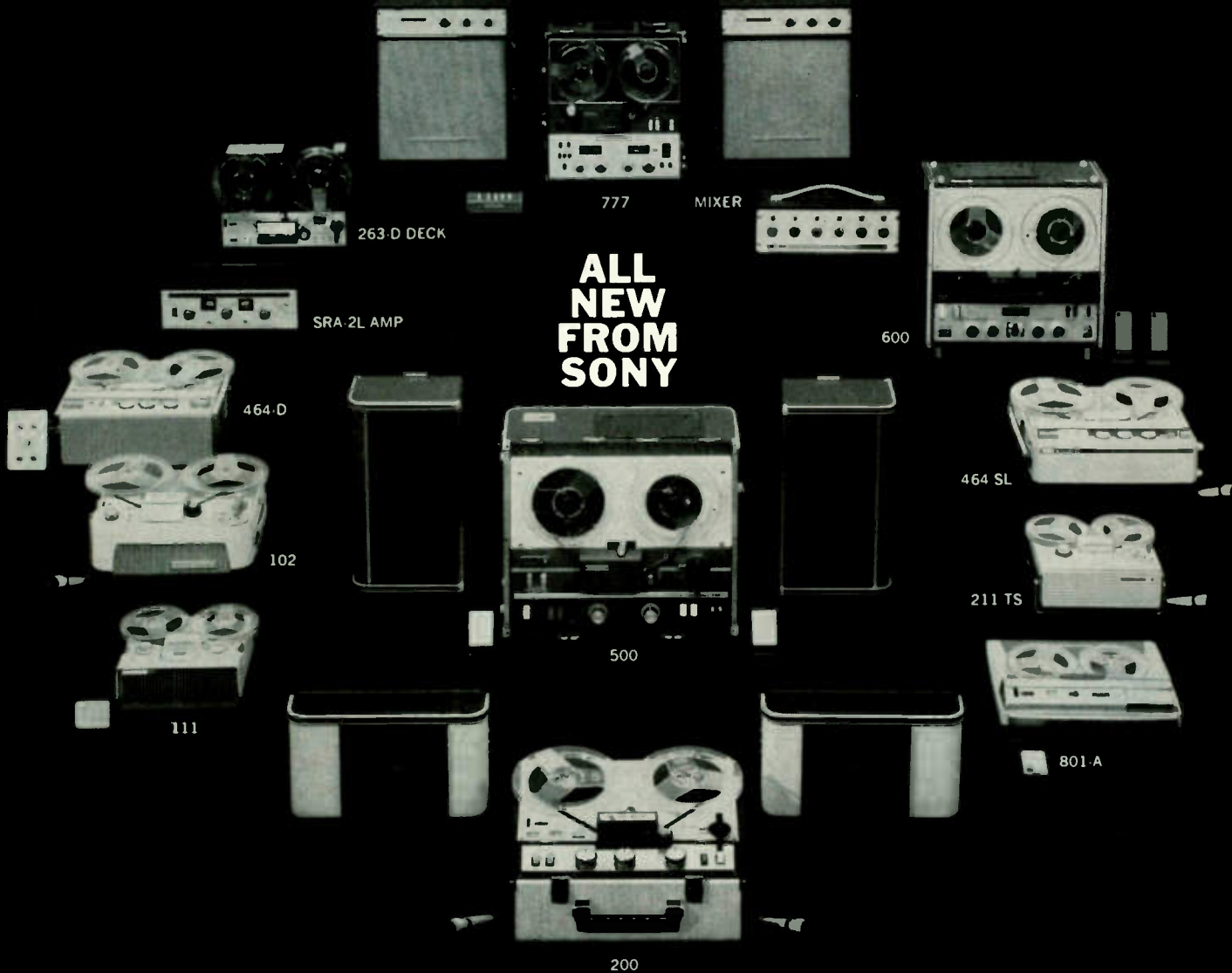
● Pilot's new solid-state portable stereo phonograph provides for the addition of an optional AM-FM stereo tuner. Housed in a luggage-type case, the phonograph includes a transistorized amplifier with an output of 15 watts of music power, two dual speakers, and a Garrard record changer with magnetic cartridge. An additional compartment accommodates the



matching AM-FM stereo tuner. The unit's lid is formed by two speaker enclosures that can be separated for a broad source of stereo sound. The controls include a stereo-mono selector, input selector, bass, treble, balance, and volume controls. Price: \$199.

circle 187 on reader service card

New York City readers will be interested to learn of two new hi-fi clubs in the metropolitan area. One is the New York Audio Society, 106 Fulton St., New York, N.Y. 10038; and the other is the Audio Exchange Hi-Fi Club, Audio Exchange, Inc., 153-21 Hillside Ave., Jamaica, N.Y. 11432.



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2 full range speaker systems. Unequaled for performance and price. Less than \$239.50. ■ **Sony Sterecorder 500**—A complete 4 track stereo/mono tape system with unsurpassed studio quality. The full range, infinite baffle detachable speaker systems integrate into the recorder lid, and separate 15 feet for optimum stereo effect. Less than \$399.50. ■ **Sony Battery-Operated Executive Portable 801-A**

—A distinctively styled, transistorized, 2 speed all purpose recorder of utmost precision and quality. For the executive desk or portable use. The self-storing mike features a remote stop and go switch. Tape it with you for less than \$250. ■ **Sony 'Slide-Sync' Tape Recorder 211-TS**—Incredibly versatile, serves the photo enthusiast with an exclusive, automatic built-in 'programmer' to activate a slide projector in 'sync' with your own recorded narration. Also the most compact tape teaching recorder available. Less than \$129.50. ■ **Sony Tape Teaching Recorder 464-SL**—A deluxe language and music teaching aid, 2 speed, 4 track, stereo and mono. Less than \$219.50. ■ **Sony Sterecorder 600**—3 heads, tape and source monitoring, sound on sound, vertical or horizontal operating, this 4 track stereo recording and playback unit is perfect for professional quality home installation. Less than \$450. ■ Also available, an extensive line of professional studio quality microphones and accessories. All Sony Sterecorders are Multiplex Ready! For detailed literature and name of nearest franchised tape dealer write Superscope, Inc., Dept. 8, Sun Valley, Calif.

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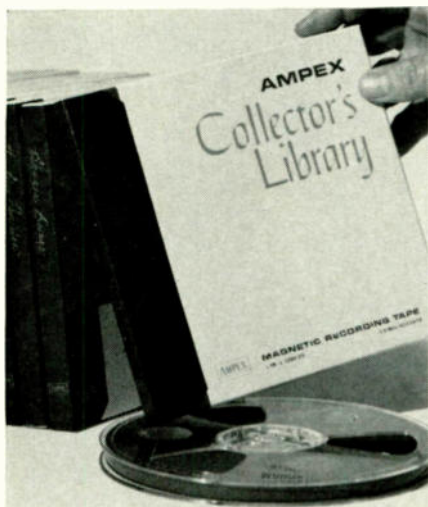
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CIRCLE NO. 72 ON READER SERVICE CARD

What's new from Ampex?

Collector's Library



Here's good news for people who care how their sounds sound—and how their tape collection looks. It's Collector's Library—a new tape from Ampex. It's ideal for all general recording needs and for building an attractive tape library. Here's why: 1) An exclusive Ferro-Sheen* oxide surface gives maximum frequency response, clean operation and low head wear. 2) The new book-like design on the box gives your tapes a matched set appearance. Just five or six boxes look like a collector's library. In addition to this each box comes with famous "Signature Binding"—the simulated leather binding and gold foil strip for custom labeling of your tapes. 3) Collector's Library is economically priced. You'll save money on every box of tape you buy. Available on Mylar** and acetate bases in all popular sizes. Collector's Library is the latest addition to the fine line of Ampex precision tape. Ampex Corp., Redwood City, California.

*TM Ampex Corp.

**TM for Dupont Polyester Film



CIRCLE NO. 5 ON READER SERVICE CARD



FM TUNERS—PART I: SENSITIVITY

IN CHOOSING an FM tuner, sensitivity is one of the important specifications to be checked, for it provides an excellent clue to how well the tuner will perform in your particular location. The sensitivity rating of a tuner is a measure of its ability to provide satisfactory reception of weak or distant stations. It is stated as the smallest number of microvolts (abbreviated μv) of incoming signal required to yield an output signal of a certain quality. The smaller the number of microvolts required to accomplish this, the more sensitive the tuner.

Sensitivity is always defined in relation to "quieting," which is a term that refers to the ability of the tuner to eliminate noise and static from the FM signal so that a noise-free audio signal appears at the tuner's output. To provide effective quieting, the tuner must pick up a signal of sufficient strength for it to work with. Sensitivity and quieting are therefore interdependent, and you may expect to find a typical tuner specification reading as follows: "Sensitivity is 3 μv for 30 db quieting," meaning that an incoming signal must be 3 microvolts strong (and modulated 100 per cent) for the audio output signal of the tuner to be 30 db above the background noise.

If the sensitivity rating of one tuner is to be compared with that of another, both must of course be measured under identical conditions. For this reason, the Institute of High Fidelity (IHF) recommends that all sensitivity ratings be stated for 30 db quieting. This means that the total noise and distortion will be a maximum of 3 per cent of the tuner's audio output signal. The less stringent 20-db standard adopted by some manufacturers is not, therefore, directly comparable. In addition, sensitivity measurements should be made with the equivalent of a 300-ohm antenna input (the impedance of the usual home antenna). If the equivalent of a 72-ohm antenna is used in the test, there is an *apparent* increase in sensitivity, but this, of course, does not make the tuner genuinely more sensitive. For example, one manufacturer's specification of 1 μv , obtained at a 20-db quieting level using a 72-ohm input, would, under the IHF test conditions, probably test out at about 2.5 μv . When comparing sensitivity ratings, therefore, it is a good idea to make sure that the specifications state under what conditions the measurements were made. If you see a reference to the IHF standard, you will know that the most stringent test standards have been applied.

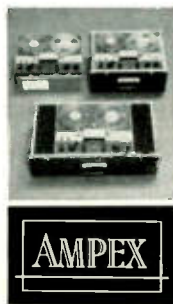
It is difficult, however, to make specific recommendations as to the tuner sensitivity required for good FM reception in a given location. This depends on the terrain, the type of antenna you are using, and the distance of the stations you want to pull in. As a general rule, a tuner with a 4-to-6 μv sensitivity (IHF) should suffice if you live close to your principal stations. But beyond a distance of 25 miles or so, you will probably get better results—especially in stereo—with a 2-to-4 μv sensitivity. In fringe areas, extreme-sensitivity tuners (in the 1.5-to-2 μv range) may bring in a clean signal where less sensitive tuners would yield noisy reception or none at all. Of course, a roof antenna is virtually a must for fringe-area reception.



What new recorder is virtually custom-built?

AMPEX F-44

The F-44 is a brand new 4-track stereo recorder from Ampex. It's Ampex through and through. And there's this, too: at every stage of manufacture Ampex tunes, adjusts and aligns each F-44 to obtain its maximum performance — far beyond minimum specifications. Thus, no two F-44s are quite alike. Each is virtually a custom-built recorder. Each performs to the utmost of its capabilities. And each gives you the best possible sounds today—and for many years to come. As an F-44 owner, you'll receive from Ampex a record of the individual performance specifications of your own F-44. This record shows the frequency



response curve, the signal-to-noise ratio, the flutter and wow, and the crosstalk rejection measurement. And it is signed by the Ampex engineers who tuned and adjusted your recorder. The new Ampex Fine Line F-44 also features a new special design hysteresis motor for smooth, quiet, accurate operation; an easy-to-read point-to-point record level meter for each channel; multiple sound-on-sound capability; new simplified controls; and the Ampex one year warranty. See and hear the new F-44 at your local Ampex dealer. Brochure? Write: Ampex Corporation, Redwood City, California. Sales and service throughout the world.

should Sherwood increase its prices by 20%

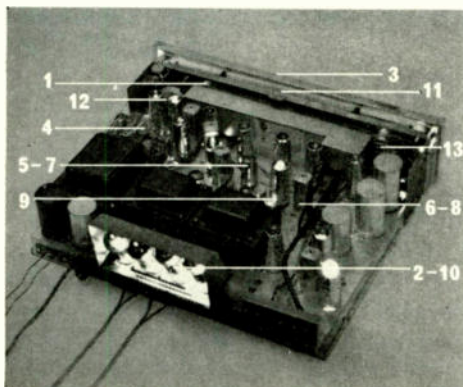


the superlative new S-8000 III FM stereo receiver priced at \$319.50



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

SOME OF THE S-8000 III FEATURES THAT MAKE THE DIFFERENCE

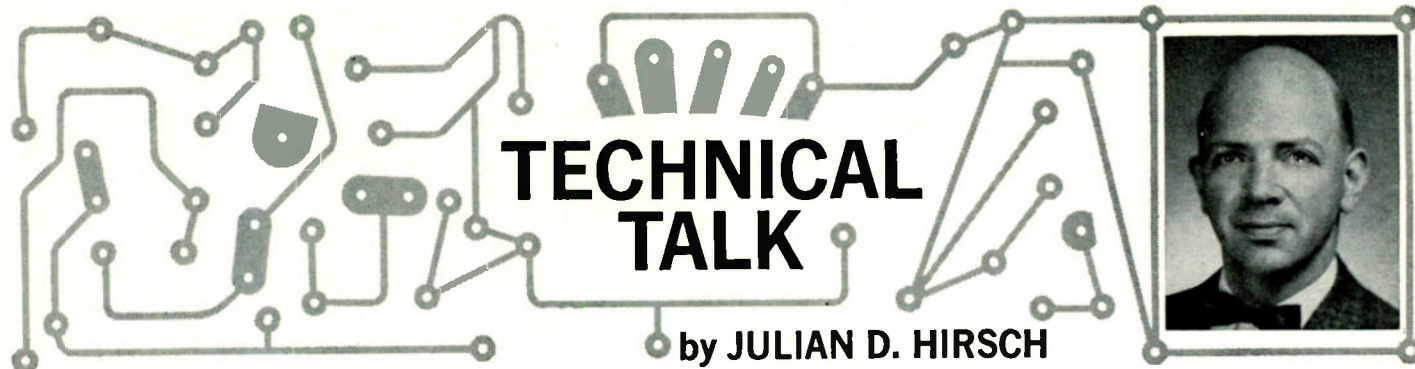


1. Zero-center tuning
2. 80-watt music power
3. Complete stereo control center
4. 1.8 μ v. (IHF) sensitivity
5. Wide-band 3-mc. gated beam limiter
6. 1-mc. band pass balanced ratio detector
7. 2.4db. capture effect
8. 1/3% distortion at 100% modulation
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11. 8-inch professional-type tuning scale
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STEREO RECEIVERS ■ TUNERS ■ AMPLIFIERS ■ STEREO INDICATOR LIGHTS ■ SPEAKER SYSTEMS ■ CONTEMPORARY CABINETRY



● **TAPE-RECORDER TESTING:** At first glance, it might seem that measuring the performance of a tape recorder should be a rather straightforward matter. However, there are several factors peculiar to tape recorders that can make the testing process—in certain respects—somewhat trickier than one would expect.

After familiarizing myself with the operation of a tape recorder, I connect its output to an audio vacuum-tube voltmeter and oscilloscope. There are several test tapes available, and I usually use the RCA 12-5-61 or the NCB to measure playback frequency response. Both are 7½-ips half-track tapes, covering the range from 30 to 15,000 cps, and are designed to be played with the NAB Standard Reproducing Characteristic. (Incidentally, the NAB Standard [Primary] Response limits established for semiprofessional and professional machines are ± 1 db from 100 to 7,500 cps, and down not more than 4 db at 50 cps and 15,000 cps.)

For measurement of the over-all record-playback frequency response, I usually use a 1-mil tape, such as Scotch 190A, LR Audiotape, or the tape recommended by the manufacturer. Although output level and frequency response can be affected by the type of tape used, few tape machines have instructions or facilities for setting the recording bias for optimum results with a particular tape. As a result, I usually do not attempt to optimize the bias, unless it is recommended.

I record a sequence of test frequencies from an audio generator, from 20 to 20,000 cps, at a level 20 db below the maximum recording level, as indicated by the recorder's eye tube or meter. Although most recorder manufacturers specify performance relative to a maximum level that gives a certain amount of harmonic distortion, such as 3 per cent, I prefer to use the machine's own level indicator as a criterion, since this is the only indication available to the user. The low input level of -20 db is more or less standard for response measurements, since higher levels will result in loss of high-frequency response due to tape saturation.

The played-back output of the tape is measured at each speed the machine provides and in the same man-

ner as with one of the standard playback test tapes.

Signal-to-noise ratio is also measured relative to maximum recording level. I record a maximum-level (as per the recorder's indicator) 1,000-cps signal on a reel of bulk-erased tape, set the playback level for a 1-volt output, and then measure the output from the *unrecorded* portion of the tape. The oscilloscope connected to the output jacks shows what portion of the recorder's residual noise signal is hum and how much is hiss. Stereo crosstalk is measured by recording a maximum-level 1,000-cps signal on one channel and measuring the output of the other channel.

In the measurement of wow and flutter, I depart somewhat from the ideal practice. It would be preferable to use a test tape with a constant-frequency tone that is recorded without flutter, or with very low flutter. Not having such a tape, I record a 3,000-cps tone on the machine being tested and play it back on the same machine. Obviously some flutter will be introduced during recording and some during playback. It is possible that some cancellation of one by the other will result in a flutter reading that is slightly lower than the true flutter of the machine. The difference is minor—at least from the standpoint of the user of a home tape recorder—and in any case it is a reasonably valid indication of the performance of the machine used as a recorder-reproducer, rather than as a reproducer of prerecorded material only.

I use a Donner Model 2800 wow-and-flutter meter, which measures instantaneous frequency variations of a 3,000-cps tone, in accordance with IRE (IEEE) standards. Frequency variations of 0.5 to 10 cps are measured separately as wow, while those of 10 to 300 cps are termed flutter.

One measurement I do not make is distortion. Low-level harmonic distortion of a recorder is difficult to measure because of low-frequency noise and flutter that, even in small amounts, can cause large fluctuations of the meter of a distortion analyzer. For the same reason, conventional intermodulation-distortion measurements produce shockingly large figures, even on the

REVIEWED THIS MONTH

Scott LK-30 Stereo Amplifier Kit

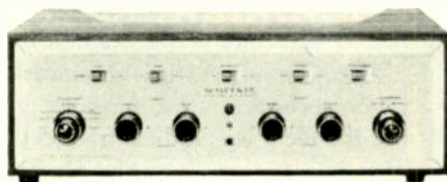


KLH Model 14 Speaker System

best recorders. I find that critical listening tests are remarkably sensitive indicators of the distortion and frequency-response aberrations of a recorder, and I value them above distortion measurements whose validity may be questionable.

If you are considering the purchase of a tape recorder, try recording a good record and compare the original to the recorded program. This is my ultimate test, and it is one that few recorders can pass with flying colors.

**SCOTT LK-30
STEREO
AMPLIFIER
KIT**



● THIS latest Scott stereo amplifier brings the high quality and ease of construction of the other Scott kits to the low-price, low-power market. The LK-30 is rated at 15 watts per channel (IHF music power), or 12 watts per channel (continuous). Despite the current emphasis on high power, good low-power amplifiers, such as this one, fill a definite need for the music listener on a modest budget.

The LK-30 uses only three and one-half multi-section tubes in each channel. A pair of ECL86 amplifier-triode, output-pentode tubes serve as the push-pull power amplifier, voltage amplifier, and phase inverter for each channel. A slow-heating rectifier tube (5AR4) enables all tubes to warm up before high voltage is applied, thus preventing voltage overload on circuit components.

The LK-30 has a full complement of operating controls, with most of the flexibility of higher-price units. There are inputs for magnetic or ceramic phono cartridges, tuner, and tape recorder (including tape-monitoring provisions). Each channel has separate feedback-type bass and treble tone controls that do not affect mid-frequency gain and that give a true flat response when the controls are centered. There is a front-panel headphone jack, which also reduces the speaker volume when phones are plugged in (only when 8-ohm speakers are used, however). Switchable loudness compensation boosts both lows and highs at low listening levels. The scratch filter is usable with all program sources.

The mode selector is unusually flexible, with positions for mono, stereo, reversed-channel stereo, left or right inputs through both channels, and two additional positions labeled BAL R and BAL L. These are used with the concentric volume controls, which have a slip-clutch knob arrangement to permit independent adjustment of the gain of each channel. The concentric volume controls are adjusted while switching between the two BAL positions until equal volume is obtained

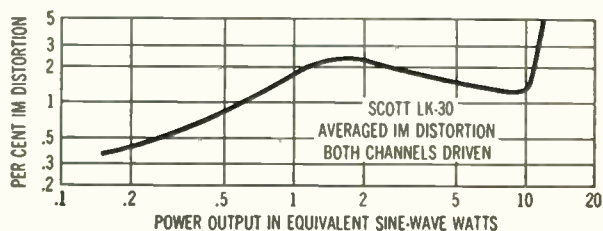
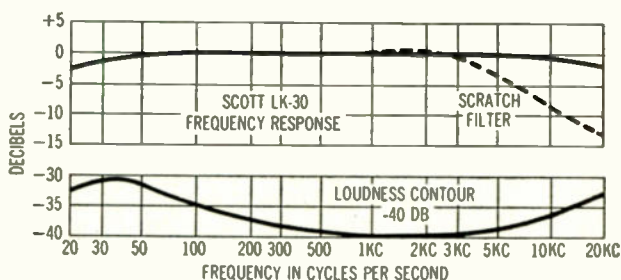
from both speakers. This is one of the simplest and most effective balancing techniques I have used.

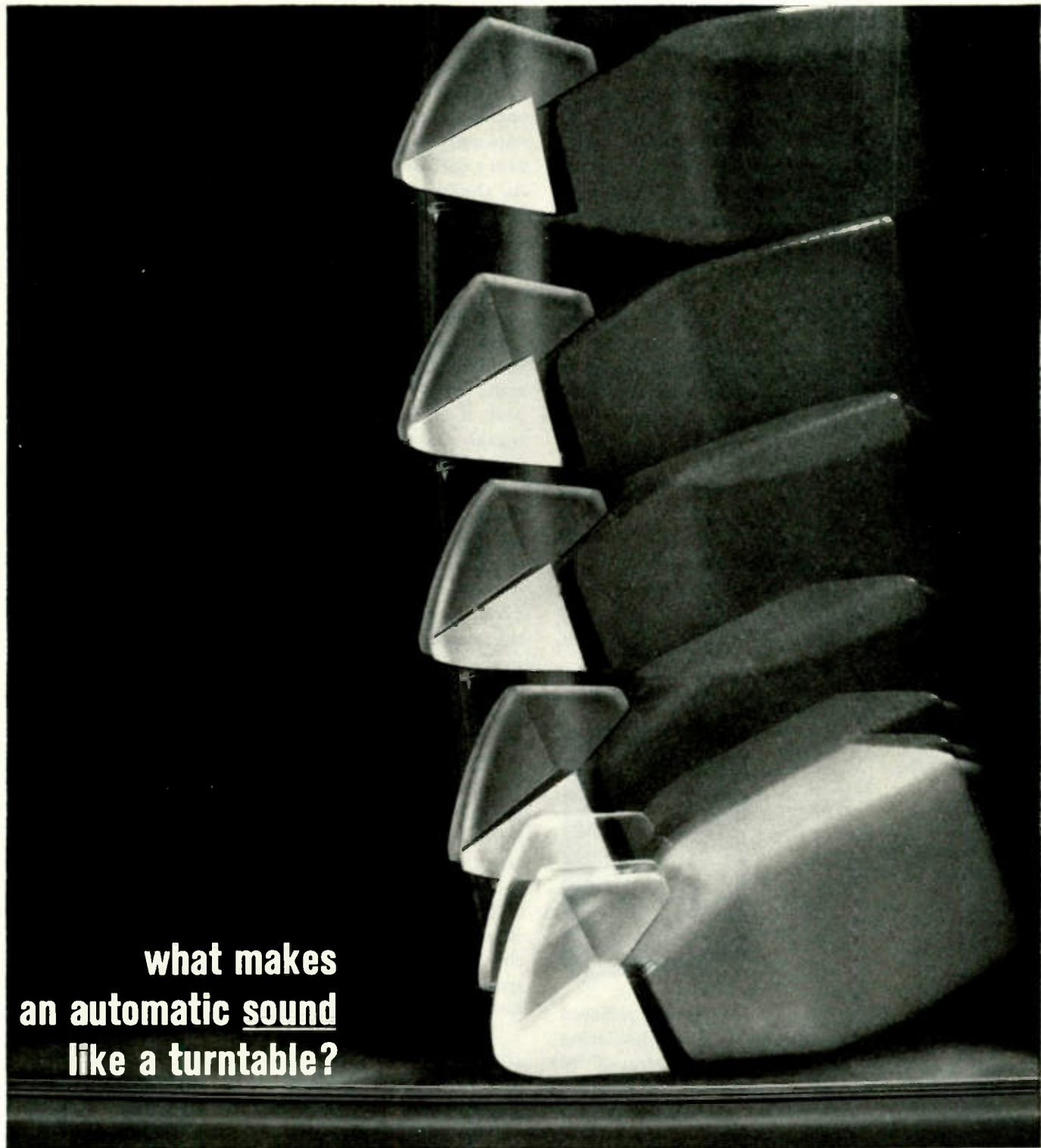
The LK-30 also has a very clever and effective circuit for adjusting output-tube bias without the use of a meter. A switch on the chassis compares a fixed reference voltage to another at the cathode resistors of the output tubes. The difference voltage charges a capacitor, which is connected to the amplifier inputs. When the switch is turned back and forth, clicks are produced in the speakers if the bias is not set correctly. When the bias is proper, the clicks disappear.

Scott kits are designed so that they can be built by those with no previous electronic or kit experience. The construction process is broken down into a number of stages. All parts—and pre-cut, tinned wires for each stage—are packed in assembly groups. The manual has separate full-color illustrations for each assembly group, leaving no doubt as to the color of wires, lead dress, and resistor color codes. Construction time was about 25 hours. It is hard to imagine a more fool-proof kit design.

I measured the continuous power output of the Scott LK-30, with both channels driven, to be 11 watts per channel at 1 per cent harmonic distortion between 50 and 10,000 cps. With only one channel driven, the output was 13 watts. These figures are consistent with the 15-watt music-power rating, which I did not check. Available power at the low and high frequencies fell off somewhat, as is normal in any but the most expensive amplifiers. The power at 1 per cent distortion fell to about 8.5 watts at 30 and 12,000 cps. However, at the 3-per-cent distortion level, 10 watts were available from about 25 to 20,000 cps.

Intermodulation distortion, which is largely indicative of low-frequency (60-cps) nonlinearity, on my tests ranged between 1 and 2 per cent over most of the amplifier's useful output range. Scott's rated IM distortion is 1 per cent, at an unspecified power output; the discrepancy is probably because of a difference in test techniques. The 1,000-cps harmonic distortion, which I believe in this case is a more meaningful indication of the over-all linearity of the amplifier, was very good,





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an automatic sound
like a turntable?

The U38!
expressly designed
for automatic
turntables

The new generation of automatic turntables tracking and tripping at lower and lower forces demands this new kind of cartridge. Demands a "floating stylus" that protects your diamond and record as it plays...demands complementary electrical characteristics which maximize the use of forward-looking circuitry whether vacuum tube or solid state. The U-38 meets these demands and makes your automatic **sound like** a turntable. With Pickering's famous plug-in replaceable stylus assembly you get a cartridge with a life-time of trouble free performance. Pickering and Company, Inc., Plainview, New York.

Pickering



U38 cartridge with
AT Stylus...2.5 grams tracking force
ATG...1-3 grams



Plug-in head assembly for
Garrard Type A and Model AT6

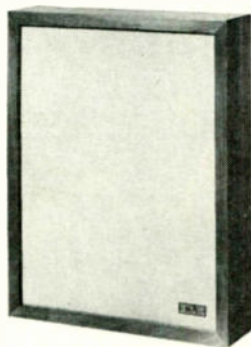
actually being under 0.25 per cent at the 5-watt level.

The LK-30's frequency response was within ± 1 db from 20 to 20,000 cps with the tone controls mechanically centered. The scratch filter was effective above 4,000 cps. The loudness-compensation contours are well chosen, and had a pleasing effect, with no trace of boom or tubbiness. The tone controls had slightly more than their rated ranges, and hum (-56 db on phono and -75 db on tuner input, referred to 10 watts) was inaudible in normal operation.

I have one minor criticism of the LK-30's volume-control arrangement. In tests, I found that the concentric volume controls track very well when they are set for the same gain in both channels. However, if they are displaced slightly to compensate for differences in speaker efficiency, their tracking becomes very poor, and they must be balanced after every change of setting. This is a common fault in amplifiers employing dual gain controls rather than a single master gain plus balance control, and is a good reason to use two speakers of the same make and model.

In operation, I found the LK-30 to be an excellent performer. It was clean and stable, and its sound could not be distinguished from that of much more expensive amplifiers. The Scott LK-30 kit sells for \$99.95. The same amplifier is available factory-wired as the Model 200B for \$139.95.

KLH MODEL 14 SPEAKER SYSTEM



● NOW THAT bookshelf speaker systems have achieved wide acceptance, there seem to be trends developing toward both larger and smaller systems. Most of the midget systems make serious compromises with quality, and are really only suitable for use as kitchen or bedroom extension speakers. A notable exception is the new \$49.50 KLH Model 14, which incorporates two special 3-inch speakers in a ported walnut enclosure measuring only 14 x 18 x 3 $\frac{3}{4}$ inches.

The speakers of the Model 14, despite their small size, are capable of a $\frac{3}{8}$ -inch peak-to-peak cone excursion—which exceeds the capabilities of many 12- and 15-inch speakers. The ceramic magnets are considerably larger than the rest of the speaker structure, and, according to KLH, these units have the most powerful magnets in relation to their cone mass of any speakers being made.

This combination of two small, long-throw speakers in an enclosure of one-third cubic foot volume is capa-

ble of a surprising bass output. However, the light, stiff cones would normally also tend to be more efficient at middle and high frequencies. This is taken care of in the KLH Model 8 FM receiver and Model 11 phonograph by "contouring" the amplifier's frequency response to be the inverse of the speaker's response, with a flat acoustic frequency response as the objective. An equivalent correction circuit has been built into the Model 14, in the form of an equalizing network that depresses the mid-frequency response (by about 8 db), and to a lesser extent the high-frequency response, to produce a better over-all balance. The input impedance at the compensated input is 8 ohms.

My acoustic frequency-response measurements revealed a slightly sway-backed curve, very smooth, and rising somewhat at high frequencies. There was a broad peak of approximately 5 db around 300 cps, with a smooth roll-off below 200 cps. The over-all response was ± 4 db from 100 to 10,000 cps.

A jack on the enclosure permits bypassing the contouring network, so that the Model 14 can be substituted for the Model 11 portable phonograph's regular speakers. In this situation, the amplifier of the Model 11 provides the required equalization. I remeasured the frequency response with my signal source connected to the uncompensated input and found the speaker's response to be an exceptional ± 1 db from 350 to 15,000 cps, falling off at low frequencies. Over the stated range, this is the flattest response I have ever measured on a loudspeaker.

The harmonic distortion at low frequencies was quite high, even with only 0.5 watt of drive. Although this speaker can, without difficulty, produce enough sound for most living rooms, it cannot equal the volume of larger systems.

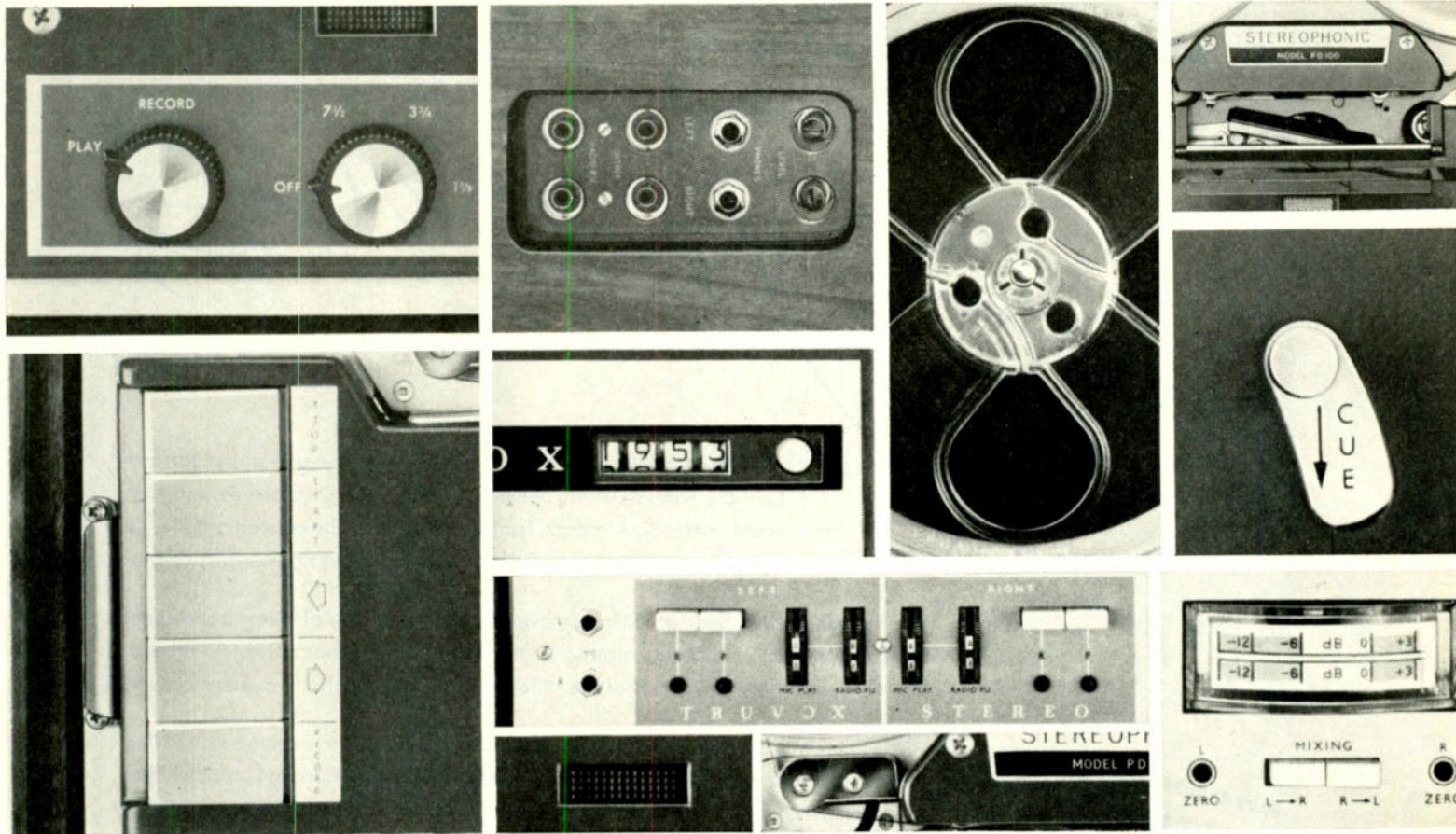
The extremely smooth and flat frequency response of the Model 14 suggested that its transient response would also be excellent; and tone-burst measurements showed that it was as good in this respect as any cone speaker I have ever tested. At no frequency was there any sign of spurious output or sustained ringing.

The sound of the KLH Model 14 is quite similar in character to that of the larger KLH systems. It is clean and airy, without stridency or any other unpleasant characteristics. The bass response varies considerably with speaker placement, from adequate at a floor-wall junction to rather thin at a mid-wall position. At any reasonable listening level, the system's very smooth bass rolloff permits a fair amount of amplifier bass boost to be used without introducing boom. Efficiency of the KLH 14 is rather low, but it can produce excellent results when driven by any good 10-watt amplifier.

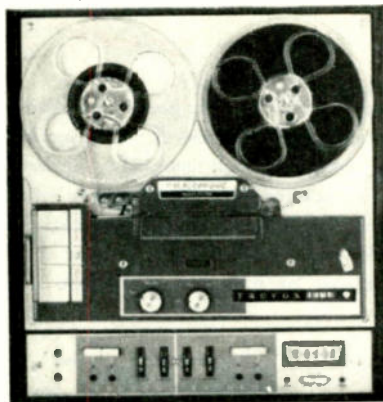
All things considered, I would say the Model 14 is the best fifty-dollar speaker I have ever heard.

For additional product information, use the reader service card. Circle number 188 for the Scott LK-30 stereo amplifier, number 189 for the KLH Model 14 speaker system.

the one outstanding feature is that it has them all



New Benjamin-Truvox PD-100



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

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

features: □ operates vertically or horizontally □ 3 speeds: 7 1/2, 3 3/4 and 1 7/8 ips □ 3 heads: 'erase', 'record', and 'playback' □ 3 motors: including Papst 'squirrel-cage' motor for capstan drive □ 6 1/2-inch capstan flywheel □ 'record-playback' preamps with

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

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

and here are some hints of the quality you can expect: □ frequency response: 30 to 20,000 cycles at 7 1/2 ips; 30 to 12,000 at 3 3/4; and 50 to 8,000 at 1 7/8; ±3 db □ wow and flutter: less than 0.1% at 7 1/2 ips; 0.15% at 3 3/4; and 0.25% at 1 7/8. □ signal/noise ratio: better than 50 db □ channel separation: better than 55 db

Dimensions of the PD-100: 14 1/4" wide x 15 7/8" deep x 7" high. Price is \$399.50 (less base). At your high fidelity dealer, or write: Benjamin Electronic Sound Corp., 80 Swalm Street, Westbury, New York.

Sole U.S. Distributor for Truvox tape recorders, Mirocord turntables and Elac cartridges.

**BENJAMIN
TRUVOX**

CIRCLE NO. 14 ON READER SERVICE CARD

a **marantz** owner

Forever

There is no such thing as a typical Marantz owner—unless one can say they are firmly devoted. Some may have determined at the outset that they would have only Marantz. For still others it may have been a matter of budgeting, with planned growth to a full Marantz system.

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Whether one is buying soap or automobiles, it is difficult to evaluate conflicting claims and counterclaims of superiority. Yet, when it comes to stereo amplifiers and preamplifiers, almost anyone will acknowledge that Marantz is outstanding from any point—whether performance, precision, quality of construction, reliability, or sound quality.

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another
important
message



Quality does not come easy. It takes hard work, know-how, craftsmanship and time. The introduction of the classic Model 7 Stereo console, if you remember, took time. Now, our Model 10 Stereo FM tuner again requires time. Those of you who have already received your Model 10 tuner can see that they are individually custom crafted with traditional Marantz quality. So, you who have ordered and are waiting delivery . . . please be patient. I assure you it is well worth waiting for.

Marantz President



Superb American Craftsmanship **marantz**

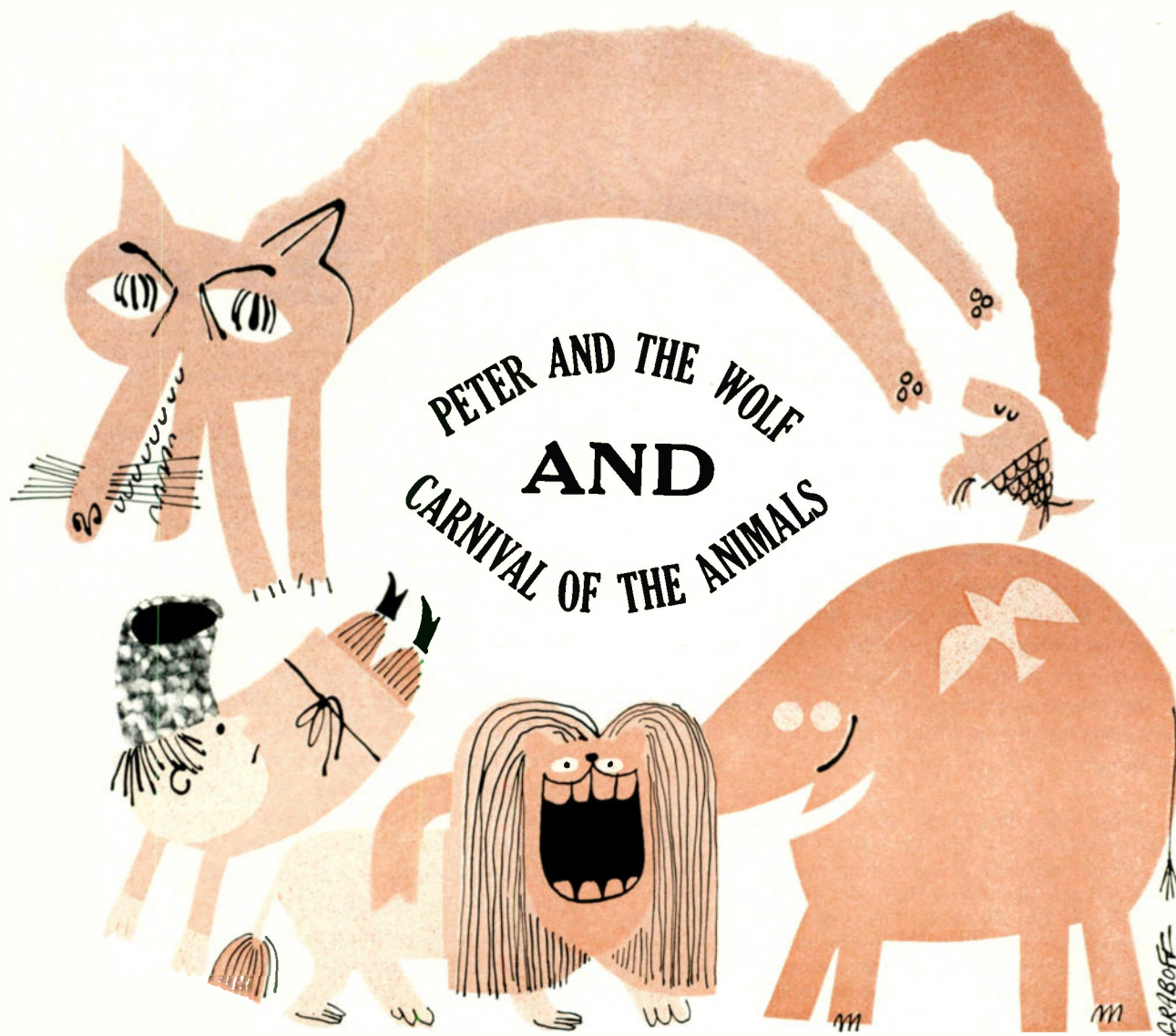
25-14 BROADWAY, LONG ISLAND CITY 6, NEW YORK

Model 7 Stereo Console • 1M distortion @ 10V eq. pk. RMS, within 0.15%, 0.1% typical • Hum and noise, 80 db below 10 mv phono input • Sensitivity, 400 microvolts (0.4 millivolts) for 1 volt output • Equalizer and tone curves matched to better than 0.5 db • Beautiful precision construction • Price \$264 (Cabinet extra)

Model 8B Stereo Amplifier • 35 watts per channel (70 watts peak) • Harmonic distortion, less than 0.1% in most of range, less than 0.5% at 20 cps and 20 kc • Hum and noise, better than 90 db below 35 watts • Exceptional stability assures superb clarity with all types of loudspeakers • Price \$264.

