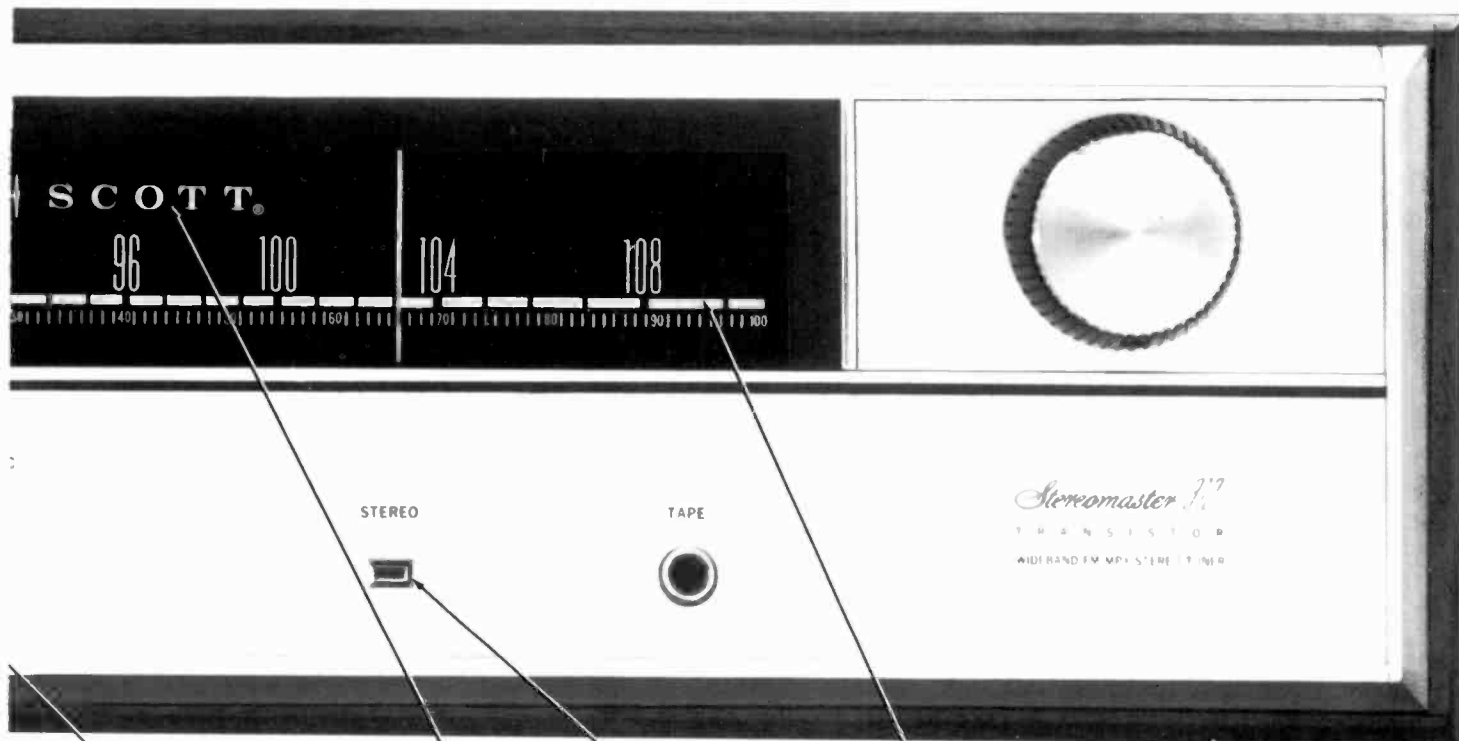


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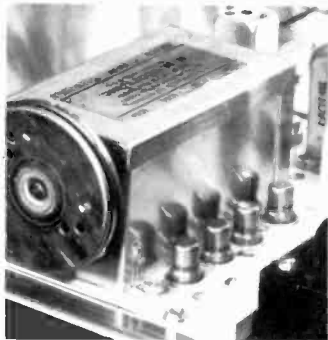
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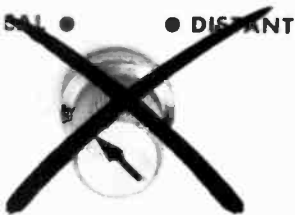
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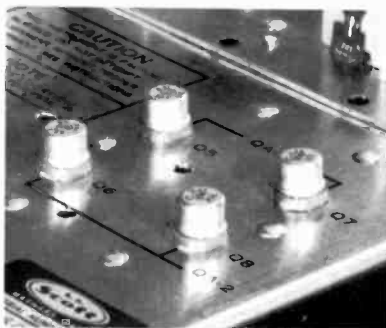
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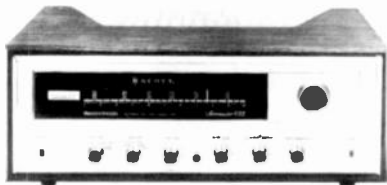
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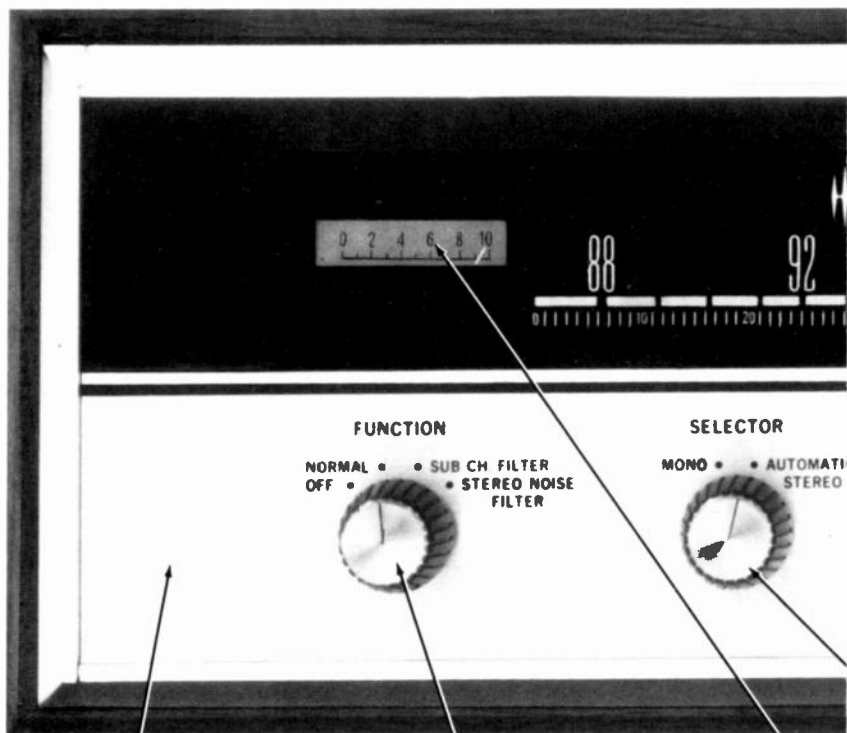
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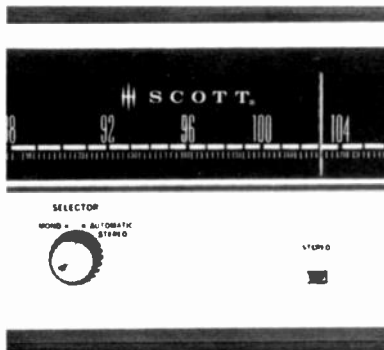
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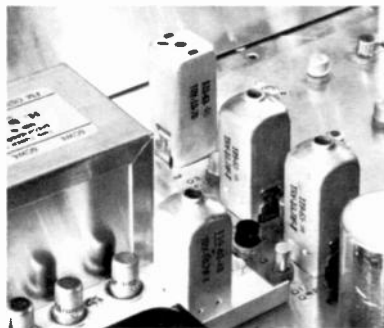
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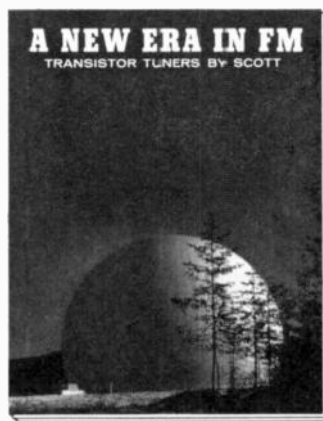
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HiFi/Stereo Review

JUNE 1964 • VOLUME 12 • NUMBER 6

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COVER ILLUSTRATION BY MURRAY TINKELMAN

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EDITORIALLY SPEAKING

by FURMAN HEBB

TWO YEARS ago in this space—in the June, 1962, issue—I discussed the generally poor quality of most FM broadcasts. At that time I expressed my disappointment that FM radio should be falling so far short of its technical potentialities. Since then, unhappily, the situation has not improved. In fact, based on my own experiences and those of the many readers who have written to me on this subject, it has very likely gotten worse. The difficulties have been compounded, of course, by the introduction of stereo FM broadcasting, which has created new technical problems and increased the severity of old ones.