Model 9 Amplifier—70 watt basic amplifier • Response at 70W, ± 0.1 db, 20 cps to 20 kc • Harmonic distortion, less than 0.1% in most of range, 0.3% at 20 cps and 20 kc. • Hum & noise, better than -90 db • Completely stable for smooth response • Built-in metered tests and adjustments • Price \$384 each. (higher in West)





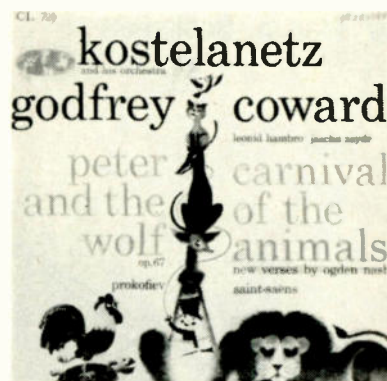
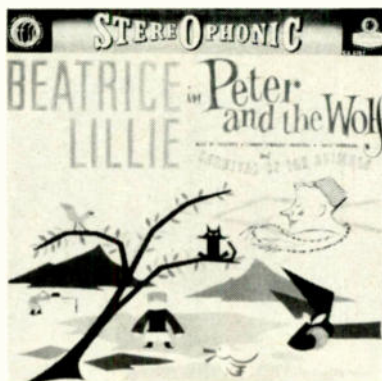
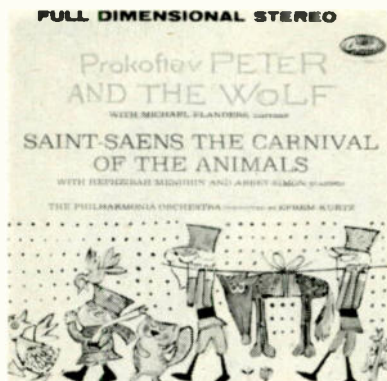
BEFORE HE CAME to Boston in 1924, Serge Koussevitzky was instrumental in introducing much of the music of his compatriot Serge Prokofiev to the musical capitals of Europe. During Koussevitzky's quarter-century as music director of the Boston Symphony Orchestra, he made the Massachusetts capital a Prokofiev stronghold: many of the composer's scores were given their first American performances in Boston. During those years, too, Prokofiev himself appeared fairly frequently as a guest conductor and piano soloist in Boston. In March of 1938, he made what was destined to be his last Boston Symphony Orchestra appearance, conducting a program of his own music in which he also was the soloist in his First Piano Concerto. The second half of the concert consisted of music entirely new to this country: the second suite from his recently completed ballet, *Romeo and Juliet*, and the first performance outside Russia of something brand new and special — an orchestral fairy tale, with narrator, called *Peter and the Wolf*.

I was not quite twelve at the time, but I distinctly

recall my absorption in the story spun by that best of *Peter and the Wolf* narrators, Richard Hale, and the thunderous applause that erupted in Symphony Hall when the performance was over. About a year later RCA Victor released a performance of the work with Koussevitzky and the Boston Symphony Orchestra, and with Hale repeating his superb narration.

A quarter-century has passed since *Peter and the Wolf* was first performed in this country. In that period of time, the work has become one of the best-loved of all pieces of musical fun. The reasons are easy to find: Prokofiev created some unforgettable melodies to accompany the animals' adventures, and young people quickly become captivated by both the music and the story. Even more important, however, are the recognizable human characteristics of Peter and the menagerie — the duck, the bird, the cat — that make people of all ages smile.

While Prokofiev wrote *Peter and the Wolf* hoping to reach the broadest possible audience, fifty years earlier, in 1886, Saint-Saëns had composed his Grand Zoological Fantasy, *Carnival of the Animals*, as a pri-



The Capitol coupling of *Peter and the Wolf* and *Carnival of the Animals*. Efrem Kurtz conducting the Philharmonia Orchestra, is musically the best. Both Henderson for London and Kostelanetz for Columbia (mono only) handle the music capably, but, in Ogden Nash's verses for *Carnival*, Columbia's Noel Coward tops London's Beatrice Lillie.

vate joke for a group of his colleagues. It was originally scored for two pianos and chamber ensemble, and though he later orchestrated it, Saint-Saëns refused to allow it to be published or performed in public during his lifetime. It was not until 1922, after he died, that *Carnival of the Animals* finally saw publication. Hence, for the public, this superlative farce is not much older than *Peter and the Wolf*. Saint-Saëns quotes freely from other composers during the course of the fourteen sections of the score. A note at the beginning of the published score details the interpolations:

"In No. 4, *Tortoises*, the composer has utilized two tunes from *Orpheus in the Underworld* by Offenbach, which he has re-harmonized. He has chosen an excerpt from the final ballet and several measures from the finale of the first act.

"In No. 5, *The Elephant*, the composer interpolates several measures of the Ballet of the Sylphs from *The Damnation of Faust* by Berlioz with a passing souvenir from *A Midsummer Night's Dream* by Mendelssohn.

"In No. 12, *Fossils*, there are introductions of motifs from *J'ai du bon Tabac*, *Ah! Vous dirai-je-Maman*, *Danse Macabre*, *The Departure for Syria*, and the Air of Rosina from *The Barber of Seville*."

Both *Peter and the Wolf* and *Carnival of the Animals* are among the most-recorded works in the catalog. There are no fewer than seven different recordings available that couple the two scores back-to-back. Columbia started it all ten years ago with a disc still listed in the current catalog (CL 720). The musical direction is in the capable hands of André Kostelanetz; Arthur Godfrey is the *Peter* narrator, and the two pianists in the *Carnival* are the irrefragable Leonid Hambro and Jascha Zayde. The Saint-Saëns performance is further fitted out with verses written by Ogden Nash and spoken marvelously by Noel Coward. There is a decided air of disingenuous cleverness about the *Carnival* performance, and yet I continue to find it disarmingly amusing. I am a good deal less happy about Godfrey's part in the *Peter and the Wolf* performance—he is coy and condescending.

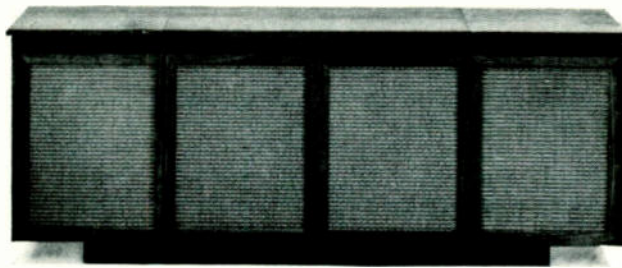
Of the stereo/mono couplings of the two scores, the most straightforward is that of Efrem Kurtz conducting the Philharmonia Orchestra (Capitol SG/G

7211). Michael Flanders is a fine narrator-actor in the Prokofiev, and Hephzibah Menuhin and Abbey Simon are the expert pianists in the Saint-Saëns.

The Westminster version of the two works (WST 14040, XWN 18525) is almost lost in gimmickry. This *Carnival* has verses written by John Burt and spoken by Garry Moore, who also serves as the narrator in the *Peter* performance. In addition, there is a host of "natural sounds of animals recorded at the Bronx Zoo" throughout the Saint-Saëns performance, and also at the beginning of *Peter*. Hermann Scherchen is the conductor for the Saint-Saëns, and the two pianists are Josef and Grete Dichler. Artur Rodzinski conducts the *Peter*. Both performances are rather pedestrian.

Anything but pedestrian is the coupling of the two scores that enlists the narrative talents of Beatrice Lillie (London CS 6187, CM 9248). Skitch Henderson conducts the London Symphony Orchestra, and the pianists in *Carnival* are Julius Katchen and Gary Graffman. Miss Lillie, too, declaims the verses of Ogden Nash, but unlike Mr. Coward, she is thoroughly self-conscious in her readings: the listener is almost painfully conscious that Miss Lillie is trying to amuse. In addition, there are here, too, all manner of animal noises at the beginning, and throughout the reading trick microphone techniques, echo chambers, and other accoutrements add to the feeling of overproduction. The *Peter* presentation is much more successful; the narrative is specially adapted for Miss Lillie by someone called Bidrum Vabish, and some of the Lillie-isms are actually quite charming. Henderson conducts meticulous performances of both scores, and some of his effects—the slow, lumbering gait for the first appearance of the cat in *Peter*, for example—are marvelously appropriate.

The three remaining couplings of the work, on the Harmony, Rondo-lette, and Monitor labels, are considerably inferior in both artistic and recording values to those I have discussed. Of the four respectable coupled performances of *Peter and the Wolf* and *Carnival of the Animals*, the Capitol version is unquestionably best in musical qualities. As for the other three, it is a matter of how much extramusical frolicking you can tolerate.



No Larger Than A Record Changer . . . Every Inch A Troubador

The New Empire 488 . . . tailor made for console or equipment cabinets. It is well known that acoustic feedback has been harassing playback equipment in console cabinets for years. This is due in large measure to the close proximity of turntable to speaker. Not too long ago, Audio Magazine tested the Empire Troubador . . . they reported: "We tried to induce acoustic feedback by placing the turntable on top of our large speaker system and turning up the gain—we were unsuccessful." Other factors important to cabinet owners are stability and level surfaces, the jars and jolts of heavy footsteps or accidental bumps can jump some arms even in the most stable cabinets. Stability under virtually

any conceivable situation is now assured by Empire's sensational "Dyna-Mount" (vibration-absorbing multiple floating suspension system) found only in the new Empire 488. The Famous Empire 398 . . . professionals' turntable—too perfectly engineered for even a whisper of distortion . . . too handsome to hide behind cabinet doors. Hi Fidelity reports: "The Troubador represents a precision-engineered product of the highest quality . . . wow, flutter and rumble completely negligible . . . speed accuracy very good . . . maximum tracking error of the arm judged to be negligibly small . . . very low needle talk, minimum hum pick-up . . . clean response . . . one of the finest, handsomest record players available."

EMPIRE

"World's Most Perfect Record Playback System."

Empire 3-speed "silent" turntable, only 2 moving parts.

Empire 98C dynamically balanced playback arm with the sensational Dyna-Lift*

Empire 880p mono-stereo cartridge featuring the virtually indestructible Dyna-Life* stylus

13 1/4"

15 7/8"

*Patent Pending

Dimensions: Minimum space requirements 15 7/8" wide x 13 1/4" deep . . . height required above mounting board 2 3/4"; depth required below turntable base plate 3 1/2".

Prices: 488 complete with walnut mounting board: \$192. Walnut base optional (\$15). 398 complete with handsome walnut base: \$210.

Empire Scientific Corp. • 845 Stewart Ave., Garden City, L. I., N. Y. / Export: EMEC, Plainview, L. I., N. Y. • Canada, Empire Scientific Corp., Ltd., 1476 Eglinton West, Toronto

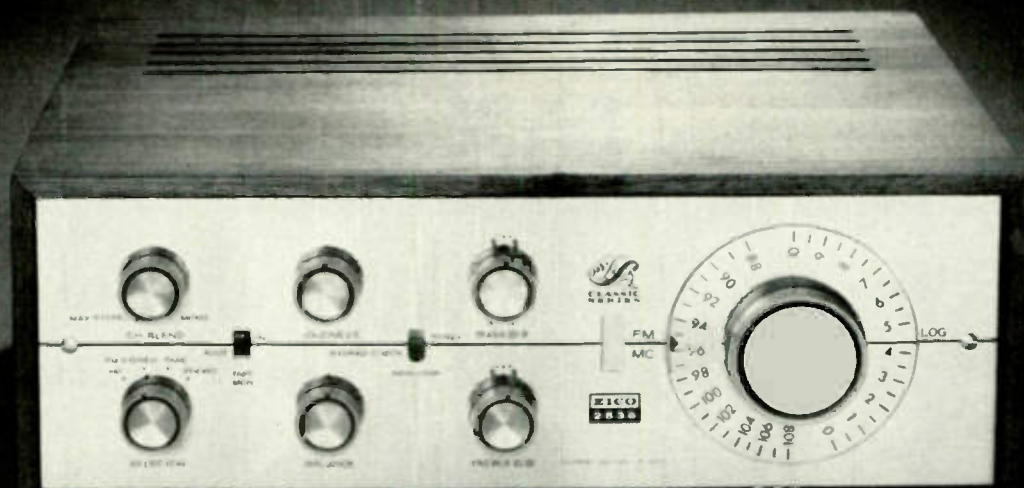
TUNER SECTION: In the kit, the two most critical sections—the front end and the IF strip—are supplied pre-wired and pre-aligned; and a high quality circuit board and pre-aligned coils are provided for the stereo demodulator circuit. The IF strip has 4 amplifier-limiter stages and a wideband ratio detector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

Antenna input: 300 ohms balanced □ IHFM usable sensitivity: 3 μ v (30 db quieting), 1.5 μ v for 20 db quieting □ Sensitivity for phase locking (synchronization) in stereo 3 μ v □ Full limiting sensitivity: 10 μ v □ IF bandwidth: 280 kc at 6 db points □ Ratio detector bandwidth: 1 mc peak-to-peak separation □ Audio bandwidth at FM detector: flat to 53 kc □ IHFM signal-to-noise ratio: 55 db □ IHFM harmonic distortion: 0.6% □ Stereo harmonic distortion less than 1.5% □ IHFM capture ratio: 3 db □ Channel separation: 30 db.

AMPLIFIER SECTION: High quality Eaxandall bass and treble controls do not interact or affect loudness, permit boost or cut at extremes of range without affecting mid-range. Balance control is infinitely variable, permitting complete fade of either channel. Blend control is variable from switch-out, for maximum separation, to full blend. Tape Monitor switch permits off-the-tape monitoring with the Eico RP100 Stereo Tape Recorder.

Power: 36 watts IHFM music, 28 watts continuous (total) □ THM distortion (each channel): 2% at 14 watts, 0.7% at 5 watts, 0.2% at 1 watt □ Harmonic distortion (each channel): 0.6% at 10 watts, 40 cps to 10 kc; 0.2% at 1 watt, 30 cps to 20 kc □ IHFM power bandwidth at rated continuous power, 1% harmonic distortion: 30 cps to 20 kc □ Frequency response \pm 1 db, 15 cps to 40 kc □ Speaker output: 8, 16 ohms □ Inputs: Magnetic phono or adapted ceramic phono, tuner, tape auxiliary □ Sensitivity: 2.3 mv phono, 250 mv others □ Noise: -65 db at 10 mv, mag phono; -80 db others.

New Eico Classic 2536 Stereo FM Receiver



Now... every other stereo receiver seems overpriced

Take a superb stereo tuner, guaranteed stable under all conditions, and sensitive enough to give full stereo separation even on weak, fringe-area signals...

Add a virtually distortion-free 36-watt stereo amplifier with remarkable overload and transient characteristics...

Mount them on one chassis—effectively separated for the performance benefits of components plus the convenience of a single compact unit... Price this combination at \$209.95 factory-wired, and at \$154.95 in a new kit pack that makes building a delightful experience—and what do you have? The Classic 2536 Stereo Receiver, star of the new Eico Classic Series, and a component that matches or surpasses the performance of components selling at substantially higher prices. How? Simple. It's pure performance. Stripped of everything but the finest basic circuitry. Examine the specifications yourself. Compare them with those of more expensive units. Listen to the 2536—then to higher priced units. Can you see or hear a difference worth paying for?

If you're interested in building a fine stereo receiver, take a long look at our new kit pack, too. Note the logical, orderly arrangement of parts. How easily it sets up for work. How easily it closes down between work sessions—with no loose parts to go astray. Thumb through the 2-color Construction Manual. Ever see such graphic diagrams? Every step is clear and unmistakable—and no diagram shows more than 20 steps. Another thing the diagrams show you: how simple the wiring is. No tricky frills; no clutter; no confusion, even around switches and controls. Plenty of space to work in. And Eico has eliminated the most tedious part by pre-mounting jacks, sockets, terminal boards, and transformers.

Does any other kit give you more building ease, or assurance of success than the Eico Classic? See it at your hi-fi dealer. Optional Walnut Cabinet WE-73, \$19.95, Metal Cover E-12, \$7.50. Write for catalog. Eico Electronic Instrument Co., Inc., 131-01 39th Avenue, Flushing, N. Y. 11352. Export: Roburn Agencies, Inc., 431 Greenwich Street, New York 13, New York.



CIRCLE NO. 25 ON READER SERVICE CARD



WAGNERDÄMMERUNG

AS THE TWILIGHT DEEPENS, THE ICONOCLASTS GATHER
TO SUNDER THE IMAGE OF A FALLEN DEITY

By FREDERIC GRUNFELD

PEOPLE still flock to the Bayreuth festival and they still get married to the wedding march from *Lohengrin*, but Wagnerism—genuine gold-plated Wagner worship of the old school—is deader than Fafner after the second round of *Siegfried*. We think of Wagnerism nowadays as being one of the quaintest aspects of music history: a faded *edelweiss* and a peacock's feather pressed between old sepia photographs of large ladies in dowdy armor. We tend to forget that Wagnerism in its heyday was an incredible cult of personality bordering on religious hysteria. Its basic assumption was that Wagner would “redeem”—the word was *erlösen*—mankind, especially the Germans, through a new kind of super-art. As the first great all-around genius he moved, naturally, on a much more exalted level than ordinary opera composers such as Rossini, Berlioz, or (Heaven forbid!) Meyerbeer, with whom he refused even to be compared. Friedrich Nietzsche, who should have known a real philosopher when he saw one, hailed Richard Wagner

in the 1870's as “the restorer of primitive drama, the discoverer of the place of art in all true human society and poetic interpreter of ancient philosophies, the thinker, the historian, the critic and aesthete, the master of language, the mythologist and myth-maker,” and so on.

It was poor King Ludwig II of Bavaria who set the style for Wagner worship. He never addressed Wagner except in terms of the most passionate adoration: “How I love you! How deeply I love you! You are the star that illumines my life! From the depths of my soul I call down blessings and good fortune upon you. Praise to the God-sent messenger who brings us the counsel of the Eternal Being; all praise to his unforgettable works!” etc., etc.

Wagner's biographer Ernest Newman urges us not to misinterpret these effusions in the light of Ludwig's known homosexuality. They were directed, he thinks, not at Wagner the man but at Wagner the philosopher and symbolist. As the composer of *Lohengrin*, Wagner

WAGNER

André Gill's 1869 caricature shows Wagner reworking the human ear to fit it to his music.



CULVER

had provided Ludwig with his favorite symbol, the swan. Ludwig fell in love with *Lohengrin* as a boy, and for the rest of his life he had swans embroidered on his cushions, painted on his china, carved on his bedsteads. Newman, who distrusted psychoanalysis, says that they appealed to Ludwig as "symbols of purity." But if you have ever seen the swan doorknobs, the swan faucets, and the swan tapestries in the king's dream castle, Neuschwanstein, you need not be an advanced student of psychology to realize that Ludwig's swan, virtually all neck and beak, is the most explicit symbol since the maypole.

This particular fixation played a crucial part in the development of Wagnerism, for without Ludwig there would have been no Bayreuth festival, and without a sanctuary the cult would never have grown into another Eleusinian mystery. As luck would have it, Ludwig became king at the impressionable age of eighteen, after his father's sudden death early in 1864. Bavaria was then a poor but independent country with seven million inhabitants and the largest per capita beer consumption in the world. Soon after ascending the throne, Ludwig sent his cabinet secretary scurrying after Wagner, who was just then engaged in the ignoble activity of running away from his Viennese creditors. It may be recalled that Wagner was the champion borrower in the annals of music. Like Dumas' Count of Monte Cristo, he knew the meaning of "unlimited credit," and had been known to charm aging actresses out of their life savings.

The king's emissary reached him in the very nick of time and escorted him back to the palace. His first meeting with Ludwig, he wrote the next day, "was one great never-wanting-to-end love scene. He has the deepest understanding of my nature and my requirements. He offers me everything I need to live, to create, to perform my works. I am only expected to be his friend; there is no job to hold, no services to perform." An immediate transfusion of funds from the Bavarian privy purse into his own convinced Wagner that his lean years were over at last, and that at fifty-one he had found "the complete ideal of my dreams."

They wrote letters to each other: over six hundred of them, which take up the better part of five thick volumes published half a century after their deaths. The tone is mystical, rapturous, very much on the

summit level. Their styles are so much alike that one wonders who was copying from whom:

Wagner to Ludwig:

My dearest beloved, my only, most magnificent friend! With tears in my eyes I ask: How are you? Are you sad? Are you Happy? How does my most gracious King feel? . . . Highest glory of my life, sun that shall light up my nights, redeemer, savior of my existence!

It is—wonderful—because it is more marvelous than a poet could imagine it!—

Yes! He found me!

My adored friend! Could I ever part from him again!

Loyally yours forever, Richard Wagner

Now "Tristan" is being born; he grows, he flourishes; every day now brings us a feast—a feast of thanksgiving for you, King "Parzifal"!

Ludwig to Wagner:

My dearly beloved and only friend!

. . . Soon I hope to see the beloved again!—I want to be joyful and glad, for I have heard that you are happy; when I know that you are, then so am I!

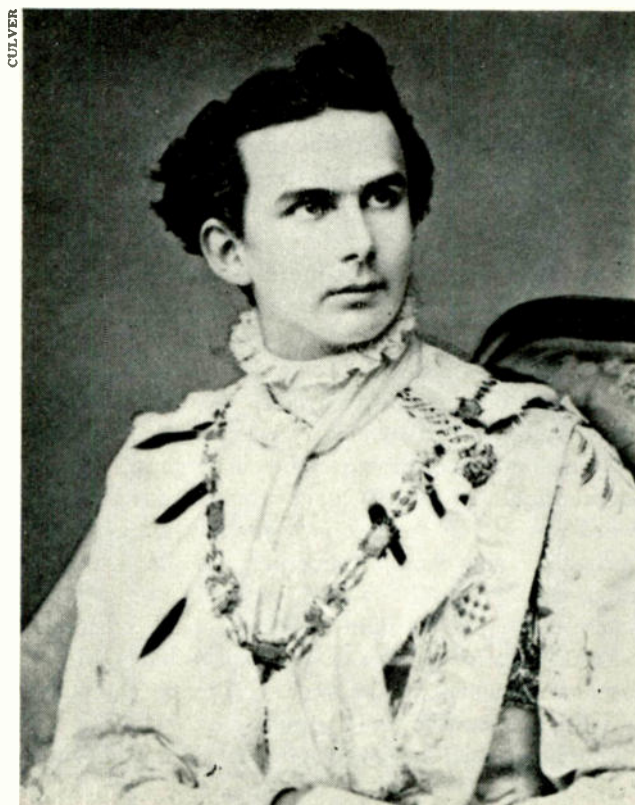
With deepest joy I have learned that the rehearsals of "Tristan" are going well!—O how blessed will be the day of the first performance! . . .

The most beautiful hopes, the strongest yearnings of my soul have been fulfilled!—O! I am yours in life, yours in death! . . .

Eternally, your Ludwig

Both of these letters—to furnish a point of historical reference—happen to be dated April 14, 1865, which

Ludwig II, at the beginning of his friendship with Wagner.



CULVER

was the day Lincoln was shot by John Wilkes Booth.

Ludwig was not the first devout Wagnerite, but he was the first to possess the really massive resources needed to keep Wagner personally solvent and to put his cause on a businesslike footing. In larger and smaller amounts, Wagner extracted about a million dollars, in today's terms, from the royal coffers, despite the finance minister's frantic efforts to keep them locked. At one point, faced with yet another draft for 40,000 thalers, the treasury officials claimed to have run out of bills and made Wagner's errand-lady, Frau Cosima von Bülow, accept payment in coins. Undismayed, she had them count out the money in sacks, which she carted off to Wagner in a hansom cab.

Cosima was Wagnerism's other great asset. She epitomized Wordsworth's "perfect woman nobly planned; to warn, to comfort, and command." She was one of Franz Liszt's love-children by the Countess d'Agout, and at nineteen she had married Hans von Bülow, Germany's best young conductor and Wagner's most ardent disciple. Soon she herself discovered the greatness of Wagner, and in a few years "with tears and sobs we sealed our confession to belong to each other alone." The girl Isolde born to Cosima in 1865 was Wagner's, but Bülow loyally acquiesced to a *ménage à trois*. "Our great man," he said, speaking like an exemplary Wagnerite, "is in need of a little friendship and consolation." Afterwards, when divorce became inevitable,

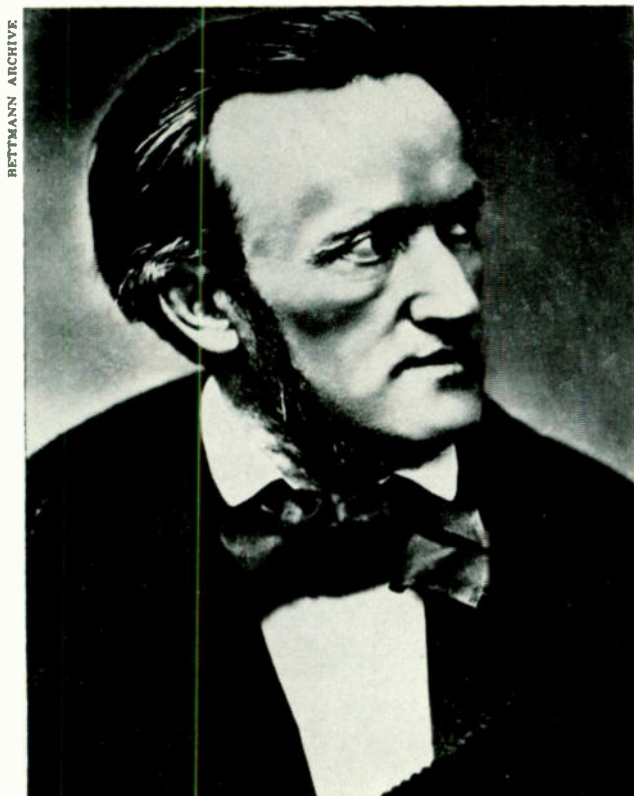
his main concern was for Wagner's reputation. "The fact that I shall emerge stainless is but poor consolation for the outcry that will inevitably be raised against the great master."

WITH Cosima at his side and Ludwig furnishing logistical support, Wagner embarked upon the literary campaign that was to form the ideological basis of Bayreuth. Bismarck was at the point of uniting the chequered German kingdoms and duchies into a single *Reich*. Wagner proclaimed Germany's redemption through the unified work of art, the *Gesamtkunstwerk* (of which he was the sole practitioner). He wrote on culture and politics, on religion and the state, on science, drama, audiences, Christianity, philology, mythology; he railed against vivisection and against the French, the Jesuits, and the Jews, whom he hated with "a hatred that is as necessary to my nature as gall is to the blood."

The most consistent theme in these murky writings is his reiterated Germanism. "I am the most German of beings," he announced. "I am the German spirit. Consult the incomparable magic of my works; hold them side by side with everything else: you have no choice but to say—this is German."

By 1876, when he inaugurated his Festspielhaus at Bayreuth on a tract of land donated by the farsighted town fathers, he had persuaded even the intellectuals

An early photograph of Wagner, made in the middle 1850's.



BETTMANN ARCHIVE

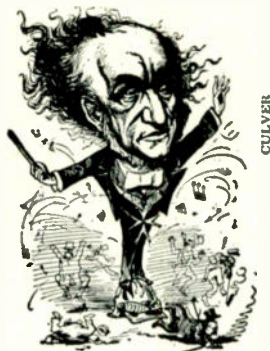
Cosima Liszt, who left husband Hans von Bülow for Wagner.



CULVER

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According to this caricature of the 1880's, Wagner's auditors were literally bowled over by his music.



to take him seriously. Nietzsche accorded him "the glory of having given us the supreme models for the large-scale execution of lofty conceptions." Once he had consecrated his temple as a showcase for these conceptions, Wagner really came into his own as prophet, priest, and potentate of the greatest one-man art movement the world had ever seen.

DESPITE its severely Teutonic premises, Wagnerism had an almost universal appeal. The dollars that built the "big barn" flowed in via a network of Richard Wagner Societies, from Chicago and Kronstadt, Berlin and Bordeaux, from the Khedive of Egypt and the Sultan of Turkey. The French, the Jews, and the vivisectionists contributed liberally to bring the art of the future a little closer to fulfillment. Crowned heads arrived in droves for the opening ceremonies, and Emperor Wilhelm I personally tendered his congratulations: "By George, Wagner, I never thought you'd bring it off!" But it was Ludwig the Bavarian who had to cover the first festival's \$150,000 deficit.

Much of Wagner's strongest support came, ironically, from Paris, where the memory of his published attacks during the Franco-Prussian war still rankled. "Wagner has written a rotten and ridiculous satire against Paris," said Catulle Mendès, "and good Lord at what a time!—Just as we were being pursued by hunger and misery, this elephant had to trample on us. I was his friend; I am his friend no longer!" But like a true Wagnerite he added, "I still remain his ardent apostle; I confine myself to not offering him the hands with which I applaud him."

The first great French Wagnerite, Charles Baudelaire, confessed on initially hearing parts of *Tannhäuser* and *Lohengrin* that he felt "destined to love" this music as though it were his own. He responded to the utterances of a great soul inciting men to grandeur; he had the sensation of "letting myself be penetrated and invaded—a really sensual delight that resembles rising in the air or tossing upon the sea. . . ." Two generations of French poets, from Baudelaire and Nerval to Mallarmé, Valéry, and Claudel, worshipped Wagner as the symbolist *par excellence*. As for the musicians, Berlioz had refused to embrace Wagnerism even when it was urged on him by the Abbé Liszt, but after him most of the French em-

braced the new faith without a struggle. Everyone made at least one pilgrimage to Bayreuth. Emmanuel Chabrier, that most vivacious of composers, burst into tears at the thrill of hearing, at long last, the prelude to *Tristan*. "Ten years," he sobbed into the ear of his neighbor, Vincent d'Indy, "ten years I've been waiting for that A on the cellos!"

Even such a skeptic as Gabriel Fauré couldn't resist the magic of Bayreuth. "All we can speak about are the performances," he reported to his wife, "and there is not one of us who can really put into words what he feels. . . . You must really forget the daily routine of life and become here one of the faithful to do justice to the drama of the *Ring*." Bernard Shaw came away convinced that England should launch a Wagner festival of her own, and that the world would recognize that Wagner was "greater than Beethoven by as much as Mozart was greater than Haydn."

What Wagner had originally envisioned for his festival was an audience of initiates, spiritually prepared for redemption-by-music-drama. At one point, Catholic newspapers warned that he was trying to usurp the functions of the Church by substituting his theater for the Mass. But Bayreuth, against all expectations, became a sound business proposition, and as Shaw ruefully noted, "the only qualification required from the visitor is money."

The carriage trade came to see and be seen; Americans began booking Bayreuth into their grand tour

The "redeemer," lavishly, theatrically (and typically) attired.



as a standard side trip, like the Matterhorn. The master's disciples were deeply affronted by this invasion of rich globe-trotters and "plutocratic art-faddists," patently unworthy of being "guardians of the grail temple." Receptions at Wagner's Villa Wahnfried ("Folly's End") brought together a curious mixture of pilgrims, some of them distinguished intellectuals and others, in Fauré's phrase, "as stupid as can be." As Thomas Mann delicately explains this phenomenon, Wagner had been all too successful in winning over both the finest and the coarsest people, "and the result is a certain sense of discomfort felt

there were 60-pfennig *Volks*-booklets (the word means "people" but is as untranslatable in this context as it is in *Volkswagen*). "Wagner," concludes one of these booklets, vintage 1900, "was one of the greatest poets, and the greatest dramatic composer produced by the German *Volk*. He was the first herald of Germany's glory and grandeur; he awakened the saga and history of the German *Volk* to a new life; he gave this *Volk* an artistic entity and a national *Heldendrama* just as Bismarck gave it political unity. Hail to us that he was a German! Hail to us that we are Germans, of his blood, his spirit, his people!" That



In Munich, for the 1865 premiere of "Tristan." Standing behind Wagner is Hans von Bülow; third from right is Leopold Damrosch.

by one section of his admirers in the presence of the other."

At Wagner's funeral in 1883, the Munich Wagner Society's wreath bore the quintessential tribute, "Redemption to the Redeemer." From then on Cosima ruled Bayreuth shrewdly and autocratically until her death in 1930, at the age of ninety-two. She kept Wagnerism on the march with the aid of a high-powered propaganda mill and a world-wide network of some four hundred clubs and societies. Leftover Wagneriana from that period can still be found on the back shelves of any second-hand bookstore—twelve-volume, six-volume, two-volume sets, expurgated letters, denatured memoirs, heroic biographies, paeans to the poet, kudos to the composer, surveys of the vowel sounds he used, guides to the ninety *leitmotifs* of the *Ring*, speculations on the future of the music-of-the-future, Wagner encyclopedias, iconographies, catalogs, twice-told Nibelungen sagas, essays on the cosmic significance of the Rheingold, and, from Shaw, an interpretation of the *Ring* as a socialist parable. To indoctrinate the working man and the school boy,

remained Bayreuth's prevailing tone for close to sixty years; obviously it owed a good deal to Wagner's own hail-to-me epistolary style.

"I don't bother about the Wagner-swindle," snapped his sometime patroness Princess Metternich, "but the Germany-swindle connected with it is repugnant to me." Nietzsche attacked on the same grounds when he parted company with the cult and published *Der Fall Wagner* in 1888. "Wagner's stage," he says, "has only one requirement—Teutons! Definition of a Teuton: obedience and long legs. . . . It is significant that Wagner's emergence coincides with the rise of the *Reich*: both point to one and the same thing—obedience and long legs." And in sixty pages of impassioned arguments he assaults "the lie of the overblown style" and Wagner's claim to being a Germanic redeemer. "If Wagner was a Christ," asks Nietzsche, "then perhaps Liszt was a Church Father?"

Most of the other dissenters, though numerous and noisy, were merely members of the old rear guard fighting a bourgeois holding action against the triumphal advance of a sensual new music. Their criticisms were

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The Sage of Bayreuth is not only the beater, but is himself the drum in this 1882 caricature.



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apt to be merely malicious. The trouble with the whole Wagner controversy, decided Jean Cocteau fifty years ago, lies in the fact that "it is an idiot who flings it in your face. There are truths which can only be said after one has acquired the right to say them."

The one critic in the enemy camp who combined a genuine respect for Wagner's greatness with a healthy distrust of his pretensions was Eduard Hanslick of Vienna's *Neue Freie Presse*. He concentrated his fire on Wagner's weakest point—the plots and language of the music-dramas. "Only the maddest Wagnerites can regard the *Ring* as a self-sufficient drama capable of standing on its two feet without musical assistance," he wrote after the world premiere. "If they were spoken rather than sung, these stammering and stuttering alliterations would merely irritate and amuse." This is precisely what German literary critics are saying today about Wagner's so-called poetry. And Hanslick correctly predicted that "in fifty years the writings of the Wagnerites will be looked upon in amazement as the relics of an intellectual plague."

The best antidote to Bayreuth was silence. Brahms, supposedly the chief antagonist, always maintained a polite distance between himself and Cosima. He liked to tell his pupils, "I am a much older Wagnerian than all of you." Tchaikovsky, who was bored to tears by *Tristan* and *Parsifal*, confided only to his intimates that "Wagner has killed his colossal genius with theories." Saint-Saëns tried speaking out publicly against Wagner and found himself suddenly ostracized; in matters touching the Faith, discretion was the better part of criticism.

Just when the tide began to turn is hard to say; it would be about the time people stopped naming their children Senta, Sieglinde, Siegmund (as in Freud) or Siegfried (as in Sassoon). The twilight of Wagnerism set in with Debussy, who tried to fight clear of its influence as desperately as the sailor who descends into Poe's maelstrom. In the case of *Pelléas et Mélisande* his love-hate for Wagner produced a sort of mirror-image *Tristan*, but with this grudging act of tribute Klingsor's magic spell was finally broken.

Busoni, the founder of neoclassicism, campaigned against Wagner on a reform ticket whose banner read, "Throw the Colossals Out!" He was the first to sug-

gest that the nineteenth century had also produced an anti-Wagner whose work held greater promise for the future; he taught the heresy that "it was Berlioz who pointed the way for unknown generations."

The young composers of Diaghilev's circle and *Les Six* had even less use for Wagnerism. Stravinsky went to Bayreuth for *Parsifal* and hated it. "What I find revolting in the whole affair," he said, "is the underlying conception which dictated it—the principle of putting a work of art on the same level as the sacred and symbolic ritual which constitutes a religious service. And, indeed, is not all this comedy of Bayreuth, with its ridiculous formalities, simply an unconscious aping of a religious rite?"

That Schoenberg and the twelve-tone school still hewed close to the Wagner tradition was cold comfort to the orthodox Wagnerites. Though Schoenberg's method owed much to the harmonies of *Tristan*, it sounded merely blasphemous to their ears. Now it was their turn to cry in horror, "You call this music?"

To such a critic as Carl Van Vechten, Wagner's works sounded "shopworn" and "old-fashioned" by 1916. Four years later Paul Rosenfeld of the *Dial* could announce that Wagner had definitely been displaced. "We who were born and grew under the sign of Wagner have witnessed the twilight of the god. He has receded from us."

He might have receded in Germany as well if events had not conspired to harness the music of the future to the politics of the moment. Adolf Hitler was welcomed to Bayreuth as early as 1923, when he paraded his Brownshirts for the benefit of Houston Stewart Chamberlain, the bogus English "philosopher" and racist who had married Wagner's daughter Eva. With

A Wahnfried tea scene, and the last photograph of Wagner.



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Cosima's connivance, Chamberlain used Bayreuth as a platform from which to preach "hate, hate, hate" against Jews, Negroes, and "the non-Germanic races of Europe." The festival became a rallying point for the ultra-nationalists. After Hitler had seized power, he appeared every year as guest of honor in the swastika-bedecked Festspielhaus (where his favorite work was not *Götterdämmerung* but *Meistersinger*). He became an intimate friend of Frau Winifred Wagner, the widow of Richard's only son Siegfried, who had died in 1930.

Arturo Toscanini, who for a few years had restored the musical luster of the festivals, saw the Nazis coming and indignantly resigned in the summer of 1933. Some of Wagner's grandchildren went into exile to

remembered that Richard Strauss and Hans Pfitzner were the most prominent signers of the denunciation. "It was this very speech which determined my emigration," Mann said later.

In Zurich, in 1937, he tried to make the Swiss understand that "*Volk* and sword and myth and Nordic heroics—in a certain mouth those words are only a despicable theft from the vocabulary of Wagner's art. . . . For him the German spirit was everything, the German state nothing."

In America, in 1940, Mann was again counsel for the defense when Wagner's reputation was put on trial. Yes, he admitted that Wagner was a charlatan, "a sensuous sorcerer, drunk with his own wisdom," but nevertheless, "something overwhelming remains." Only

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The Festspielhaus at Bayreuth, designed by Wagner himself, has been the Mecca for devout Wagnerites for almost ninety years.

protest the use of Bayreuth as a party propaganda center. But the festival continued right through the war until 1944, with audiences composed mainly of soldiers on special leave. Erich Kuby, a leading post-war German author, recently wrote that "the educated Germans would not have fallen into Hitler's arms so unresistingly if they had not been prepared for it by Wagner, by Bayreuth and the Wagnerians."

These were difficult years for those who hated Nazism and loved Wagner—especially for Thomas Mann, who had written some of his finest essays on the man he considered "perhaps the greatest talent in the entire history of art." His famous 1933 speech on "The Sorrows and Greatness of Richard Wagner" failed to satisfy the Nazis, who expected unalloyed enthusiasm for their *Kultur*-hero. Mann was publicly reprimanded for having insulted the master's memory; it should be

the defeat of Nazism, Mann said, might "restore political innocence to the works of Germany."

Bayreuth, at any rate, was officially "de-Nazified" after the war, though Franz Beidel, a Wagner grandson-in-exile, complained bitterly that "it was just as though nothing had happened," and that the venerable pose of piety and infallibility had hardly changed. Winifred was retired, and her two sons, Wieland and Wolfgang, took over the family enterprise. Their first mission, obviously, was to restore Bayreuth's bruised prestige and create a new image of the Festspielhaus as something other than a theater for paranoiac illusions. At the outset Wieland announced that "we are no longer interested in Germanic gods; only Man concerns us. We want to get away from the Wagner cult. . . ." They succeeded brilliantly in diverting Bayreuth discussions away from ideologies and over to

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This concept of Alberich, the "Rheingold" dwarf, is by Aubrey Beardsley.



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purely aesthetic questions. Starting in 1951 they applied a series of shock treatments to their grandfather's moribund music-dramas: they stripped the stage, threw out the moth-eaten bearskins, dimmed the lighting to a murky, mystical gloom, and directed Wagner as psychological drama.

Postwar German critics refuse to take Wagner seriously as poet, essayist, or philosopher, but the grandsons have tried to salvage what they can of his reputation as a myth-maker. "Wagner's ideas are always current," says Wieland, "because they are eternally human." The new doctrine at Bayreuth suggests that Wagner was a kind of primitive, unconscious psychologist, and that Lohengrin, Tristan, Siegfried, and Parsifal are essentially projections of unresolved Oedipal situations.

In other words, Bayreuth has weathered its crises as well as most other old established German concerns. It is once more fixed in the tourist and social circuit; visitors come away pleasantly impressed by the brothers' modernism and occasional surprise packaging—such as this year's debunking of *Meistersinger*. Now that the "redemption" has been let out of it, you can take your Wagner without having "to forget the daily routine of life and becoming here one of the faithful." Today's Bayreuth controversies are mainly technical: how to produce a music-drama without offending an intelligent audience; how to put together a cast now that *Helden-singers* are scarcer than swan's teeth.

By leading the discussion away from ideologies and into purely aesthetic channels, the grandsons have, in effect, brought Bayreuth into line with the rest of the musical world, where Wagner's work has to stand or fall by its ability to entertain opera-goers in opera houses. This is precisely the status that Wagner always wanted to avoid—he hated the idea of having to compete with ordinary opera composers. The critics, I have noticed, hardly know how to deal with him at this level: if you are not willing to become a latter-day Beckmesser, what can you make of the sobered-up, morning-after image of Richard Wagner?

There is a tendency now to draw a line between Wagner's character and his work—the one arrogant and disagreeable, the other mystical and sincere. Deems Taylor, whose essay on Wagner as "The Monster" has become a minor classic, recites the composer's most glaring faults—greed, vulgarity, egotism, dishonesty,

ingratitude—and then proceeds to exonerate him on the grounds that the value of his work outweighs his villainies. "When you listen to what he wrote," Taylor concludes, "the debts and heartaches that people had to endure from him don't seem much of a price." I am more inclined to believe that Wagner's art could not have been bought at any other price. He was not a "bad" character who produced "good" works but a neurotic at war with society, the model of the artist-as-outlaw, the poet-nihilist. To a great many listeners, the vulgarity and crudeness of his ambition remain indissoluble components of the music itself, all the more audible now that common sense has swept away the *Gesamtobfuscations*.

SEEN through an opera glass, Wagner emerges as a kind of primitive, one who deceived not only his admirers but also himself about the real nature of what he was creating. Infatuated with his pose as thinker and theorist, he claimed to have rediscovered "the sensually perfected speech-expression with which the *Volk* created poetry when it was still creating myths." He criticized older operas because their poetry served musical ends and their librettos were so much weaker than their music. Yet few librettos in the annals of opera are drearier than those of the music-dramas. His real innovations—which, like a primitive, he took for granted—are in the music: the continual ebb and flow of his chromatic harmonies, moving through carefully plotted progressions of keys; the massive, glittering sound of his orchestra, with its surrealist identity tags; and the brilliant use of sonic analogies from nature—the sort of thing that Shaw, writing on the *Ring*, once cataloged as "music of river and rainbow, fire and forest . . . the love music, the hammer and anvil music, the clumping of the giants, the tune of the young woodsman's horn. . . . the dragon music and nightmare music and thunder and lightning music."

In these passages we can search for Mann's "something overwhelming" that remains after all the huffing and puffing. Some of these fragments have lost little of their old power to seduce the sedulous ear—notably the "rides," "journeys," "entries," and other kinetic moving-pictorial music that sounds better in the concert hall than booming up from an orchestra pit. They are what Debussy foresaw when he prophesied Wagner's decay: "Yet noble ruins must remain, in the shadow of which our grandchildren will brood over the past splendor of this man who, had he been a little more human, would have been altogether great."

Frederic Grunfeld, whose by-line appears with some frequency in HIFI/STEREO REVIEW, lives in the Balearic Islands, from where he does free-lance writing and recording assignments.



A CHRISTMAS GUIDE TO CHILDREN'S RECORDS

By HERBERT MITGANG

CARTOONIST Walt Kelly, whose comic strip *Pogo* is peopled (is that the right word?) with a swamp full of little folk behaving suspiciously like grownups, has said: "Children can be exposed without much danger to many things—they're pretty vital characters." If these instructions still leave you, as a parent, slightly uneasy, you will find that the same notion has been developed at greater length by a more reassuring authority—Doctor Spock.

You may need such reassurance when you set out to build a record library for your youngsters. Many parents wonder how our children manage to survive much of the unwholesome corn served up for them in record jackets. The fact is that they do— but we should, if possible, make survival a little easier for them in this area, as we do in others. The purpose of this essay,

then, is to offer suggestions from the wide range of better music, stories, and educational material being put on records for children these days.

Anyone who, over a period of time, has seen—or, more exasperatingly, heard—children in the process of listening to records will understand that they can not be forced to listen to what their parents want them to. A child sometimes plays the same record over and over again until everyone in the household knows it backwards. Then, on another day, the child will play the discs in his collection for only thirty seconds each, strewing them meanwhile under the bed, between the radiator pipes, and into the far corners of the room. But the time will nevertheless come when parental propaganda, if it has been subtly administered, must triumph. Perhaps the child has heard good music in

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an older child's room or over the radio. He may then reach into his own record pile for a long-neglected introduction to classical music, and the door to a real understanding and appreciation of good music stands wide open.

Once this happens, parents should start to erase the line that has divided the family's record collection into adult and children's sectors. As replacement copies of old adult favorites are purchased, the child might receive the hand-me-downs. And an older child who can operate the equipment properly should be allowed to borrow the household's best records for his private listening.

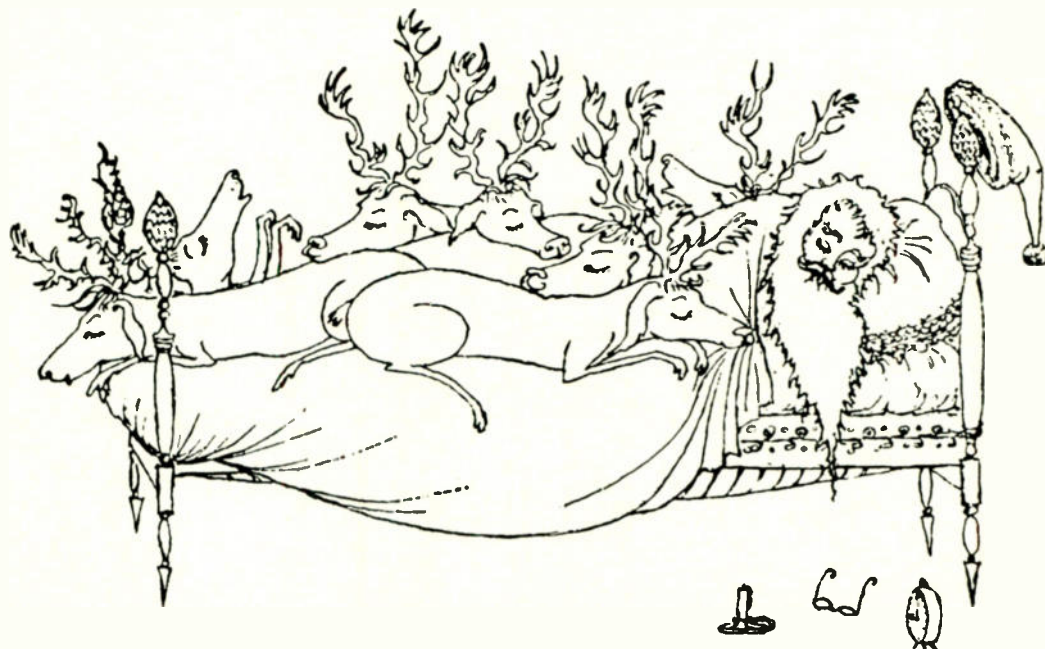
But, on the most basic level, some parents still find it difficult to obtain records that provide what they want their children to hear. The display in the average supermarket or drugstore is usually a cross-section of the available worst. The canny parent is therefore advised to track down the store in his community that

not only stocks the widest range of record labels, but also has an efficient ordering service. If no satisfactory store can be found, you still have recourse to the children's section in the Schwann catalog to facilitate doing your own shopping by mail.

One thing seldom taken into consideration in discussions of children's records is the equipment the child plays his records on. A youngster should have his own record player. Part of the fun is in turning it on and off and changing the records himself. But giving the child only a toy machine will defeat this purpose. When parents decide to buy their child his first record player, they often reason that, since the pre-school child breaks everything anyway, it is unwise to buy a player of good quality. But a well-made record player will last far longer than a cheap one, and it also can be repaired when something goes wrong—a cheap one usually can not. Also, it is foolish to subject good children's records costing between two and five dollars apiece to the damaging needle of a cheap player, for it quickly wears out the records.

One of the first things a parent runs into when shopping for children's records is the practice of classifying records by age brackets. Unless the age brackets are considered as arbitrary, they will mislead most parents. Obviously, the difference between one six-year-old and another can be great. It is up to the parent to assume the responsibility of deciding what record his child will be able to comprehend next.

The foundation of any child's record library should be good music—not the gimmicky records with television stars as narrators or with coloring sets enclosed. For the time will come when the child passes out of what the record producers cutely call the "kiddie pops" stage. Then he will no longer sit still for the coy performances, the television theme songs, the overblown



productions. The last are to be particularly avoided, since they often overwhelm the child. A child prefers simplicity in musical performance and in story line. Simple presentation—a single, affirmative, clearly enunciated voice at center stage—appeals most to children of all ages.

It is wise to exercise a good deal of caution in certain general subject areas—foreign-language discs, for instance. Be leery of buying full sets that purport to teach children a language or supplement the language they study in school. Learning a language from records (have you tried it lately?) takes hours of patient listening. And even though your child may be a paragon of stick-to-it-iveness, teaching styles in schools vary, so that it is still best to buy language records only under a teacher's supervision. It is a perfectly safe bet, however, to take a plunge on children's records containing folk songs of other lands.

Poetry, with its rhyme and rhythm, is seldom a problem, but prose is another story. There are many ways of telling a story, from a straightforward reading by an actor or narrator right from the book, through a reading with sound effects, to a full dramatization, and on to the musical version. (All these approaches have been tried in children's records of *Alice in Wonderland*, for instance.) In general, the younger the child, the more he will respond to the sound effects and the music; the older the child, the better the chance he will hold still for a straight reading.

Game discs are best avoided entirely. Those that ask the youngster to do something may work well as a supervised activity in a nursery school, but at home, boys and girls generally do not expect to work for a record—they want the record to work for them.

BEFORE going into particular recommendations for various age groups, there should be singled out a few of the introductions to music and musical instruments that can help train a child's ear to appreciate the best. An unusually fine example of these is "Instruments of the Orchestra" (Capitol Educational Series HBZ 21002), with a commentary by Yehudi Menuhin. This two-record album includes examples of the sound of each of the instruments of the orchestra played by leading European soloists, and an excellent illustrated descriptive booklet about the instruments. Menuhin demonstrates methods of bowing, explains such things as harmonics and muted strings, and follows with a demonstration of the sound of a full violin section (the Berlin Philharmonic Orchestra conducted by Rudolf Kempe) in the finale of Brahms' Symphony No. 1.

Then there is the perennial threesome of Britten's *Young Person's Guide to the Orchestra*, Prokofiev's



Peter and the Wolf, and Saint-Saëns' *Carnival of the Animals*. These can be had in various renderings and couplings. My own choices are, for the Britten piece, Angel 35135—the Philharmonia Orchestra conducted by Igor Markevitch (coupled with *Carnival*)—and for the other two, Capitol SG 7211, G 7211, with Michael Flanders as narrator and Efreim Kurtz leading the Philharmonia Orchestra. [Also see this month's "Basic Repertoire" article by Martin Bookspan.]

For the child who is already familiar with some music, "Symphonic Movements from the Masters" (Capitol HAK 21001) includes William Steinberg and the Pittsburgh Symphony playing the "Surprise" movement from Haydn's Symphony No. 91, Herbert von Karajan and the Philharmonia Orchestra in the third movement from Schubert's Symphony No. 2, and Sir Thomas Beecham and the Royal Philharmonic Orchestra in the third movement from Tchaikovsky's Symphony No. 4. The recording "Great Composers" (Disneyland S 3915, 3915) includes a simplified treatment of the music of Bach, Haydn, Mozart, Beethoven, Chopin, Brahms, Tchaikovsky, and Mendelssohn, with an explanatory booklet and biographical data. A little more advanced is the *Wonderland* series, on the Riverside label, entitled "Young People's Introduction to _____," and including Beethoven, Brahms,

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Chopin, and the like. Norman Rose comments between examples of the music.

I have deliberately not attached age specifications to these introductory records. Try out the best and most advanced even on nursery-school children—the results may surprise you.

The paragraphs that follow will suggest a number of outstanding recordings—songs, readings, dramatizations—for three broad age groups: nursery school, elementary school, and junior high. It is well to keep in mind that some things can be appreciated by any school-age child—strongly rhythmic music is a good example.

For the nursery-school group: "Music Time," with Charity Bailey (Folkways FC 7307); "Tom Glazer Concerts for and with Children" (Riverside-Wonderland RLP 1452 and RLP 1467); "The Three Little Pigs and Other Fairy Tales," read by Boris Karloff (Caedmon TC 1129); "The Tale of Benjamin Bunny," narrated by Vivien Leigh (Riverside-Wonderland RLP 2457); "Grimm's Fairy Tales," told by Danny Kaye (Golden LP 92); "Dr. Seuss Presents the Sneetches and Horton Hatches the Egg," a musical dramatization and a bit more advanced (RCA Victor LPS/LPM 2454); and excerpts from "The Wind in the Willows" (London OSA 1216, A 4244).

For the elementary-school group, I recommend introductions to the orchestra and good music, and to folk songs—especially those with a narrative. George Kleinsinger's *Tubby the Tuba* and *Pan the Piper*, coupled with *Peter and the Wolf*, are well done by Basil Rathbone on Columbia CL 671. Fantasies and imaginative stories in general appeal to the sense and nonsense of grade-schoolers. Jim Copp and Ed Brown have produced several, including the excellent "Fable Forest" (on Playhouse 202, obtainable from Playhouse Records, Los Angeles 5). "Come and See the Peppermint Tree" (Washington WC 302), a more realistic story, is also good.

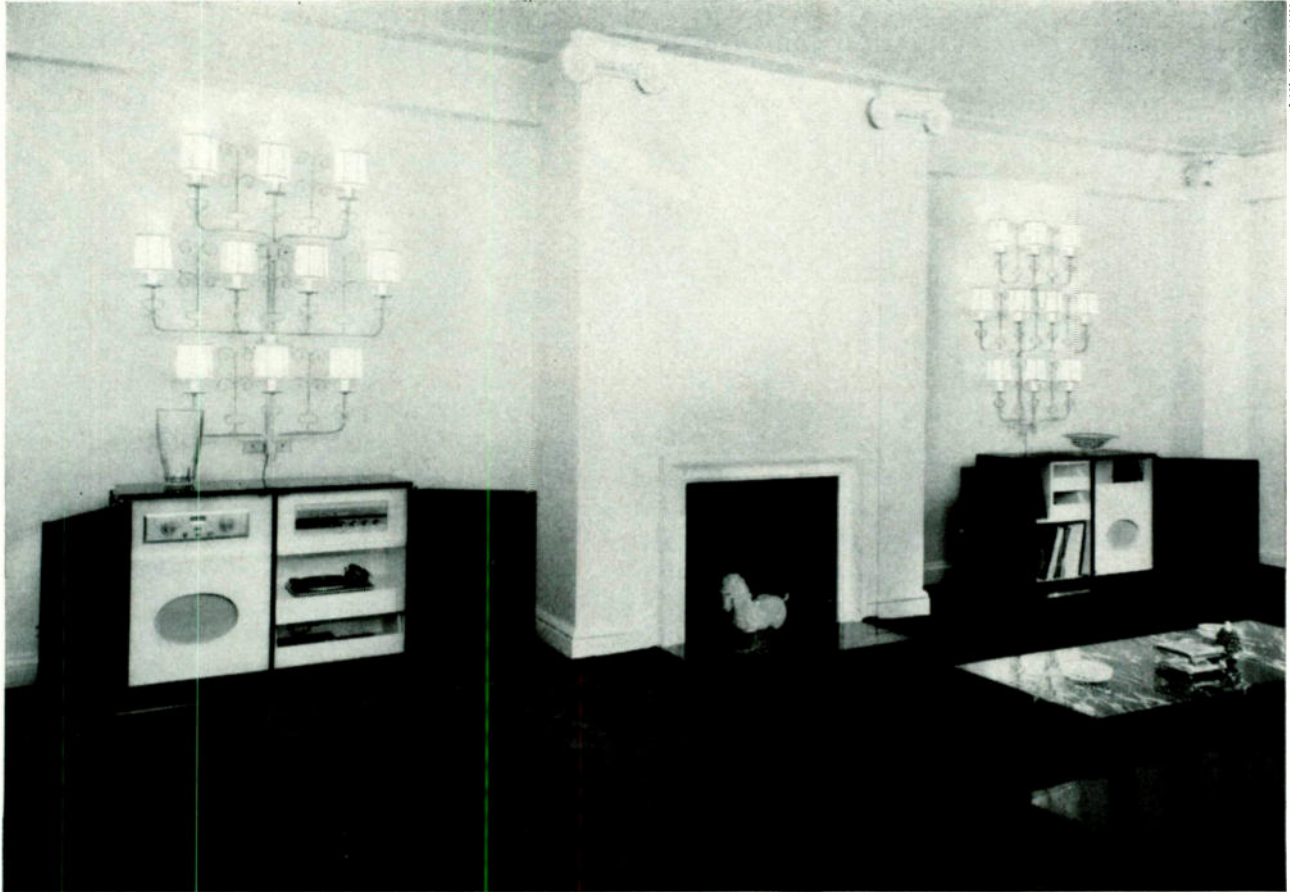
Before going on to serious subjects, there should be mentioned such delightful records as "Whoever Shall Have Some Good Peanuts" (Folkways 7530), this being a group of folk songs sung by Sam Hinton; Carl Sandburg's "Poetry for Children" (Caedmon 1124), with comments and happy chuckles by the poet himself; and "The Story of Jazz" (Folkways 7312). It is also a happy fact that many folk-song records for grown-ups are suitable for children. Most children, incidentally, take to Pete Seeger and Tom Glazer like ducks to water.

For the junior-high-school group, current events, history, and literature regularly provide provocative educational material on records. Among the best are "Wilson's Fourteen Points," backed by the "Preamble to the U.N. Charter" (Enrichment EAD 6); "Franklin D. Roosevelt's Four Freedoms," backed by the "Monroe Doctrine" (Enrichment EAD 4); "The American Revolution" (Heirloom Records HL 502); "American History in Sound" (Harcourt Brace LO 8P); and "Treasury of Famous Speeches," edited by Joseph Wershba (Golden Records 80).

RECORDS, of course, are no substitute for books, but there are special circumstances—perhaps in the middle of a case of measles—when one of the excellent Caedmon story readings (Basil Rathbone's "Edgar Allan Poe," for example, on TC 1028) would be welcome. For special interests, there are such things as "A Child's Introduction to Atomic Energy and Outer Space" (Riverside RLP 3402) and the like. On the musical side, publishers Simon and Schuster have a fine Christmas gift in the combined reading and listening package "Leonard Bernstein's Young People's Concerts." On five seven-inch Columbia LP's a number of classics—from Moussorgsky's *Pictures at an Exhibition* to Brahms' Symphony No. 2—are played. In a handsomely illustrated booklet, Mr. Bernstein translates himself effortlessly from the TV screen to the printed page.

Finally, it is to be remembered that, by the time any child displays voluntary interest in the records listed on the junior-high-school level, he is really ready to graduate from children's records as such. He is now prepared for the wider horizons and richer rewards of the light-hearted and fanciful masterworks in which children and adults may meet on common ground. In the scores of Haydn, Mozart, Ravel, Saint-Saëns, Prokofiev, and Britten, he will meet kindred and ageless spirits who, like himself (to apply a phrase of Nietzsche) are "seriously at play."

Herbert Mitgang of the New York Times staff, was formerly its children's-records reviewer. Among his books, the latest is The Man Who Rode the Tiger, a biography of Judge Samuel Seabury.



INSTALLATION OF THE MONTH

Solving a DECORATOR'S DILEMMA

WHEN Harry Streim originally decided to fit a stereo system into his wife's plans for redecorating their New York apartment, he called on Fred Kamiel of Hi-Fi Headquarters to supply both equipment and advice. Fred, a specialist in custom sound systems for home and industrial uses, had no qualms about tackling a stereo installation under the watchful eye of an interior decorator, but he did have to supply more than the usual amount of ingenuity to bring good stereo sound unobtrusively into the Streim living room.

The accompanying photograph of Mr. Streim's system doesn't tell the whole story. Although the handsome cabinets can be seen, with features providing for both present and future convenience, Fred Kamiel's answer for Mr. Streim's particular problem is well hidden.

The problem itself sprang from the decorator's insistence that the two cabinets housing equipment and speakers must be located some sixteen feet from each

other, flanking the living-room fireplace. When the equipment was set up to conform to the decorator's mandate, the resulting stereo separation was too wide for a proper blend of sound in the listening areas across the room.

To cope with the all-too-audible hole in the middle, a pair of downward-pointing auxiliary speakers were installed in the flue of the Streim's fireplace—one which, needless to say, is never used for the purpose for which it was built. Although completely hidden from the eye, the two speakers make their presence known and supply the center support necessary for a solid spread of stereo sound.

The visible components of Mr. Streim's system include a Sargent-Rayment 30-watt stereo amplifier, a Scott 330-C tuner, and a Miracord changer with Miratwin stereo cartridge. The speakers, both main and auxiliary, are Princeps units from France. The cabinets provide ample room for record storage and future addition of a tape deck.

BRUNO WALTER'S LAST RECORDING SESSIONS

By THOMAS FROST

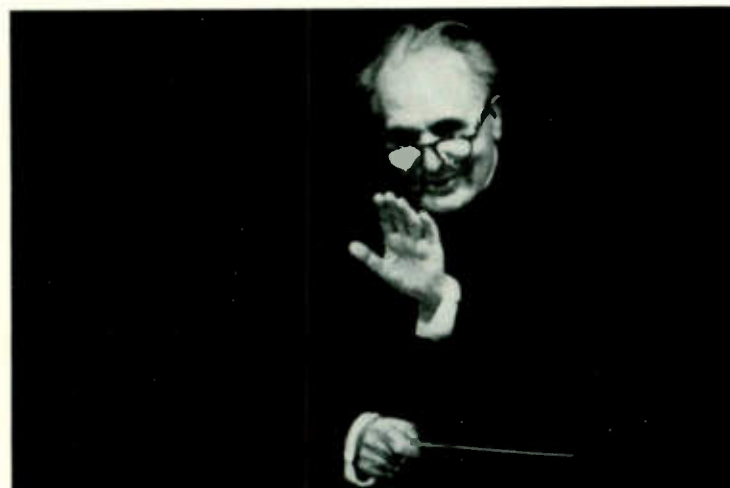
DURING the years 1960 and 1961, I had the great privilege of supervising a series of recording sessions by Bruno Walter, a man who had been my idol for more years than I can remember. I suppose that I first became conscious of the name Bruno Walter in our house in Vienna at whatever tender age I was first able to comprehend the word music, and I can still remember the excitement conveyed by my mother whenever she announced that she would be going to hear Dr. Walter conduct Bruckner or Mahler. It was therefore with great anticipation that I looked forward to meeting him in Hollywood during January of 1960. Coming face to face with an idol can be a very disappointing experience. I am glad to say that Bruno Walter did not disappoint me. Quite the contrary!

We met at the American Legion Hall, where Dr. Walter had been making his recordings since 1957. I was scheduled to observe some sessions being supervised by my colleague John McClure before embarking on a series of sessions of my own. I was greeted most cordially by the eighty-three-year-old conductor. He had heard of my Viennese background and was very interested in knowing which district I had lived in and which schools I had attended, and he was quite impressed by my having been a member of the Vienna Boys' Choir. Our reminiscing came to an end when the orchestra contractor informed him that the session would begin in five minutes. He excused himself and was joined by his faithful companion, Mrs. Delia Reinhardt, a dignified, soft-spoken German woman. Slowly, they walked arm-in-arm to the ballroom, where the orchestra was assembled and tuning up. As he was seen to approach the podium, silence gradually fell over the musicians, and as he stepped up, they applauded and greeted him. With a friendly "Good afternoon, gentlemen," the session began.

In the weeks to come, I was privileged to take a long and close look at this great man. My assignment

included an exciting repertoire list: Brahms' Third Symphony, Schubert's Fifth Symphony, and three Mozart symphonies — the "Jupiter," the "Linz," and No. 39. We started with Brahms' Third on January 27, 1960, and finished with Schubert's Fifth on March 3. Because of Dr. Walter's age, we recorded a maximum of nine hours a week—three alternate days of three hours each. About an hour before each session, I would pick up Dr. Walter and Mrs. Reinhardt at his house in Beverly Hills and drive them to the American Legion Hall in Hollywood, a ride of about twenty minutes. Dr. Walter would talk about the music he was going to perform, singing the themes quietly. I always had the feeling that he talked during those trips only to be polite, that he was already deeply involved with the music he was about to conduct, and that the responsibility of it weighed heavily on him. On one occasion I forgot myself, and, having been listening to a beautiful piano concerto on the car radio, neglected to turn it off when Dr. Walter entered the car. He quickly told me in his gentle but firm way that he could not possibly listen to any music on the way to the session since his head was full of the music he was about to conduct.

Arriving at the hall, Dr. Walter and Mrs. Reinhardt would head for the artist room, where he would don his familiar black rehearsal jacket. He would then look over his scores and perhaps ask to see certain musicians to point out important problems. In the meantime, I would go out into the hall to check the positioning of all the microphones, while our orchestra contractor, Phil Kahgan, walked around nervously, counting heads to make sure everyone had arrived. The sessions always started with rehearsing, since separate rehearsals are not permitted by the musicians' union; the rehearsing had to be done during the actual session. This gave me plenty of time to determine the proper balance of orchestral sections and capture the true sound of the orchestra. After perhaps an hour



COLUMBIA RECORDS

AN INTIMATE MEMOIR BY THE SUPERVISOR OF THE CONDUCTOR'S FINAL RECORDINGS

of rehearsing, Dr. Walter would tell me that he was ready for a take, and we would then record — a movement of a symphony, for example. During the recording, I made notations in my score, marking pluses and minuses and indicating questionable balances. Afterward, Dr. Walter would come into the control room and we would listen to each take together. During these playbacks, the control room would be filled with musicians interested in improving their performance and awaiting Dr. Walter's comments. He often listened with closed eyes, conducting with his right hand, breathing and moving with the music. Occasionally, he would praise or gently admonish a musician, and often his humorous remarks would relieve the tension. With the gentle invitation, "Come, my friends, we do it again," all of us would go back to work.

Sometime during each session, Dr. Walter would call an intermission, and Mrs. Reinhardt and he would retire to the artist room where she served him cheese and crackers, orange juice, and an apple or pear carefully quartered and peeled. On many of these occasions, I joined them, and it was here that Dr. Walter used to talk a great deal about the music and the composers. Mozart was like a god to him. When he talked of Mozart, a rapt expression would come over his face, his eyebrows would be raised, and he would gently shake his head in wonder and incredulity at the beauty of the music. On one such occasion in the artist room, I confessed to him that, perhaps even more than his musicianship, I admired his human qualities. Pointing in the direction of the ballroom, I said: "The men not only respect you, they love you." There was silence, and Walter's eyes filled with tears. At that moment I remembered something he had said some years earlier in an interview. He was asked what the essential difference between Bruckner and Mahler was, and he answered that it was of a religious nature, that "Mahler . . . his whole life

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through was seeking God; Bruckner had found God." I realized then that most of us, all through our lives, seek love; Bruno Walter had found it.

I returned to California at the end of February, 1961. Bruno Walter was now in his eighty-fourth year. He was quite cheerful and seemed even firmer on his feet than he had been the previous year. Some weeks earlier he had completed a truly great recording of Mahler's Ninth Symphony, which was supervised by my colleague John McClure. Now it was my turn again, and on the agenda was the following program: Bruckner's Seventh Symphony, Wagner's *Tannhäuser* Overture and Venusberg Music, Haydn's Symphonies No. 88 and No. 100, four Mozart overtures and the *Masonic Funeral Music*. Looking forward to at least five weeks of recording, I brought along my wife and eight-month-old boy. We stayed at a quiet motel in Westwood.

THE sessions began with Haydn's Symphony No. 100 on March 2, 1961. The one-month period from this session to the last one, on March 31, represents an enormous achievement for Bruno Walter. The *Tannhäuser* Venusburg Music, for example, comes through with incredible power and drive. The extended climaxes never let up. The performance is completely mature, but youthful in its strength and vigor. That an eighty-four-year-old man, somewhat shaky on his feet, directed it is quite astonishing.

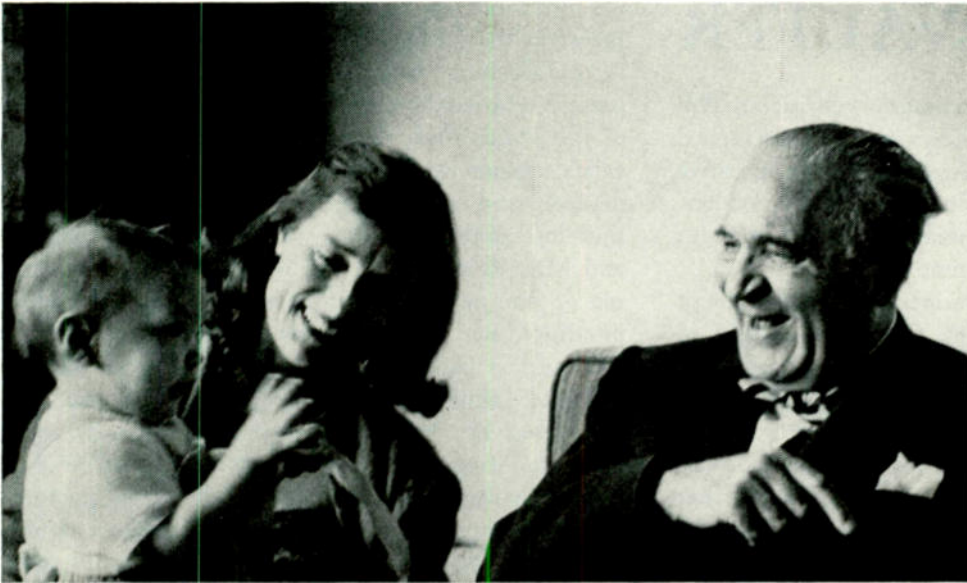
This month was also beset with problems. The Venusberg Music, for example, almost lost its sensual theater ending, the off-stage chorus of the sirens. The women's chorus, a collegiate group, had been trained extremely well by its director, and since the music is not complicated or difficult, Dr. Walter did not feel

the need to rehearse the women until the regular session with the orchestra. At the beginning of this session, he started to rehearse them without orchestra. They had been placed on a stage far behind the orchestra, to give their voices a distant off-stage effect. For some strange reason, the choir was unable to follow Dr. Walter. He tried again and again, and finally, refusing to believe that he had suddenly forgotten how to conduct, he walked back to the stage and asked one of the young ladies to hand down her part to him. What was on the page made him stare in disbelief. Then he told me what had happened and asked that the session be called off. The women had been rehearsing from an edition in which the editor had inexplicably changed the original meter of 3/4 to 4/4. Dr. Walter was completely stunned and shaken. I begged him to give me just ten minutes to figure something out. The problem was that the choir would not be available again for some weeks. I had to think quickly, or we might lose this beautiful ending, with the "real" sirens. The solution was obvious—new chorus parts had to be made very quickly—but was it practical? Our orchestra contractor, Mr. Kahgan, made several telephone calls and was able to arrange for three copyists to be at the hall within fifteen minutes. I thereupon persuaded Dr. Walter to continue the session by assuring him that he could rehearse and record the Venusberg Music up to the point at which the sirens enter, and that the new choir parts would be ready by that time. He agreed, and so we started to rehearse and record, while the three copyists feverishly wrote out enough parts for the choir. We had lost time because of the confusion, however, and now I had a problem from an unexpected quarter. The director of the choir told me that he had promised to return the women to the campus in time for them to have dinner at the dining hall, and it was so late now that he could spare only half an hour

Thomas Frost checks the score while Bruno Walter, eyes closed, "conducts" the playback in the control room.



COLUMBIA RECORDS



Young David Frost, in the arms of his mother, charms his distinguished visitor.

more. At this time, we had not even started to rehearse the choir with the new parts. I told him we would do our best, knowing full well that it would be impossible to finish in half an hour. The choir director seemed to be completely insensitive to the importance of the occasion and could not see beyond his own problem, and when the half hour was up, he was ready to take his choir home, finished or not. I pleaded with him, making certain that Dr. Walter heard nothing of this. He finally weakened when I agreed to have Columbia Records buy dinner for the entire choir. Luckily, Dr. Walter did not get wind of any of this, and he finished the session in a tranquil spirit. We could not have known at the time that Bruno Walter was destined to do only one more week of recording in his lifetime.

I NEVER ceased to marvel at Bruno Walter's conducting. He did practically nothing with his baton and his left hand, and everything with his eyes and face. The way he communicated was sheer magic. Most important, the musicians were motivated to give their absolute best. No one could resist his gentle invitation: "Come, my friends." They indeed came with him, wherever he wanted to lead them. His was leadership in its highest form, and I think his example explodes the myth that a great conductor must be feared or hated by the men who follow him.

But let there be no misconception about Dr. Walter's gentle kindness. It did not serve to cover up the least bit of compromise or appeasement. He always got his way, but without the need for force. He was never overbearing in his relations with people, never sarcastic. He seemed to surmount the common problem of fitting the means to the end: it appeared as if the means and the end were inseparable as far as

he was concerned. He would most certainly have been a great statesman.

Being a deeply religious man, he always attempted to look into the soul of a person, and formed his opinion accordingly. Some were perhaps unjustly condemned by his rigorous spiritual standards. For example, he told me that he would never collaborate with a certain young singer who sang popular songs and jazz in public. He doubted that any singer who would do that could possess the right spiritual qualities for making music with him. An instance of the opposite effect these judgments could have concerns a young conductor about whom Dr. Walter had heard good reports from some of the musicians who played both in our recording orchestra and in the Los Angeles Philharmonic. The young man visited Dr. Walter, who was much impressed by his human and spiritual qualities. As a result, Dr. Walter was ready to endorse the young man fully, despite the fact that he had never heard him conduct!

On March 11, 1961, we started to work on Bruckner's Seventh Symphony. It was thrilling to listen to the first rehearsal because everything fell into place so quickly, even though the men had never played the work before. One of the visitors at this session was an executive of an important European company that records the finest orchestras in Europe. After hearing a few minutes of the very first reading of the first movement, he asked me how many hours this movement had been rehearsed the day before. When I told him that this was the very first reading, he stared at me in disbelief. I added that Bruno Walter had often called this orchestra the finest ensemble in the world. These men had played for his recordings since 1957. The change in personnel over these four years was as little as perhaps five per cent, thanks to

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the untiring efforts of the orchestra's contractor, Phil Kahgan, who coaxed, cajoled, and even threatened the men, so that they often gave up more lucrative television or film jobs in order to play for Dr. Walter. Bruno Walter and the Columbia Symphony Orchestra were at their zenith at this time.

Ironically, a leading magazine chose this moment to attack Dr. Walter's "The Orchestral Music of Brahms" album for an alleged lack of noble orchestral sound. The reviewer stated—on what grounds it is impossible to imagine—that this was probably due to the so-called "pickup" orchestra foisted upon Dr. Walter by Columbia Records, and also conjectured that "too much of the balance and tone quality seems to have emanated from the control room rather than from the conductor's musical consciousness." Since any critic is entitled to his opinion, Dr. Walter, although disturbed, did not object until the same magazine a month later printed a similarly derogatory letter, couched in suspiciously similar terms, from a nonmusician. As it happened, in a letter to Walter the same writer had glowingly described the recording sessions in question as the greatest experience of his life, and had requested, and received, an invitation to the conductor's home. Dr. Walter correctly denounced the use of technical evidence from an unqualified observer, and pointed out also that it is completely wrong to say categorically that only orchestras that have existed for many years and have a tradition and a history are on the highest level. He said to me: "There are no orchestras—only conductors," explaining that there is no such thing as the sound of an orchestra, only the sound of a conductor. An orchestra is a neutral entity which takes on quality and color from each individual conductor.

THE last two recording sessions, which took place on March 29 and March 31, 1961, produced four Mozart overtures and the *Masonic Funeral Music* (Bruno Walter preferred to have it translated as *Masonic Dirge*). He considered the latter one of Mozart's finest works, incredibly different from anything else he wrote," and unfortunately very rarely performed. He rerecorded the entire *Magic Flute* Overture at the last session because he was not happy with the first four bars. Between the two sessions, Dr. Walter had called me to tell me that he had not been able to sleep because of the opening of the overture. The up-beat sixteenth notes had not been short enough. (Whenever he was dissatisfied with some aspect of his performance, he would describe the problem as a burden weighing him down.) On March 31, then,

we rerecorded the entire *Magic Flute* Overture, and recorded the *Impresario* Overture and the *Così fan tutte* Overture. After the session, Dr. Walter was greatly relieved by the improvement in the opening of the *Magic Flute* Overture, and also glad that the year's sessions were over. He felt somewhat tired and depleted and was looking forward to some rest. I was therefore quite astonished to hear him say that he and Mrs. Reinhardt would like to visit my wife and me at our motel so that he could meet our eight-month-old son, whom he knew only from photographs.

Two days later, my wife and I awaited our visitors in silence, while our little boy played in his crib. We knew that Dr. Walter had given up his daily walk at Santa Monica in order to visit us. He followed a rigid daily routine imposed by himself and his doctors. Every morning he read his mail and dictated letters to his secretary. Letters came to him from all over the world, from strangers as well as friends, and no letter ever went unanswered. This would occupy most of his morning. After lunch, he would sleep and then study scores. In late afternoon, weather permitting, he would walk along the ocean with Mrs. Reinhardt. As I was sitting quietly thinking about Dr. Walter, my wife motioned me to the window. It overlooked a swimming pool, and there was a ramp at the side of the pool leading up to our level. What I saw touched me deeply. Dr. Walter and Mrs. Reinhardt were walking very slowly up the ramp arm-in-arm. He was carrying a large bouquet of flowers and Mrs. Reinhardt a white package. His face was calm and serene. When they reached our door, Dr. Walter handed my wife the bouquet and Mrs. Reinhardt opened her package, which contained a beautiful light-blue toy rabbit. After that, all attention was focused on my boy, David. Unfortunately, he could not realize who the visitor was. Dr. Walter had a wonderful time playing with the baby, and it was touching to see two human beings eighty-three years apart in age communicating with each other. After about an hour, Dr. Walter and Delia Reinhardt took their leave. We walked them to the corner where Mrs. Reinhardt's car was parked, and we said good-bye. That was the last time I saw him.

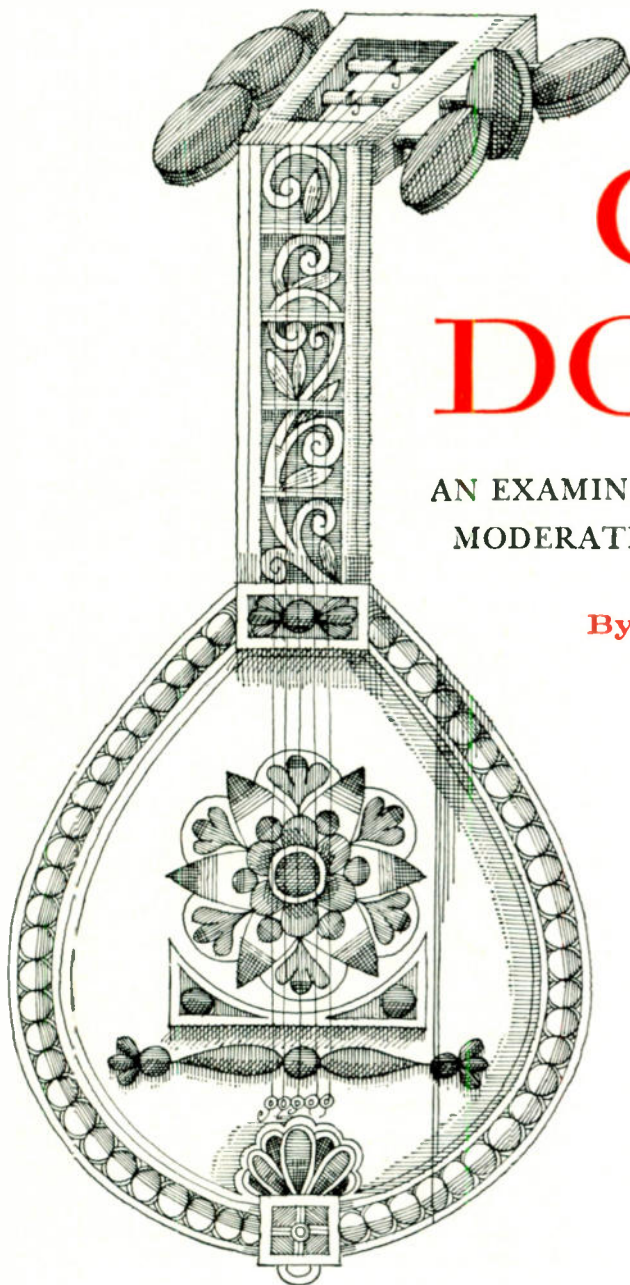
He will be remembered by many people for many things, but perhaps primarily for the love and respect for humanity that manifested itself in everything he said and did. He left a great legacy of musical performances, and to those who knew him, he left also a vivid image of a great human being.

Thomas Frost studied the violin in his native Vienna, conducting in Chattanooga, and composition at Yale. After stints at Decca and Urania, he moved to Columbia, where he produces the recordings of the Philadelphia Orchestra, Horowitz, Stern, and others.

THE PRICE COMES DOWN

AN EXAMINATION OF THE EXPANDING FIELD OF
MODERATELY PRICED STEREO EQUIPMENT

By JOHN MILDER



THE CURRENT hubbub over \$350 preamplifiers, \$400 basic amplifiers, and \$500 tuners has tended to obscure a significant development taking place at the other end of the price scale. It may come as a surprise to many, but the price of stereo high fidelity actually has diminished considerably over the past several years. The reasons for this are diverse, but if you are planning any hi-fi purchases, it is worthwhile to be aware of why and in what areas cost has come down.

Although the increasing popularity of hi-fi has led to a higher volume of sales, mass-production techniques are not the key to the lower cost of today's medium-price audio equipment. In comparison with the home-appliance industry, high fidelity remains a fairly small business, and audio plant managers can not calculate costs on the basis of hundreds of thousands of units rolling off a production line. It is true, however, that hi-fi manufacturers have been able to adopt the production methods used in other areas of modern industrial electronics. Printed circuits, for example, have not only made for lower prices, but—more importantly—for greater dependability and uniformity. And many manufacturers are convinced that transistors, currently used mostly in expensive, ultra-high-per-

PRICE COMES DOWN

formance equipment, eventually will lead to the development of special designs and construction techniques that will make possible large improvements in the very lowest price categories.

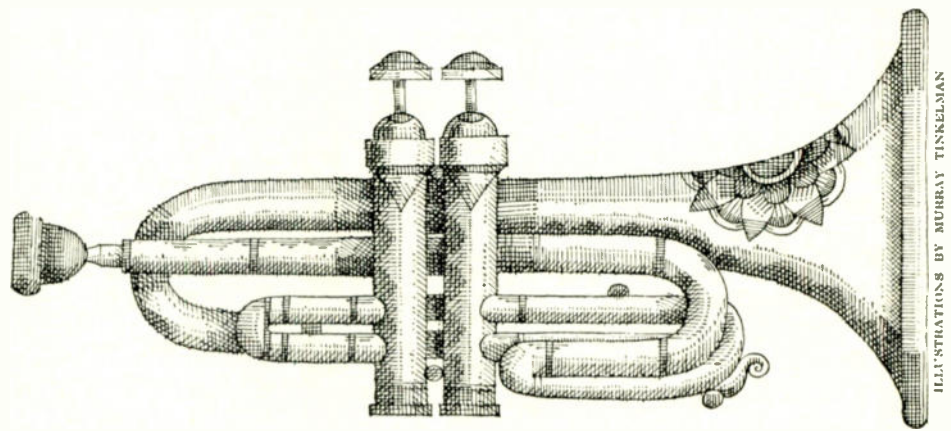
Equally important in the price picture is a slow but definite trend toward integration of components. There is a growing opinion among audio manufacturers that the designer can do a better—and less expensive—job if he has design control over the associated components in a system. For the moment, there is no agreement on how far the combining of equipment should go, since price, performance, and sales potential are at issue. Some combination units, for instance, are definite compromises in favor of a lower price and greater convenience for the nontechnical buyer. Others, however, offer improvement in performance as well as a lower price. For example, the transistorized amplifier-speaker is a marriage of necessity and convenience. However, as long as some manufacturers feel that the listener's desire to be selective is paramount, it is likely that everything down to cartridge styli will continue to be available separately (and to be interchangeable to some degree). But the trend toward integration is gaining momentum.

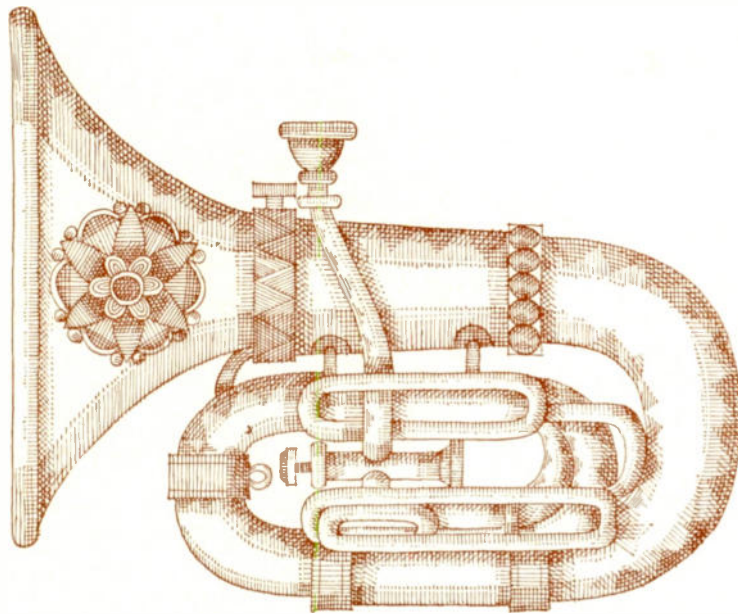
TO SEE what improved design, production techniques, and integration have so far accomplished in lowering the cost of good performance, we must look at some of today's hi-fi components category by category. Since it is not possible to cover all of the improvements in design-for-price over the past few years, attention will be focused on some of the ideas that seem to have played the greatest role in bringing down the price of good sound.

Much of the quality of today's moderately priced amplifiers can be traced to the appearance, in 1957, of some new output tubes from Europe. Such tubes as the EL34 and EL84, which are still popular in their power classes, offered an irresistible performance combination: more undistorted output for less drive voltage fed into them. The immediate result was higher-power amplifiers with one or two fewer driver stages than had previously been necessary. The prime example was the original Dynakit mono power amplifier, which used only three tubes (plus rectifier) to achieve a fifty-watt output.