I suggested two years ago that listeners who tuned in programs that had poor audio quality should send a note of complaint to the sponsor. I have no way of knowing how many readers did this, but those who did deserve the thanks of all of us, because every squawk helps. But there are still too many stations putting out substandard signals, and the trouble is that the only people who know it are listeners like you and me. If we don't complain, nobody will, so the time clearly has come to try something else, something that will induce more FM stations to improve their audio quality. And that is why you will find a ballot on page 72 of this issue. We invite those of our readers who live in the country's largest metropolitan areas to rate on this ballot the audio quality of the stations in their areas. If you live in metropolitan New York, Philadelphia, Boston, Cleveland, Chicago, Los Angeles, or San Francisco, please fill out the ballot and mail it to us. As soon as we tabulate the results they will be published in HiFi/STEREO REVIEW. Stations that receive poor ratings will be pointed out for all to see, and, conversely, those that deserve praise will be credited for a job well done. We think it likely that stations receiving high ratings will publicize the fact, and will thus indirectly put pressure on their lower-rated competitors to upgrade audio standards.

If this approach to the problem works out as well as we hope it will, we plan to ask our readers to rate the stations in their locales annually. We will also consider extending the coverage to cities other than the seven mentioned above. But now is the time for the first step. New Yorkers, Philadelphians, Bostonians, Clevelanders, Chicagoans, Los Angelenos, San Franciscans—please turn to page 72 and rate the stations in your areas.

Coming in July's HiFi/STEREO REVIEW—On Sale June 22

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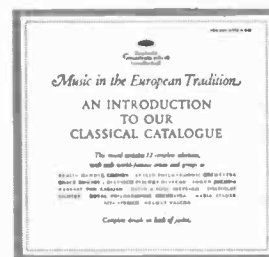
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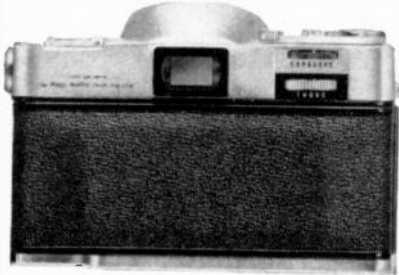
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LETTERS TO THE EDITOR

Kudos and Brickbats

● The April HiFi/STEREO REVIEW came today, with the recording of *So You Want to Write a Fugue*. Bravo! Thank you!