The prices of the first stereo amplifiers reflected not only the cost of adding a second channel, but also the money spent on solving the problems of stereo design. Within a year, however, the price of stereo amplification began to drop. Both Dynaco and Eico introduced kit-built amplifiers that offered seventy watts of stereo power for less than \$100. Inexpensive integrated amplifiers were offered by such manufacturers as Scott, Fisher, Harman-Kardon, and Sherwood.

The output sections of most of today's amplifiers use stereo versions of the same circuits made possible by the new output tubes of 1957. Tubes have continued to improve, and U.S.-designed tubes (such as the 6550, 7591, and 7189) are fast replacing the European types. What has been accomplished in power amplifiers is illustrated by Harman-Kardon's Citation V, a luxury amplifier that costs less in kit form (\$119.95) for eighty watts of stereo power than most pre-1957 units demanded for forty watts of monophonic output. A roll call of stereo power-amplifier kits that provide top performance for a cost of approximately a dollar a watt includes the Dynaco Stereo 70 (70 watts for \$99.95), the Eico HF-87K (70 watts for \$74.95) and HF-89K (100 watts for \$99.50), the Heathkit AA-121 (80 watts for \$79.95), the Knight-Kit KB-85





(70 watts for \$69.95), and the Lafayette KT-550 (100 watts for \$134.50). Any of these units can help bring the cost of a luxury stereo system down almost to the medium-price category, and although their cost is relatively modest, there is no compromise in performance.

Despite the excellent values in high-power basic amplifiers (and such low-cost kit preamplifiers as those made by Dynaco, Eico, and Heath), integrated amplifiers still account for the majority of sales. And here the interest is not only in price, but in performance. In many respects, the new integrated amplifier-pre-amplifier combinations from Dynaco, Eico, Fisher, Harman-Kardon, Knight, and Scott are very close in performance to the more expensive combinations of the same companies' separate basic amplifiers and pre-amplifiers—and with little or no sacrifice of control features. As for price, it is now possible to find a number of excellent amplifiers (with outputs of 30 to 70 watts) for less than \$100 in kit form or under \$150 wired. This is roughly the price range of 20-watt monophonic amplifiers of several years ago, and the price is due to dip still more with the introduction of units (such as Eico's Classic series) that drop marginally useful control features.

ALL of this, of course, is happening to vacuum-tube amplifiers. For the moment, the lower-cost integrated transistor amplifiers in the 30-watt class pose an interesting problem. Most of them are slightly more expensive than comparable tube models, and have less impressive specifications. However, a number of authorities have stated that they sound better than their specifications indicate they should—probably, some have remarked, because they operate without output transformers.

Part of the transistor's long-range potential is its usefulness when employed in the integration of equipment. In many respects, transistor amplifiers challenge the advantages traditionally claimed to result from the separation of the preamplifier from the power amplifier: the transistor almost completely solves the old problems of hum, heat, and size-vs-output. A trend in the use of transistors is exemplified by J. B. Lansing's transistor amplifiers, designed specifically for integration with Lansing's speakers. The idea here is to have the amplifier complement a particular speaker as regards power, damping, and frequency response, particularly at low frequencies. This type of integration will make for economy as well as improved performance of both speakers and amplifiers.

As for today's speaker systems, the focus of most manufacturers' attention is the slightly-under-\$100 price range. With the quality performance of compact speakers now taken for granted, the emphasis is both on further savings in space (as in slim-line systems) and the least scaling-down of performance necessary to arrive at a reasonable price. For the latter objective, such systems as the EMI 319, Electro-Voice One, Fisher XP-2a and KS-1 kit, Grado Lab "Jr.," Jensen TF-3, KLH-10, University Companion II, and Wharfedale W-40 are designed to differ in performance from the same companies' more expensive speakers essentially only at the extreme high and low frequencies.

At the moment, however, even less expensive (and smaller) speakers are in planning or production, some of which embody radical departures in design. KLH's Model 14, for instance, aims at a low price (\$50) through the use of two miniature full-range speakers. To get the full low-frequency potential of the small speakers, the Model 14 incorporates a network that

PRICE COMES DOWN

gradually rolls off an amplifier's signal above 250 cps. [Also see "Technical Talk" this month.] Whether or not KLH's frequency-contouring principle is widely adopted, other low-price, quality speaker systems will be emphasized in coming months. Among these are ADC's Brentwood, Electro-Voice's Coronet kits, Jensen's X-20, and University's Miniflex.

In record-playing equipment, the trend toward integration has been given impetus by the success of the Acoustic Research turntable-and-arm combination. The company contends that both the turntable's low price (\$68) and its insensitivity to feedback are the result of integrated design. The new Rek-O-Kut R-34 turntable makes similar use of integration as a design approach, including the isolation of the arm and the platter from the motor board, and its price (\$89.85) is considerably lower than earlier Rek-O-Kut models with similar specifications.

Since integration is obviously inevitable in record changers, credit for the performance of current models must go to a combination of good design and efficient production methods. Though it is true that the prices of such units as the Garrard A, the Miracord 10, and the Dual 1009 are higher than those of earlier record changers, few people question that the performance improvements far outweigh the increases in price.

Now, only two years after the beginning of stereo FM broadcasts, the price of stereo FM equipment has also dropped—more than was at first expected. Two special factors, in addition to circuit and component improvements, are responsible. The designers have come to realize that most tuners are used in urban locations where supersensitivity is not worth—to most listeners, at least—what it costs. The other factor is that the reception problems emphasized by stereo broadcasting—such as multipath distortion—can be combatted more successfully by a good antenna than by the tuner itself. While neither of these premises has perceptibly slowed the production of elaborate and expensive tuners, both have encouraged the appearance of moderate-price units. In this category are such tuners as Dynaco's FM-3 (\$109.95 in kit form), Eico's ST-97 and 2200 kits (\$99.95 and \$92.50), the Fisher KM-60 kit (\$169.50), Harman-Kardon's F50XK kit (\$129.95), the Pilot 280B (\$99.95), and several units from H. H. Scott, including the LT-111 kit (\$119.95), the FM 370B (\$159.95), and the LT-110 kit (\$164.95). A number of units within fifty dollars of this range (from Fisher, Pilot, Scott, Sherwood, and others) are also excellent bargains.

In considering what has happened to tape recorders, it is impossible not to mention Japan. Thanks to a specialized electronics industry (in which labor is *not* particularly cheap, incidentally), and close cooperation with American designers and sales agencies, the Japanese now produce many, if not yet the majority, of the tape machines in all price ranges, and the made-in-Japan label has long since lost any flavor of the pejorative. The well-designed recorders in the low- and medium-price classes (Japanese, American, and European) have become too numerous to note by model, but a list of companies that offer excellent recorders would include Concord, Eico, Heath, Knight, Lafayette, Norelco, Roberts, Sony, and Viking. All of these manufacturers offer reasonably priced recorders with much of the performance and flexibility once found only in far more expensive machines. And thanks to transistors, the built-in amplifiers of many recorders now offer surprisingly good playback quality through their own speakers—an important consideration for anyone who intends to use a recorder both in and out of a hi-fi system. Higher-price recorders still offer the utmost in performance and in features, but the bargains in low- and medium-price tape machines are numerous.

THE one category in which the price of performance has not dropped sharply is the integrated stereo receiver, or tuner-amplifier combination. Units from Bogen, Fisher, Harman-Kardon, Pilot, Scott, and Sherwood are excellent values (with prices justified both by high amplifier power and excellent FM reception), but until recently there were few models in the low-price category. This situation is on the way to being rectified; recent entries include such kits as the Eico Classic 2536K (\$154.95), the Harman-Kardon FA 30XK (\$169.95), the Heathkit AR-13 (\$195), and the Knight-Kit KU 45A (\$139.95). There are also a number of under-\$200 wired units from such companies as Grommes, Kenwood, Lafayette, Pilot, and Realistic.

If you have been waiting to buy your first audio system, or to convert to stereo, the foregoing survey may convince you that you have waited long enough. Innovations and improvements in equipment will of course continue, and the price of each watt of amplifier power or microvolt of tuner sensitivity probably will continue to creep downward. But the real breakthroughs in design-for-price have already occurred, and the present is probably the best time ever to invest in quality sound-reproducing equipment.

John Milder, a free-lance writer who is also occasionally a retail salesman of hi-fi gear, has been describing various aspects of audio to HiFi/STEREO REVIEW readers for five years.

BEST OF THE MONTH



A GREAT ENSEMBLE PERFORMANCE OF *COSI FAN TUTTE*

Mozart's comic masterpiece receives a superb recording by Deutsche Grammophon

HARD ON THE HEELS of Angel's excellent *Così fan tutte* (reviewed in the June issue) comes Deutsche Grammophon's magnificent new production, with Eugen Jochum conducting the Berlin Philharmonic, and an all-German cast of top-ranking Mozartians in the opera's six challenging roles. Like Angel, DGG offers a nearly complete account of *Così*—considerably more than is included in most staged versions—but where Angel required four discs, DGG manages comfortably with three, thanks to Jochum's livelier pacing.



DEUTSCHE GRAMMOPHON

EUGEN JOCHUM

Firm control, sensitive balance

Ensemble is everything in *Così*, and this is a remarkable ensemble performance: spirited, precise, and enriched by vividly individual contributions that are yet oriented toward the whole. Credit for this accomplishment should go primarily to conductor Jochum, whose meticulous reading reveals the score's delights with utter clarity, produces shimmering and sensitively balanced orchestral sonorities, and guides the singers firmly but without rigidity. Jochum's tempos seem unerringly right: unlike Karl Böhm, whose Angel reading is equally imposing in control and sensitivity, Jochum, in this recording, never allows fastidiousness to

inhibit the forward motion of Mozart's scintillating music.

The singers form a superlative ensemble even against the considerable handicap posed by the absence of a strong Fiordiligi. One questions the wisdom of assigning this bravura role to Irmgard Seefried, whose voice is weak at both extremes of the range, and who, therefore, must adopt a cautious approach to arias that were meant to be taken at a daredevil pace. But she manages somehow, and because

(Continued overleaf)



she is still an outstanding Mozartian stylist, and because she holds up her end in the ensembles remarkably well, the performance suffers relatively little from this bit of imperfect casting.

Both Seefried and Nan Merriman (Dorabella) project vivid personalities into their roles. Merriman molds her dark, essentially non-Mozartian timbre with intelligence and sensitive control to exquisite Mozartian ends. In their duets, the two produce a captivating blend despite the pronounced contrast in timbre. Equally effective are the two suitors, and although Ernst Hæfliger is somewhat overshadowed by the more dynamic Hermann Prey, it is again the contrast that makes for more meaningful delineation. Prey's impulsive and temperamental Guglielmo is near ideal. Hæfliger is somewhat ill at ease in the florid passages, but elsewhere his singing is a model of polished tone and artistic phrasing. As Don Alfonso, the cynical mastermind behind the whole implausible plot, Dietrich Fischer-Dieskau exhibits not only his customary polish and gifts of expressiveness, but also a ripe comic sense and an obvious delight in what he is doing. Erika Köth brings ample vocal resources and a delightful temperament to her piquant portrayal of Despina, and her Notary is hilarious.

DGG's sound is rich and transparent, and the packaging includes the lavish features usually offered by this source, including multilingual essays and librettos. A truly outstanding production.

George Jellinek

Ⓢ Ⓜ **MOZART: *Così fan tutte*.** Irmgard Seefried (soprano), Fiordiligi; Nan Merriman (mezzo-soprano), Dorabella; Ernst Hæfliger (tenor), Ferrando; Hermann Prey (baritone), Guglielmo; Dietrich Fischer-Dieskau (baritone), Don Alfonso; Erika Köth (soprano), Despina. RIAS Chamber Choir and Berlin Philharmonic, Eugene Jochem cond. DEUTSCHE GRAMMOPHON SLPM 138861/2/3 three 12-inch discs \$20.94, LPM 18861/2/3* \$17.94.

APOTHEOSIS OF THE MADRIGAL ART

*The Deller Consort excels in intonation,
balance, and range of expression*

IT IS AN unhappy fact that the second volume in any series is seldom as good as the first. In the case of Vanguard's "Madrigal Masterpieces," however, Volume Two—running the gamut from French chanson, the Italian school, the Flemish Cyprien de Rore, the

Dutch Jacob Arcadelt, to a light-hearted English madrigal—is not only as well planned as the excellent Volume One (BGS 5031/BG 604, released in 1960), but is even better performed. Volume Two, in fact, is very possibly the best madrigal recording I have ever heard. It is also an amazing display of Alfred Deller's continuing growth as an interpreter. What formerly was extremely fine madrigal singing on his part (and that of his vocal consort) has now become not only much more refined stylistically, but also far more emotional in content, more subtle in expression, and much more effectively welded to the texts.

Most people are apt to think of madrigals as mere vocal pleasantries, full of those "fa-la-la's" brilliantly typified in Anna Russell's hilarious parodies. And, of course, she pokes fun not only at the music, but at the style of singing as well. Madrigal singing meant pure, white vocal execution with no emotion whatsoever. A great number of the many madrigal collections available on records illustrate precisely this approach, but as more and more information about the Renaissance and Mannerist styles has been brought to light, it has become increasingly apparent that emotion and passion (not soupy romanticism) are just what this vocal chamber music requires.

Alfred Deller and the members of his consort have accomplished this brilliantly. The makeup of his group is not quite the same as in the previous volume, and the new singers, to my mind, are a considerable improvement. The enormous difficulties of such a capella singing as this are not apparent here: the intonation is superlative, the balancing of the voices exquisite. Above all, however, is the wide range of expression, which places most previous madrigal collections in the shade. The recording is excellent, and the stereo pressing makes the most of the placement of the six vocalists. Now, Vanguard, what about some more Gesualdo for Volume Three? *Igor Kipnis*

Ⓢ Ⓜ **MADRIGAL MASTERPIECES, Vol. Two.** Costeley: *Allons, gay Bergères; Mignonne, allons voir si la rose.* Passereau: *Il est bel et bon.* Monteverdi: *Lagrime d'Amante al Sepolcro dell' Amata; Zefiro torna e'l bel tempo rimena.* Marenzio: *Solo e pensoso; Leggiadre Ninfe.* Rore: *Ancor che c'ol partire.* Gesualdo: *Morro lasso al mio duolo.* Arcadelt: *Il bianco e dolce cigno.* **R. Jones:** *Fair Oriana seeming to wink at folly.* The Deller Consort (Mary Thomas and Honor Sheppard, sopranos; Alfred Deller, countertenor; Robert Tear and Max Worthley, tenors; Maurice Bevan, baritone). VANGUARD BACH GUILD BGS 5051 \$5.95, BG 639 \$4.98.

A BRILLIANT RECITAL OF *SCHWANENGESANG*

*Fischer-Dieskau and Moore collaborate
in the best-yet performance of
Schubert's last song cycle*

IT WAS doubtless only sound commercial instinct, mixed perhaps with a dash of sentiment, that prompted publisher Tobias Haslinger to take the fifteen songs left unpublished after Schubert's death (including the last one he ever wrote) and group them in a posthumous collection called *Schwanengesang*. But Haslinger's impulse turned out to be a stroke of genius: the songs making up this unplanned and artificial cycle form nonetheless a compelling sequence.

And now *Schwanengesang* can be heard in the greatest performance ever recorded of this collection—Angel's new release with Dietrich Fischer-Dieskau. In this disc, the artist is in superlative form: vibrant tone, uncommon range of expression, intelligence and imagination, perfect diction—all these qualities of a superb recitalist are coupled with meticulous attention to musical nuance. His over-all treatment is expansively Romantic, occasionally skirting the overdramatic, but never falling into sentimentality. It is hard to imagine the wistful lyricism of *In der Ferne* and *Ihr Bild* captured more persuasively,

or the rippling measures of *Liebesbotschaft* or *Die Taubenpost* delivered with more infectious cheer. These are, of course, the songs best suited to the range and expressive qualities of Fischer-Dieskau's lyric baritone. But his meeting of the challenges of heroic utterance is no less remarkable. The artist sings so skillfully, with such a sensitive control of dynamics, that his rather modest-size voice creates the illusion of thundering strength in the powerful climaxes. Thus two of the most demanding Heine songs in the group—*Der Atlas* and *Der Doppelgänger*—emerge in all their gripping majesty. And the effects are not achieved by declamatory stresses: even the monotonous line of *Die Stadt*, set against an eerie, evocative accompaniment, is projected with a firm singing tone.

I have some reservations about *Aufenthalt*, which Fischer-Dieskau has imaginatively recreated in his own lyrical image, but which nevertheless calls, I feel, for brisker pacing and a fiercer, more menacing mood. Here and in *Kriegers Ahnung* the dark tone colors of Hans Hotter (whose earlier version is now deleted) seem more appropriate. Surprisingly, too, *Ständchen* suffers from intonation uncertainties. But a few lapses must be permitted an accomplishment of this degree of excellence.

In his autobiography, *Am I Too Loud?* Gerald Moore says of Fischer-Dieskau: "He had only to sing one phrase before I knew I was in the presence of a master." For the accompanist's collaboration here, Fischer-Dieskau can only return the compliment. The recorded sound is clear and ideally balanced.

George Jellinek

© ● **SCHUBERT:** *Schwanengesang, D. 957*. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). Angel S 36127 \$5.98, 36127* \$1.98.

SOEUR SOURIRE: A SONG PROGRAM, DELIGHTFUL AND IMPROBABLE

*A singing nun reveals a world
of simple faith with wit and charm*

BEARING IN MIND the example of the *Missa Luba*, the Congo folk Mass reviewed in these pages in October, it would appear that Philips has quite a talent for finding treasure in unlikely places. One would scarcely expect, for instance, to discover a professionally accomplished, guitar-

ANGEL RECORDS



DIETRICH FISCHER-DIESKAU AND GERALD MOORE
An unbeatable combination?

playing folk-style composer-singer in a Dominican convent at Ficherfont, near Brussels in Belgium. Although the Church is the veritable wellspring of the musical art, it is still somewhat surprising to come suddenly upon a Dominican nun named Soeur Sourire ("Sister Smile") singing in a voice of purity, clarity, sweetness, and charm, and with the perfect simplicity that conceals great art, her own little strophic songs.

"Sourire" is, of course, a pseudonym for anonymity's sake, a *nom de disque*, one which cannot help pulling along in its train its verbal meanings—to be agreeable, to delight, to please—and this is precisely what these songs do. Perhaps because of the echoes of French folk and nursery tunes, they may at first hearing seem childlike, but this is only because they share two qualities we customarily associate with children: innocence and candor. These can nonetheless be used to express great intellectual and spiritual sophistication.

It is often a characteristic of the best in the arts that they are *aware of themselves*, that they describe themselves far better than any other words possibly could. Soeur Sourire says, for example, in a song about her guitar (called Adele):

*Et sa parole chaude et discrète
Était bien douce à écouter.*

And it was indeed sweet to listen
To [her] tale, warm and shy.

It would be difficult to invent two other lines that could better sum up the total effect of this album. Nor could we find a better description of simple faith than Soeur Sourire's own words in *Je Voudrais*, a moving prayer in song:

*Je voudrais être comme une guitare
Au coeur chantant.
Je voudrais être comme une guitare
Au coeur vibrant,
Comme une guitare que tu puisses
Remplir de ta chanson.*

I would like to be like a guitar
With a singing heart.
I would like to be like a guitar
With a throbbing heart.
Like a guitar that thou mayest
Fill [me] with thy song.

Sister Smile's subject is the love of God, which is universal and not denominational. And although a knowledge of French will certainly give you an increased appreciation of these songs, it is not necessary, since the English versions are both sensitive and accurate. At least one track, a hilarious gem called *Resurrection*, even gains briefly in the translation: "Eskimo pies" (par-

ticularly those sold by "les p'tits scouts de l'Alaska") are better than "chocolats glacés."

It is an unhappy task to criticize a record that has given me so much pleasure, but I must in conscience remark that the tastelessly coy and fulsome once-upon-a-time album notes seem to be almost deliberately vague and uncommunicative where they should be most explicit: who and what is Sister Smile, and under what circumstances were these songs written and the recordings made? In addition, only a profound degree of insensitivity to the songs themselves could have produced the offensive tone of saccharine sentimentalism that pervades the notes. They would appear to have been written in that never-never sugarplum parish just south of Hollywood and Vine where a cute little nun (Ingrid Bergman) teaches boxing while your friend in the confessional (Bing Crosby) sings lullabies to sleepy moppets. All this has less than nothing to do with the real joy, perfect sincerity, and moving faith of Sister Smile's songs. Philips has obviously spent a good deal of money on the physical production of this album in its Connoisseur Collection series—but in the wrong places. It is further unfortunate that whoever decides these matters in the recording studio had so little confidence in the excellence of the material that he chose to "improve" it with such gimmickry as overdubbing, heavy reverberation, fade-outs, and tricked-up stereo reprocessing (the mono version has a more honest sound, and is to be preferred).

But no matter. This album is a must for anyone who even pretends to like music.

William Anderson

© © SOEUR SOURIRE, THE SINGING NUN. Soeur Sourire (vocals, guitar). *Dominique; Fleur de Cactus; Complainte pour Marie-Jacques; Tous les Chemins; Plume de Radis; Mets Ton Joli Jupon; Alleluia; J'ai Trouvé le Seigneur; Entre les Étoiles;* and three others. PHILIPS PCC 603 \$5.98, PCC 203 \$4.98.

AN IMPORTANT DOCUMENT IN THE HISTORY OF JAZZ

*"The Ellington Era" traces
the development of a great band*

THE LATEST ENTRY in Columbia's distinguished series of jazz reissues is "The Ellington Era (1927-1940), Volume



ASSOCIATED BOOKING CORP.

DUKE ELLINGTON

Builds on intimate, creative interplay of forces

One." The forty-eight performances on the three discs in this album comprise the first of two sets that Columbia has prepared to illustrate this period of Ellington's career. The numbers have been assembled from Okeh, Brunswick, and Columbia masters; and although the original 78's had somewhat more brilliance and body, the LP transfers are competent and admirably document the durability of Ellington's compositions and of his band.

As Leonard Feather points out in the album notes, although the Ellington band grew in size during these years, there were only three permanent withdrawals from mid-1929 to mid-1939. With so stable a unit to write for, Ellington was able to compose, as he prefers, with specific instrumentalists in mind. Accordingly, the pieces are unmistakably extensions of Ellington's own musical ideas heightened in performance by the powerfully individual filling out of those ideas by the sidemen. No orchestra in jazz history has been built on such an intimate, creative interplay between a composer-leader and his sidemen as has Ellington's.

The first volume contains several refinements of the "jungle" style that Ellington had begun to work on in the mid-1930's. Among them are *East St. Louis Toodle-oo*, *The Mooch*, and *Black and Tan Fantasy*. (Interestingly, the trumpet solo on the version of *Fantasy* here is not Bubber

Miley's, but is instead a spare, ardently lyrical interpretation by Jabbo Smith.) Ellington's musical language gradually became much broader in scope and color, and his book grew to include a wide variety of blues, from the soaring *Old Man Blues* to the gently introspective *Subtle Lament*. Also present during these years were luminously evocative ballads (*Solitude*, *I Let a Song Go Out of My Heart*, *Prelude to a Kiss*), and concise, impressionistic portraits and vignettes (*Saddest Tale*, *Mood Indigo*, *Portrait of the Lion*, *Sophisticated Lady*).

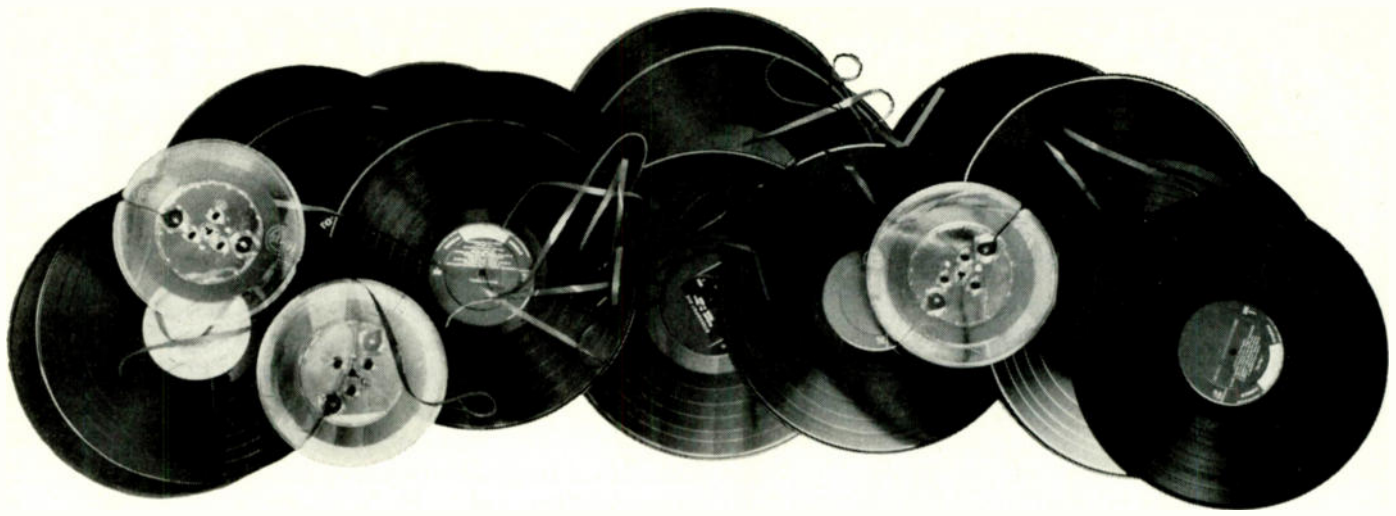
The collection also demonstrates Ellington's precedent-setting ability to write carefully structured compositions for a single jazz soloist (*Echoes of Harlem* for Cootie Williams, *Boy Meets Horn* for Rex Stewart, and *Clarinet Lament* for Barney Bigard). Further diversity in conception is indicated by *Battle of Swing* (Ellington's first attempt at a jazz "concerto grosso") and the two-part *Diminuendo and Crescendo in Blue*, which, with its fascinating play of reed textures and its gathering intensity, is one of the most dramatic of all Ellington recordings.

Among the brilliant soloists are Bubber Miley, the nearly forgotten Arthur Whetsol, Cootie Williams, "Tricky Sam" Nanton, Harry Carney, Barney Bigard, Johnny Hodges, Lawrence Brown, and Ellington himself. Hodges and Brown, now heard usually in romantic performances, were also surgingly hot players, as these recordings indicate. If any one soloist especially colors these numbers, it is the late "Tricky Sam" Nanton, whose peer as a witty and sometimes melancholy trombonist Ellington was never to find again. There are also wordless vocals by Baby Cox and several superb performances by the wry, bittersweet, and wholly unique Ivie Anderson—easily the best vocalist Ellington ever had.

As is Columbia's custom in its reissue packages, an illustrated booklet contains full discographical details. Leonard Feather's essay is a useful introduction to the Ellington "mystique" and also, in a brief section, to the structure of his music. In a concluding piece, Stanley Dance provides information about each number. "The Ellington Era" is certainly one of the indispensable sets for a jazz library, as, I expect, the second volume in the series will be.

Nat Hentoff

© DUKE ELLINGTON: *The Ellington Era (1927-1940), Volume One. Jubilee Stomp; Saddest Tale; Caravan; Grievin';* and forty-four others. COLUMBIA C3L 27 \$11.98.



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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

Ⓢ Ⓜ BACH: *Chorale Preludes. Komm, Gott Schöpfer, heiliger Geist* (S. 667); *Fantasy on Komm, heiliger Geist, Herre Gott* (S. 651); *Triptych on the Holy Trinity: Kyrie, Gott Vater in Ewigkeit; Christe, aller Welt Trost; Kyrie, Gott heiliger Geist* (S. 669-71); *Nun freut euch, lieben Christen g'mein* (S. 734); *Nun komm' der Heiden Heiland* (S. 661); *Vater unser im Himmelreich* (S. 737); *Von Gott will ich nicht lassen* (S. 658); *Wir glauben all' an einen Gott* (S. 680); *Wo soll ich fliehen hin* (S. 646). Eduard Commette (organ of the Cathedral of St. Jean, Lyon, France). ANGEL S 36119* \$5.98, 36119 \$4.98.

Interest: Renowned French organist
Performance: Vigorous
Recording: Excellent

The eleven chorale preludes in this recording derive mainly from the collection of eighteen published in Leipzig about 1747, and from the third part of the *Clavierübung*, published in the same city in 1739. Also included is one of the

Explanation of symbols:

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

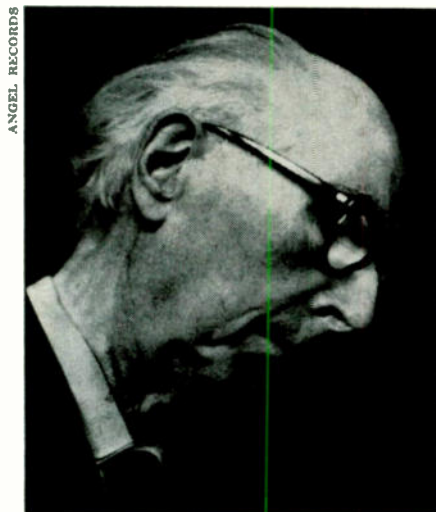
Schübler chorales (S. 646) and two other pieces: "Nun freut euch" and "Vater unser im Himmelreich." This recital is well thought out, not only for variety and mood, but also in that it does not rely exclusively on the most familiar chorale preludes. Eighty-year-old Eduard Commette plays with a rock-steady technique that many a younger organist might envy. Furthermore, he has always performed Bach in a most attractively vigorous manner, without most of the exaggerations that typify the interpretations of the older school of French organists. In this respect, he is much like Albert Schweitzer, though far more brilliant a virtuoso. The instrument on which he plays, that of St. Jean Cathedral in Lyon, where he has been organist for nearly sixty years, is of nineteenth-century French construction—it was built in 1841. Though it apparently does not have a swell stop and is a small organ, it has most of the characteristics of the Cavaillé-Coll school: many orchestral reed stops, heavy bass, and enclosed pipes, with the resulting mushy sound. Consequently, in spite of Commette's superior interpretations and sensible registration, much of the transparency of Bach's writing is lost. The reproduction is extremely good for an organ of this type (I did not hear the stereo version), and the bass response is very full.

I. K.

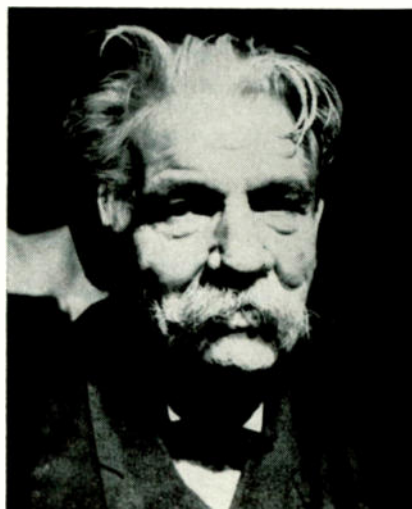
Ⓜ BACH: *Organ Music. Toccata and Fugue in D Minor* (S. 565); *Fantasia and Fugue in G Minor* ("The Great," S. 542); *Fugue in G Minor* ("The Little," S. 578); *Preludes and Fugues: in F Minor* (S. 534), *C Major* (S. 545), *G Major* (S. 541). Albert Schweitzer (organ of All Hallows Church, Barking, London). ANGEL COLH 89 \$5.98.

Interest: Early Schweitzer
Performance: Trail-blazing in 1935
Recording: Respectable for its time

In 1935, when the contents of this record were released as the first in a three-volume anthology of Bach organ music, only a relative handful of Bach organ recordings were available. A good half of these were transcriptions for piano or orchestra, and such organ discs as did exist were for the large part performed on instruments whose tonal characteristics were more suited to the music of the nineteenth century. Albert Schweitzer's splendid work during the early part of this century in propagating the wisdom of using a Baroque-type organ for Baroque music was incalculable in its impact, as was also the effect of these pieces played by him in a—for that time—startlingly straightforward manner, without Romantic flourish or exaggeration in either rhythm or registration. Schweitzer was never a great



EDUARD COMMETTE



ALBERT SCHWEITZER

Two elder statesmen of the organ: stylistic and technical contributions to a demanding art

technician, and it is a bit of a shock now to hear the organist's many "blue notes," unevenness of fingerwork, and tempo fluctuations, especially in contrast to the perfection tape-editing has brought to present-day organ recording, including Schweitzer's own more recent discs on Columbia. Interpretively, there is much to admire here, though what Schweitzer was trying to do in 1935 has been excelled by Walcha, Heintze, Weinrich, and Biggs, to mention only a few of today's outstanding players. The present disc is an important one historically, but the fact that the pieces contained on it have been performed better, at least in the technical aspects, makes one wonder whether this collection really merits rerelease in the Great Recordings of the Century series.

I. K.

RECORDING OF SPECIAL MERIT

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

© BACH: *Partita No. 3, in A Minor; Partita No. 1, in D Major; Toccata No. 7, in E Minor*. Glenn Gould (piano). COLUMBIA MS 6498 \$5.98, ML 5898 \$4.98.

Interest: Bach as clavier virtuoso
Performance: Masterly
Recording: Excellent
Stereo Quality: Appropriate

Glenn Gould has now completed his version of the six Bach partitas—the so-called "German Suites" that in Bach's

lifetime (as Forkel tells us) made "a great noise in the musical world," delighting both clavier virtuosos and audiences with their brilliance, expressiveness, and novelty. The reasons for their enthusiastic initial reception are more vividly apparent in Mr. Gould's performance than in any other I have heard, and I think this is due largely to his unambiguous assertion of their exuberant secular nature and their public function. The astonishing diversity of these fifty-five pieces is celebrated; certain historians seemingly would have preferred them more weighty (Parry went so far as to call them "miniatures"—which in comparison to the B Minor Mass I suppose they are), and certain performers devoted to respectful underplaying miss the point entirely by giving them a false cosmetic unity that amounts to a suppression of their radically contrasted characters.

Not so Mr. Gould, who treats them explicitly as concert Bach of the most variegated and energetic sort; listeners will search here in vain for the discreetly grey approach that so often passes for musicological reverence. It would be hard to imagine a more convincing demonstration of Mr. Gould's virile concept of the *galant* spirit—the surface posture of formality and the erupting subterranean turbulence that constitute the special historic paradox of the style. Beneath the ornate proliferation of the Baroque melodic line, Mr. Gould never for a moment lets us forget the surging energies that alone justify and support its extravagant expansion. And we understand why High Baroque art had little love or need for

(Continued on page 68)

"BACH'S GREATEST HITS"

IF ONE survives the initial shock of this perfectly mad record, he will hear thirty minutes or so of purely abstract musical sound that, taken without an a priori axe to grind, can be described as unendingly delightful.

A musician by the whimsically metaphorical name of Ward Swingle has, it seems, got his fingers into a number of Sebastian Bach's short instrumental pieces and has set them, replete with dooby-do and papa-dah vocalized scat syllables, for small chorus and an underlying rhythm section. Swung Bach, in other words.

The remarkable thing is the arranger's claim—which I thoroughly believe—that the Bach musical texts have been essentially unaltered. There are some alterations of key, done in order to make certain of the numbers singable, and some switches to 4/4 time. And some of them are performed in tempos—fast or slow, that is—different from those in which they

are traditionally heard. But otherwise they rattle along quite as they were composed, making pretty, animated sounds. The effect is charming.

Bach purists will howl with rage, I suspect, and there are no reasonable arguments to be made against the reaction. But those music-lovers who favor Bach in the sort of ponderous orchestral dress that has been intermittently fashionable in our concert life would do well to temper their outrage with the realization that these clean, light arrangements are far closer in spirit to Bach than Mr. Stokowski's apocalyptic transcriptions.

W. F.

© BACH'S GREATEST HITS. *Fugue in D Minor (from The Art of the Fugue); Prelude for Organ Chorale No. 1; Aria (from the Suite in D Major); and ten others*. The Creative Swingle Singers. PHILIPS PHS 600097 \$5.98, PIIM 200097 \$4.98.

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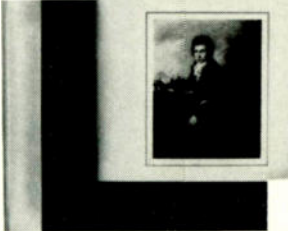
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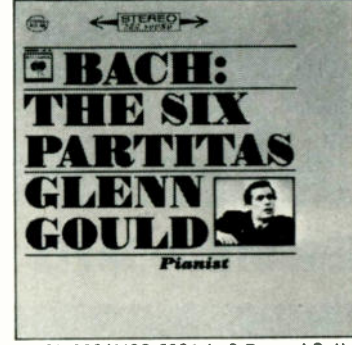
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formal repose. In its place we are given sheer adventure—active symmetries of whirling movement that balance only in the intoxicating splendors of flight. When the audacious energies and the psychological intoxication are stylistically negated in performance, we have already left Bach and the Baroque for the less strenuous elegancies of the Rococo spirit, and Mr. Gould is to be thanked for insisting here on the profound difference.

The complete partitas are also of great interest as a revealing paradigm of Mr. Gould's preferences in instrumental tone as they have developed from 1959, the recording date of the fifth and sixth partitas (which, it should be noted, have been rechanneled for stereo), to 1963, the recording date of the third and fourth partitas. He has moved steadily in the direction of a fairly stark and often somber bass sound and a plangent, harpsichord-like treble; since his instinct, as I have noted before, is rather more sculptural than painterly, it is no accident that he obtains a maximum of graphic delineation with this minimum of coloristic means.

The single disc of the third and fourth partitas includes the early and romantically moody Toccata in E Minor—a key that seems to bring Bach as near as he ever gets to confessional discursiveness. This piece lasts more than eight minutes, and the Toccata of the sixth partita, also in E Minor, lasts almost ten (as compared to an average of two to three minutes for all the others). It should be added that both these recordings capture Mr. Gould's highly personal tonal tastes and balances with complete fidelity.

Robert Offergeld

Ⓢ Ⓜ BEETHOVEN: *Quartet, in E-flat Major, for Piano and Strings, Op. 16.* SCHUBERT: *Quintet, in A Major, for Piano and Strings, Op. 111 ("Trout").* Mieczyslaw Horszowski (piano); Julius Levine (double bass); the Budapest String Quartet. COLUMBIA MS 6473 \$5.98, ML 5873 \$4.98.

Interest: "Trout" and early Beethoven
Performance: Good
Recording: Well balanced and clear
Stereo Quality: Very fine

The earlier version by the Budapest Quartet and Horszowski of the ever-popular "Trout" Quintet was released as long ago as 1950, and like most recordings of this score, it was the only work contained on the disc. Columbia's new recording, lasting a total of sixty-one minutes, adds a lengthy bonus—Beethoven's Op. 16 in the version for piano and three strings (the same music is a quintet for piano and winds). It is a fine piece, although, of course, not in the same league with the "Trout." Columbia
(Continued on page 70)



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bia's package therefore is distinctly a bargain, especially since the performances are good and the recording is exceedingly well-balanced and clear (the mono version has slightly better bass response). The interpretations, however, are not superlative: there is a certain feeling of routine handling and a lack of the tragic gravity that pervades late Schubert, like late Mozart, beneath the surface of even the sunniest works. The Schnabel-Pro Arte Quartet collaboration on Angel COLH 40 has these missing elements and, in addition, a piano performance of considerably more feeling and personality. *I. K.*

© © **BEETHOVEN: *Symphony No. 3, in E-flat, Op. 55 ("Eroica"); Coriolan Overture, Op. 62.*** Philharmonic Promenade Orchestra of London, Sir Adrian Boult cond. VANGUARD SRV 127 SD \$2.98, SRV 127 \$1.98.

Interest: Bargain Beethoven
Performance: Neat and swift
Recording: Passable 1959 vintage
Stereo Quality: Adequate

For bargain-minded stereophiles, this Adrian Boult Beethoven package represents generally good value, though some may find the Englishman's approach a bit too neat and gentlemanly when measured against that of a Klemperer, a Toscanini, or a Bruno Walter. *Coriolan*, wherein Beethoven is in his most ferocious C-Minor humor, moves at rather too fast a clip to carry the weight it should.

Vanguard issued this same coupling in mono only some four years ago in its regular series, as well as the "Eroica" by itself in stereo. The sound is not quite up to contemporary standards, but it remains listenable. *D. H.*

© © **BEETHOVEN: *Symphony No. 4, in B-flat, Op. 60; Leonore Overture No. 3, Op. 72.*** Cleveland Orchestra, George Szell cond. EPIC BC 1264 \$5.98, LC 3864* \$4.98.

Interest: Beethoven's most lyrical symphony
Performance: Taut
Recording: Too close
Stereo Quality: Good enough

Cleveland maestro George Szell has only the first two Beethoven symphonies to go, plus a stereo version of the Fifth, to complete the Beethoven symphony cycle with the orchestra that he has made into one of the world's finest.

In this reading of the marvelously poetic Fourth Symphony, Dr. Szell runs true to the form displayed in his earlier Beethoven issues from Cleveland. Which is to say that the fiercely dramatic odd-numbered symphonies are his dish of tea,

and not the more relaxed "Pastoral" or No. 8—let alone No. 4. I complained about the rather dry quality of the Szell-Cleveland version of the "Pastoral" when it was issued some months ago, a quality underlined by the close-up microphoning that seems to have become a habit in Cleveland's Severance Hall, and I do likewise now. The notes and rhythms of this music emerge with flawless clarity, but the poetry is lost. For that one must turn to the recordings of Walter, Klemperer, or Ansermet.

In conclusion, let it be said in Szell's favor that he and his players turn out a topnotch *Leonore Overture No. 3*—musically flawless and stunning in dramatic effect. *D. H.*



BEETHOVEN AS A YOUNG MAN
(A romanticized wood engraving)

RECORDING OF SPECIAL MERIT

© © **BEETHOVEN: *Symphony No. 8, in F Major, Op. 93.*** SCHUMANN: *Symphony No. 4, in D Minor, Op. 120.* Cleveland Orchestra, George Szell cond. EPIC BC 1254 \$5.98, LC 3854* \$4.98.

Interest: Fine reissue pairing
Performance: Vital
Recording: A-1
Stereo Quality: Fine

That neither of these topnotch Szell-Cleveland Orchestra recorded performances has been available heretofore except as parts of larger album sets is a circumstance that has resulted in a fascinating coupling of two effectively contrasted essays in symphonic terseness. Beethoven's "little giant" of an Eighth and Schumann's romantically virile yet tautly woven D Minor Symphony make for an oddly satisfying musical experience when played one after the other.

Szell and his orchestra are in superb form throughout both works. The Beethoven is full of sparkle and vigor (despite a somewhat sedately paced minuet),

(Continued on page 76)

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A FINAL LEGACY FROM BRUNO WALTER

By David Hall

TOGETHER with the late Sir Thomas Beecham and the still very much alive and kicking Leopold Stokowski, Bruno Walter boasted one of the longest and most fruitful of all recording careers as a conductor. If one reviews Walter's basic concert repertoire, with its foundation in Schubert, Mozart, Haydn, Wagner, Brahms, Beethoven, Mahler, Bruckner, and Johann Strauss, he will discover that Walter recorded a good percentage of this music at least three times in the thirty-year development of recording technology from 78-rpm shellacs to LP, and from monophonic LP to stereophonic. Although we may regret not having a Mahler Fourth Symphony in stereo from Walter's baton, not to speak of a Bruckner Eighth Symphony or a Strauss *Death and Transfiguration*, there is much from Walter's last years in which we can take profound joy.