HOWARD H. RICE
Buffalo Grove, Ill.

● Your April Baroque issue was absolutely superb—a real "Dokument," and a permanent reference source. Glenn Gould's fugue on the paperbase recording was delightful—a masterpiece of academic workmanship with built-in fun.

KLAUS GEORGE ROY
Cleveland, Ohio

● *Merci beaucoup* to you all for *So You Want to Write a Fugue*, the most enjoyable musical joke since Mozart's *Ein Musikalischer Spass*. Too bad the record wasn't released commercially—it might have driven Beatlemania out of existence. It proves once and for all that long-hair music needn't be long-faced.

MARGUERITE MUNSCHE
Neenah, Wisc.

● One must say, after reading Robert Offergeld's article on the apprenticeship of Johann Sebastian Bach in the April Baroque issue, that old J.S.B. will never be the same. Mr. Offergeld has made Bach seem even a greater artist than before, and infinitely more interesting.

RAYMOND WORTH
Brooklyn, N.Y.

● Robert Offergeld's asinine offering, "The Strange Apprenticeship of J. S. Bach," is an insult to a sublimely gifted master whom, at the worst, one might accuse of being warm and human, with strong physical drive and a passionate need for self-expression. There is no need to qualify, justify, or apologize for his love of his Creator.

It is a grave injustice to distort the character of this master in a feeble attempt to categorize him in that pattern of sickening self-indulgence which is encouraged in this tiresome beat generation of ours. I am reasonably certain that I have read as extensively on Sebastian Bach's life as has Mr. Offergeld, and certainly I have more right to pass judgment on his inept and abusive conjecture than has he to judge Sebastian.

NORMA BRAUS
Oakland, Calif.

● Your April issue was long on interest but a little short (in two instances) on scholarship. Martin Bookspan, speaking

of Bach's *Magnificat* for solo soprano, says that "to this day its problematical existence defies and frustrates the best musical sleuths." Since Professor Whittaker's review of photostats of the piece in *Music and Letters* (1940), it would be difficult to describe its existence as problematical. The Bachophile S. W. Dehn made a gift of the manuscript in October, 1857, to Alexis Lvoff, a Russian official. Lvoff in turn donated it to the Royal Public Library (Leningrad). A catalog of the library's holdings compiled by Rimsky-Korsakov's son came to the attention of Professor Whittaker, to whom the Soviet government furnished a complete set of photostats, and who thereupon shared his findings with the musical world. The most recent exhaustive study of it occurred in 1955.

The other lapse in scholarship is put into the mouth of Mr. Offergeld's Mr. Agonistes, who says that Mattheson criticized Bach's declamatory style in the *St. Matthew Passion*. More accurately, Mattheson was complaining of the first chorus of Cantata No. 21, "*Ich hatte viel Bekümmerniss*."

Mr. Offergeld more than compensates, however, by calling attention to some aspects of Bach too long obscured or suppressed, such as his indifference to religion. We have been insulted for eighty years now by many canards concerning Bach—e.g., that he was genuinely devoted to (his) religion. Bach alone, opportunist that he was, could have been capable of using the same music, first (in Cantata No. 198) to commemorate the popular Protestant heroine who left her husband rather than submit to Catholicism, and second (in the B Minor Mass) to curry favor with a Catholic sovereign by writing "Catholic" music, an act of cynicism of the highest order. Bach's life is replete with such instances, and it is to Mr. Offergeld's credit that he attempts to set the record straight.

SAMUEL H. WESTERMAN
Elizabeth, New Jersey

Mr. Offergeld replies: "We are indebted to Mr. Westerman for the opportunity to publish the interesting story of the missing Bach solo Magnificat, since the research involved is too recent (1940 and 1955) to be available in the major Bach sources.

"Mr. Westerman is of course correct regarding the cantata source of Mattheson's quote. But Mr. Agonistes' necessarily abbreviated reference also deserves amplification."
(Continued on page 8)

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CIRCLE NO. 11 ON READER SERVICE CARD

ation. The published allusions to the irreligious nature of Bach's music range from Mattheson's comments on his declamation, written in 1725, to Gerber's remarks on his theatricality, written in 1730. Mr. Agonistes' point was simply that such criticisms were not addressed to an inexperienced composer, but to the mature Bach who was already at work on the St. Matthew Passion in 1728."

Defining the Dyne

● One small error was made in your otherwise splendid April issue. In his "Audio Basics" column, Hans H. Fantel, in speaking of compliance, reads the expression 15×10^{-6} to mean "one 15-millionth of a centimeter." The expression should be read "15 one-millionths of a centimeter." His correct interpretation of the significance of the expression shows that this was, so to speak, a slip of the tongue. The issue was otherwise superb—let's have more of the same.

NORBERT McALLISTER
Aberdeen, Maryland

Sprays and Bugs

● I would like to congratulate John Milder and HiFi/STEREO REVIEW on the provocative article "Record Wear and Care" (November 1963). Principally, I offer my thanks on behalf of myself and many friends who have, at one time or another, sampled a certain spray product and found it to be more effective for asphyxiating household flies than for cleaning records. If the article by Mr. Milder was not sufficient to warn prospective buyers away from this useless product, I am sure that the letter from the manufacturer, which appeared in the February issue, will do the job.

I have purchased one of the record-cleaning devices recommended by Mr. Milder, the one described by the spray manufacturer in his polemical letter as "an ox cart on a superhighway." After two months of use, I am prepared to report total satisfaction with this device. If the spray-product manufacturer does not feel that his advertising dollars are well spent in a magazine that tells the truth about his and other products, I would suggest that he consider placing his ads in magazines that appeal to home gardeners, who, like the spray manufacturer himself, are fighting a losing battle with "bugs."

JOHN L. KATTLER
Pico Rivera, Calif.

Leinsdorf Clarified

● Mr. Erich Leinsdorf has informed me that since my article about him appeared in the January, 1964, issue of HiFi/STEREO REVIEW, he has received a number of inquiries about his statement on serial music as it appeared in the article. He feels that some clarification would be helpful.

His negative statement on page 47 applies only to total serialization in music, but by no means to all twelve-tone works. In fact, Mr. Leinsdorf greatly admires some of the masterworks written within that system of composition and has himself conducted twelve-tone music. However, he feels that total serialization puts shackles on the composer.

This distinction between total serialization and other twelve-tone music was clearly understood by me during my conversation with Mr. Leinsdorf, but was apparently not conveyed by my reporting.

HANS H. FANTEL
New York, N.Y.

Shostakovich and Mahler

● Martin Bookspan, in his February "Basic Repertoire" installment, idly links the names of Shostakovich and Mahler by noting that the recommended work, the former's Fifth Symphony, is "pretentious, brooding, mystical, sardonic, and sometimes vulgar," and that it "has many of the same virtues and faults one finds in the symphonies of Mahler." I protest the implied equating of the two, whether deliberate or accidental—and if deliberate, I wonder that so experienced and knowledgeable a commentator as Mr. Bookspan does not perceive the vast difference in musical quality between the two composers' works. It is no secret that Shostakovich borrowed much from the older composer—instrumental combinations and sonorities, harmonic piquancies, and a fondness for melodies that seem to weave endlessly in disjunct motion. But there the resemblance ends. The symphonies of Mahler, in spite of the loftiness of their aims, the vastness of their forms, and the lavishness of their musical forces, impress the listener with their finely wrought phrases, their precise blending and balancing of instrumental voices, and their formal proportion and logic. The symphonies of Shostakovich—the Fifth included—show similar musical materials corrupted, cheapened, and turned to facile effects. Consider only the writing of secondary instrumental parts: Mahler's art lends every musical line of the score its own beauty, and fits the line to the instruments' capabilities; Shostakovich's manipulation seldom results in shapeliness of phrase, but drives the instruments into ugly sounds, and uses them for padding and doubling. In harmony and form, too, Shostakovich is deficient at just the point Mahler is strongest: the latter surprises, moves, and holds the listener, the former only assails and offends him.

Perhaps what I am really objecting to is that Mr. Bookspan has cited a Shostakovich work for the "Basic Repertoire" when he has yet to include such Mahler works as the Second Symphony and *Das Lied von der Erde*.

MICHAEL HENLEY
Chevy Chase, Md.

HiFi/STEREO REVIEW



collector's item



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A few of the other features are: built-in sound-on-sound switch for effects such as electronic echo chamber; stereo headphones output; automatic reel-end shutoff; 3 speeds 2 lighted VU meters. All push-button operation; 15 watt stereo power amplifier and separate 7" full range speakers complete your 884 stereo system. Model 884 Under \$450.* Other models from \$100.*

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Take a good look at the new Fisher all-in-one stereo receiver on the facing page. Then consider with equal attention the new Fisher control-amplifier and tuner, shown directly below it. You have now witnessed the coming of age of solid state stereo.

No, these are not the first transistorized stereo components of their type. Nor even the first costly and very ambitious ones. They are ahead of all others in *performance*, but even that would not make them revolutionary. The big news is that these solid state units are consistently and invariably *reliable*. Each will perform as well as, or better than, the production prototype on which the specifications are based—and *maintain* that performance indefinitely, under the heaviest use, year after year. Thus the original and most meaningful promise of transistors in high fidelity equipment — reliability of the install-it-and-forget-it kind — is at last fulfilled. No one will be surprised that it was Fisher who did it.

Ever since the first appearance of transistors in high-quality audio components, Fisher has been wary of the 'hot-rod' engineering philosophy that seems to be prevalent in this field. It is Fisher's belief that the high fidelity

enthusiast who pays a premium price for transistors has the right to expect more than just 'super-specifications' and spectacularly clean-textured sound. That is only part of the potential capability of solid state stereo. The other part — the more difficult part when it comes to series production — is the assurance of faultless operation in the hands of *every* user. Fisher insists that premium-priced transistorized components be not only failure-proof but immune even to the tiny annoyances and minute deteriorations occasionally encountered in the use of quality vacuum-tube equipment.

With these considerations in mind, Fisher engineers developed high-reliability solid state circuitry in four basic categories — power amplifier, pre-amp-control, FM tuner, and multiplex. The Fisher TX-300 combines the first two; the Fisher TF-300 the latter two. The remarkable Fisher 600 combines *all four* — without modification or compromise! It can be unconditionally stated that, even ignoring reliability, there exist no circuits of higher over-all performance—either tube *or* solid state. It is with full justice that Fisher prints "Professional Series" on these units.

In addition to the inherent advantages

of transistorized design — such as reduced chassis size, low-temperature operation, freedom from hum and noise, wider frequency response — the new Fisher solid state stereo components offer a number of truly original design features. These are summarized along with the specifications below.

For the rest, the actual numerical 'specs' should suffice. Keep in mind when you read them that they represent the performance of the particular unit *you* may buy — not wishful thinking from the lab. And, by the way, take a look at those new front panels!