In these years his musical activities became almost wholly confined to recording under the ideal conditions that Columbia arranged for him on the West Coast, complete to an acoustically superb auditorium and an orchestra made up of the finest musicians in the area. The Mahler Ninth Symphony, the even-numbered Beethovens, the Bruckner Fourth, and the Overture and Venusberg Music from Wagner's *Tannhäuser* are all among the great recordings of the century.

In the eight discs listed here, we have the final harvest of Bruno Walter's interpretive testament as a recording artist. Twelve out of the sixteen sides are newly issued performances, with the Mozart "Haffner" and "Jupiter" Symphonies, the Mahler *Wayfarer* songs, the Brahms *Academic Festival Overture*, and the Wagner *Meistersinger* Prelude being recouplings of previously issued material.

Confining immediate attention to the newly issued recordings, the Beethoven and the Bruckner are the peaks of interest. The Beethoven *Leonore* No. 2 is a first recording for Walter, and his treatment of this first essay for what was to become the far more terse and telling *Leonore* No. 3 is expansive and compellingly dramatic. Even more so, however, is Walter's way with the mighty *Coriolan Overture*, cut from the same cloth as the Fifth Symphony's first movement. Not since Willem Mengelberg's pre-war 78-rpm recording of this work have I heard a reading so powerful and so magnificently played. Like Walter's readings of the Wagner *Tannhäuser* Overture and Venusberg Music and the *Flying Dutchman* Overture, it gives the lie to those who would pigeonhole the conductor as merely a genial lyricist. Indeed, I have come to the conclusion, after

listening to the Mozart and Haydn readings in this release, that what seems on the surface an easy-flowing, lyrical approach is actually supersophisticated power and underlying tension—this being particularly noticeable in the aforementioned Beethoven and Wagner scores, as well as in the Bruckner Fourth and Mahler Ninth Symphonies.

One's reaction to Walter in Mozart and Haydn will be determined in large measure by personal taste, for Walter's fast movements are far removed in spirit from the virile insistence of Beecham in top form or Klemperer, let alone the hectic, even febrile quality of Toscanini. On the other hand, his treatment of the

The Brahms-Mahler disc finds the gifted mezzo-soprano Mildred Miller a little out of her vocal depth for the now bleak, now serenely Olympian *Alto Rhapsody* of Brahms. Not even Walter's impassioned urgency can efface the strong impressions of the memorable recorded performances of Christa Ludwig, Marian Anderson, Kathleen Ferrier, and Aafje Heynis. The *Song of Destiny* fares better: the Occidental College Concert Choir gives a fine account of itself, singing the Hölderlin text in the original German.

Miss Miller is much more comfortable in the Mahler *Songs of a Wayfarer*, issued originally as part of the two-disc Columbia album of Mahler's *Das Lied*



BRUNO WALTER

Sophisticated power, moving from strength to strength

slow movements and the dance movements is sheer joy. Such curiosities here as the hesitation at bar 47 following the recapitulation in the first movement of Mozart's G Minor are, over-all, fully compensated for.

We have had all too little Haydn on LP from Bruno Walter, and his interpretation of the lovely Symphony No. 88 is a special treat. It has become the custom over the past generation to drive the first and last movements of this work altogether too hard in an effort to display orchestral virtuosity. My first acquaintance with it goes back to 1933, when I bought a set of three 10-inch 78's with Clemens Krauss conducting the Vienna Philharmonic. It is enough to say that the new Walter performance brings back to life all of the lyrical and rhythmic felicities of that old Krauss reading, but with the addition of breathtakingly beautiful sound and exquisite details of phrasing and texture that were not to be heard on the discs of thirty years ago.

von der Erde; and Columbia was well advised to issue this performance separately, following the single-disc reissue of *Das Lied*. Here Miss Miller's vocal timbre is just right for the projection of Mahler's adolescent wanderer, sick of heart amid the beauty of the Bohemian countryside. The poignancy she brings to her performance, in company with Walter's loving hand with the orchestra, plus stunning recorded sound, is something that beggars description. For comparison, one can only mention the late Kathleen Ferrier with Dr. Walter in Mahler's *Das Lied von der Erde* (London) and *Kinder-totlieder* (Columbia).

The continuing absence of a first-class stereo recording of Anton Bruckner's Seventh Symphony understandably turns the attention of all admirers of the Austrian master to this long-awaited Bruno Walter reading. And unless they insist on a shatteringly monumental treatment, they will not be disappointed. Walter conceives the music as a gorgeous lyrical poem,

equally removed from the bucolic rusticity of the "Romantic" Symphony No. 4 and from the apocalyptic visions of Nos. 8 and 9. Quite correctly, he eschews the climactic cymbal crash interpolated into the slow movement over Bruckner's protest, with the result that the movement stands in its proper relationship to the finale.

The new Wagner performances—of the *Lohengrin* Act I Prelude (Walter's first and only recording of the piece) and of the *Siegfried Idyll* (the fourth by Walter)—neither add to nor detract from the conductor's stature.

Unlike a number of veteran recording artists, whose finest work on discs was done during the middle 1930's and early 1940's, and who attempted in vain to equal or surpass for LP or stereo their great achievements of the 78-rpm era, Bruno Walter seemed to go from strength to strength in his last recordings. Not all were superior to earlier versions—as witness the Schubert "Great" C Major of 1961 as against the thrilling 1947 reading with the New York Philharmonic (once available on Columbia ML 4093). But with few exceptions, these recordings will stand through the years as a final legacy.

© ④ BRUCKNER: *Symphony No. 7, in E Major*. WAGNER: *Lohengrin: Prelude; Siegfried Idyll*. Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA M2S 690 two 12-inch discs \$11.96, M2L 290* \$9.96.

© ④ MOZART: *Symphonies: No. 35, in D Major (K. 385, "Haffner"); No. 36, in C Major (K. 425, "Linz"); No. 38, in D Major (K. 504, "Prague"); No. 39, in E-flat (K. 543); No. 40, in G Minor (K. 550); No. 41, in C Major (K. 551, "Jupiter")*. Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA M3S 691 three 12-inch discs \$17.94, M3L 291* \$14.94.

© ④ BRAHMS: *Alto Rhapsody, Op. 53; Song of Destiny, Op. 54*. MAHLER: *Songs of a Wayfarer*. Mildred Miller (mezzo-soprano); Occidental College Concert Choir; Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA MS 6488 \$5.98, ML 5888* \$4.98.

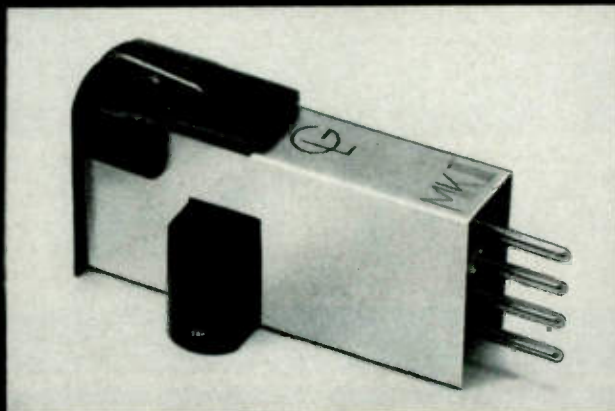
© ④ BEETHOVEN: *Leonore Overture No. 2; Coriolan Overture, Op. 63*. BRAHMS: *Academic Festival Overture, Op. 80*. WAGNER: *Die Meistersinger: Prelude*. Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA MS 6487 \$5.98, ML 5887* \$4.98.

© ④ HAYDN: *Symphonies: No. 88, in G Major; No. 100, in G Major ("Military")*. Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA MS 6486 \$5.98, ML 5886* \$4.98.

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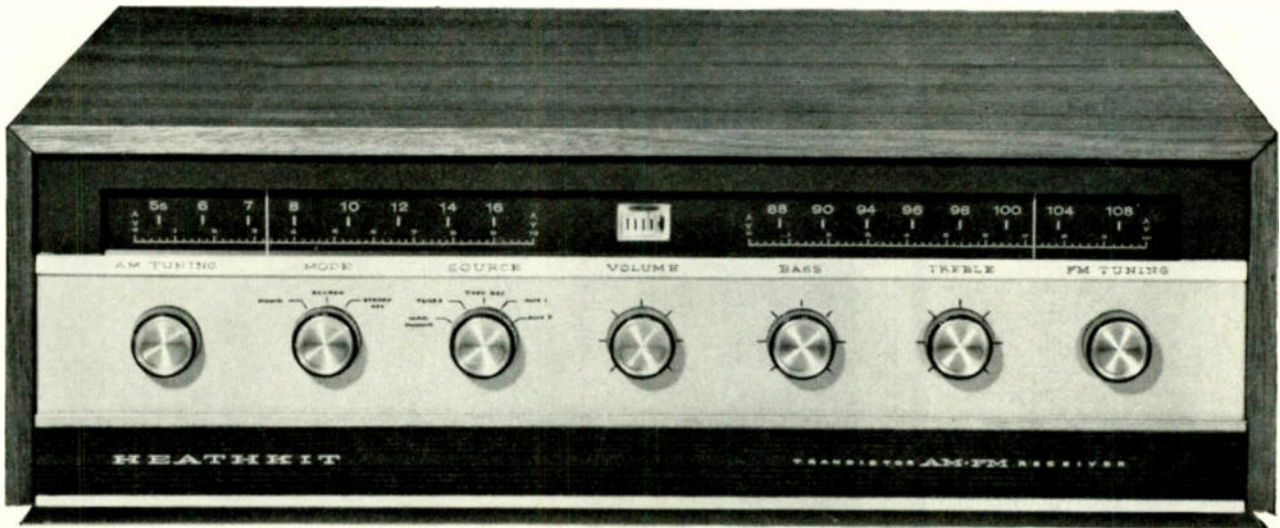
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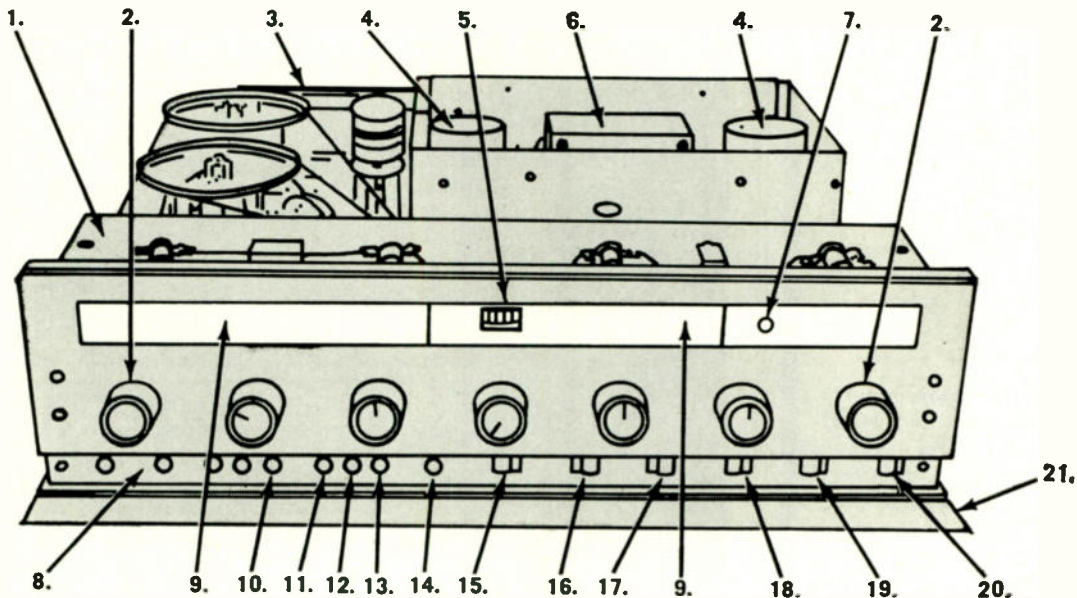
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and the Schumann—long a Szell specialty—was the most satisfactory performance in the four-disc Epic package containing all four of the composer's symphonies.

The recorded sound has just the right proportion of body, detail, and depth. All told, this is one of the finest of Szell's substantial number of fine discs from Cleveland. *D. H.*

RECORDING OF SPECIAL MERIT

© ① **BEETHOVEN: *Violin Concerto, in D Major, Op. 61.*** Jascha Heifetz (violin); Boston Symphony Orchestra,

Charles Munch cond. RCA Victor LSC 1992 \$5.98, LM 1992* \$4.98.

Interest: Violin touchstone
Performance: Flawless
Recording: Still very good
Stereo Quality: Good

Reissued in de luxe format with a special biographical brochure by Samuel Chotzinoff and a complete discography of the Heifetz recordings currently available, this 1956 recording of the Beethoven Concerto shows that the old master need defer to no one—not to Oistrakh in technique nor to Menuhin in musicianship

—in the interpretation of this, the most beautiful of all violin concertos.

Heifetz is more than usually selfless and communicative in this reading, and this may stem in part from the fact that Charles Munch was himself a first-rate violinist before embarking on a conductorial career in the 1930's. Whether or not this is the reason, the effect of the performance is that of an exquisite chamber-music collaboration, comparable in caliber to that of the acclaimed Cortot-Thibaud-Casals Beethoven trio now to be heard on Angel's Great Recordings of the Century series. It makes for great Beethoven and wonderfully satisfying listening, an experience enhanced to a considerable extent by clear, clean, and unexaggerated sonics. *D. H.*

© ① **BRAHMS: *Violin Concerto, in D Major, Op. 77.*** Zino Francescatti (violin); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6471 \$5.98, ML 5871 \$4.98.

RECORDING OF SPECIAL MERIT

© ① **BRAHMS: *Violin Concerto, in D Major, Op. 77.*** Jascha Heifetz (violin); Chicago Symphony Orchestra, Fritz Reiner cond. RCA VICTOR LSC 1903 \$5.98, LM 1903* \$4.98.

Interest: Violin staple
Performance: Studies in integration
Recording: Both good
Stereo Quality: Okay

In a work such as the Brahms Violin Concerto, in which soloist and orchestra function as symphonic partners rather than as virtuoso and accompanist, the matter of tonal matching assumes an added degree of importance. On this point the Francescatti-Bernstein collaboration founders. Both take a big, ultradynamic view of this concerto, but the tonal expressions of their individual views mesh poorly if at all: Francescatti's quicksilver agility and white-hot intensity against Bernstein's weighty lushness and rhythmic dynamism. I found the aural result discomfiting in the extreme, and wonder why Columbia did not tap Szell and the Cleveland Orchestra as more apt foils for Francescatti. The 1955 Heifetz-Reiner-Chicago Symphony recording, now reissued by RCA Victor in the same de luxe format as the artist's Beethoven concerto disc, comes along as if for corroboration. For this performance stands as a flawless dovetailing of soloist and orchestra, in tonal quality and musical conception alike. Though Heifetz does not strive for the epic heights of Oistrakh (Angel) or Szigeti (Mercury), he and Reiner bring off a superb lyrical realization. The decade-old recording still stands up well, too. *D. H.*

(Continued on page 78)



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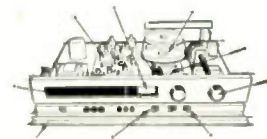
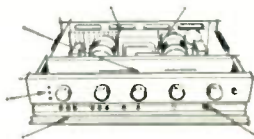


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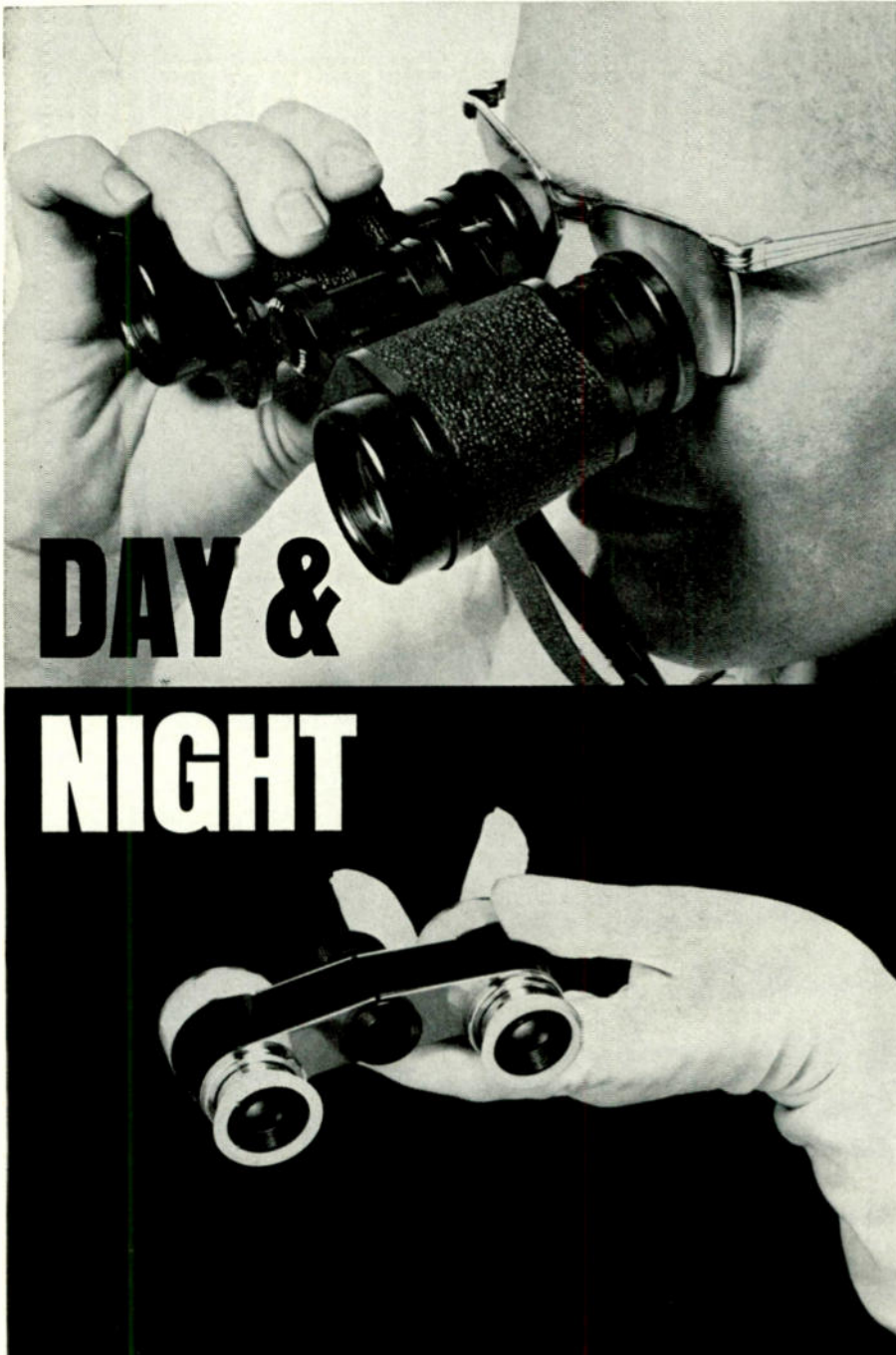
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© ① BRUCKNER: *Mass No. 3, in F Minor*. Maria Stader (soprano), Claudia Hellman (alto), Ernst Haefliger (tenor), Kim Borg (bass); Anton Nowakowski (organ), Kurt Prestel (choirmaster); Chorus and Orchestra of the Bavarian Radio, Eugen Jochum cond. DEUTSCHE GRAMMOPHON SLPM 138829 \$6.98, LPM 18829* \$5.98.

Interest: Late Romantic mysticism
 Performance: A la mode
 Recording: Spacious
 Stereo Quality: Helpful

Anton Bruckner's Mass in F Minor—the so-called "Great" Mass—is the last of three such works in the composer's catalog. This admirable recording of the work should constitute a large boon to the perfect Brucknerite, while those who can take the composer or leave him would do well to proceed with caution.

For this mass is, in many ways, archetypical Bruckner: unyieldingly solemn, almost grotesquely Germanic in its heavily cosmic expressive intent. For all of Bruckner's celebrated personal humility and piety, he was not one to balk at the most metaphysical of musical intentions. Frankly, at its worst, this makes me squirm, for the composer seems to me far more eager to impress us, through his music, with his own religiousness than he is to invoke such feelings in his listeners. I do not like to hear a man proclaim his own piety—and at length.

The performance is admirable, although there is some sogginess of rhythm dogging the more animated contrapuntal passages. There is also some smudging of polyphonic vocal parts. But this could very well be a shortcoming of DGG's otherwise estimable recorded sound. The soloists, by the way—Maria Stader in particular—do some uncommonly impressive work in their finer moments.

W. F.

RECORDING OF SPECIAL MERIT

© ① CARTER: *Eight Etudes and a Fantasy for Woodwind Quartet (1950)*. SCHULLER: *Woodwind Quintet (1958)*. FINE: *Partita for Wind Quintet*. New York Woodwind Quintet. CONCERT-DISC CS 229 \$5.98, 1229 \$5.98.

Interest: American music, grade A
 Performance: A joy
 Recording: Clean and bright
 Stereo Quality: Helpful

I state my enthusiasm for this record of American chamber music without reservation. The pieces are elegant and sophisticated, and the playing is dedicated, crisply intelligent, effortlessly expressive.

Although Gunther Schuller's work is consistently absorbing in both continuity

(Continued on page 80)

HIFI/STEREO REVIEW

SOLID-STATE STEREO

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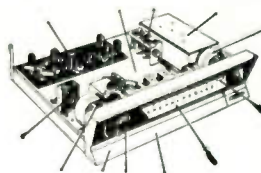
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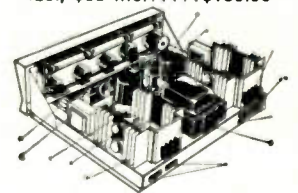
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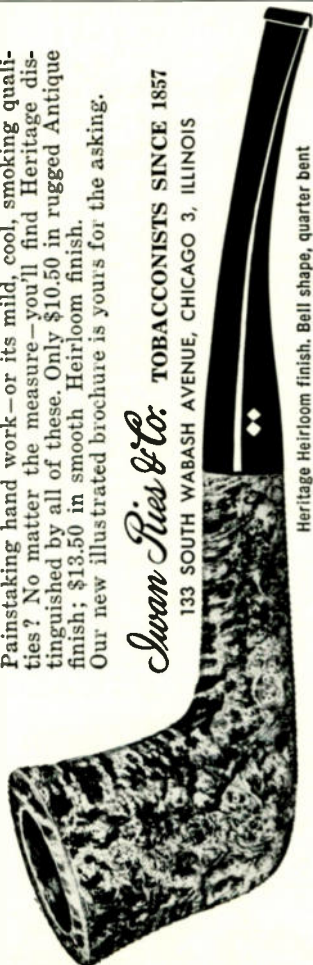
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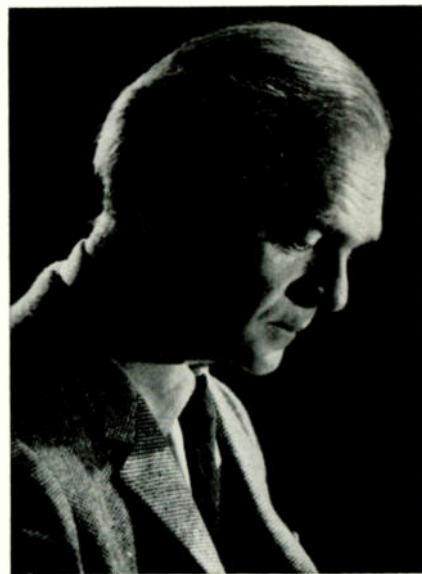
and musical detail, the Carter and Fine pieces—in quite entirely different ways—steal the show. Elliott Carter is that rare composer of avowedly “intellectual” or “cerebral” music who does not bore us to death with his preoccupations. Musical device, compositional technique, and the posing of a problem are the drama of music for Carter; and in posing and solving and challenging, Carter projects a cool, intellectual passion that is just as tangible as the more subjective emotionalizing in the music of a Tchaikovsky or a Wagner. Experience the play of detail and the constant intellectual animation of this woodwind work, and you will share my enthusiasm for this man's music.

Irving Fine, who died recently and tragically while still in his forties, was a composer of great skill, unusual poise, and high sensitivity. His enthusiasms are apparent enough in his partita: Stravinsky's neoclassicism has made its mark on the work, and one can also see that Copland's music meant a great deal to Fine. But the special tenderness, the gentleness of Fine's expression is unique to him. This partita is touching, songful, and awfully good.

The performances of the New York Woodwind Quintet are definitions, by themselves, of the best instrumental professionalism and musicianship to be found today. The recording is excellently adapted to the material at hand. *W. F.*

Malcuzyński copes with this particular problem in Chopin's sonatas as effectively as I have ever heard it done. He imposes contrast on the musical shapes by (for example) minimizing technical brilliance where another pianist might be tempted to make the most of it. Even more cogently, at no point does he allow momentary possibilities for lyrical flight to obscure the formal function of the given thematic member.

The result is musical discourse that is remarkably convincing as extended statement. True, there is a loss of the sort



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© ● CHOPIN: *Sonata No. 2, in B-flat Minor; Sonata No. 3, in B Minor, Op. 58.* Witold Malcuzyński (piano). ANGEL S 36122 \$5.98, 36122* \$4.98.

Interest: Thoughtful Chopin
Performance: Adroit
Recording: Subdued
Stereo Quality: Okay

of high excitement that a Rubinstein can bring to the moment. But the results are on the whole rewarding and—not the least of it—original.

The recorded sound is good but perhaps more consistently muted than might have been ideal. *W. F.*

RECORDING OF SPECIAL MERIT

© ● DVOŘÁK: *Quintet, in A, Op. 81.* SCHUBERT: *Quartettsatz, in C Minor, D. 703.* Vienna Philharmonic Quartet; Clifford Curzon (piano). LONDON CS 6357 \$5.98, CM 9357* \$4.98.

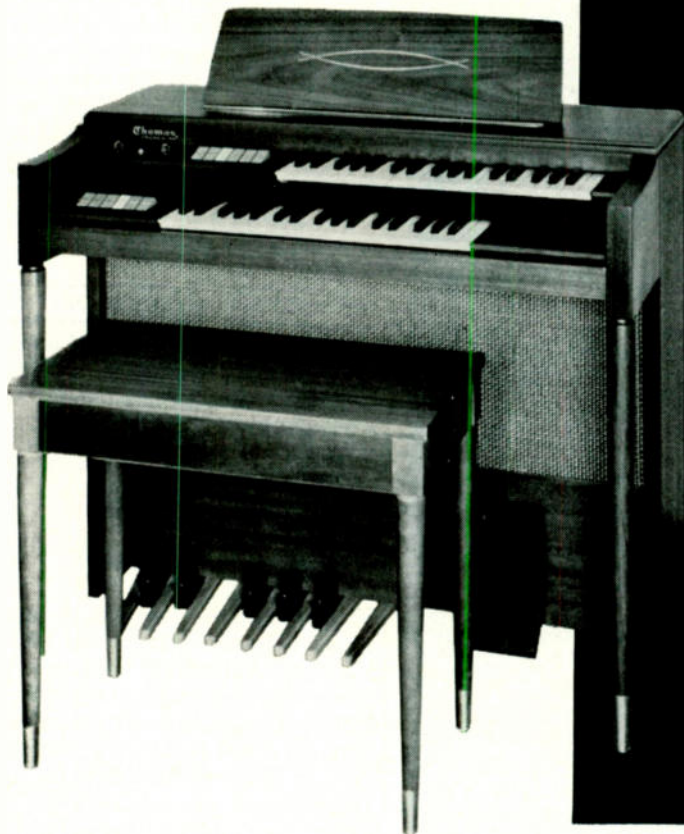
Interest: Dvořák lyricism
Performance: Warm and lucid
Recording: First-rate
Stereo Quality: Good

Malcuzyński's achievement here is a thoroughly impressive one and, in certain aspects, a brilliant one. For Chopin's sonatas present real problems in performance, problems that cannot be solved simply by “beautiful” playing. The problems are, of course, structural. One hears it said that the “inspiration” in these works is “uneven” or that Chopin, being a Romantic and all that, just wasn't very good at what the theory teachers call “form.”

The first of these charges is the exact opposite of the truth, of course. And the second one is nonsense: Chopin had all the required skills of manipulation and metamorphosis. What he lacked was either the will or the ability to be canily ordinary. Each bar, each musical event is conceived for maximum expressive effect and musical interest. Ultimately, contrast is difficult, and the music begins to cancel itself out.

There have been signs in the American music world of a revival—or more accurately, perhaps, a rediscovery—of the chamber music of Antonin Dvořák. Just listen to this wondrously affectionate reading of the Quintet in A, and you will see the justice of this renewed interest. For this work is purely and simply a masterpiece.

Curzon and his colleagues have lav-
(Continued on page 82)



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ished the care and affection on this work that it so clearly merits, just as they have on Schubert's far more celebrated *Quartetsatz*—the one-movement remnant of an unfinished work. It is no denigration of the Schubert piece to observe that the Dvořák work matches it all the way for sheer enchantment of melodic invention.

The performances are ideal, and the recording could not be improved. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ELGAR: *Enigma Variations; Cockaigne Overture*. Philharmonia Orchestra, Sir John Barbirolli cond. ANGEL S 35120 \$5.98, 35120* \$4.98.

Interest: Elgor's integrity
 Performance: Loving
 Recording: Mellow
 Stereo Quality: Appropriate

Sir John Barbirolli brings something very special to his performances of both Ralph Vaughan Williams and Edward Elgar. Scrupulous observation of the composer's indicated intention is, of course, an important facet of Barbirolli's characteristic success; and he is nothing if not a careful, painstaking technician.

But these qualities cannot alone account for the warmth and dignity that pervade his recent recording of Vaughan Williams' Fifth Symphony and, now, his glowing account of Elgar's *Enigma Variations*. For one senses that, in the most uncommon way, Barbirolli's success with this music springs from the validity of his assessment of its value. It is hard to come by a British conductor who does not, for example, confuse Elgar with Brahms, in both manner and worth. Barbirolli not only acknowledges the distinction but, in this performance of the *Variations*, proceeds to demonstrate it. Barbirolli's Elgar is a composer of sensibility, integrity, and utter candor; a winning modesty dwells just beneath the showy, even pompous façade of certain aspects of his work. In short, Barbirolli's Elgar is a pleasure to meet.

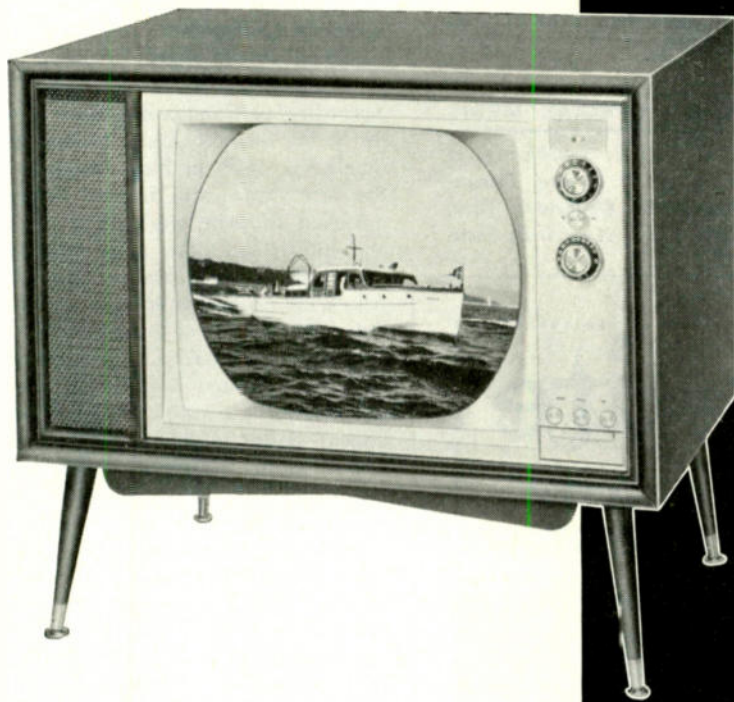
Angel's recording of the *Variations*, along with the boisterously entertaining *Cockaigne Overture*, is absolutely first-class—spacious and mellow yet clean in detail. *W. F.*

FINE: *Partita for Wind Quintet* (see CARTER).

Ⓢ Ⓜ FRANÇAIX: *Quintet for Winds*. TAFFANEL: *Quintet for Winds*. New York Woodwind Quintet. EVEREST SDBR 3080 \$5.98, LPBR 6080* \$4.98.

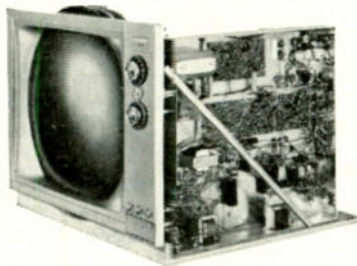
Interest: Breezy winds
 Performance: Elegant
 Recording: Okay
 Stereo Quality: Good

(Continued on page 84)



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You will search long and far for wind-ensemble playing to surpass the work on this disc. True, the music is not absolutely first-class: Françaix, in his studied avoidance of profundity, plays his usual game of musical brinkmanship, time and again approaching but just drawing back from banality. Taffanel, similarly, is no great master; he was famed during his lifetime (1844-1908) as a great flutist and conductor, and his music is rather more remarkable for its instrumental style than for its quality.

Still, it's all very listenable, and it gives the New York Woodwind Quintet an occasion for some extraordinarily

beautiful playing. Samuel Baron's flute work in the Taffanel is, as a matter of fact, worth the price of the record by itself.

The recording is good. I could imagine a more brilliant and vivid sonic quality for this particularly brilliant disc, but what has been achieved is more than merely satisfactory. *W. F.*

RECORDING OF SPECIAL MERIT

© ® GOTTSCHALK: *Symphony: A Night in the Tropics; Grand Tarantelle for Piano and Orchestra (arr. Kay)*. GOULD: *Latin American Sym-*

phonette. Reid Nibley (piano); Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VSD 2141 \$5.95, VRS 1103* \$4.98.

Interest: The Gottschalk charm
Performance: Vivacious
Recording: Excellent
Stereo Quality: Good

According to Vanguard's sleeve annotator S. W. Bennett, Louis Moreau Gottschalk (b. 1829 in New Orleans) was the first "classically trained American musician to write works that are alive and interesting today quite apart from their historical significance." As a Gottschalk fan of long standing, I see no reason whatever to take issue with this opinion. At the same time, however, it should be pointed out that it is as impossible for the initiate to explain the appeal of this music to the nonbeliever as it is for the theatergoer to explain the magic of Miss Ethel Merman to the spectator who finds in her style only corn, brass, and vulgarity.

For Gottschalk's music is, heaven only knows, corny. The unswerving sentimentality of the long melody that dominates the Andante of *A Night in the Tropics* is mitigated only by its candor, its curious objectivity, and its utter musicality. But when the composer sails into one of his more characteristic dance sections—and there is no more lively a demonstration than the second movement of this same work—I am personally disarmed of all criticism. Perhaps this music casts its spell only in the context of the tortured, anxious musical practice of our own era. For there is joy in Gottschalk's work—a joy that seems born of the sheer pleasure to be had from the very act of writing music.

Abravanel's reading of the work seems just right. He does not patronize the music by taking special note of its innocence. At the same time, he recognizes that the successful performance of this material rests in directness and understatement. The *Grand Tarantelle* for piano and orchestra—a sly, tricky bit of keyboard virtuosity—is a welcome Gottschalk encore, smoothly played by pianist Reid Nibley. Morton Gould's *Latin American Symphonette*, a contemporary effort at musical entertainment, seems glib and mechanical in the company of Gottschalk's breezy spontaneity.

The recorded sound is fine, the release—taken in sum—another handsome addition to the Utah Symphony's growing list of distinguished recordings. *W. F.*

GOULD: *Latin American Symphonette* (see GOTTSCHALK).

® HAYDN: *Trio, in E Major, for Violin, Cello, and Piano*. KHACHATUR-
(Continued on page 86)

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DATA

⑤ ⑥ **DUBOIS:** *Seven Last Words of Christ*. Winifred Dettore (soprano), Wayne Connor (tenor), Marshall Heinbaugh (baritone); Philadelphia Oratorio Choir, Earl Ness cond. RITTENHOUSE RS 1002 \$5.98, 1001* \$4.98.

⑤ **GERSHWIN:** *Rhapsody in Blue; Piano Concerto in F; An American in Paris*. Oscar Levant (piano); Philadelphia Orchestra, Eugene Ormandy cond. New York Philharmonic, André Kostelanetz, Artur Rodzinski cond. COLUMBIA CS 8641 \$5.98.

⑥ **GOEB:** *Symphony No. 1*. Japan Philharmonic, Akeo Watanabe cond. **DRUCKMAN:** *Dark upon the Harp*. Jan de Gaetani (mezzo-soprano), New York Brass Quintet. COMPOSERS RECORDINGS INC. CRI 167 \$5.95.

⑥ **HINDEMITH:** *Concerto for Violin and Orchestra*. Ivry Gitlis (violin); Westfälisches Symphonieorchester, Hubert Reichert cond. *Concerto for Viola and Orchestra*. Gunther Breitenbach (viola); Wiener Symphoniker, Herbert Hafner cond. Vox PL 11980 \$4.98.

⑤ ⑥ **MONTEVERDI:** *Madrigali Guerrieri*. Charles Bressler and Herbert Handt (tenors), Chester Watson (bass); Aeterna Chamber Orchestra and Chorus, Frederic Waldman cond. DECCA DL 79417 \$5.98, DL 9417 \$4.98.

⑤ ⑥ **RIMSKY-KORSAKOV:** *Scheherazade, Op. 35*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6365 \$5.98, ML 5765 \$4.98.

⑤ ⑥ **SCHUBERT:** *Sonata No. 15, in C Major (Unfinished); 17 Deutsche Tänze: Nos. 1, 3, 4, 5; Moments musicaux, Op. 91: No. 3, in F Minor; Allegretto in C Minor*. Sviatoslav Richter (piano). MONITOR MCS 2057* \$4.98, MC 2057 \$4.98.

COMMENTARY

This is French Romantic religiosity in a Gounod-Massenet vein by the Paris Conservatoire director who was important in the 1905 Ravel scandal. The chorus is competent, the soloists sometimes wobbly, the sonics spacious. *D. H.*

The concerto recording dates from 1942, the other two from 1945, and all have done yeoman's work as CL 700 (mono). Levant's piano styling is crackling, but the sound is faded, and I could discern no so-called "stereo effect." Caveat emptor! *D. H.*

Goeb's symphony is surprisingly diatonic, yet no phraseturm is predictable, no chords make a progression that summons an outside stylistic influence. The work of Druckman, another American, is a bit pretentious, perhaps, but very effective. *W. F.*

Hindemith's Viola Concerto is one of his more inspired long instrumental compositions, and it was a good idea to back it with the infrequently heard Violin Concerto. But the performances are a mite snappish and graceless, and the recording is somewhat hard and severe in sound. *W. F.*

This performance uses a chorus and small orchestra, with a resulting lack of clarity in the part-writing. Noticeable, too, are a rigidity of rhythm and a generally mild and undramatic treatment. The solo singing is very agile. Good recorded sound. *I. K.*

The Philadelphia's *Scheherazade* is about what one would expect: a paragon of polished virtuosity and with it a certain heavy-handedness. The sound is very clean but dry. *D. H.*

Several hands tried completing the fragmentary final two movements of the C Major Sonata ("Reliquie"). Whose Richter plays is not specified. None of the interpretations displays the Schubertian command one might expect from this artist. *I. K.*

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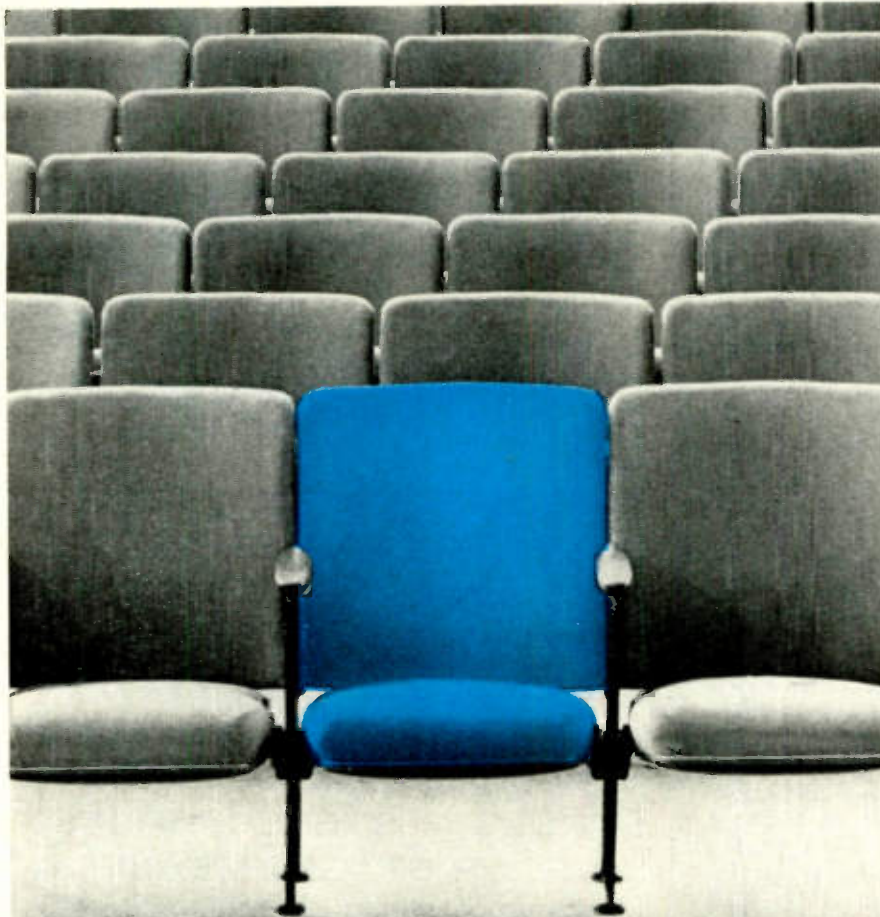


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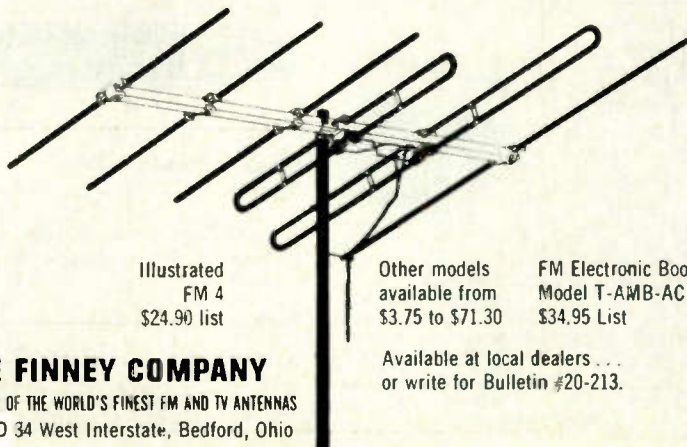
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IAN: *Trio for Clarinet, Violin, and Piano.* **TANEYEV:** *Trio, in D Major, for Two Violins and Viola.* David Oistrakh (violin), Peter Bondarenko (violin), Michael Terian (viola), Vladimir Sorokin (clarinet), Eduard Grach (violin), Arnold Kaplan (piano), Sviatoslav Knushevitzky (cello), Lev Oborin (piano). **MONITOR MC 2059 \$4.98.**

Interest: Oistrakh in chamber music
Performance: Fine
Recording: Good
Stereo Quality: Good

What the Russians achieve in chamber-music forms is a sort of salon-music lyricism. Shut your eyes, dive into a fruit cocktail, and, while listening to the Khachaturian and Taneyev trios on this disc, you might well imagine that you are in the presence of the classiest sort of prandial music that used to accompany the dinner hour at the Cafe Rouge of Detroit's Hotel Statler when I was a boy.

There are far worse musical atmospheres to be encountered in this day and age, and if you happen to fancy the Russian manner, this disc is done to perfection. David Oistrakh seems to have inspired his fellow musicians to really first-class performing, and the recorded sound is everywhere lucid and wholly appropriate. *W. F.*

KHACHATURIAN: *Trio for Clarinet, Violin, and Piano* (see HAYDN).

Ⓢ Ⓜ **MENDELSSOHN:** *A Midsummer Night's Dream—Incidental Music, Opp. 21 & 61.* Arlene Saunders (soprano); Helen Vanni (mezzo-soprano); Inga Swenson (narrator); Boston Symphony Orchestra and Chorus, Erich Leinsdorf cond. **RCA VICTOR** limited edition LSC/D 2673 \$7.98, LM/D 2673 \$6.98; LSC 2673 \$5.98, LM 2673* \$4.98.

Interest: Mendelssohnian magic
Performance: Crystal-clear
Recording: Excellent
Stereo Quality: Good

All of the Mendelssohn *Midsummer Night's Dream* score that can stand on its own, with the minor exception of the Pyramus Funeral March (which is included on Klemperer's Angel disc), has been fashioned by Erich Leinsdorf into a concert suite with connecting narration from Shakespeare's text. Leinsdorf has given us the Overture, Scherzo, Fairies' March, "You spotted snakes," Intermezzo, Nocturne, Wedding March, Clown's Dance, and Finale.

Sparkle, elegance, precision, but also a touch of rigidity, mark Leinsdorf's readings. The vocal solo and choral episodes are done with great verve and imagination, but unhappily, Inga Swenson
(Continued on page 90)

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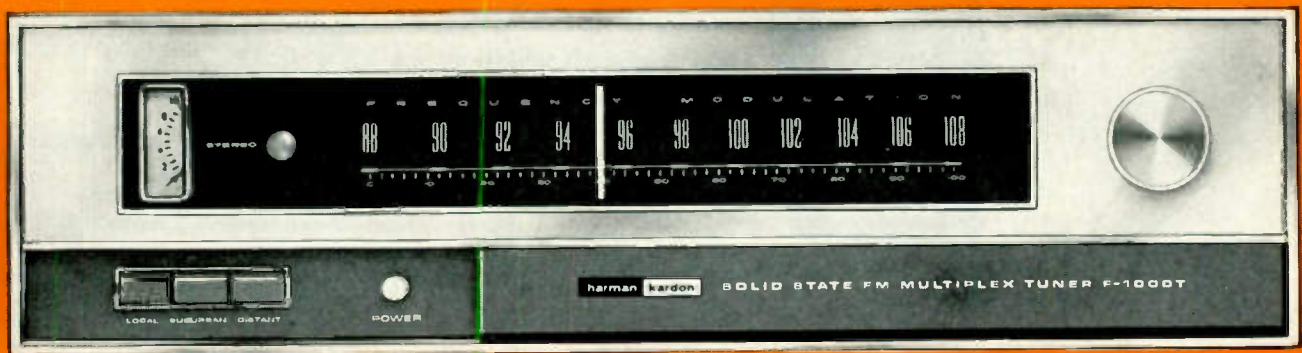
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son's narration is rather obtrusive, particularly throughout the first side, where she seems unduly coy and the volume level of her voice sits rather high in relation to the music.

Save for the balance of narrator and music, RCA's recording is of amazing clarity and presence. Had I been a musician on the taping session, I would have been afraid to breathe too loudly. Those who prefer to do without narration should try the London disc with Peter Maag (for stylish interpretation), or Otto Klemperer on the Angel recording (for completeness). RCA Victor's limited-edition version listed in the heading involves some knockout luxury packaging—an oversize "elephant" folio that contains two Boydell engravings from Fuseli's eighteenth-century surrealist paintings illustrating the play. *D. H.*

© ® MOZART: *Clarinet Concerto, in A Major (K. 622); Concerto in C Major, for Flute and Harp (K. 299)*. Alfred Prinz (clarinet); Werner Tripp (flute); Hubert Jellinek (harp); Vienna Philharmonic Orchestra, Karl Münchinger cond. LONDON CS 6351 \$5.98, CM 9351* \$4.98.

Interest: Often-recorded classics
Performance: Enjoyable
Recording: Somewhat harsh
Stereo Quality: First-rate

The mellow Clarinet Concerto in this, its thirteenth recording in the current catalog, is given an exceptionally lyrical performance, and a very sensitive and gentle account of the solo part is contributed by Alfred Prinz of the Vienna Philharmonic. It is among the best of the available versions. The same lyrical ensemble smoothness can be heard in the Flute and Harp Concerto, which, at least through the frequency of its recorded appearances—this is the eighth—must soon move from the category of a minor Mozart novelty to a warhorse. The soloists' playing is not as spectacular as in the most recent version by Grandjany and Baron (on Decca DL 710075/10075), but this is nonetheless a well-integrated and thoroughly engaging interpretation, particularly because of the carefully gauged and light accompaniments of Karl Münchinger. The sound is well-balanced and round, but the loud passages have a wiry quality. *I. K.*

© ® MOZART: *Piano Concerto No. 6, in B-flat Major (K. 238); Piano Concerto No. 22, in E-flat Major (K. 482)*. Géza Anda (piano); Camerata Academica of the Salzburg Mozarteum, Géza Anda cond. DEUTSCHE GRAMMOPHON SLPM 138824 \$6.98, LPM 18824* \$5.98. (Continued on page 92)

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CIRCLE NO. 17 ON READER SERVICE CARD

Where Spivakovsky seems simply to encounter new thematic events, Schneiderhan all but bumps into them. Stravinsky's classical stylistic allusions are as such barely noticeable in the Spivakovsky version; in the new one, they seem sometimes grotesque and parodistic in an approach distinctly big, romantic, even virtuosic. In sum, Schneiderhan has done a remarkably convincing job of relating the work to a nineteenth-century stylistic and performing manner, whereas Spivakovsky placed it more locally in the eighteenth century—no doubt where Stravinsky intended it to be.

If the Spivakovsky version (which I prefer, incidentally) is more authentic than the new one, this does not invalidate the Schneiderhan-Ancel reading for the listener of compatible tastes. And, although both releases have excellent recorded sound, the DGG disc is a little more robust.

Schneiderhan's reading of the Prokofiev violin sonata is big of gesture and appropriately romantic. Whatever one may say of either recording of the concerto, the new release's second-side inclusion of the Prokofiev is clearly a better idea than the Leroy Robertson Violin Concerto, which fills out and mars the Vanguard disc. *W. F.*

TAFFANEL: *Quintet for Winds* (see **FRANÇAIX**).

TANEYEV: *Trio, in D Major* (see **HAYDN**).

© **T**CHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74 ("Pathétique")*. Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2683 \$5.98, LM 2683* \$4.98.

Interest: Staple
Performance: Coarse-grained
Recording: Rather harsh
Stereo Quality: Okay

In this performance Munch and the Boston Symphony add nothing of distinction to the best contributed in the dozen or more available stereo recordings of the "Pathétique." Munch's reading is surprisingly matter-of-fact, even coarse-grained, and only in the great lyrical buildup midway in the final movement does he achieve a measure of genuine communicative power. The Dynagroove recording is no help either: the trumpets are distressingly overprominent throughout the first movement and the famous march-scherzo third movement, and though there is ample presence at the extremes of the frequency range, there is no solid and natural mid-range sonority in the violin register—very much like the recording of Ravel's *Boléro* from RCA's initial Dynagroove releases.

(Continued on page 96)

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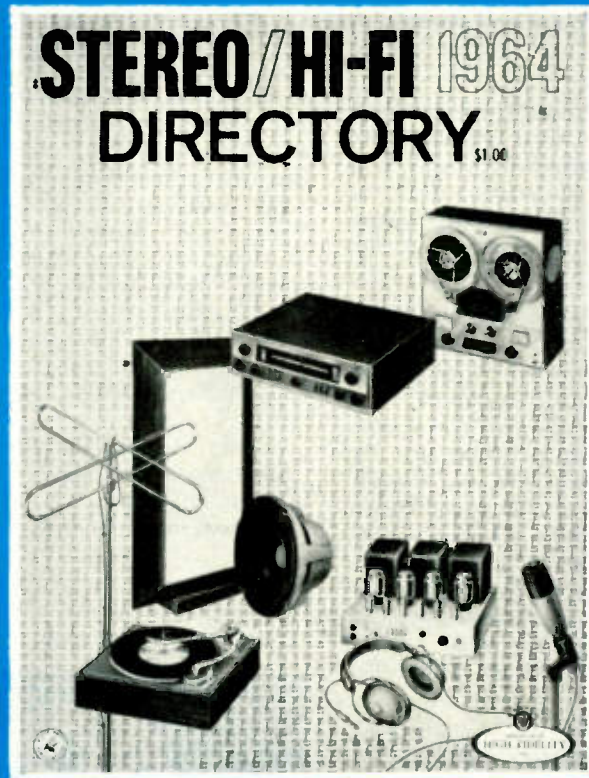
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D. H.

Ⓢ Ⓜ **TELEMANN: *Der Getreue Musikmeister. Four Sonatas for Alto Recorder and Continuo.*** Ferdinand Conrad (alto recorder), Johannes Koch (viola da gamba), Hugo Ruf (harpsichord). BÄRENREITER BM 25 R 907 \$4.98.

Ⓢ Ⓜ **TELEMANN: *Trio Sonatas: in F Major, for Recorder, Diskant Viola, and Continuo; in B-flat Major, for Recorder, Cembalo Concertante, and Continuo; in G Major, for Two Violins and Continuo; in A Minor, for Recorder, Violin, and Continuo; "Polish" Sonata No. 2, in A Minor, for Violin, Viola, and Continuo.*** Vienna Baroque Trio: Karl Trötzmüller (recorder, viola, violin), Paul Angerer (diskant viola, violin, harpsichord), Gertraude Kubacek (harpsichord), Werner Adler (cello). AMADEO AVRS 6181 \$6.98, AVR 6181* \$5.98.

Interest: German Hausmusik
Performance: Entertaining
Recording: Mostly satisfactory
Stereo Quality: Wide separation

Of Telemann's six hundred or so instrumental works, the present two discs offer a tantalizing and well-selected sampling. *Der Getreue Musikmeister* (*The Faithful Music Master*), the first German music periodical, was founded by Telemann in Hamburg in 1724 and contained, among other *Hausmusik*, four sonatas for recorder and continuo. In these charming, lightweight pieces, Ferdinand Conrad shows not only his customary performing skill but also his thorough knowledge of Baroque style. The movements, particularly the slow ones, are tastefully embellished, and the articulation of all the instruments is praiseworthy.

Telemann, according to his autobiographical notes, felt that he had done some of his best work in trio-sonata settings. Hearing the rather unprofound but completely diverting examples in this Amadeo collection, one can only agree. The Vienna Baroque Trio plays these gems with great *joie de vivre* and splendid stylistic insight. What is more, the performers sound as though they are having a wonderful time.

Both discs are adequately recorded, but are marred by the placing of the recorder too close to the microphone. The quite reverberant Amadeo pressing features extremely wide though effective stereo separation and considerable stridency toward the side-ends, and the Bärenreiter (mono only) reproduces the

music more cleanly. The former has program notes in German only, the later in both German and French.

I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **VERDI: *Il Trovatore.*** Antonietta Stella (soprano), Leonora; Fiorenza Cossotto (mezzo-soprano), Azucena; Carlo Bergonzi (tenor), Manrico; Ettore Bastianini (baritone), Conte di Luna; Ivo Vinco (bass), Ferrando; Armanda Bonato (soprano), Ines; Franco Ricciardi (tenor), Ruiz. Orchestra and Chorus of La Scala Milan, Tullio Serafin cond. DEUTSCHE GRAMMOPHON SLP 138835/6/7 three 12-inch discs \$20.94, LPM 18835/6/7 \$17.94.

Interest: Stand-out cast
Performance: Very good
Recording: Lavish
Stereo Quality: Not emphasized

With this very fine performance, the number of near-superlative *Il Trovatore*s rises to four; and to assert a clear-cut



GEORG PHILIPP TELEMANN
Diverting if unprofound

preference for one is more difficult than ever. The new set offers brilliant contributions. No Count di Luna on records matches the menacing figure richly portrayed here by Ettore Bastianini in dark-tinted, vibrant, and sonorous tones. Nor is there an Azucena in whom flaming passion is blended with the control and musical accuracy of Fiorenza Cossotto. To say that Carlo Bergonzi's Manrico eclipses the achievement of either Jussi Bjoerling or Richard Tucker would overstate the case, but it is most certainly on the same high level. In the lyrical passages, especially "*Ai nostri monti*," Bergonzi's phrasing and control are wholly admirable. His voice is essentially light, but very expressive, colored with passion, and capable of ringing climaxes. There is a sense of strain in the "*Di quella pira*"

—sung as written, incidentally—and the high C in the final "*all'armi*" is unduly exhibitionistic, but there are no other lapses in his performance. The same goes for Ivo Vinco, whose powerful voice succeeds in creating the almost visible image of a tall bearded warrior.

But Antonietta Stella's acceptable Leonora seems rather less than that in such company. She is an intelligent artist and a good Verdi stylist, but her laudable intentions are at the mercy of an inconsistent tone quality. The mounting burdens of Act Four, in particular, cause moments of distress, although she does deliver the difficult and often-omitted cabaletta "*Tu vedrai*" quite creditably.

There is no flamboyance, but ample conviction, in Tullio Serafin's direction. This grand old man was a veteran of many *Trovatore*s long before this cast of principals was born. He brings to every measure the right sense of passion, tenderness, and theatricality, and lets the music speak—or rage, rather—for itself. DGG's sound is opulent and well-detailed, but has occasional recording-level inconsistencies. This opera offers many opportunities for imaginative employment of stereo that are not fully realized here, but the artistic rewards outweigh such quibbles.

This admirable set is a contender for honors with RCA Victor LSC 6150—in which Leontyne Price's Leonora may be the deciding factor. But don't disregard the enduring glories of Bjoerling, Milonov, and Warren on RCA Victor LM 6008 and the Callas-Karajan combination on Angel 3554.

G. J.

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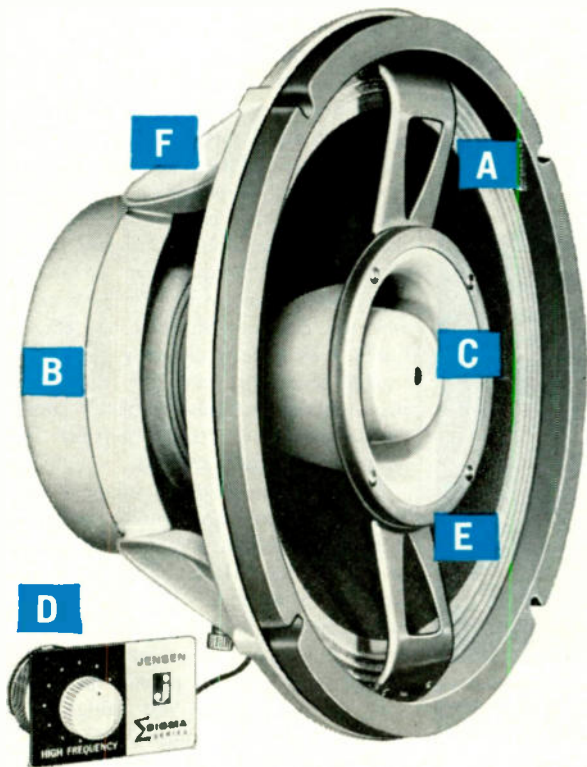
Ⓢ Ⓜ **JULIAN BREAM CONSORT: *An Evening of Elizabethan Music.*** Byrd: *Mounsiers Almain, Pavin; My Lord of Oxenford's Maske.* Johnson: *The Flatt Pavin.* Allison: *The Batchelars Delight; De la Tromba Pavin.* Anon.: *Kemps Jig; The Nightingale.* Morley: *O Mistress Mine; Fantasia, The Swallow; Joyne Hands; The Frog Galliard.* Dowland: *Lachrimae Pavin; Fantasia; Dowlands Adew; Tarletons Resurrection; Galliard, Can She Excuse.* Campian: *It fell on a Summers Day.* Julian Bream Consort (Julian Bream, lute; Desmond Dupré, cittern, lute; Joy Hall, bass viol; David Sandeman, flute; Robert Spencer, baritone, pandora, lute; Olive Zorian, violin). RCA VICTOR LDS 2656 \$6.98, LD 2656 \$5.98.

Interest: Elizabethan ensemble
Performance: Slick
Recording: Rich and brilliant
Stereo Quality: Satisfactory

Julian Bream, the superb British guitarist and lutenist, is soon to tour this country
(Continued on page 98)

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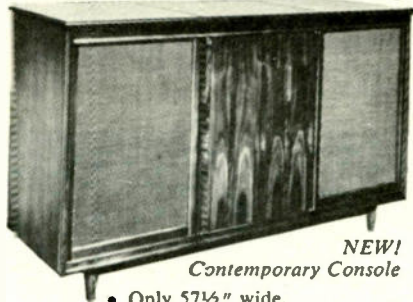
with his newly formed consort, a group of six whose repertoire consists primarily of Elizabethan court music. His first record with the consort, issued in RCA's lavish Soria series, complete with full-color plates and an extensive essay, presents a wonderfully varied selection of pieces, most of which are drawn from Morley's 1599 collection, *The First Book of Consort Lessons*.

Bream has gathered about him a fine group of instrumentalists, but I must question what might be called his twentieth-century interpretations. The fast pieces are almost all too fast, well beyond the most rapid pace possible for music that is intended for dancing. Take the opening Byrd piece, *Mounsiers Almain*, a slow, heavy dance not unlike the pavan whose place it took in the late Renaissance. Bream's tempo is so fast as to be ridiculous—likewise in *My Lord of Oxenford's Maske* (a march) and the galliards. Compare these with the sensible, far less slick, and musically more appropriate interpretations of Beck's consort, whose manner in this repertoire is as charming as one can find.

Bream seems to have taken a rather Madison Avenue-ish approach to his consort: he has tried to make "An Evening of Elizabethan Music" as flashy as possible for audiences who, in most cases, are unfamiliar with English late-Renaissance music and instruments. His own solos, along with the pavans of the consort, are by far the best things in the collection. This is because they are mostly slow pieces, and are treated with fitting gravity. But the Dowland lute *Fantasic*, once recorded by Bream on Westminster XWN 18429—possibly the greatest lute record ever made—sounds here as though the performer had played it once too often and wanted only to get the most out of its very considerable virtuosic aspects. For the sake of comparison, the earlier performance times four minutes and fifty-five seconds, the new one three minutes and forty-five seconds. Aside from the difference in speed, there is more simplicity, more musicality, and cleaner execution of ornaments in the Westminster version. Also, there is less striving for coloristic effects and a continuous vibrato. The two vocal items, too, are disappointing because of the amateurish quality of the baritone.

Lest this be thought an entirely negative report, I must state that there are many lovely things in the album (such as the touching lute solo, *Tarletons Resurrection*) that help somewhat to redeem its defects. The recording is very rich and clean, but the overprominent and totally unrealistic solo miking of Bream's lute in the consort numbers gives one the same impression as listening to the latest pop hit. Perhaps this is what Bream wants, but I fear he is doing Elizabethan music a disservice. *I. K.*

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© **MUSIC FOR FLUTE.** Evangelisti: *Proporzioni*. Castiglioni: *Gymel*. Berio: *Sequenza*. Messiaen: *Merles Noir*. Matsudaira: *Somaskah*. Maderna: *Honeyrêves*. Severino Gazzelloni (flute), Aloys Kontarsky (piano). TIME S 8008 \$5.98.

Interest: Modern Pied Piper
Performance: Excellent
Recording: Lucid
Stereo Quality: Good

Most of the music here is a manifestation of the European post-Webern avant-garde, with Olivier Messiaen's *Merles Noir*, for flute and piano, being the only clear exception. Add to this the fact that about half the disc is devoted to compositions for unaccompanied flute, and you will readily perceive that this record is aimed at something less than mass consumption.

Still, for the sophisticated listener and the professional musician—particularly the composer—the disc has its interest. The very limitations of the flute have driven some of these composers to a relative—and I do mean relative—simplicity of expression. At the same time, the flute has been combed clean of its technical possibilities. *W. F.*

© **MUSIC FOR STRINGS.** Couperin-Bazélaire: *Pièces en concert*. Mozart: *Divertimento No. 1, in D Major (K. 136)*. Corelli: *Concerto Grosso No. 4, in D Major, Op. 6*. Britten: *Simple Symphony for Strings, Op. 4*. Antonio Janigro (cello, in Couperin); Solisti di Zagreb, Antonio Janigro cond. RCA VICTOR LSC 2653 \$5.98, LM 2653* \$4.98.

Interest: Virtuoso string ensemble
Performance: Polished
Recording: Good
Stereo Quality: Good

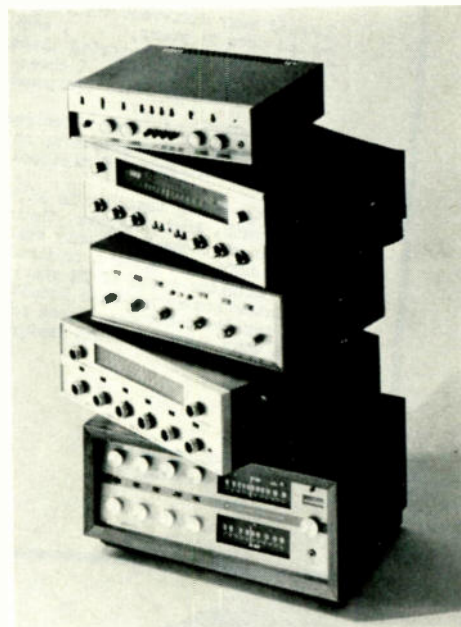
Here is a typical example of the tonal characteristics, the technical polish, and the repertoire of the Solisti di Zagreb. The Couperin, arranged by Paul Bazélaire from five movements originally for treble instruments and continuo in *Les Gouts Reunis*, is heard frequently in this adaptation but has relatively little to do with Couperin, although the romantic performance by Janigro effectively reveals his superior abilities as a cellist. The often-recorded Mozart is played with precision, as is that barely modern charmer, Britten's *Simple Symphony* of 1934, with its delectable pizzicato movement. The most stylish performance of the older works is the Corelli, which owes its success mainly to Anton Heiler's prominent and imaginative harpsichord continuo. The chamber orchestra has been recorded with warmth and presence, and the stereo version is very satisfactory. *I. K.*

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John H. Gardner
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JAZZ

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⑤ ● **COUNT BASIE: *L'il Ol' Groovemaker*** . . . Basie! Count Basie (piano), Snooky Young, Fip Ricard, Al Aarons, George Cohn and Don Rider (trumpets), Henry Coker, Grover C. Mitchell, Benny Powell, and Urbie Green (trombones), Eric Dixon, Marshall Royal, Charlie Fowlkes, Frank Wess, and Frank Foster (saxophones), Freddie Green (guitar), Buddy Catlett (bass), Sonny Payne (drums). *Pleasingly Plump; Boody Rumble; Belly Roll; Count 'Em*; and five others. VERVE V6 8549* \$5.98, V 8549 \$4.98.

Interest: Basie piano
Performance: Best in a while
Recording: Good

This new Count Basie album, featuring music composed and arranged by Quincy Jones, is by far the best big-band disc Basie has released in a long time. But the credit does not rest entirely with Jones, whose knowing arrangements are masterpieces of competence: inspiration must be given its due. The driving force is, of course, Basie himself, whose sparse piano technique propels, nudges, defines, and occasionally mocks his band with short stabs of notes placed as accurately as *banderillas*.

On two numbers, *L'il Ol' Groovemaker* and *Kansas City Wrinkles*, Basie plays superbly an old-time prepared tack piano (thumbtacks in the faces of the hammer felts). The latter piece, a slow blues, is the finest track on the record because of its solos. Snooky Young has an excellent cup-mute trumpet solo, and Marshall Royal, in a rare clarinet exercise, reminds me of Barney Bigard. The general mood of the number is Ellingtonian. Royal also has a notable alto solo on *Jolie*. And others show that Basie is again beginning to draw together important soloists. Bassist Buddy Catlett

Explanation of symbols:

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

and trumpeter Al Aarons are impressive, and Frank Foster grows more powerful.

On occasion the use of flutes diminishes the power that is the band's main stock-in-trade. But as long as there is that piano, and soloists of such potential, the Basie band, despite long periods in the doldrums, will continue to be a force to be reckoned with. J. G.

⑤ ● **CLIFFORD BROWN: *Remember Clifford***. Clifford Brown (trumpet), Harold Land and Sonny Rollins (tenor saxophones), Richie Powell (piano), George Morrow (bass), Max Roach

of his work as we are likely to have. Half of the ten tracks (the jacket lists twelve) are taken from a with-strings ballad set arranged by Neal Hefti. The remainder were recorded by the pioneering hard-bop quintet of which Brown was co-leader with Max Roach in the middle Fifties. One of these latter tracks has Sonny Rollins on tenor, but he does not solo.

Brown, the leader of the trumpet school stemming from Fats Navarro, was more lyrical than Dizzy Gillespie and had a full, burnished brass tone in contrast to the muted introspection delivered by Miles Davis. Brown was a good, fluent melodist, but his ideas are not startling, and it will probably be that magnificent trumpet tone that will continue to be his hallmark.

Although the string tracks are lovely, the quintet tracks are, of course, more characteristic. They are marred by a self-conscious attempt at program music (train sounds on *A Train*, "Indian" modes on *Cherokee*), but are otherwise a good indication of what was taking place in one of the most important groups of the middle Fifties. The electronically processed stereo recording is quite realistic. J. G.

⑤ ● **BILL DOGGETT: *Fingertips***. Bill Doggett (organ); unidentified rhythm section and tenor saxophonist. *Soul Zone; Memphis; Monkey; Hot Fudge*; and eight others. COLUMBIA CS 8882 \$4.98, CL 2082* \$3.98.

Interest: Ordinary rhythm-and-blues
Performance: Predictable
Recording: Good
Stereo Quality: Very good

Although he has displayed possibilities as a jazzman on some of his previous recordings, Bill Doggett's work here is run-of-the-beat rhythm-and-blues. Most of the tunes are based on simple, familiar riffs. The rhythm section is held down to dull, repetitious patterns that chug along rather than swing. None of the soloists is outstanding. The album can be recommended only for a teen-age dancing party. N. H.

(Continued on page 102)



CHUCK STEWART

COUNT BASIE
Propelling, nudging, mocking

(drums). *Yesterdays; Laura; Stardust; Sandu; Cherokee*; and five others. MERCURY SR 60827 \$4.98, MG 20827* \$3.98.

Interest: Brown in retrospect
Performance: Variable
Recording: Good
Stereo Quality: Reprocessed

There will probably always be speculation on how great the late Clifford Brown would have been had he not died in a car crash at the age of twenty-five. This disc presents as good a cross-section

● **FRANK FOSTER:** *Basie Is Our Boss*. Frank Foster (tenor saxophone), Eric Dixon (flute, tenor saxophone), Al Aarons (trumpet), John Young (piano), Buddy Catlett (bass), Phil Thomas (drums). *Vested Interest; Samba Blues; May We; Kelly Blue*; and two others. ARGO LP 717 \$4.98.

Interest: Foster's tenor
Performance: Varies
Recording: Good

The title of this sextet disc, "Basie Is Our Boss," is somewhat misleading. True enough, tenor saxophonist Frank Foster and all the others but the pianist and drummer work for Basie, but the effect of the music is not Basie-like. As with some of the Swingville releases, an obvious commercialism (e.g., the heavy back-beat on *Vested Interest*) destroys the essence of the style supposedly being represented.

There are, however, some very good moments. Pianist John Young uses some Monk tricks interestingly on *May We*, and trumpeter Al Aarons has fashioned a simple, direct style from a Miles Davis base. But Foster is the main attraction. Bluff and forceful, with occasional hints of Rollins and Coltrane, his is a powerful presence here. J. G.

RECORDING OF SPECIAL MERIT

⑤ ● **DON FRIEDMAN:** *Flashback*. Don Friedman (piano), Dick Kniss (bass), Dick Berk (drums). *Alone Together; News Blues; Ochre; Flashback*; and three others. RIVERSIDE RS 9463* \$5.98, RM 463 \$4.98.

Interest: Important modernist
Performance: Expert and individual
Recording: Good

Don Friedman's two previous Riverside albums, "A Day in the City" (9384, 384) and "Circle Waltz" (9431, 431), established him as one of the few distinctive jazz pianists to have emerged since the advent of Bill Evans. This third set does not dilute that impression. Friedman, first of all, is a thoroughly accomplished pianist. He can improvise complex patterns fluently with *both* hands. Second, he gets an unusually attractive sound from his instrument—bright but never brittle. On the standards he interprets here, Friedman is consistently able to reshape the basic material into absorbingly personal statements without obliterating the original design of the tune.

Of the three numbers written by him, *Ballade in C-sharp Minor* illustrates Friedman's capacity to construct and heighten a lovely, supple ballad line. With *Ochre* and *Flashback*, he buttresses his prominent standing among the most resourceful of the jazz avant-garde. The

theme of *Ochre*, for instance, is in several meters, but the improvisations on that theme are without meter. In *Flashback*, there is no predetermined harmonic structure. Instead, the harmonies of the solos are freely improvised. Both of these compositions are developed with uncommon originality.

Friedman's associates are the regular members of his trio—when he finds work as a leader. Relatively unknown so far in jazz, both bassist Kniss and drummer Berk are acutely sensitive musicians who, with Friedman, form a thoroughly integrated trio. This is not just another album by a piano soloist with conventional



DON FRIEDMAN
An unmistakably major talent

rhythm backing. The individual abilities of Kniss and Berk are especially well demonstrated in their *Ochre* duet.

Don Friedman is not yet a poll-winner, nor is he a sure-fire night-club draw, but his talent is so unmistakably major that he should have a long and rewarding jazz career. And this, along with his other two albums, can withstand many playings. Riverside is to be commended for showing continuing faith in his work. N. H.

⑤ ● **JOHNNY GRIFFIN:** *Do Nothing 'Til You Hear from Me*. Johnny Griffin (tenor saxophone), Buddy Montgomery (vibraphone, piano), Monk Montgomery (bass), Arthur Taylor (drums). *The Midnight Sun Will Never Set; Slow Burn; Heads Up*; and three others. RIVERSIDE RS 9462* \$5.98, RM 462 \$4.98.

Interest: Big-tone lyricism
Performance: Maturing
Recording: Warm and clear

Johnny Griffin once had the dubious distinction of being billed as "the fastest

tenor in jazz." This album, recorded at a California coffeehouse, indicates that Griffin has finally learned that speed alone does not insure eloquence. In these performances his solos are much more economical than they have been on previous recordings. The result is an unexpected display of skill with ballads, particularly on *Wonder Why*. On medium- and up-tempos, moreover, Griffin's selectivity in the notes he plays results in much more flowing rhythmic lines and also makes it possible for him to show how deep and full a tone he can draw from his instrument. Griffin is still not an especially original improviser, but now that he has stopped sprinting in every number, he is a consistently solid soloist. The rhythm support is accurate, with Buddy Montgomery contributing lucid solos on piano and vibes. N. H.

● **ILLINOIS JACQUET:** *The Message*. Illinois Jacquet (tenor saxophone and bassoon), Kenny Burrell and Wallace Richardson (guitars), Ralph Smith (organ), William Rodriguez (percussion), Ben Tucker (bass), Ray Lucas (drums). *The Message; Wild Man; Bassoon Blues; Turnpike; Bonita*; and two others. ARGO LP 722 \$4.98.

Interest: Slight
Performance: Emotional
Recording: Good

It has become clear that tenor-saxophonist Illinois Jacquet is capable of far more than his grandstand plays with Jazz at the Philharmonic, and it should also be clear that he is capable of far more than is revealed on this latest disc. Jacquet's Epic record of several months back showed that he is very close in spirit to Lester Young, and the kinship is evident here on *Like Young*, the André Previn tune—the title, in this performance, thus has an amusing double meaning.

Elsewhere on this disc Jacquet is bogged down with two guitars, organ, maracas, conga, and all the electronic trappings of the show lounge. The result is perilously close to rock-and-roll, and Jacquet does not rise above his surroundings. On one track, he plays blues on the bassoon—pleasant enough, but no revelation. Kenny Burrell has some fine guitar solos, and bassist Ben Tucker contributes *The Message*, a piece that employs the bass figure from Tucker's recently popular *Comin' Home Baby*. But it is very far between high spots. J. G.

⑤ ● **JUAREZ:** *Bossa Nova Brasil*. Juarez (tenor saxophone), Nelsinho (trombone), Bituca (drums), others. *Samba Toff; Tema Para Dede; Bim Bom; Labo Bobo*; and twelve others. ABC-PARAMOUNT ABCS 449 \$4.98, ABC 449* \$3.98.

(Continued on page 101)

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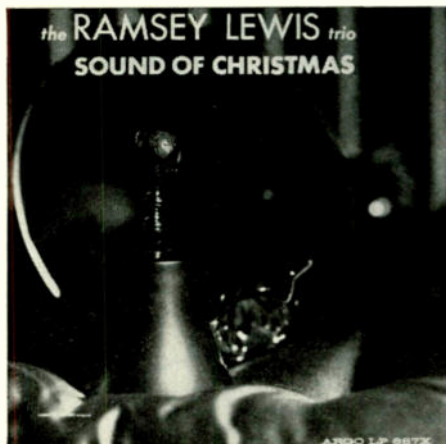
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CIRCLE NO. 49 ON READER SERVICE CARD

Interest: Brazilian bossa
Performance: Pleasant
Recording: Fair
Stereo Quality: Okay

On the cover of this record, in rubber-stamp-stenciled lettering that means business, is the word **AUTENTICO**. And the album probably is authentic. A group of apparently Brazilian musicians with one name each (Juarez, Neco, Nelsinho, Tenorio Jr.) play bossa nova, and in the process prove something about so-called national music and cross-influence. The leader and tenor saxophonist, Juarez, is strongly influenced by Stan Getz; the trombonist, Nelsinho, is a carbon Kai Winding. A Getz bossa nova may sound like a jazzman skirting the outer reaches of hotel music, but the present offering sounds like a few would-be jazzmen imprisoned in a hotel band. If these men are Brazilians, then, with Gilberto and Jobim excepted, I prefer Americans. If, on the other hand, this is a group of pseudonymous Americans, theories fly out the window. Either way, this is a pleasant but forgettable album, burdened by too much echo and an aggressively bad two-named pianist called Fats Elpidio.

J. G.

© ● STAN KENTON: *Artistry in Bossa Nova*. Stan Kenton (piano) and his orchestra. *Artistry in Rhythm; Eager Beaver; Opus in Pastels; Jump for Joe*; and twelve others. CAPITOL ST 1931 \$4.98, T 1931* \$3.98.

Interest: Kenton versus bossa nova
Performance: Overweight
Recording: Excellent
Stereo Quality: First-rate

The essence of bossa nova is tenderness and subtlety of execution. Predictably, Stan Kenton's heaviness of sound and conception are not at all appropriate. Moreover, Kenton had the unfortunate idea of trying to rearrange a number of his most venerable pieces in the bossa nova idiom instead of utilizing authentic Brazilian material. There are three new Kenton compositions, but they are all undistinguished.

The twenty-four-piece band is not only too large in itself to allow for the intimacy the bossa nova requires, but all of the arrangements are greatly overwritten. Kenton's failure to become a major influence in jazz lies in his compulsive grandiosity. Here, for example, the scores are laden with gratuitous rhetoric. Kenton's own piano playing, though simpler than his scores, is equally ponderous and dull. The recording, as is usual when Capitol's engineers are given a big band, is superb.

N. H.

© ● SAM LAZAR: *Soul Merchant*. Sam Lazar (organ), Miller Brisker

(tenor saxophone), George Eskridge (guitar), Phil Thomas (drums). *High Noon; Happy Bossa Nova; Sam's Jams; C. C. Rider; Smooth Coasting; Soul Merchant*. ARGO S 714* \$4.98, LP 714 \$3.98.

Interest: Unpretentious swinging
Performance: Good-humored
Recording: Competent

Sam Lazar gets from the organ a warmer, less strangled sound than most jazz performers on the instrument, but he is deficient in improvisational freshness, and his solos are sometimes wearying. A more satisfying soloist, Miller Brisker, plays a big-toned, hot, but spare tenor saxophone. Also superior to the leader is George Eskridge, a crisp, blues-rich guitarist who might well be ready for an album of his own.

Drummer Phil Thomas is not especially resourceful, and his work constricts the unit generally. Lazar's originals are slight, but they are suited to the straightforward conception of the organist and his colleagues.

N. H.

© ● JOHNNY LYTLE: *Got That Feeling!* Johnny Lytle (vibes), Milt Harris (organ), Peppy Hinnant (drums), Milt Hinton (bass). *Pow-Wow; Big John Grady; Lela; The Soulful One*; and five others. RIVERSIDE RS 9456* \$5.98, RM 456 \$4.98.

Interest: Fluent vibes
Performance: Organ-heavy
Recording: Crisp and warm

Johnny Lytle is a buoyant improviser with an unforced beat, a graceful melodic sense, and a nimble wit. In this set, however, he does not indicate much emotional depth. It may be that a more imaginative rhythm section could have stimulated him into fuller exploration of his feelings. As it is, he generally glides along in a pleasant but undistinctive manner. A basic flaw in the accompaniment is the presence of the Hammond organ, which thickens the over-all texture, particularly on ballads. When the organ is silent during part of *Lela*, the resultant airiness is most welcome. Lytle does have the capacity to become a more singular soloist, as he shows in his subtle personalization of *Love Is Here to Stay*. It is Riverside's responsibility to record him with musicians who will stimulate him to reach beyond his present level of amiable competence. And next time, omit the Hammond organ, please.

N. H.

© ● SHELLEY MANNE: *My Son the Jazz Drummer!* Shelley Manne (drums), Shorty Rogers (flugelhorn, trumpet), Teddy Edwards (tenor saxophone), Victor Feldman (piano, vibes).
(Continued on page 106)

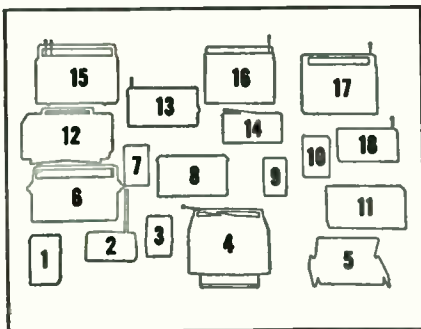


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CIRCLE NO. 50 ON READER SERVICE CARD

Al Viola (guitar), Monty Budwig (bass). *Hava Nagila*; Yussel! Yussel!; *Exodus*; *My Yiddish Momme*; and five others. CONTEMPORARY S7609 \$5.98, 3609* \$4.98.

Interest: Fusion of idioms
Performance: Sensitive
Recording: Superior
Stereo Quality: Excellent

The notion of making jazz adaptations of Jewish and Israeli songs is a viable one. There is a "cry" in Jewish music similar in intensity and exclamatory directness to that of jazz, and the ebullient rhythms of many Israeli tunes also parallel those of jazz. Shelley Manne's particular blending here, however, does not work out. There are some sections in the writing and the solos in which an affecting poignancy is achieved, but the performances as a whole are thin in effect.

For one thing, there are some strange anomalies—as in the decision to put two of the tracks into a bossa nova framework. Furthermore, the choice of tunes is not altogether judicious: there is such a heterogeneous mixture of the folk, the commercial, and (occasionally) the over-familiar that the album inevitably becomes fragmented in mood and concept. Finally, not all the players feel Jewish-style jazz the same way, and their diversity of approach compounds the dilution of the material.

On the credit side, there is the distinctive work of Shorty Rogers, who appears temperamentally well suited to this experiment. Another asset is the expert rhythm section. Bassist Monty Budwig is especially memorable because of the inventiveness and taste with which he handles a wide range of rhythmic assignments. In sum, the idea is a challenging one, but the album is only intermittently persuasive. N. H.

Ⓢ Ⓜ BILL MARX: *Jazz Kaleidoscope*. Bill Marx (piano), Paul Horn (flute, alto and tenor saxophones), Ray Linn and Jack Shelton (trumpets), Larry Bunker (vibraphone), Dick Nash (trombone), Roger Benioff (clarinet, bass clarinet, alto saxophone, flute), James Bond (bass), Lawrence Marable (drums). *Somewhere*; *Blue Hue*; *Angel Eyes*; *I Believe in You*; and four others. VEE JAY 3032 \$4.98.

Interest: The West goes Coltrane
Performance: Perfunctory
Recording: Good

The musicians of the West Coast, having learned as much as they can from Miles Davis, are now apparently switching to John Coltrane's school. This nonet, headed by pianist-arranger Bill Marx, who, the notes hint, is Harpo's son, borrows from such Coltrane performances

as *Greensleeves* and *My Favorite Things* for *It Ain't Necessarily So*. The Coltrane influence is elsewhere apparent in the work of saxophonist Paul Horn.

As a whole, the album tries for, and achieves, cute effects, but never touches the core of the music. Marx should be commended for including Frank Loesser's seldom-done *More I Cannot Wish You*. He has also jazzed up *Frère Jacques* and called it *Brother Jack*. On both jacket and label, *Jack* and *I Believe in You* are in the reverse of their order on the disc. Few listeners, however, will get far enough to discover this. J. G.

Ⓢ Ⓜ MEMPHIS SLIM AND WILLIE DIXON: *Baby Please Come Home*. Memphis Slim (vocals and piano), Willie Dixon (vocals and bass), Phillippe Combelle (drums). *New Way to Love*; *Pigalle Love*; *All by Myself*; *Shame Pretty Girls*; *Do De Do*; and eight others. BATTLE BS 96122* \$4.98, BM 6122 \$3.98.

Interest: Natural blues
Performance: Generic
Recording: Poor

If you liked those old records on which Joe Turner sang the blues while Pete Johnson and Albert Ammons played the piano, you'll love Memphis Slim. Slim is all three rolled into one, singing like the former and playing like the latter two. With him, usually, is Willie Dixon, a rumbling, primitive vocalist and superb slap-style bass player. Their newest record was made in November, 1962, during an engagement at the *Trois Maillets* in Paris. Since French intellectuals have the same love for our blues singers as they do for our Monogram thrillers, Slim and Willie were probably a success.

The effect is diminished somewhat here by the poor quality of the recording, and by the corny crowd-pleasing that mars Slim's best work. But crowd-pleasing is his job, and he and Willie do it artlessly and well. The numbers grow too much alike over an entire disc, and the music never reaches the depths of the great bluesmen, but the album is worthwhile, particularly for one poignant gem of a performance, *How Come You Do Me Like You Do?* J. G.

Ⓢ Ⓜ CHARLES MINGUS: *The Charles Mingus Quintet Plus Max Roach*. Charles Mingus (bass), Willie Jones and Max Roach (drums), George Barrow (tenor saxophone), Eddie Bert (trombone), Mal Waldron (piano). *A Foggy Day*; *Drums*; *Haitian Fight Song*; *I'll Remember April*; and two others. FANTASY 86009* \$4.98, 6009 \$4.98.

Interest: Sketches for masterpieces
Performance: Intense
Recording: Fair

This latest Mingus release features the same personnel as the earlier "Chazz!," recorded at New York's Bohemia in 1955, and is probably derived from tapes of the same engagement. Three of the selections, *A Foggy Day*, *Love Chant*, and *Haitian Fight Song*, were given brilliant and extended treatment by Mingus on Atlantic, the first two on "Pithecanthropus Erectus" (1237) and the last on "The Clown" (1260). The present versions sound like sketches for the Atlantic masterpieces.