Technical Features and Specifications

600-T

AMPLIFIER SECTION:

- 100 watts total IHF Standard music power output at 8 ohms.
- 45 watts per channel rms power output at 8 ohms.
- 0.5% harmonic distortion at 1 kc and rated output.
- 0.5% intermodulation distortion at rated output.
- 12 to 35,000 cps IHF power bandwidth.
- Receiver chassis only 11 $\frac{1}{8}$ " deep



The new Fisher 600
Transistor Stereo Receiver

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components featuring Fisher reliability.

- despite tremendous amplifier power.
 - No output transformers — therefore no limitation of bass performance or of transient response because of transformer characteristics.
 - Four output transistors in *each* channel for conservative operation at high power (instead of the conventional *two*).
 - Impedance selector switch, for best possible match of output impedance to 4-ohm, 8-ohm or 16-ohm speakers.
 - Exclusive Fisher DIRECT TAPE MONITOR*.
- TUNER SECTION:
- 1.8 μ v FM sensitivity (IHF Standard).
 - Exclusive Fisher *Nuvistor*-GOLDEN SYNCHRODE* FM front end, for highest sensitivity and lowest noise, plus overload resistance beyond the capabilities of transistor front ends.
 - Five wide-band IF stages and five limiters.
 - Wide-band (one megacycle) ratio detector of highest linearity and lowest distortion, for unusually accurate detection of multiplex signals.
 - Better than 40 db stereo separation at 400 cps — *an industry FIRST*.
 - Exclusive Fisher STEREO BEACON* for automatic switching between FM-

*PATENT PENDING

- mono and FM-stereo modes, and automatic visual indication of stereo broadcasts.
 - Variable-threshold muting with front-panel adjustment and defeat.
 - D'Arsonval tuning meter for perfect center-of-channel tuning.
- Size: 16 $\frac{3}{4}$ " x 5 $\frac{1}{8}$ " x 11 $\frac{1}{8}$ " deep.
Price: \$595.00 (walnut cabinet \$24.95)

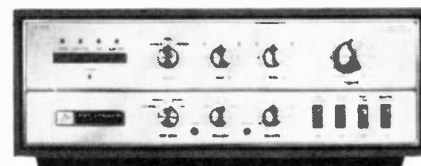
TX-300

- 90 watts total IHF Standard music power output at 8 ohms.
- 36 watts per channel rms power output at 8 ohms.
- 0.5% harmonic distortion at 1 kc and rated output.
- 0.5% intermodulation distortion at rated output.
- 12 to 50,000 cps IHF power bandwidth.

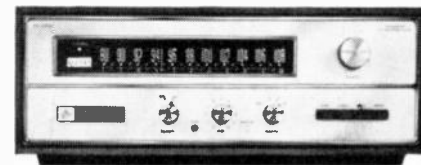
Other features identical to those listed under *amplifier section* of 600-T above.
Size: 15 $\frac{1}{8}$ " x 4 $\frac{7}{8}$ " x 11 $\frac{1}{4}$ " deep.
Price: \$329.50 (walnut cabinet \$24.95)

TF-300

Features and specifications identical to those listed under *tuner section* of 600-T above.
Size: 15 $\frac{1}{8}$ " x 4 $\frac{7}{8}$ " x 11 $\frac{1}{4}$ " deep.
Price: \$329.50 (walnut cabinet \$24.95)



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Transistor Stereo Control-Amplifier



The new Fisher TF-300
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(*Elliptical Stylus Now Available)

What are the characteristics of the ideal stereo phonograph cartridge? Stylus mass will have to come down... compliance will be concomitantly increased... vertical tracking angle will be standardized... tracking force will be exceptionally low.



WHAT ADC HAS DONE

ADC recognized these ideals some time ago. We knew that marginal upgrading of existing designs would not attain these goals. From this decision came the concept of the INDUCED MAGNET TRANSDUCER. In short order we had prototypes of this new class of magnetic cartridge that shattered old technical limitations. What followed were three startlingly new cartridges that incorporated this principle: the ADC POINT FOUR, recommended for manual turntables; the ADC 660 and 770, recommended for automatic turntables and record changers—NOT YEARS HENCE, BUT TODAY.

YEARS AHEAD PRINCIPLE, TODAY

"Significantly reduced mass" was the key advantage, we said—months before the spotlight was turned on this factor. The use of a fixed magnet, separate from the moving system, inducing its field into an armature of extremely light weight, slashed mass to "half or less than that of systems previously regarded as low-mass designs" we also noted. The tubular, aluminum stylus arm or cantilever connected to the stylus to move this negligible mass was made even lighter. We were then able to match this low mass with a suspension of exceptionally high compliance. Minimum tracking force suggested is 1/4 gram, but we have tracked the POINT FOUR perfectly at 1/2 gram. "Obtaining the now established tracking angle of 15° is no problem" with the pivot point of the arm brought close to the record surface by the new physical configuration.

OTHER ADVANTAGES

There are others. We stress a few of the many because they involve factors designated for an idealized cartridge of the future. And we ask you to compare the ADC cartridges AVAILABLE TODAY with these eventual goals. We believe you'll agree that these are the most advanced cartridges available anywhere. We can only hope that you try them with equipment that will do them justice.

Price: ADC POINT FOUR \$50.00*
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(*Slightly higher with elliptical stylus)



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12

S&Q

SOUND AND THE QUERY

PRACTICAL POINTERS
ON THE INSTALLATION
AND MAINTENANCE OF
HOME MUSIC SYSTEMS

BY LARRY KLEIN

Reel Squeal

Q. There is a small noise in my tape recorder that is starting to drive me crazy. When in the play or record mode, the tape entering the take-up reel rubs on the reel edge and produces a once-per-revolution squeal. Do you have any suggestions on how to get rid of the noise?