Even when working with hornmen not of the top rank (such as trombonist Eddie Bert and tenor saxophonist George Barrow here), Mingus' instantly identifiable musical vision imposes itself. Even the bop standard *Ladybird*, through voicing and phrasing, becomes a Mingus



THELONIOUS MONK

Unpredictable but invariably logical

piece. One track, *Drums*, is a showcase for guest drummer Max Roach's boilerworks approach.

This is far from the best record Mingus has made, but it is fascinating to see how close to his best this music is in intention. Mingus himself is superb, as is pianist Mal Waldron. J. G.

© ● THELONIOUS MONK: *Two Hours with Thelonious*. Thelonious Monk (piano), Charlie Rouse (tenor saxophone), John Ore (bass), Frankie Dunlop (drums). *I Mean You; Off Minor; Just a Gigolo; Well You Needn't*; and fourteen others. RIVERSIDE RS 9460/1* two 12-inch discs \$12, RM 460/1 \$10.

Interest: Monk abroad
Performance: Easeful
Recording: Good

Recorded in Paris and Milan in the spring of 1961, these two Thelonious

Monk records contain no new compositions. But as Orrin Keepnews observes in the liner notes, Monk's reworkings of his own pieces and of favorite standards are usually sufficiently different from his previous tries to warrant close listening. Moreover, it takes a considerable number of playings of any Monk recording to absorb all the intricacies of his fertile, unpredictable, and invariably logical imagination. As always, his playing is alive with—to borrow a term from the art of poetry—sprung rhythms. Monk's beat is remarkably pliable and resourceful. He is also capable of a broad range of mood, conveyed by both slashing dissonance and precise delicacy.

Over the length of two discs, however, the deficiencies of Monk's colleagues become more and more evident. Tenor saxophonist Charlie Rouse is diligent, forceful, but ultimately quite dull: he lacks inventiveness. Bassist John Ore lays down a comparatively simple rhythmic line, probably at the instruction of Monk, but his solos could be more daring than they are. Drummer Frankie Dunlop is a more interesting soloist, yet he too does not often hold the attention. But because of the originality and consistency of Monk himself, the set is an important one, and it demonstrates again how viable and carefully wrought Monk's originals are. He is one of the relatively few jazzmen to develop not only a brilliantly personal style, but also a distinctive body of compositional work. N. H.

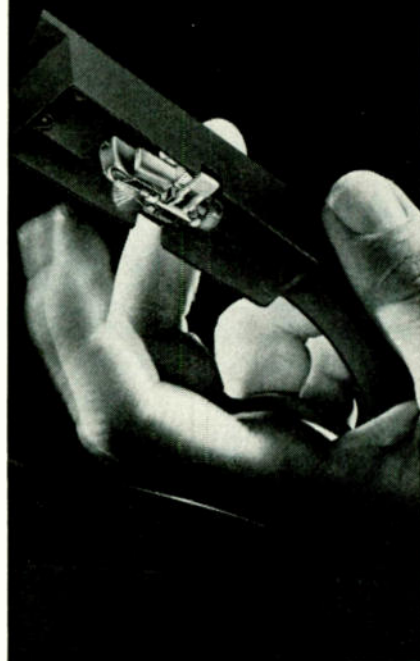
© ● OSCAR PETERSON TRIO: *Affinity*. Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen (drums). *Waltz for Debbie; Gravy Waltz; Six and Four; I'm a Fool to Want You*; and four others. VERVE V6 8516 \$5.98, V 8516* \$4.98.

Interest: Technical expertise
Performance: Lacks emotion
Recording: Very good
Stereo Quality: First-rate

Oscar Peterson is a pianist of formidable technique. No matter how swift the tempo, each note is crisply articulated, and the logic of his often complex patterns is unerringly clear. Nonetheless, Peterson remains a disappointing jazz pianist. He tends to substitute dazzling prolixity for taste, and ignores the expressive value of economy. It is as if he derives most of his musical satisfaction from demonstrating his thorough mastery of the keyboard rather than from distilling his feelings about different tunes.

When Peterson plays the blues, for example, his work is perfectly idiomatic, but it has little originality or emotional conviction. Even on Ray Brown's engagingly casual *Gravy Waltz*, Peterson seems unable to relax sufficiently to settle into his colleagues' gamboling mood. Here,

flick it!
bend it!
maul it!



it still provides superb performance

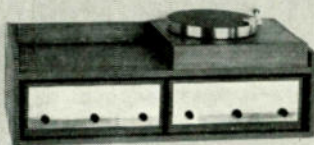
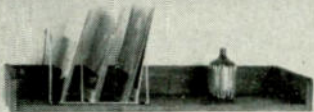
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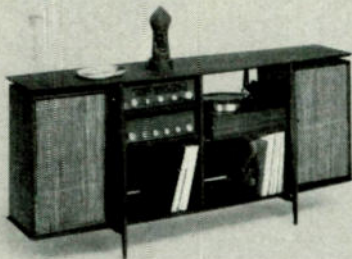
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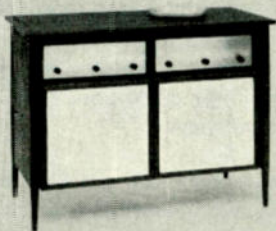
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too, his playing is heavy with excessive display. His associates, Ray Brown and Ed Thigpen, are also expert technicians, and they are superior to their leader in subtlety, humor, and the capacity to employ technique to move toward more fundamental musical goals. *N. H.*

© **MAX ROACH: *Speak, Brother, Speak***. Max Roach (drums), Cliff Jordan (tenor saxophone), Mal Waldron (piano), Eddie Khan (bass). *Speak, Brother, Speak; A Variation*. FANTASY 86007* \$4.98, 6007 \$4.98.

Interest: Powerful solos
Performance: Intense
Recording: Good for in-person

This new Max Roach record is a departure for the drummer. It consists of two pieces, one a little over twenty-two minutes long and the other twenty-five, on which each member of Roach's quartet solos at length. For about one-fourth of the disc, recorded during a performance at San Francisco's Jazz Workshop, the music is completely absorbing. This one-fourth is a portion of *Speak, Brother, Speak*, a blues with a gospel-rhythm figure, on which Jordan and Waldron solo. Waldron's spare, precise manner of building a solo is one of the minor glories of contemporary jazz, but Jordan has never recorded anything that approaches his power here. Even Roach, in accompaniment, abandons the mechanical coldness that has marred much of his work, and adds emotional force to his technical wizardry.

Unfortunately, the remainder of the disc demonstrates that few solos of the length here attempted can sustain interest. But that half of *Speak* on which Waldron, Jordan, and Roach cooperate in reaching beyond themselves is worth many entire albums. *J. G.*

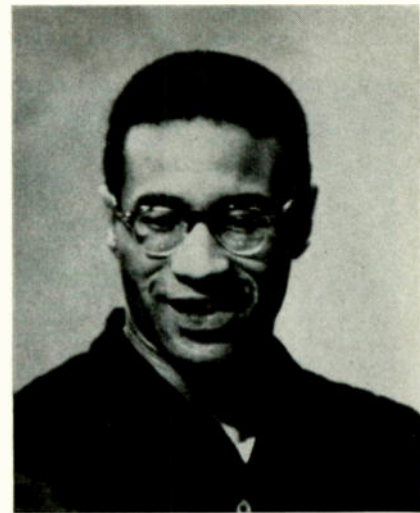
© **SHORTY ROGERS: *Gospel Mission***. Orchestra, Shorty Rogers cond. *Wake Up and Shout; Freedom's Coming; Great Days Ahead; Joshua's Saxes*; eight others. BATTLE BS 96122* \$4.98, T 1960* \$3.98.

Interest: Instrumental gospel
Performance: Coarse
Recording: Live and clear
Stereo Quality: First-rate

In an apparent attempt to attract big-band partisans to gospel music, Capitol commissioned Shorty Rogers to write and arrange a set of quasi-gospel tunes. Without exception, the scores are insensitive to the essence of the Negro gospel tradition. Synthetic excitement is substituted for spontaneous ardor. The section writing is obvious and thin in imagination. The rhythm patterns are egregiously limited—gospel music can be

fascinatingly polyrhythmic. There are intermittent attempts to add tinges of "authentic" color—an archaic-sounding guitar, a harmonica, and a growling trumpet. These devices, however, are artificially grafted onto the scores and are not part of a cohesive musical design. In short, this album has all the marks of a pot-boiler, assigned and executed for a quick ride on the pop gospel train. *N. H.*

© **HORACE SILVER: *Silver's Serenade***. Horace Silver (piano), Blue Mitchell (trumpet), Junior Cook (tenor saxophone), Gene Taylor (bass), Roy Brooks (drums). *Silver's Serenade; Let's Get to*



MERCURY RECORDS

MAX ROACH

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the Nitty Gritty; Sweet Sweetie Dee; The Dragon Lady; Nineteen Bars. BLUE NOTE ST 84131 \$5.98, 4131 \$4.98.

Interest: Tarnished Silver
Performance: Mostly perfunctory
Recording: Flat
Stereo Quality: Good

Over the years, something has happened to the fire that once characterized the playing and writing of Horace Silver. He has tried to expand the rather limited hard-bop basis of his work, experimenting with unusual bar combinations as well as with Latin and oriental thematic material. But as he grows more complex, he becomes less effective, as is sharply revealed on this new quintet record. The title track has no propulsiveness or tension at all. Silver's passion has been replaced by mere competence, and the quotes that have always heavily studded his piano playing are now less palatable. Trumpeter Blue Mitchell has played much better before, but this may be tenor saxophonist Junior Cook's best recording: he shows signs of beginning to come out of his involvement with Coltrane into something powerful of his own. The recorded sound is rather flat.

It may be that Silver is skimming his talents as leader and pianist in order to concentrate on composition. If so, I feel that this record indicates the emphasis is misplaced. J. G.

● SONNY STITT: *Rearin' Back*. Sonny Stitt (alto and tenor saxophones), Ronald Mathews (piano), Arthur Harper, Jr. (bass), Lex Humphries (drums). *Rearin' Back*; *Little Girl Blue*; *Cut Plug*; *Queen*; *Bunny R.*; and two others. ARGO 709 \$4.98.

Interest: Standard Stitt
Performance: Perfunctory
Recording: Good

Unfortunately, Sonny Stitt rarely plays as well as he can. On his recent Atlantic disc "Sonny Stitt and the Top Brass," arrangements by Tadd Dameron and Jimmy Mundy challenged him to do his best. On this record, backed by a fashionably funky rhythm section, the emotion he has on occasion shown is replaced by the placid attitude of the practice room, and he seems merely to be repeating runs he learned a long time ago. His own boppish lines are little more than excuses for beginning a solo. Stitt could make an album like this every day of the week. Not many other saxophonists could, but that is not the point. It is that his albums could be very good if he chose better material and did more than just come in at the appointed time and blow. J. G.

● CLARK TERRY AND COLEMAN HAWKINS: *Eddie Costa Memorial Concert*. Clark Terry (trumpet, flugelhorn), Art Davis (bass), Dick Hyman (piano), Osie Johnson (drums), Willie Dennis (trombone), Coleman Hawkins (tenor saxophone), Urbie Green (trombone), Markie Markowitz (trumpet), Sonny Clark (piano), Roy Haynes (drums), Chuck Israels (bass). *The Simple Waltz*; *Things Ain't What They Used to Be*; *I'm Confessin'*; *Just You, Just Me*. COLPIX SCP 450 \$4.98, CP 450* \$3.98.

Interest: Uneven tribute
Performance: Clark Terry best
Recording: Good
Stereo Quality: Competent

Recorded at the Village Gate in New York in 1962, this is part of a memorial concert for the late Eddie Costa, a boldly personal musician and a modest, thoroughly likable man off the stand. The better jazz is on the first side. Clark Terry, as is his custom, plays with warmth, wit, and unforced individuality. He is particularly well accompanied by bassist Art Davis. On *Things Ain't What They Used to Be*, the Terry quartet is joined by trombonist Willie Dennis, who is far too seldom heard on records. The second side begins persuasively with a passionate

but disciplined Coleman Hawkins performance of *Confessin'*. The fifteen-minute *Just You, Just Me* by a Hawkins-led sextet, however, is diffuse and uneven.

At least one other Eddie Costa memorial is needed—a compilation of some of Costa's best recordings. Many are out of print, but an energetic artist-and-repertoire man should be able to compile enough for an album that would demonstrate the level of Costa's own exacting jazz standards. N. H.

● RANDY WESTON: *Music from the New African Nations*. Randy Weston (piano); Budd Johnson (soprano saxophone); Booker Ervin (tenor saxophone); Ray Copeland (trumpet); Jimmy Cleveland and Quentin Jackson (trombones); Julius Watkins (French horn); Aaron Bell (tuba); Peck Morrison (bass); Charlie Persip and Frankie Dulong (drums); Archie Lee and George Young (percussion). *Niger Mambo*; *Zulu*; *Congolese Children*; *Mystery of Love*; and three others. COLPIX SCP 456 \$4.98, CP 456* \$3.98.

Interest: New Afro-American fusion
Performance: Skillful
Recording: Lacks spaciousness
Stereo Quality: Very good

This album is a product of Randy Weston's long-time study of African music, and reflects as well a trip he made to Nigeria in 1961. It is only a beginning in Weston's attempts to adapt African melodies and rhythms to jazz, and I expect that subsequent efforts will be considerably more rewarding. The quality of this material varies considerably. The "high-life" numbers are slight and, although attractive on first hearing, do not sustain interest. Much more durable is *In Memory Of*, a funeral song in which Weston freely juxtaposes his feelings about his African heritage and his impressions of several deceased jazz musicians. Particularly effective in the opening section is a haunting, speech-like drum that sounds like an African form of timpani. Also memorable is *Mystery of Love*, a fragile, intimate ballad by Guy Warren, a Ghanaian composer.

The most joyful track is *Congolese Children*, a delightfully unpretentious adaptation by Weston of a traditional song of the Bashai tribe in the Congo. In all the performances, Weston's own piano playing is characteristically thoughtful and incisive. Of the other musicians' work, a particular surprise is the maturing of trumpeter Ray Copeland. And Melba Liston's freshly voiced, closely twined arrangements are among her most intriguing of the past couple of years. The execution of the scores, however, suggests that a few more rehearsals might have led to greater ensemble ease.

N. H.

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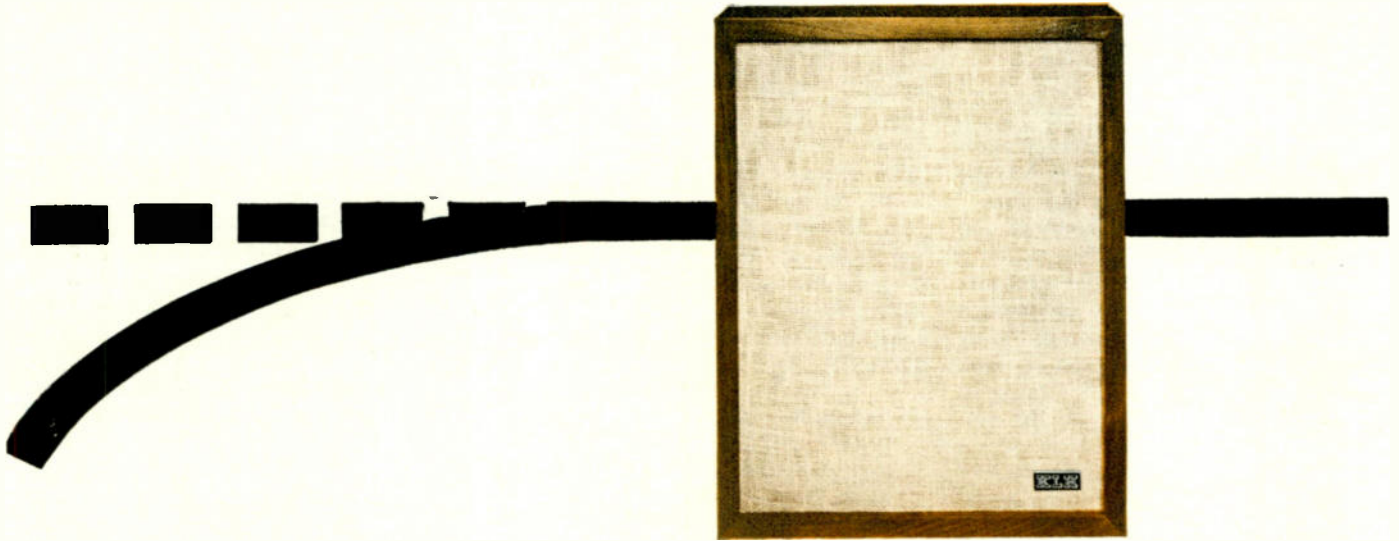
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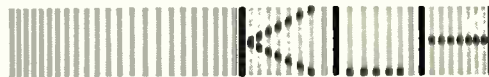
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Reviewed by JOE GOLDBERG • STANLEY GREEN • NAT HENTOFF • PAUL KRESH

⑤ ④ **KAYE BALLARD:** *Boo-Hoo, Ha-Ha*. Kaye Ballard (vocals); orchestra. *All Alone; Purple; Rags*; and nine others. UNITED ARTISTS UAS 6165 \$4.98, UAL 3165* \$3.98.

Interest: Sad songs
Performance: Uninhibited
Recording: Clear
Stereo Quality: Acceptable

The torchy and the comic sides of Kaye Ballard's musical personality are both displayed on this recording, neatly wrapping up six of one and half a dozen of the other. The ballads consist mostly of standard fare (*All Alone, Mad about the Boy*), and most of the humorous items are products of latter-day minstrels such as Fred Ebb, Paul Klein, Jay Thompson, and Arthur Siegel. The only trouble is that the sentimental old-timers still pack a wallop, but the funny stuff has little point or genuine wit. Miss Ballard, however, treats everything as if it were written by Larry Hart and Cole Porter. S. G.

⑤ ④ **THE BROTHERS FOUR:** *Cross-Country Concert*. The Brothers Four (vocals). *Brandy Wine Blues; Winken, Blinken and Nod; The Beast*; and ten others. COLUMBIA CS 8746 \$4.98, CL 1946* \$3.98.

Interest: Pleasant program
Performance: Easy to take
Recording: A bit close
Stereo Quality: Effective

The well-scrubbed, friendly, youthful, and rather bland quartet known as the Brothers Four has apparently been doing a lot of traveling. Each selection on this disc was taken from a concert at a different college campus where the group appeared during the past year, though this fact would be impossible to tell from the recording alone. There is no denying that the boys are engaging performers,

Explanation of symbols:

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

but they seem to be incapable of whipping up any real rhythmic excitement. Almost everything is given a light, comic touch, and what comes across stronger than anything else is their seemingly unquenchable desire to be liked. S. G.

⑤ ④ **LES BROWN:** *The Explosive Sounds of Les Brown and his Band of Renown*. Les Brown Orchestra. *Bizet Had His Day; Borodin's Bounce; Three Oranges*; and nine others. COLUMBIA CS 8830 \$4.98, CL 2030* \$3.98.

Interest: Exploding the classics
Performance: Crisply swinging group
Recording: Fine
Stereo Quality: Obvious but effective

This new Les Brown release returns to that old stand-by of swing bands, swinging the classics. What's more, it still



LES BROWN
Stand-by classics loud and lively

works. The Brown group emphasizes crisp, bright arrangements, mostly by one J. Hill, with the reeds on the left and the brasses on the right. Occasionally there is an effective solo—an oboe on Khachaturian's *Sabre Dance*, a flute on *Swan Lake*—but Brown's forte is unquestionably ensemble work. The tempos are generally lively, the single exception be-

ing the moody treatment of *Debussy's Dream*, another pop version of *Reverie*. S. G.

RECORDING OF SPECIAL MERIT

④ **CARLO BUTI:** *Carlo Buti's Best*. Carlo Buti (vocals); orchestra. *Firenze; Firenze Sogna; Porta un Bacione a Firenze*; and nine others. CAPITOL T 10347 \$3.98.

Interest: Emotional Italian fare
Performance: One of the best
Recording: Good

Blessed with vocal equipment of impressive range and persuasiveness, Carlo Buti sails through this varied collection like a master. Few pop singers can match his variety, subtlety, and projection, and this program gives him ample opportunity to display these talents. In one piece, *L'Ultimo Amante*, for example, he begins with a wonderfully deep, rich tone, and then, almost without the listener's being aware of it, glides gracefully into an almost falsetto quality. Though no translations are furnished, the three titles listed above indicate a passionate preoccupation with the city of Florence. S. G.

⑤ ④ **VIC DAMONE:** *My Baby Loves to Swing*. Vic Damone (vocals); orchestra, Jack Marshall cond. *My Melancholy Baby; My Baby Loves to Swing; Baby, Baby, All the Time*; and nine others. CAPITOL ST 1811 \$4.98, T 1811* \$3.98.

Interest: Primarily the backing
Performance: Pleasant singer
Recording: Splendid
Stereo Quality: Vic on the right

Vic Damone may never make an outstanding album, but his sure musical sense and the attractiveness of his singing have, so far, kept him from ever making an inferior one. What gives this current package its distinction, however, are Jack Marshall's uncommonly inventive and striking arrangements. They are both sympathetic to the singer's style and individual enough to be appreciated on their own. These qualities are made espe-

cially apparent by the wise placement of the singer on the right, the orchestra on the left and center.

No planning genius was wasted on the repertoire, however. The tenuous thread that holds these twelve numbers together is the use of the word "baby" either in the song titles, the lyrics, or, in the case of *Make It a Slow Goodbye*, the addition of a spoken "coda" consisting of a fondly whispered "Bye bye, baby." S. G.

⑤ ● BESSIE GRIFFIN: *The Fabulous Bessie Griffin and the Gospel Pearls*. Bessie Griffin and the Gospel Pearls (vocals). *Didn't It Rain*; *Same Train*; *By the River*; *Wade in the Water*; and eight others. Epic BN 26025 \$4.98, LN 24065* \$3.98.

Interest: Driving gospel music
Performance: Fervent
Recording: Good in-concert
Stereo Quality: Well balanced

Recorded during a performance at The Bear in Chicago, this is yet another exclamatory program of Negro gospel music, an idiom the major labels have been pushing in recent months. Soloist Bessie Griffin occasionally sounds like Sister Rosetta Tharpe in her slicing, almost recitative-like phrasing. At other times, however, she becomes rougher in texture and more abandoned in spirit.

The background voices are able, but they seldom surprise. The program, moreover, has insufficient variety. Nor do the performers display much dynamic skill within each song. The rhythm section is often overpowering, and the engineer ought to have made some compensation for the drummer's excessive vigor. Miss Griffin's singing is the album's major merit, but her solos do not lift the recital above the average of gospel recordings. After listening to this gospel shouting, I found the sensitivity and originality of the Staple Singers on *Riverside* all the more evident. N. H.

⑤ ● BOBBY HACKETT: *Plays the Great Music of Henry Mancini*. Bobby Hackett (cornet); orchestra, Dick Hyman cond. *A Profound Gass*; *Soft Touch*; *Joanna*; and nine others. Epic BN 26061 \$4.98, LN 24061* \$3.98.

Interest: Horn beauties
Performance: Appealing
Recording: Beautiful
Stereo Quality: Well spread

It has been a long time since anyone compared Bobby Hackett with Bix Beiderbecke, but the veteran cornetist can still play a profoundly moving horn of undimmed tonal beauty. He is well suited to interpreting the film and television themes by Henry Mancini that

have been assembled for this collection, though they do not seem to possess sufficient variety or musical interest to sustain the two sides. In fact, you will find disturbing similarities from track to track, particularly in the introductions to the *Peter Gunn Theme* and *Baby Elephant Walk*, and in the melodies of



BOBBY HACKETT

Tonal beauty for Mancini's melodies

Joanna and *Days of Wine and Roses*. Of the more unfamiliar entries, I was impressed most by *Don't You Forget It* and *Song about Love* (which was apparently once called *Siesta*). Dick Hyman's arrangements are a bit on the solemn side. S. G.

⑤ ● IVY LEAGUE TRIO: *Folk Ballads from the World of Edgar Allan Poe*. Ivy League Trio (vocals). REPRIS R 96087 \$4.98, R 6087* \$3.98.

Interest: Poe-inspired ballads
Performance: Monotonous
Recording: Superior
Stereo Quality: Souped up

The Gothic tales of Poe have inspired such serious musical works as Caplet's *Masque of the Red Death*, for harp and orchestra, and Rachmaninoff's symphony, *The Bells*. Now these three pretentious youngsters named Ronn Langford, Bob Hider, and Morris O'Neill come along to feed on his reputation with a dozen tasteless and interminable ballads based vaguely on the tales and their titles. *The Tell-tale Heart* now begins, "Cheatin' Pete was the meanest cuss/That ever rode the West." *The Raven* is tailored for twisting at the local juke joint. The bells tintinnabulate for a hillbilly barn dance. The next sound you hear will be that of Poe turning over in his grave. P. K.

⑤ ● THE LIMELITERS: *Our Men in San Francisco*. Lou Gottlieb (vocals and bass), Glenn Yarbrough (vocals and

guitar), Alex Hassilev (vocals and guitar). *The Wabash Cannonball*; *Corn Whiskey*; *The Lute Player*; *Sleep Soft*; and eleven others. RCA Victor LSP 2609 \$4.98, LPM 2609* \$3.98.

Interest: Folk pastiche
Performance: Slick
Recording: Very live
Stereo Quality: Excellent

Recorded at the hungry in San Francisco, this is a characteristic Limelitters program. The numbers are balanced between parodies and arch fantasies on the one hand and more serious interpretations of traditional folk tunes on the other. Of the former, there are *Max Goolis* (the tale of the John Henry of street sweepers) and *The Lute Player* (a sketch of a Frenchman who combined love and business). Among the straight performances are *By the Risin' of the Moon* and *The Jam on Jerry's Rock*.

The Limelitters are somewhat hampered in doing their nonhumorous numbers because Glenn Yarbrough is the only accomplished folk singer among them. The passages of whimsy, while moderately amusing on first hearing, pall quickly. Yet there is a pervasive exuberance in the Limelitters' work, and they have an attractive disinclination to take themselves too seriously. On its own terms—entertainment for a broad audience—the trio fulfills its function. By the criteria of meaningful and durable folk music, however, the Limelitters are of only peripheral interest. N. H.

⑤ ● DEAN MARTIN: *Rides Again*. Dean Martin (vocals); orchestra, Marty Paich cond. *I Can't Help It*; *My Sugar's Gone*; *Rockin' Alone*; and nine others. REPRIS R 96085 \$4.98, R 6085* \$3.98.

Interest: Back-country tear-jerkers
Performance: Relaxed
Recording: Splendid
Stereo Quality: Satisfactory

Hardly a bit saddle-sore from his last outing down the country-music trail, Dean Martin here tries another dozen maudlin tunes in that idiom. Since Mr. Martin has never been one to take a melody or a lyric seriously, we should not be surprised at his rather bemused handling of a repertoire rich in such situations as these: the fellow whose girl prefers candy kisses to real ones, the character who brings his girl a bouquet of roses ("one for every time you broke my heart"), or the sight of an old mother "rockin' alone in an old rockin' chair." S. G.

⑤ ● JERRY ORBACH: *Off Broadway*. Jerry Orbach (vocals); orchestra, Norman Paris cond. *There's a Small Ho-*
(Continued on page 114)

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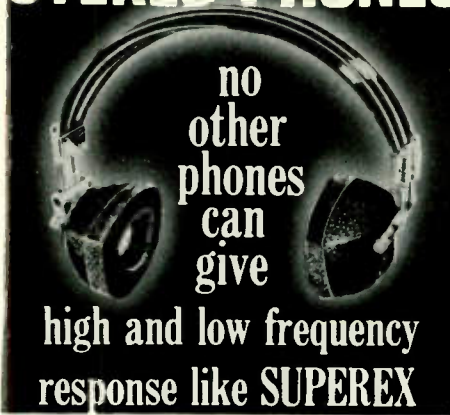
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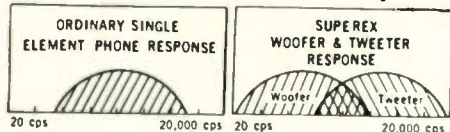
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tel; *Portofino*; *Lazy Afternoon*; and nine others. MGM SE 4056 \$4.98, E 4056* \$3.98.

Interest: Attractive program
 Performance: Bland
 Recording: Very good
 Stereo Quality: Good

The idea was intriguing: a program of songs first heard in off-Broadway musicals sung by an actor who first won notice off Broadway. The only trouble is that Jerry Orbach has a dry and uninteresting voice that, save for a well-done *Mack the Knife*, seems incapable of projecting a vocal characterization.

Though the program includes such worthwhile, though little-known, items as *What Can It Be?*, *King of the World*, and *Laddie*, I was surprised to find two ringers, *There's a Small Hotel* and *I Could Be Happy with You*, being passed off as off-Broadway numbers. Arranger Norman Paris again proves that he is easily one of the most imaginative and tasteful men in the business. S. G.

THEATER — FILMS

Ⓢ Ⓜ **LEONARD BERNSTEIN: *The Popular Music of Leonard Bernstein.*** Alfred Drake (baritone) and Roberta Peters (soprano); Ray Charles Singers; Enoch Light and his Orchestra. *Tonight; Maria; It's Love*; and seven others. COMMAND RS 855 SD \$5.98, 33855* \$4.98.

Interest: Bernstein's Broadway
 Performance: Concert atmosphere
 Recording: Brilliant
 Stereo Quality: Tasteful and effective

It's been six long years since Leonard Bernstein was represented on Broadway by a score. This record of selections from his four musicals reminds us how much we have missed. All of the pieces have a musicianship and craftsmanship that make them not only durable but continually exciting. They are presented here in a manner that suggests an original-cast album, with its *New York, New York* opening, solo and choral numbers, and finale of reprises. The resulting theatrical flavor, although vivid, is not the same as in-the-theater realism, partly because of the extraordinarily taut control of conductor Light, who has unified the attack of his varied performers to the point that they suggest a virtuoso on a single astonishing instrument. The highly stylized singing of Alfred Drake and the impressive soprano range and spectacular coloratura of Roberta Peters—outstanding in *Glitter and Be Gay*—further intensify the production's concert-hall atmosphere.

Sonically, the record is a joy. Each instrumental and vocal solo comes across with remarkable clarity. Probably for the first time in its history, every word of

Gee, *Officer Krupke* can be heard perfectly, and neither tempo nor characterization is sacrificed. S. G.

Ⓢ Ⓜ **PORGY AND BESS** (George Gershwin - Ira Gershwin - DuBose Heyward). Leontyne Price, William Warfield, McHenry Boatwright, John W. Bubbles; chorus, Leonard DePaur cond.; orchestra, Skitch Henderson cond. RCA VICTOR LSC 2679 \$5.98, LM 2679* \$4.98.

Interest: Eternal
 Performance: Impressive
 Recording: Very clear
 Stereo Quality: Balance occasionally off

If RCA Victor can lavish the complete-opera treatment on Verdi and Puccini and Wagner, why not on Gershwin? By universal consent, *Porgy and Bess*, if not technically an opera, is nonetheless the



ENOCH LIGHT

Virtuoso on an astonishing instrument

most highly regarded American musical drama. Yet this new release, impressively sung and conducted, is a collection of arias and scenes that merely whets the appetite for the entire work. Columbia produced a complete *Porgy and Bess* over ten years ago, and with the advantages of stereo and Dynagroove, it is unfortunate that RCA has, at this late date, been content to offer excerpts.

The remarkably vibrant and rich voice of Leontyne Price and the sonorous baritone of William Warfield were first heard in the leading roles when the two appeared in the Robert Breen production of *Porgy and Bess* some eleven years ago. In addition to Bess' songs, Miss Price sings Clara's deeply affecting *Summertime*, and Serena's heart-rending *My Man's Gone Now*. McHenry Boatwright as Crown is properly forceful and robust in the duet, *What You Want wid Bess?*, though neither he nor Miss Price is easy to understand in the dialogue. By far the weakest of the principals is John Bubbles (Continued on page 116)



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CIRCLE NO. 28 ON READER SERVICE CARD

116

as Sportin' Life. Bubbles, who played the role in the original 1935 Broadway production, strains mightily, but his voice sounds the worse for wear.

The balance between orchestra and singers is not always satisfactory. Occasionally, as in *Bess, You Is My Woman Now*, the soloists are engulfed by the orchestra. The packaging is quite handsome, though it does not state who sings what. S. G.

© © 1963—THE YEAR'S MOST POPULAR THEMES. Orchestra, Enoch Light cond. COMMAND RS 854SD \$5.98, RS 854* \$4.98.

Interest: Movie music
Performance: Spectacular
Recording: Superduper
Stereo Quality: Spectacular

Close your eyes and you would swear you were in the nearest Loew's theater as Mr. Light whips his forces into the heady stretches of spectacular arrangements based on the year's Hollywood themes, and a couple of foreign items as well. The driving, pounding energy of the music from *Hud* should be played only in solidly built houses, or the walls might come tumbling down, and the opening stuff from *Mutiny on the Bounty* will put your equipment to the severest test. Listeners preoccupied with technical achievements are likely to get more of a thrill from some of the weaker stretches—sticky passages from *Days of Wine and Roses*, *Spencer's Mountain*, and atmosphere laid on with twenty trowels from such epics as *Lawrence of Arabia* and *Cleopatra*—than those whose first love is music. But Command is to be commended for capturing, particularly in stereo, the essence of that luxurious wide-screen feeling of anticipation you get as the picture starts in a big movie house. P. K.

© © THEY STOPPED THE SHOW! Broadway-cast performances. Mary Martin; Alfred Drake and Joan Roberts; Betty Garrett; John Raitt; Rosalind Russell; Danny Scholl; Ray Bolger; Gertrude Lawrence; Walter Huston; Gertrude Nielsen; Dolores Gray; Dooley Wilson. DECCA DL 79111 \$4.98, DL 9111* \$3.98.

Interest: Theatrical highlights
Performance: Memorable
Recording: Poor-to-acceptable
Stereo Quality: Nil

That © for stereo at the upper left-hand corner of this review is there only because Decca has brazenly put "Stereo" across the top of the record jacket. Let no one be deceived: what Decca has done is merely to reprocess old mono recordings, many of them 78's, and some dating back over twenty years! If you can over-

come your feelings about such deception, you should enjoy listening to this catch-all. Half the numbers included are also part of currently available original-cast albums on LP. The other half, however, consists of such currently unavailable show-stoppers as Gertrude Nielsen trumpeting *I Wanna Get Married*, and Ray Bolger gaily inviting the audience to join him in singing *Once in Love with Amy*. S. G.

FOLK

© © THE BADMEN. Pete Seeger, Ed McCurdy, Harry Jackson, Carolyn Hester, Jacques Menahem (vocals); Sandy Bull, Charlie Byrd (guitars); George Bolds, Zoe Tilghman, Homer Croy, Sophie Poe (spoken reminiscences). *Billy the Kid; Sam Bass; Jesse James; Belle Star*; and fourteen others. COLUMBIA L2S 1012* two 12-inch discs \$11, L2L 1101 \$10.

Interest: For Western buffs
Performance: Adequate to excellent
Recording: First-rate

This handsomely produced two-volume set is part of Columbia Records' Legacy Collection series. Accordingly, the recording comes with an imposing book, containing essays about "The Badmen" along with photographs of them, some alive and some, by the time the camera caught them, riddled to death. As for the music, the first two sides contain performances—both solo and in rather ragged ensembles—by Pete Seeger, Harry Jackson, Ed McCurdy, Jack Elliott, Carolyn Hester, and Jacques Menahem.

Jackson and Elliott are by far the most convincing interpreters of these tales of Western rogues and mythical heroes—Jackson is in particularly solid command of the idiom. Pete Seeger is often affecting, especially in *The Cowboy's Lament*, but Ed McCurdy is stiff, and Miss Hester's ingenuous approach is simply out of place. A welcome inclusion from Mexican balladry is Jacques Menahem's story of Gregorio Cortez, whose fascinating history is detailed in the book. The performance is marred, however, by the presence of Miss Hester.

The second disc is devoted to reminiscences of the old West by George Bolds, Zoe Tilghman, Homer Croy, and Sophie Poe. These additions to the oral history of the West are valuable, but hardly warrant replaying by the nonspecialist.

The enclosed booklet is a deromanticizing of the Western badman. There are essays by B. A. Botkin, Harold Preece, and James Horan, biographies of the desperadoes who are sung about on the record, background information, and complete texts of the songs. In addition to the photographs of the badmen, there are fascinating drawings and reports from

contemporary newspapers and magazines. Having absorbed all this material, no listener will ever again be taken in by the fanciful rewriting of history that takes place nightly on television westerns.

The set is recommended more for the booklet than for the music, although the work of Harry Jackson and Jack Elliott is first-rate. *N. H.*

RECORDING OF SPECIAL MERIT

© **DUKES OF DIXIELAND/CLARA WARD AND HER GOSPEL SINGERS: *We Gotta Shout!*** Frank Assunto (trumpet), Fred Assunto (trombone), Jac Assunto (trombone, banjo), Kenny Davern (clarinet), Gene Schroeder (piano), Jack Six (bass), Buzzy Drootin (drums), Alton Williams (organ); Clara Ward, Mildred Means, Voyla Crowley, Malvilyn Simpson, Geraldine Jones, Vermettya Royster, Thelma Bumpess (vocals). *Move Along; In the Morning; Marching In; Michael Row the Boat Ashore*; and seven others. COLUMBIA CS 8842 \$4.98, CL 2042* \$3.98.

Interest: Gospel plus Dixie
Performance: Exciting
Recording: Good
Stereo Quality: Good

On the face of it, the decision to pair the Dukes of Dixieland with Clara Ward and her Gospel Singers would seem to be motivated more by commercial than musical considerations. But however conceived, it has turned out well. The Ward Singers have never sounded better, and except for one clinker by Frank Assunto on *Travelin' Shoes*, the Dukes acquit themselves admirably. The Ward ensemble adds an organist and tambourines to the Dukes' instrumentation, and the group sound is instantly thrilling. For the most part, the Dukes play a decidedly subsidiary role, confining themselves mainly to accompaniment and obbligatos. The piece in which they participate most fully, *Just a Closer Walk*, is also the most successful. Mention should be made of Thelma Bumpess, not a regular member of the Wards, whose vocal on *I'm Too Close to Heaven* is one of the high moments of the set, and of Kenny Davern, a fine little-known clarinetist who is now a member of the Dukes.

All in all, the Dukes' freewheeling exuberance and the Ward Singers' exciting redemption singing combine, however unlikely, to result in a resounding success. *J. G.*

© **JOHN HAMMOND: *John Hammond*.** John Hammond (vocals, guitar, mouth-harp). *Two Trains Running; This Train; Mean Old Frisco; Crossroads Blues*; and nine others. VANGUARD VRS 9132 \$5.95, VSD 2148 \$4.98.

(Continued on page 118)

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CIRCLE NO. 7 ON READER SERVICE CARD
118

Interest: Blues revivalist
Performance: Honest
Recording: Excellent
Stereo Quality: First-rate

John Hammond is one of the growing number of city folk singers who are trying to express themselves through immersion in the Negro blues tradition. Nearly all these acolytes, the twenty-year-old Hammond included, have the same basic problem: their own backgrounds are completely unlike the environment of oppression that produced the authentic Negro blues singers. The best of the young city bluesmen have studied their Negro models faithfully, and they feel a sympathy for the Negro's experience in America, but they are outsiders in the Negro blues idiom. For all their eagerness and honesty, they are not completely convincing.

Hammond, son of jazz expert and Columbia Records executive John Hammond, comes close to being genuinely affecting as *himself*. On the more lyrical blues, Hammond communicates a directness of emotion and sings with a resilience of line that are quite impressive. When he adopts a guttural swagger, however, and sings such defiant blues as Muddy Waters' *The Hoochie Coochie* and Big Bill Broonzy's *This Train*, he begins to sound self-conscious and alien. Even, for that matter, on the more introspective blues, the effect is blurred by the realization that Hammond is speaking through other people's experiences and with other people's imagery.

Maynard Solomon, who contributes an excellent, concise analysis of country blues in the notes, has suggested elsewhere that city singers such as Hammond must be measured as themselves, apart from the Negro tradition. This objectivity is impossible, however, as long as the city singers continue to shape themselves so directly from older Negro prototypes and as long as they continue to base their repertoire on songs out of another time and another culture. Alongside every one of Hammond's numbers here, for example, is listed the recorded source for his performance—from Blind Lemon Jefferson to Chuck Berry.

The answer—if there is an answer—is that these young blues aspirants should try to develop their own repertoire out of their own needs and experiences. Eventually, they must transcend their influences and find their own singing styles if they are to make the blues contemporary for themselves as performers. Otherwise, they will remain (like Hammond) skillful imitators. N. H.

© **BURL IVES:** *Burl*. Burl Ives (vocals); orchestra and chorus, Owen Bradley cond. *Curry Road*; *The Same Old Hurt*; *I'm the Boss*; *Busted*; and seven others. DECCA DL 4361 \$3.98.

Interest: Ives in Nashville
Performance: As usual
Recording: Good

This album should have been called "Burl Ives Goes to Nashville." Ives, whose voice has a pure, remote quality that tends to make any song sound at least fifty years old, essays here the work of the contemporary Nashville tunesmiths. Chief among them is Harlan Howard, a young man who has said that "boy, a good, well-written sad song just tears me up." His *Mary Ann Regrets*, which sounds like a condensation of Henry James' *Washington Square*, is the best thing on the album. *Busted*, a more realistic situation, fails because Ives does not bring to it the involvement that (for example) characterizes Johnny Cash's recording. Cash, who works with much of the same material, uses stark backgrounds and a near-monotone to counteract the



TESTAMENT RECORDS

BILL JACKSON

Subtle and inventive East Coast bluesman

sentimentality of many of the lyrics, but Ives surrenders to bathos and makes the songs ludicrous. He is much better on *The Moon is High*, a song whose raucous humor depends on its off-kilter construction. Elsewhere, Ives fans are likely to feel he has tried to work with the wrong material—and followers of country-and-western music will probably feel that some good songs have been given the wrong interpreter. J. G.

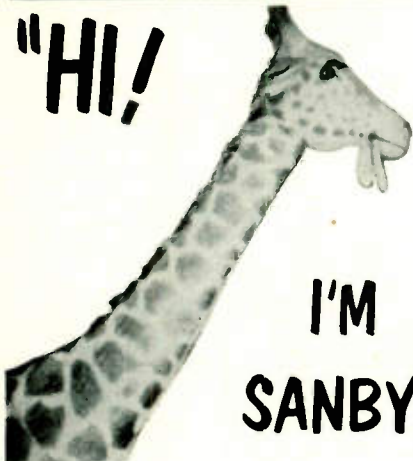
RECORDING OF SPECIAL MERIT

© **BILL JACKSON:** *Long Steel Rail*. Bill Jackson (vocals and guitar). *Last Go-Round*; *Titanic Blues*; *Blues in the Morning*; *Blood Red River*; and nine others. TESTAMENT T 201 \$4.98.

Interest: Maryland blues
Performance: Subtle and unique
Recording: Good

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CIRCLE NO. 88 ON READER SERVICE CARD
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Peter Welding, a former critic for HiFi/STEREO REVIEW and now an associate editor of *Down Beat*, has launched his own record label by focusing on a relatively unexplored area of the blues tradition. Bill Jackson, fifty-seven, originally from Maryland and later based in Philadelphia, represents what Welding terms the East Coast blues style. By contrast with the more immediately visceral, raw blues of the Mississippi Delta and other parts of the South and Southwest, the East Coast approach, Welding notes, "is characterized by a carefully controlled emotionality; a deliberate, more sedate handling of vocal and instrumental techniques; a very conscious awareness of and adherence to formal elements; and an extremely high caliber of musicianship, especially as regards the complexity of instrumental accompaniment."