JAY ROUMAN
Mount Pleasant, Mich.

A. I assume that you have tried other take-up reels and that we may therefore discount the possibility that a severely warped reel is causing your trouble. It may be that the tape guide that feeds the tape onto the take-up reel is out of adjustment and is feeding the tape into the take-up reel slightly too high or too low. A small variation from the correct feed path combined with the slight warpage common to tape reels may produce the once-per-revolution rubbing.

You can check head and guide vertical alignment by playing back a pre-recorded tape and checking the crosstalk (interference) between the tracks. If the tape-guide adjustment is not at fault and the rubbing is taking place on the top edge of the reel, the simplest cure for your problem is to place a thin fiber washer on the take-up reel platform to raise the reel to the height required to eliminate the rubbing. But before trying this, check the internal mounting of the clutch and hub assembly of the take-up reel. You may find that the bolts have loosened, with the result that either the entire take-up reel assembly has dropped slightly or that the tension of the drive belt is tilting the assembly. The cure here, obviously, is to tighten the bolts.

Stylus Replacement

Q. After many years of use, the diamond stylus in my old mono cartridge has finally worn out. Now, I discover that the company is out of business and that I cannot replace the stylus myself. Can you suggest any place I can have this done?

ALBERT FREEBERG
St. Paul, Minn.

A. Unless you have a sentimental attachment to your old cartridge, I would suggest that you give up your search for a stylus replacement and purchase one of the many excellent new stereo cartridges available. In light of the vast improvements that have taken place

in cartridge design and performance in the past three or four years, it is false economy to put a new diamond stylus in an old cartridge when definite audible improvement in sound can be obtained by replacing the entire cartridge, frequently at only a small increase over the cost of the new diamond alone. If you have a collection of old records and are wondering how playable they will be with a new stereo cartridge, a number of manufacturers, such as Shure, Pickering-Stanton, Dynaco, and others, have cartridges with easily replaced plug-in styli, available in a radius range of 0.4 mil for stereo records to 3 mils for 78's.

Sine-Wave Speaker Evaluation

Q. A friend of mine has an audio signal generator, and he feeds sine waves through his hi-fi system to demonstrate the frequency range of his speakers. Is this sort of test valid?

CHARLES SILVERSTEIN
Riverdale, New York

A. I have long since given up the hope of being able to determine any significant facts about a loudspeaker's frequency response simply by listening to its output using a sine-wave test signal. Speakers that on music sound dull, or thin, or heavy, or nasal (all of which relate to frequency-response irregularities) reproduce all frequencies with almost equivalent volume when tested with an audio generator. It is true that an audio generator will show up gross differences in the low-frequency response of two speakers, but standing waves and the Fletcher-Munson effect make bass-response evaluation by ear very difficult.

Although I have seen no data to support the supposition, I suspect that the human ear has difficulty detecting changes in the volume levels of sine-wave test tones when there are simultaneous changes in pitch. This may be because there is no reference level against which the change can be compared. The situation differs with musical material because the musical context in most cases provides the reference level needed to detect a predominance or absence of a particular band of frequencies.

Recently, I discovered a way to make audio-generator listening tests that correlate well with my judgments of a speaker's response on music. I use a reference speaker system, which in my listening room has an exceptionally smooth, flat
(Continued on page 14)

WITH THIS ALBUM A NEW ERA IN STEREO RECORDING BEGINS!

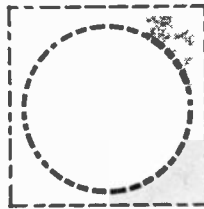
WITHOUT MAKING A SINGLE CHANGE IN YOUR STEREO EQUIPMENT . . . this fantastic record enables you to hear three distinct, separate channels of sound so clearly defined that music is reproduced with greater depth than ever seemed possible, with more magnificent grandeur and with a texture that is rich beyond belief.

With this album . . . FOR THE FIRST TIME . . . you will clearly HEAR A PHANTOM SPEAKER where NO SPEAKER EXISTS! In addition to the left and right speakers you will definitely and actually hear a third speaker IN THE MIDDLE . . . creating an entirely NEW dimension in sound reproduction — "DIMENSION 3" . . . a dimension that adds immeasurably to the height, width and depth of musical reproduction.

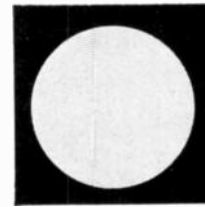
With the addition of a separate phantom middle channel, it is now possible to establish such control over the reproduction of instruments and musical selections that a beautifully textured curtain of sound can be hung across the listening spectrum through which distinctive musical colors are woven so that they stand out like gold or silver threads in a magnificent tapestry.



LEFT SPEAKER



PHANTOM (CENTER) SPEAKER



RIGHT SPEAKER

To begin to understand the full potential of DIMENSION 3, you only have to listen to the first selection in this album . . . "All I Do Is Dream Of You".

INTRODUCTION:

1. Right SpeakerDrum Sticks played on snare drum rim.
2. Left SpeakerBongos.
3. Phantom SpeakerBass and Guitar enter with organ accompaniment, Drum appears on Hi-Hat cymbal.
4. Right SpeakerBrass explosion on right speaker completes introduction . . .

1st CHORUS:

1. Left SpeakerSaxes begin melody—Organ heard in phantom speaker plays rhythmic afterbeats.
2. Phantom SpeakerOrgan picks up the melody.
3. Right SpeakerBrass make dynamic entrance on melody while the drums alternate with breaks—left and right speakers.
4. Phantom SpeakerOrgan repeats melodic line.
5. Left + Right + Phantom ..Full ensemble completes the 1st chorus.