Jackson is a subtle guitarist, complementing his vocals with more inventive and flexible instrumental patterns than is common in most blues singers. His voice is soft-edged and his phrasing seems casual, so he does not make a strong first impression. Closer listening, however, reveals a clarity and consistency of style that are insinuating and appealing. Although Jackson does not shout or moan, he communicates deep involvement with his material: his passion is disciplined and distilled.

Another element in these Eastern blues, as sung and played by Jackson, is their considerable use of white Anglo-American as well as Negro sources. Included with the album is a transcript of Jackson's absorbing reminiscences of the music made by workmen and other neighbors in the Maryland of his youth. Since this new label has limited distribution, the Jackson record can most easily be ordered by mail (Testament Records, 5851 Blackstone Avenue, Chicago 37, Illinois; the \$4.98 price is postpaid). N. H.

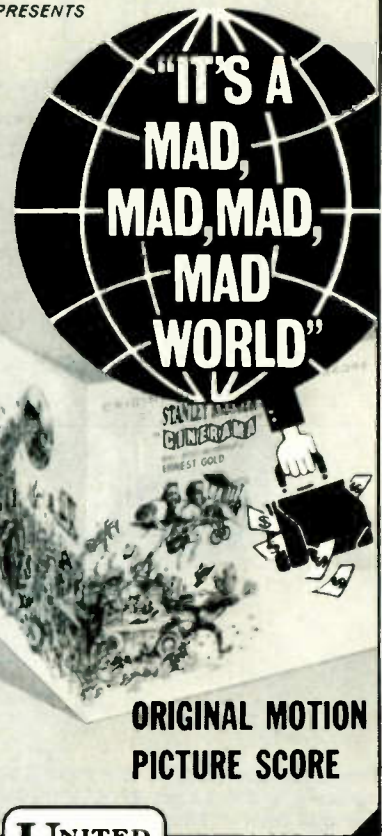
RECORDING OF SPECIAL MERIT

• T-BONE WALKER: *His Original 1915-50 Performances*. T-Bone Walker (guitar and vocals), Bumps Myers (tenor saxophone), Karl George (trumpet); others unidentified. *I'm Still in Love with You; I Want a Little Girl; Wise Man Blues; Born to Be No Good*; and eight others. CAPITOL. T 1958 \$3.98.

Interest: Sensual blues
Performance: Expert and relaxed
Recording: Good

Texas-born T-Bone Walker moved to California in the mid-1930's, and by 1943 he was a very popular recording artist. Capitol has reissued twelve sides from the period of his widest renown. Made between 1945 and 1950 on the now-defunct Black and White label, these are craftsmanlike performances by a man

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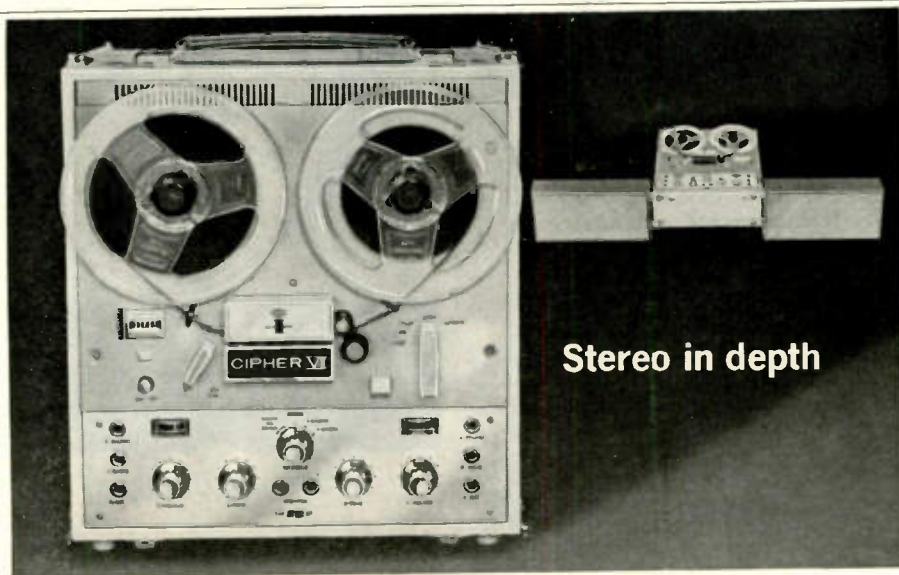
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who relies for effect on subtlety of phrasing and intimacy of mood. His voice is soft and inviting, provocatively complemented by his virile guitar-playing. Not all the material is of top quality. T-Bone, however, rescues most of it, and when he has a superior tune—such as *I Want a Little Girl*—he shows how singularly affecting a storyteller he could be. Unlike some of the more prestigious blues singers, T-Bone wears very well throughout a long-playing disc, and Capitol is to be commended for issuing this one.

N. H.

SPOKEN WORD

© M BERTOLT BRECHT: *Bentley on Brecht*. Eric Bentley (adapter and performer). RIVERSIDE RS 97017* \$4.98, RM 7017 \$4.98.

Interest: Brecht
 Performance: Amateurish
 Recording: Indifferent

Eric Bentley is an outstanding authority on the theater, a brilliant teacher, and an exceptionally astute, if at times pedantic, translator. Here Mr. Bentley sings many of his own translations of Brecht's songs, some to the accompaniment of a prepared piano or a wheezing harmonium, and he annihilates every one of them. He calls himself an untrained singer, but that is begging the question. Aside from the issue of vocal quality, he has missed the mark in projecting the humor, irony, and earthiness of this material—you can measure how far by comparing the performances with identical selections in Columbia's admirable original-cast recording of "Brecht on Brecht." Mr. Bentley's straight readings, too, are distressingly nasal and professorial, and his choice of material for the program is heavily weighted on the side of the sordid, the sullen, and the scatological. Even so, much brilliant writing passes in review, and it is interesting to compare the seldom-heard (at least on this side of the Berlin wall) settings of Brecht lyrics by Hans Eisler and Stefan Wolpe with the more familiar Kurt Weill efforts. The Eisler songs seem curiously sophisticated musically for their subject matter, but are rarely infectious, and the Wolpe attempts scarcely register at all.

And let's face it—Mr. Bentley is just no substitute for Lotte Lenya. P. K.

RECORDING OF SPECIAL MERIT

© RUDYARD KIPLING: *From the Jungle Books—How Fear Came*. Boris Karloff (reader). CAEDMON TC 1100 \$5.95.

© RUDYARD KIPLING: *From the Jungle Books—Toomai of the Elephants*. Boris Karloff (reader). CAEDMON TC 1176 \$5.95.

HIFI/STEREO REVIEW

Interest: Entrancing children's tales
 Performance: Soft-spoken
 Recording: Fine

Rudyard Kipling's accounts of the adventures of Mowgli, the Indian boy brought up by wolves in the jungle, generally demand more attention and imagination from youngsters than is expected by today's story-tellers. Children who give themselves to the spell of these stories, however, are as likely to become devoted *Jungle Book* addicts as were their forbears. As Boris Karloff, in that hypnotic purr he adopts for readings of this kind, leads the listener into the jungle for the eerie tale of how fear came to the animal world, it is hard to conceive an audience of any age being anything but spellbound. The same is true for the tale of Toomai, the son of an elephant herdsman, who manages to track the pachyderms to their secret hiding place and witness their lurid ritual dance. These are wonderful additions to the growing anthology of Kipling tales Caedmon has recorded with this actor, including, to date, two volumes of the *Just So Stories* and *Mowgli's Brother*. P. K.

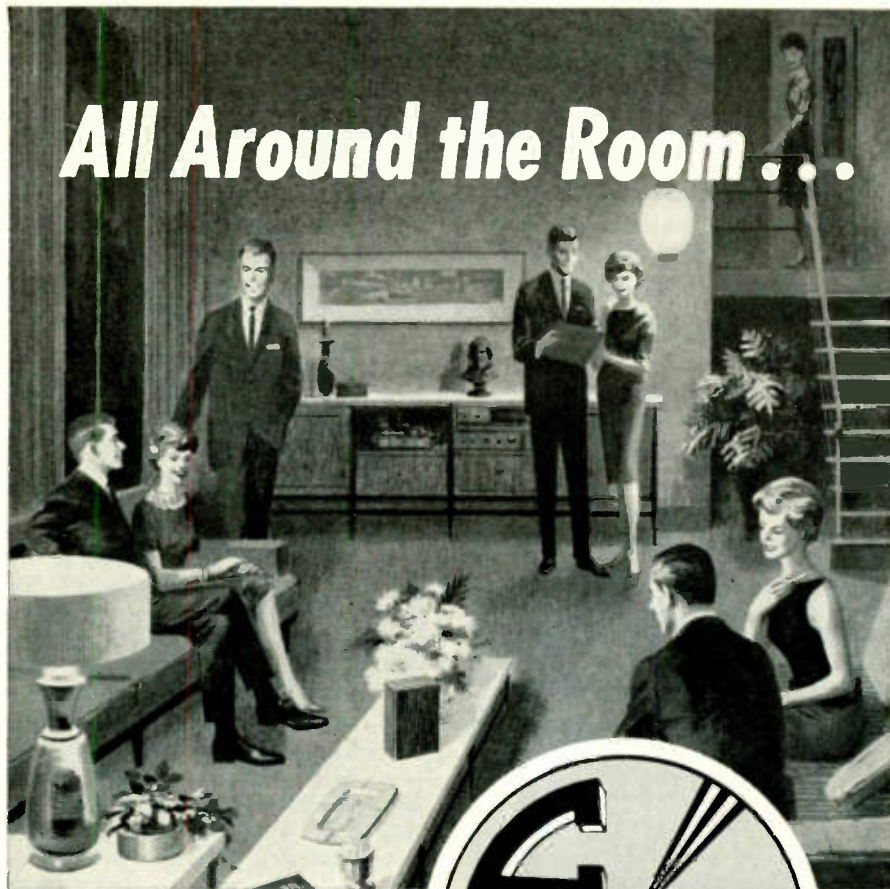
© © **LET FREEDOM RING.** Fredric March and Burgess Meredith (readers).
 COLPIX SCP 515 \$5.98, CP 515* \$4.98.

Interest: Bells and bills-of-rights
 Performance: Good
 Recording: Excellent
 Stereo Quality: Three-dimensional

This is probably the most tinkling and ringing album ever made. It includes the sounds of bells from no fewer than eighteen schools, churches, military academies, and ships, all tolling away for freedom with a force that eventually makes you feel as if you're being struck right in the sinuses. The bells mostly play patriotic numbers—*Three Cheers for the Red, White, and Blue*, *My Country 'Tis of Thee*, and the like—and their timbres and sonorities are so varied and well recorded that the total effect is quite overwhelming. Most spectacular of all is the sound of the carillon in New York's Riverside Church. The second side offers a lucid, but insufficiently grand, reading of that resounding document the Declaration of Independence, by a somewhat tired-sounding Fredric March, and a more vigorous rendition of the Bill of Rights by Burgess Meredith. A playing of this disc—the idea for which originated in the editorial offices of *This Week* magazine—might make a Fourth of July at home more meaningful than does the usual cacophony of fireworks. P. K.

© © **SHAKESPEARE AT STRATFORD.** Royal Shakespeare Company: Max Adrian, Peggy Ashcroft, Ian Ban-

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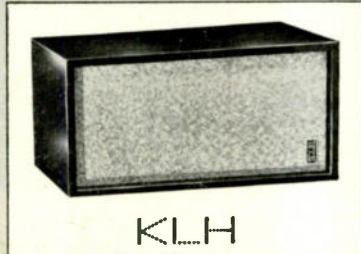
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nen, Esmé Church, Edith Evans, John Gielgud, Derek Godfrey, Paul Hardwick, Richard Johnson, Geraldine McEwan, Christopher Plummer, Eric Porter, Vanessa Redgrave, Elizabeth Sellars, Dorothy Tutin, and Patrick Wymark. LONDON OS 25770 \$5.98, 5770* \$4.98.

Interest: All-star sampler
Performance: Varying
Recording: Splendid
Stereo Quality: Excellent

If you are fond of what we have come to know as "coming attractions," the high points of the movie all happening at once and over in minutes, you may cotton to this assortment of scenes and speeches from the Royal Shakespeare Company's 1960 and 1961 productions of the plays. This aside, it must be admitted that there is a lot of great acting packed onto this disc. Elizabeth Sellars is particularly thrilling as Hermione in the trial scene from *The Winter's Tale*, and she scores again along with Edith Evans as the old Queen Margaret, in a scene from the fourth act of *Richard III*—the high point of the album. Other big moments are the scene from *Much Ado About Nothing*, in which Christopher Plummer as Benedict confesses his love to Beatrice, and she, devastatingly portrayed here by Geraldine McEwan, asks him to prove it by killing Claudio; Max Adrian's grand delivery of "All the world's a stage" from *As You Like It*; Othello's speech to the Senate, because of the intelligent reading by John Gielgud; and Vanessa Redgrave's winsome performance of the epilogue from *As You Like It*. There are some disappointments, but there are also more great stars, scenes, and speeches. Nonetheless, Shakespeare should not be served as *hors d'oeuvres*. P. K.

RECORDING OF SPECIAL MERIT

⑤ ⑥ SHAKESPEARE: *The Rape of Lucrece*. Tony Church, Peggy Ashcroft, Peter Holmes (readers). George Rylands, director. LONDON OSA 1251 two 12-inch discs \$11.96, A 1251* \$9.96.

Interest: Great dramatic poem
Performance: Intense
Recording: Superior
Stereo Quality: Heightens interest

Having presented his patron, the Earl of Southampton, with the rapturous pastoral *Venus and Adonis*, Shakespeare then astonished the man with the longer and far more serious *Rape of Lucrece*, his second published work and one of his greatest. The narrative concerns the betrayal of the Roman nobleman Collatinus (who boasts of the chastity of his wife Lucretia) by Sextus Tarquinius, whose father has recently taken over the king-

dom. Sextus, while a guest at the home of Collatinus, invades Lucretia's bedchamber and ravishes her. The Romans are so outraged that they banish Tarquin and his whole hated family. The poem's characterizations, its suspense, and its passages of philosophical digression make the work a Shakespearean history play in embryo. Not long ago the Shakespeare Recording Society released on the Caedmon label a magnificent reading of the whole text by Richard Burton. The present version is, if anything, even more magnificent, since the poem is approached as though it were indeed a play. The trio of actors (Sextus, Lucretia, and a narrator) enunciate Shakespeare's language with enormous feeling and comprehension, and at the same time bring to the drama the tension and excitement it needs to keep the persistent iambs from becoming monotonous. Shakespeare's dedication to his patron, a fulsome little paragraph, is read as a curtain-raiser. P. K.



SIR JOHN GIELGUD
Full justice for Shakespeare's sonnets

RECORDING OF SPECIAL MERIT

⑥ SHAKESPEARE: *Sonnets*. John Gielgud (reader). CAEDMON SRS M 241 two 12-inch discs \$11.90.

Interest: Poetic masterpieces
Performance: Unsurpassed
Recording: Excellent

Intimate, lyrical, and profound, the sonnets of Shakespeare stand, in relation to the body of English poetry, somewhat as the quartets of Beethoven do to all other music. Their commitment to discs by as distinguished a Shakespearean interpreter as Gielgud is a recording event, and I regret only that he did not choose to perform all 152 of them. Even though all but thirty-two are present, a few of my own favorites—and perhaps of yours—are missing. It is to be hoped that Caedmon will someday issue a supple-

ment to complete the collection. There are on LP records two complete versions of the sonnets—one on London discs, anonymously read, in the Marlowe Society tradition, and another on Spoken Word, read by Anew McMaster—but the intellect and feeling with which Gielgud informs his readings leave the competition far behind. Perhaps because he recorded them over a period of six months, a few at a session, he brings to each of the poems a fresh mood, a tempo that suits its theme, a tone, and even a timbre in keeping with its character. And what poems they are! The early verses are transparent and direct, as the poet implores the nameless addressee to perpetuate his beauty by marrying and having children. Starting with Sonnet 15, the poet resolves to assure the youth's immortality through his verses—a bold, and, as it turned out, a valid enough prediction. Sometimes whole groups of sonnets are variations on a theme—absence, jealousy, the ravages of age, or the mysterious dark lady to whom the poet speaks in so many. Gielgud reads them all with a full understanding of their richness, including such perfect examples as “When to the sessions of sweet silent thought,” “Not mine own fears, nor the prophetic soul,” and “Full many a glorious morning I have seen.” A beautiful album, with the bonus of a text containing all the sonnets read. *P. K.*

RECORDING OF SPECIAL MERIT

● **ROARK BRADFORD: *Of Man Adam.*** Mantan Moreland (reader). CAEDMON TC 1174 \$5.95.

Interest: Bible stories in dialect
Performance: Expert
Recording: Good

Roark Bradford's stories of “the time when the Lord walked the Earth like a natural man” would be justly celebrated if only because they inspired Marc Connelly's enchanting play *The Green Pastures*. As it happens, the tales also hold up beautifully alone: Sheba tells King Solomon “You got too many brains for a lil ole country gal like me”; Noah bargains with the Lord to let him bring just one more “kaig of likker” aboard the Ark; King David calls out “Good mornin’, sister” to the wily Bathsheba. Mantan Moreland, a distinguished Negro actor, reads the stories charmingly in a rich full dialect, yet skirts the pitfall of slurring or obscuring the words. *P. K.*


● **HARRY MORTON: *Look out for Harry Morton.*** UNITED ARTISTS UAL 4104 \$4.98.

Interest: New comic
Performance: Raconteur-type
Recording: Night-club atmosphere
(Continued on page 124)

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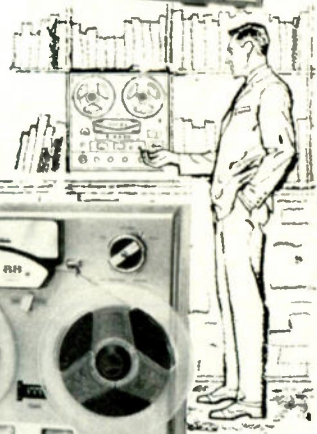
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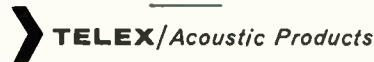
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Ⓜ **TERRY-THOMAS: Strictly T-T.**
 LONDON 5764 \$4.98.

Interest: English comedy
 Performance: Bewildering
 Recording: Exemplary

It is hard to know what to make of this curious record debut by Terry-Thomas, one of Britain's funniest film actors. On this record, he mainly mutters to himself. His aimless anecdotes about cats, ladies in lakes, and randy farm animals make possible the display of an ingenious variety of regional accents, but they are defeated by a dogged pointlessness that is just not mirth-provoking. Except for an inspired spoof of a Noel Coward scene and a rather too realistic take-off on a boring guide at the Tower of London, the skits are dismal and the jolly songs self-consciously witless. Even the program notes, written (like too much of his material) by Thomas himself, have a floundering quality more likely to bewilder than regale. P. K.

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STEREO TAPE

Reviewed by CHRISTIE BARTER • DAVID HALL

Ⓢ **BEETHOVEN:** *Christ on the Mount of Olives, Op. 85.* Jan Peerce (tenor); Maria Stader (soprano); Otto Wiener (bass); Vienna Academy Chorus; Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER WTC 160 \$7.95.

Interest: Second-drawer Beethoven
Performance: Creditable
Recording: Respectable
Stereo Quality: Good enough

The musical language of this setting of the New Testament episode of Christ's agony in the garden seems to bear out the contention that it was written about the same time Beethoven was working on his only completed opera, *Fidelio*. The embarrassingly bad text elicited from him something like the dramatic manner of the opera, and just occasionally the soaring intensity of idealism of *Fidelio*'s own agony scene, Florestan in the dungeon. *Christ on the Mount of Olives* is for Beethoven specialists or for Christian sentimentalists only, its artistic stature being to Bach's Passions as Bernini to Michelangelo.

The recorded performance is highly creditable. Peerce turns in a dramatically intense interpretation of Jesus, and Maria Stader contributes operatic brilliance and tonal purity to the Seraph. Scherchen's handling of the choral and orchestral forces is firm and effective, and Westminster's close-miked sound is full. D. H.

BEETHOVEN: *Symphony No. 8* (see SCHUMANN).

RECORDING OF SPECIAL MERIT

Ⓢ **BEETHOVEN:** *Violin Concerto, in D Major, Op. 61.* Jascha Heifetz (violin); Boston Symphony, Charles Munch cond. RCA VICTOR FTC 2152 \$8.95.

RECORDING OF SPECIAL MERIT

Ⓢ **BRAHMS:** *Violin Concerto, in D Major, Op. 77.* Jascha Heifetz (violin);

Explanation of symbols:

- Ⓢ = monophonic recording
- Ⓢ = stereophonic recording

Chicago Symphony, Fritz Reiner cond. RCA VICTOR FTC 2151 \$8.95.

Interest: Bulwarks of the repertoire
Performance: Dazzling
Recording: Very good
Stereo Quality: Satisfying

Admirers of either or both of these recordings should rejoice that they have finally been released on tape. Originally issued on monophonic discs in the mid-Fifties and later made available in stereo,



JASCHA HEIFETZ
Unequaled elegance and poise

they have long held an honored place in collections and catalogs the world over. Whatever the competition—and there is very little so far on four-track reels—they are unique. Jascha Heifetz's playing in both works, if fairly neutral in sentiment when compared to other versions, nevertheless possesses an elegance and poise no other violinist has yet equalled. His Beethoven, perhaps the fastest on record, is of compelling virtuosity and impeccable musicianship. The remastering Victor has evidently done serves to make one think the recording sessions were held within the year, yet these were two of the company's earliest stereo efforts. But the sound is cleaner than ever, and the violinist's tone has been

rendered, if anything, more silken. It is a pity that, while they were at it, RCA did not issue a third twin-pack reel offering the two in tandem. C. B.

RECORDING OF SPECIAL MERIT

Ⓢ **BERLIOZ:** *Beatrice and Benedict.* Josephine Veasey (mezzo-soprano), Beatrice; John Mitchinson (tenor), Benedict; April Cantelo (soprano), Hero; Helen Watts (contralto), Ursula; others. St. Anthony Singers and London Symphony, Colin Davis cond. LONDON-OISEAU-LYRE EOH 96001 \$12.95.

Interest: Opéra comique
Performance: Stylish
Recording: Good
Stereo Quality: Okay

This opera-with-dialogue, based on Shakespeare's *Much Ado about Nothing*, is Berlioz's last major work, and although the twin-pack recording omits the dialogue, it introduces the complete score, and some of the composer's loveliest music, to tape. In addition to the overture, which is well enough known, three sections stand out: a gorgeous duet evoking the night's "harmonies infinies," sung by Hero and her attendant Ursula; Beatrice's forceful "Dieu! que viens-je d'entendre?"; and the closing duet between the nominal lovers—reminiscent of the *Queen Mab* Scherzo, but spiced with irony. These and other perhaps less inspired passages (including a spirited drinking song accompanied by guitar, trumpets, and tambourine) combine to make *Beatrice and Benedict* unusually interesting. The performance under Colin Davis' direction could hardly be improved upon. His wife, April Cantelo, is a vocally disarming Hero. Josephine Veasey imparts a properly vixenish quality to the role of Beatrice, and is ably matched by John Mitchinson's Benedict. Though the recording tends to tubbiness on the bass end, the sound is otherwise satisfactory. Stereo action is slight, but the placement of the principals in relation to the chorus and orchestra is just and well defined. Notes and libretto are provided. C. B.

(Continued on page 128)

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BRAHMS: Violin Concerto, in D Major (see **BEETHOVEN**).

RECORDING OF SPECIAL MERIT

© **BRITTEN: War Requiem, Op. 66.** Galina Vishnevskaya (soprano), Peter Pears (tenor), Dietrich Fischer-Dieskau (baritone); Bach Choir, Highgate School Choir, Melos Ensemble, London Symphony Orchestra and Chorus, Benjamin Britten cond. LONDON LOH 90067 \$12.95.

Interest: Major contemporary score
 Performance: Devoted
 Recording: Superior
 Stereo Quality: Meaningful

That Benjamin Britten's *War Requiem* will be a twentieth-century musical masterpiece, as some have already hailed it, is open to doubt. I am aware that anyone who takes the time to listen closely to this deeply moving score will unquestionably be tempted to retort "Why not?" Its power, and its relation to the majority of new works one hears, would seem to qualify it for that appellation. Yet what might its appeal be to a future generation that, God willing, may not be living under the threat of a nuclear holocaust, or even a so-called limited conflict? If such a fortunate generation is born, if it hears this music, and if it decides that it is less than a Great Work of Art, then we may perhaps say that the *War Requiem's* message has been heard and acted upon. For, as the composer notes at the head of the score, "My subject is War, and the pity of War. The Poetry is in the pity. All a poet can do today is warn."

The words are those of Wilfred Owen, now recognized as the leading poet of protest against World War I and, although revered in British literary circles, known only to a small extent in this country. These words best describe why the *War Requiem* was written, since by alternating the traditional stanzas of the Mass for the Dead with nine of Owen's war poems, each reflecting the actuality and horror of the battlefield, Britten is warning us all. This mammoth score, one of his very finest to date, is as eloquent a plea for brotherhood as any yet produced in music.

The composer himself conducts this performance. His control over the formidable vocal and orchestral elements involved is astonishing, and the devotion to the work by all concerned, supreme. Of the soloists, Pears and Fischer-Dieskau sing with compassion, and Galina Vishnevskaya's soprano is forceful but at times hard and unduly weighted.

The stereo engineering is especially effective, vividly defining the work's three levels of musical expression—the

(Continued on page 130)



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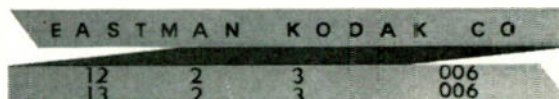
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worldly, represented by the two male soloists and chamber orchestra; the ritual, by the soprano, mixed chorus, and full orchestra; and the celestial, by a semi-distant chorus of boys' voices and organ. The recorded sound is realistic and utterly transparent, but the tape transfer is fairly hissy, sufficiently so in the quieter passages to be annoying. Notes and text, essential to a complete appreciation of Britten's achievement, are not supplied. They are available, however, on request and free of charge.

C. B.

RECORDING OF SPECIAL MERIT

⑤ **COPLAND: *A Lincoln Portrait; Quiet City; Our Town—Music from the Film; An Outdoor Overture.*** Charlton Heston (speaker); Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VTC 1668 \$7.95.

Interest: The popular Copland
Performance: Affectionate
Recording: Good
Stereo Quality: Good

These well-chosen selections, some of Copland's most immediately communicative scores, are firsts on stereo tape, and the lovely nocturne for trumpet and orchestra, *Quiet City*, as well as the *Our Town* film music, have their only stereodisc renderings on the original release of this recording. Unmannered warmth and affection are the hallmarks of Abravanel's leadership, and his Utah players respond to the music with a full measure of vitality and warmth. Vanguard provides sound to match.

Charlton Heston's eloquent and unforced reading of Abraham Lincoln's moving words in the *Lincoln Portrait* is the best I have heard since singer-actor Kenneth Spencer's performance in the disc premiere during the war years. Add to this the extroverted exuberance of the *Outdoor Overture*, written for a student orchestra in 1938, and the poignancy of *Quiet City*, which accompanied a 1939 Irwin Shaw play, and you have, all told, a singularly attractive tape. D. H.

RECORDING OF SPECIAL MERIT

⑤ **MOZART: *Eine Kleine Nachtmusik; Masonic Funeral Music; Overtures: The Impresario, Così fan tutte, The Marriage of Figaro, The Magic Flute.*** Columbia Symphony, Bruno Walter cond. COLUMBIA MQ 543 \$7.95.

Interest: Walter's last
Performance: Affectionate
Recording: Very good
Stereo Quality: Just right

With the exception of the *Nachtmusik*, these readings derive from sessions on

the West Coast in March of 1961, and are presumably the last recordings Bruno Walter made. His eloquent performance of the *Masonic Funeral Music*, available on tape for the first time, is surely a fitting valedictory statement. Similarly marked by his sensitivity and insight is his reading of the overture to *The Magic Flute*, and the others move brightly and crisply. The *Nachtmusik* employs a larger string ensemble than many conductors and listeners today deem desirable, yet the sound is well defined and transparent. The engineering is absolutely first-rate on all counts. C. B.

RECORDING OF SPECIAL MERIT

⑤ **PURCELL: *Dido and Aeneas.*** Janet Baker (soprano), Dido; Raimund Herincx (baritone), Aeneas; Patricia Clark (soprano), Belinda; Monica Sinclair (contralto), Sorceress; Dorothy Dorow



LONDON RECORDS

JANET BAKER
Dido sensitively portrayed

(soprano), Spirit; John Mitchinson (tenor), Sailor. St. Anthony Singers, English Chamber Orchestra; Thurston Dart (harpsichord continuo); Anthony Lewis cond. LONDON-OISEAU-LYRE EOL 96002 \$7.95.

Interest: Early operatic gem
Performance: Conscientious
Recording: Excellent
Stereo Quality: Ditto

When this recording was issued on discs a year or so ago, it was logically compared with the classic *Dido and Aeneas* performed by the Mermaid Theatre Company, with Kirsten Flagstad and Elisabeth Schwarzkopf. Whatever its stylistic shortcomings, that HMV-RCA Victor release is cherished for its vocal splendor, and can stand as one of the century's great recordings. The new *Dido*, which

will probably be the only one available on tape for a good while to come, is in many ways superior, but it lacks something of the warmth and humanity of the earlier version. It is, all told, a good, accurate re-creation of a minor masterpiece. Janet Baker, a light, supple-voiced soprano and a sensitive artist, contributes a moving portrait of the queen, and the others in the cast handle their roles effectively. The chorus is outstanding under Anthony Lewis' direction. Though discreet in terms of action, the stereo engineering is excellent, and the sound is remarkably transparent. Notes and libretto are included. *C. B.*

© **RACHMANINOFF:** *Piano Concerto No. 3, in D Minor, Op. 30.* **TCHAIKOVSKY:** *Piano Concerto No. 1, in B-flat Minor, Op. 23.* Vladimir Ashkenazy (piano); London Symphony, Anatole Fistoulari and Lorin Maazel cond. LONDON LCK 80125 \$11.95.

Interest: Challenger of Cliburn
Performance: Sympathetic
Recording: Excellent
Stereo Quality: Ditto

The third recording of the Tchaikovsky Piano Concerto on tape and, strangely enough, only the second of the Rachmaninoff D Minor are performed on this twin-pack by the co-winner of the 1962 Tchaikovsky Competition in Moscow. Vladimir Ashkenazy is undoubtedly a talent to be reckoned with, no less than his celebrated American prize-winning predecessor, Van Cliburn, who is also represented on tape by the same two works. To choose between them in the case of the Tchaikovsky concerto is a difficult and perhaps unnecessary task, especially since London's twin-pack format is so economical a way to own both works. Cliburn's Tchaikovsky, occupying a single reel (RCA Victor FTC 2043), evidences a greater personal involvement, a more vivid projection than Ashkenazy's. The Russian pianist is almost too reticent and introspective at the outset, but he builds to a whirlwind finish. It is a stunning technical performance, once under way, and at all points sympathetic. The Rachmaninoff likewise gets off to a rather inhibited start and ends with a flourish, though here the tempos are more justly proportioned. Certainly the Ashkenazy Tchaikovsky recording surpasses Cliburn's in sound, the latter having been taped in concert at Carnegie Hall. London's engineers favor fairly dry acoustics in both sequences, but the sound is balanced and robust. *C. B.*

RECORDING OF SPECIAL MERIT

© **SCHUMANN:** *Symphony No. 1, in D Minor, Op. 120.* **BEETHOVEN:**



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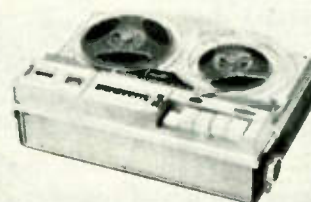
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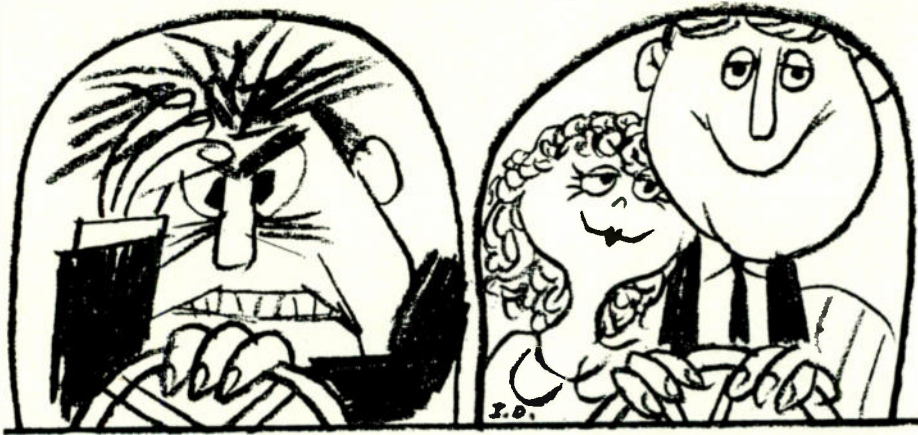


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Symphony No. 8, in F Major, Op. 93.
Cleveland Orchestra, George Szell cond.
EPIC EC 831 \$7.95.

Interest: Felicitous coupling
Performance: Sympathetic
Recording: Very good
Stereo Quality: Distinct

Rivalled only by the Bernstein and Klemperer recordings on discs, George Szell's lucid reading of the Schumann Fourth Symphony has the tape field to itself. There now remains to record only the "Rhenish" in order to complete the cycle in which the Clevelanders are so brilliantly represented. The Beethoven Eighth, originally released to fill out a two-record album containing the Ninth, is one of the very best. And it is the only version available in a single-reel coupling at a single-reel price. Along with the Schumann symphony, it was recorded a couple of years ago when the practice in taping sessions at Severance Hall was to emphasize stereo separation. The result is that, in both, the antiphony between the upper strings on the left, the cellos on the right, and the winds at the rear is clearly projected. The sound, although a little dry, is vividly realistic. C. B.

TCHAIKOVSKY: Piano Concerto No. 1, in B-flat Minor (see RACHMANINOFF).

COLLECTIONS

© TERESA BERGANZA: *Spanish and Italian Songs*. Guridi: *Come quieres que a divine; Mañanita de San Juan*. Lavilla: *Four Basque Songs*. Turina: *Saeta; Farruca*. Granados: *El tra la la y el punteado; El majo tímido; El maja dolorosa*. Cherubini: *Ah! che forse ai miei di. Cesti: Intorno all'idol mio*. Pergolesi: *Confusa, smarrita*. A. Scarlatti: *Se delitto è l'adorarvi; Chi vuol innamorarsi; La rosaura; Elitropio d'amor*. Teresa Berganza (mezzo-soprano); Felix Lavilla (piano). LONDON LOL 90066 \$7.95.

Interest: Engaging recital
Performance: Persuasive
Recording: Good
Stereo Quality: Incidental

In this recital, the treasure is in the first sequence, in which Teresa Berganza sings songs of her native Spain, including four Basque songs by her husband-accompanist, Felix Lavilla. One of these, a lullaby entitled simply *Loa-Loa (Sleep, Sleep)*, is outstanding for its serenity, and Miss Berganza sings it beautifully. She nicely captures the earthy vigor of the Granados songs, leading to his passionate *El maja dolorosa*, and the eloquent solemnity of Turina's *Saeta*. The early Italian arias oversee, (Continued on page 135)

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Persistence of Pan (Offergeld), May 41
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Walter, Bruno, A Final Legacy (Hall), Dec. 72: Last Recording Sessions (Frost), Dec. 50

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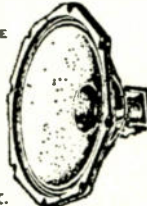
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none of them familiar but all characteristic of the eighteenth-century style, provide an agreeable balance, in the stylistic directness of Cesti's *Intorno all'idol mio*, the dramatically forceful *Confusa, smarrita* by Pergolesi, and the mercurial enchantment of the four Scarlatti selections. Miss Berganza sings with an unerring sense of style and impeccable musicianship, imparting to each song the appropriate vocal weight and color. The recorded sound is intimate, and the notes are adequate, although texts and translations are not supplied here, as they were with the disc. C. B.

© **JOAN SUTHERLAND: Command Performance.** Weber: *Oberon: Ocean! Thou mighty monster.* Massenet: *Le Cid: Pleurez, mes yeux.* Meyerbeer: *Dinorah: Ombre légère.* Leoncavallo: *Pagliacci: Stridono lassù: Mattinata.* Verdi: *I Masnadieri: O tu del mio Carlo; Luisa Miller: Tu puniscimi, o Signore.* Rossini: *La Cambiale di matrimonio: Vorrei spiegarvi.* Bellini: *Beatrice di Tenda: Deh! Se un'urna.* Benedict: *The Gipsy and the bird.* Arditì: *Parla!; Il bacio.* Ricci: *Crispino e la Comare: Io non sono più l'Annetta.* Tosti: *Ideale; La Serenata.* Bishop: *Lo, here the gentle lark: Home sweet home.* Flotow: *Martha: The last rose of summer.* Wallace: *Maritana: Scenes that are brightest.* Balfe: *The Bohemian Girl: I dreamt I dwelt in marble halls.* Joan Sutherland (soprano); London Symphony and Chorus, Richard Bonynge cond. LONDON LOH 90063 \$12.95.

Interest: Showcase for Sutherland
Performance: Compelling
Recording: Balanced
Stereo Quality: Adequate

The idea was a clever one, to assemble a program of songs and arias that might have been sung in recital for Her Gracious Majesty Queen Victoria, and to interest one of our more celebrated sopranos in recording it. But I question the value of its incarnation on tape. For one thing, beautiful as much of Joan Sutherland's singing is, it is hard to believe that anyone will devote undivided attention to the contents of this reel more than the first time in a single sitting—its two sequences together run over an hour and a half. For another, its contents are variable in interest. The first half of the program, made up of operatic arias for which Miss Sutherland may or may not have some qualifying vocal or temperamental affinity, is certainly the more substantial. The rest is a collection of simple songs that today have a kind of anachronistic charm but not much else. Finally, most selections in both sequences are no more than four or five minutes in length, meaning that none is easy to single out. With tape this practical in-

convenience is just the price one pays, but choosing a single aria or song in such an extended program, and excluding the ones nearest it, is a damned nuisance.

Miss Sutherland is generally in fine voice, even though occasional dips into her lower register are plainly uncomfortable, particularly in the opening Weber aria, for which she does not really have the vocal weight. Virtually throughout, her diction is very poor, as it has often been recently, and her tendency to droop is marked. But come the cabalettas—in the aria from Verdi's *I Masnadieri*, the "Vorrei spiegarvi" from *La Cambiale di matrimonio*, and the *Beatrice di Tenda* aria "Deh! Se un'urna"—and her singing is as dazzling as ever. She has a whale of a good time with the little ballads by Benedict, Tosti, Arditì, and the others, which she obviously likes and has been known to include in her own infrequent recital programs—without being "commanded" to do so. Over-all, Miss Sutherland's artful approach to the material at hand, and the great pleasure



JOAN SUTHERLAND
Beatrice di Tenda as dazzling as ever

she takes in singing it, are completely disarming. The support she receives from her conductor husband is sympathetic, and appropriately quaint in Tosti's *Ideale* and *Serenade*, when he accompanies her on what sounds like a vintage pianoforte.

The sound is good and sharply focused on the soloist throughout. The tape transfer is marred only by occasional pre-echo in the Meyerbeer excerpt and elsewhere. An informative booklet with complete texts is available on request. (The list price of this twin-pack reel exceeds that of the two-record album by a dollar.)

C. B.

ENTERTAINMENT

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Interest: North on the Nile
Performance: Colorful

(Continued on page 137)

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Recording: Fine
Stereo Quality: Acceptable

Since it is culled from Columbia's rich jazz roster, this reel has more to offer than the usual mixed bag. It also runs about an hour, and so is a bargain purchase as well. Most of the artists are indeed giants in the jazz world today, and most are heard here in various states of musical exhilaration: Miles Davis' busy *Devil May Care*; J. J. Johnson's solid treatment of *Fatback*; Lambert, Hendricks, and Ross' lusty *This Here*; Eddie Condon's engaging *Tiger Rag*, and so on. In somewhat less inflated spirits is Thelonious Monk for his somber *Coming on the Hudson*, and the Bud Powell Trio in a rather heavy-handed reading of *Ruby My Dear*. Jimmy Giuffre is the only real iconoclast among them—his *Motion Suspended* is highly abstract. With few exceptions, the recordings are of recent vintage, and the sound is good. C. B.

⑤ JIMMY SMITH: *Hobo Flats*. Jimmy Smith (organ); orchestra, Oliver Nelson cond. *Hobo Flats; Blueberry Hill; Walk Right In; Trouble in Mind*; and four others. VERVE VSTC 290 \$7.95.

Interest: Smith's sequel
Performance: Rough-riding
Recording: Hefty
Stereo Quality: Pronounced

Jimmy Smith, the jazz organist who established himself on tape and discs with a collection featuring a best-selling rendition of *A Walk on the Wild Side* (Verve VSTC 279), returns with another ingratiating reel. *Hobo Flats* is a blues by conductor-arranger Oliver Nelson

in which the King of Instruments is felicitously mated with the lowly harmonica. Another engaging down-and-outer is *Trouble in Mind*, which concludes the first sequence. Horace Silver's *The Preacher*, on the second side, has a certain gospel appeal, but its six minutes of sermonizing wear thin. Casual nods toward the bossa nova idiom, in *Blueberry Hill* and *Meditation*, and an easy-going arrangement of Don Gibson's *I Can't Stop Loving You* just about complete the set. Good, juicy sound. C. B.

⑤ CAL TJADER: *Soña Libre*. Cal Tjader (vibraphone), Clare Fischer (organ, piano), Fred Schreiber (bass), Johnny Rae (drums), Bill Fitch (conga drums). *Hip Walk; Sally's Tomato; O Barquinho; El Muchacho*; and six others. VERVE VSTC 295 \$7.95.

Interest: Latino jazz
Performance: Assertive
Recording: Clean
Stereo Quality: Distinct

With an even thirty discs to his credit, it is surprising that this is Cal Tjader's tape debut as leader of his own group. Predictably, the mood is latin, ranging from the blues in 6/4 time—his own *Hip Walk* and the quasi-Debussian *My Reverie*—to "hard" readings of two bossa nova classics, *O Barquinho* and *Manha de Carnival*, the theme from the film *Black Orpheus* (written by Luiz Bonfã, not Luis Confã as the notes have it). The surprise, and a welcome one, is *Sally's Tomato*, a sultry samba Henry Mancini composed for his *Breakfast at Tiffany's* sound track. This is generally an attractive, rhythmically hearty, and well-recorded session, particularly enlivened by Clare Fischer's dry organ riffs placed on Tjader's left and a lively percussion trio on his right. C. B.

⑤ ANDY WILLIAMS: *Days of Wine and Roses*. Andy Williams (vocals); orchestra. *Falling in Love with Love; It's a Most Unusual Day; When You're Smiling; I Left My Heart in San Francisco*; and eight others. COLUMBIA CQ 555 \$7.95.

Interest: Sundry pops
Performance: Assured
Recording: High-level
Stereo Quality: Well defined

As a recording artist, Andy Williams has immediate appeal, and he knows how to pick a song. The ballads he sings here, standards such as *You Are My Sunshine* and the classic *Falling in Love with Love*, as well as a smattering of current pops, are good showcases for his rugged outgoing style. The orchestrations are big, wide, and mostly wonderful, the voice a little larger than life. C. B.

Printed in the U.S.A.

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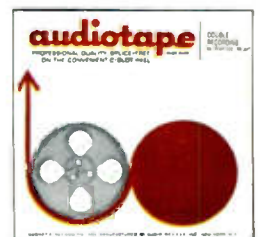
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