This is just a clue to the tremendous musical satisfaction and heightened emotional potential that can be achieved through DIMENSION 3. Each selection in this album reveals new aspects of the exciting possibilities that have been opened up by the amazing total presence of this new approach to stereophonic recording.

SELECTIONS: ALL I DO IS DREAM OF YOU • LIFE IS JUST A BOWL OF CHERRIES • CARRIBEBA • WAS SHE PRETTIER • MY OLD FLAME • HEY THERE • LOVE AND MARRIAGE • ADIOS • SWAMP FIRE • HAWAIIAN WEDDING SONG • FOR ALL WE KNOW • IT'S ONLY A PAPER MOON.

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MODULATION:

- Uses 3 Drums and Organ.....Byplay between organ on phantom speaker, one drum playing on drum case heard on left, and another drum also playing on drum case heard on right. Remnants drum plays break on snare drum, heard on phantom speaker, leading into . . .

2nd CHORUS:

- (Guitar moves to left speaker with woodwinds)
1. Left SpeakerGuitar with woodwinds heard on melody.
 2. Right SpeakerBrass punctuations along with bongos heard on right speaker.
 3. Phantom SpeakerOrgan on the melody takes over from guitar.
 4. Right SpeakerBrass alternate on the right speaker.
 5. Left + Right + Phantom ..Ensemble provides rhythmic punctuations, while in the phantom speaker, the selection finishes with the spotlight on the organ.

DIMENSION 3

ENOCH LIGHT and The Light Brigade

Album No. 867

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...bids fair to reduce the
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The American Record Guide, Jan. 1964

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"... will function as well as any good separate tone-arm... the most compliant cartridges, operating at the lowest forces for which they are designed, can be used..." *HiFi/Stereo Review, January, 1964*

"... fully capable of operating with a tracking force of 0.5 grams, as rated. The trip mechanism operated flawlessly at this force, with no evidence of side thrust on the cartridge..." *Electronics World, March, 1964*

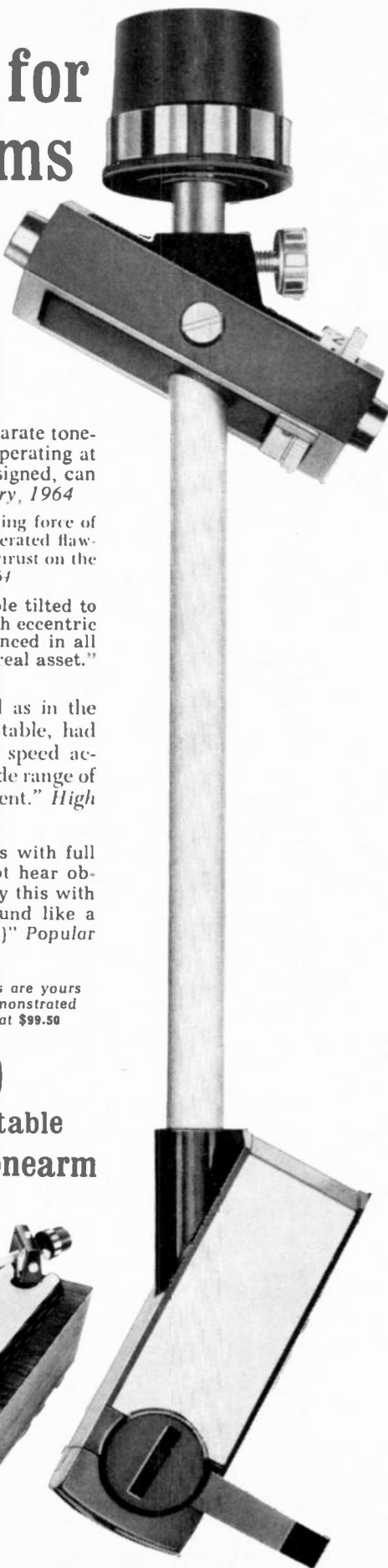
"... tracked perfectly well with the table tilted to almost 90°, with warped records and with eccentric records... means that the arm is balanced in all planes... the ability to vary speed is a real asset." *Audio, November, 1963*

"... variations in line voltage, as well as in the number of records placed on the turntable, had very little effect on the speed, so that speed accuracy and speed constancy (under a wide range of operating conditions) were truly excellent." *High Fidelity, November, 1963*

"... I can drive a pair of AR3 speakers with full bass boost on the amplifier and still not hear objectionable turntable rumble. (When I try this with most record changers, they make a sound like a subway rolling through my living room.)" *Popular Science, February, 1964.*

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DUAL 1009 Auto/Professional Turntable and its extraordinary tonearm



output down to about 40 cps. I feed a 1,000-cps signal into my amplifier and adjust the controls for equal loudness from the reference speaker and the speaker under test (which is placed as close as possible to the reference speaker). Then I feed in a number of sine-wave test signals. As I listen to each frequency, I switch between the reference speaker and the test speaker. Very small differences in output at each frequency are immediately apparent.

This technique appears to work very well and has a number of virtues: (1) normal variations in the generator's output level at various frequencies can be ignored because the same relative signal level is being fed to each speaker; (2) standing waves and other room effects can be discounted because the close proximity of the two speakers causes the room to react identically to both; (3) possible peaks and dips in the listener's hearing response can also be ignored because his ears respond equally to both speakers; and (4) small frequency-response variations that are undetectable on music can be heard because it is possible to hear 1-db changes in volume when sine waves of the same frequency are compared. (Variations in musical material must reach 3 db before a loudness difference is heard.) The results obtained with this simple aural test technique correlate extremely well, by the way, with those obtained by Julian Hirsch using a more rigorous multi-microphone technique.

Noisy Controls—Part II

Q. I tried cleaning the noisy volume control on my amplifier as you suggested in a previous column and was not able to quiet it down. Finally, I replaced the control with a new one purchased from the factory. However, the new control gives me the same problem; that is, whenever it is moved, a loud scratching noise comes out of my speakers. Where do I go from here?

H. M. KENDALL
Syosset, N. Y.

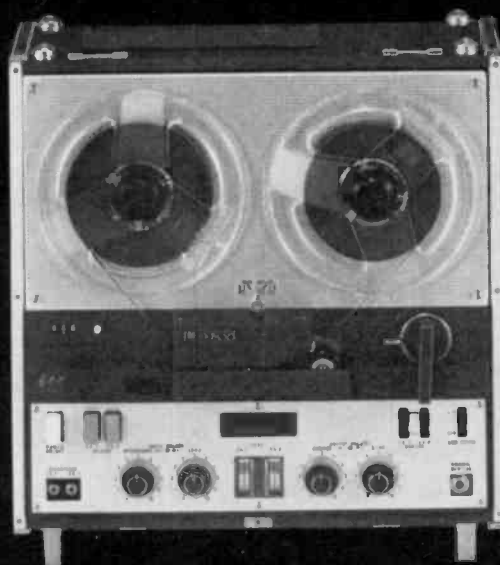
A. Besides the accumulation of dirt and the normal wear of the resistance element, there is one additional cause of control noise. Occasionally a coupling capacitor connected to a control will develop leakage and place d.c. voltage on the control. This will result in control noise, but any replacement control will, of course, be just as noisy. The cure is to replace the capacitor with one of equal or higher voltage rating.

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!

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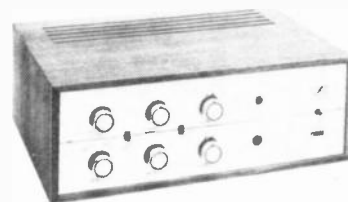
● **Allied's** Knight Model KN-777 is a stereo expander-compressor that automatically increases the dynamic range (ratio between loudest and softest sounds) of program material up to 8 db without affecting its frequency response. The expansion effect can be reversed by



a switch to provide up to 15 db compression when background music is desired. The unit is connected between the program source and the amplifier and works with any amplifier with 4-, 8-, or 16-ohm outputs. Price: \$19.95.

circle 181 on reader service card

● **Eico** announces the Model 2050 amplifier, which is rated at 50 watts HIF music power or 44 watts continuous power (total). Harmonic distortion is 0.5 per cent at 40 cps and 17 watts per channel, and 1M distortion is 2 per cent at



22 watts per channel. At 2 watts, 1M distortion is down to 0.1 per cent. Frequency response is 10 to 40,000 cps ± 1 db. In addition to the usual controls, the Model 2050 provides a 12-db-per-octave high-frequency filter, a speaker-selector switch that permits choosing between two pairs of speaker systems in different locations, and a headphone jack. Sensitivity is 1.7 millivolts on the magnetic-phono input, 0.2 volt on other inputs. Noise is -70 db on phono, -80 db on other inputs. Amplifier size is 5 $\frac{3}{8}$ x 15 $\frac{7}{8}$ x 11 $\frac{1}{8}$ inches. Price (without cabinet): wired, \$129.95; kit, \$92.50.

circle 182 on reader service card

● **Empire** introduces the Grenadier speaker system, which incorporates a mass-loaded woofer with floating suspension, four-inch voice coil, and an 18-pound ceramic magnet. The woofer faces downward and radiates through a front-loaded horn with a circular-aperture throat. The mid-range direct radiator

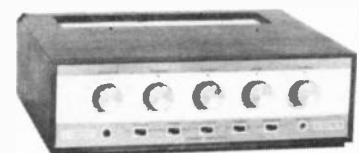
and low-mass domed tweeter employ a die-cast divergent acoustic lens for broad sound propagation. The frequency range is 30 to 20,000 cps, and the power-handling capacity on music is 100 watts. The highly damped walnut cabinet is made of stain-resistant polyester laminate. Dimensions are: 15 $\frac{1}{4}$ inches in diameter, 29 inches in height. Price: \$180.



● **Grommes** announces the Allegra 40, an integrated 40-watt stereo amplifier, which provides 20 watts per channel (HIF). The frequency response is 20-20,000 cps ± 0.5 db at one watt, and the power bandwidth is 30-20,000 cps. Harmonic distortion is 0.6 per cent at 1,000 cps, and 1M is 2 per cent at 18 watts. Hum and noise at the magnetic-phono input is -55 db. Controls include a five-position selector switch and balance, bass, and treble controls. Slide switches select the stereo or the mono mode, filter, con-

circle 183 on reader service card

● **Lafayette** introduces the Decor-Ette III bookshelf speaker system. The three-way system employs a 12-inch woofer with foam-treated cone and free-air resonance of 35 cps, a 6-inch sealed-back mid-range unit, and a sealed cone-type supertweeter. Crossover points are at 2,000 and 5,000 cps. The system's overall response is 30 to 30,000 cps. Maximum power rating is 25 watts continuous or 50 watts instantaneous peak, but the



tour, power, speakers, and stereo headphones. Price: \$119.95; metal cabinet \$5.95, oiled walnut cabinet \$14.95.

circle 184 on reader service card

(Continued on page 22)

A MAJOR BREAK-THROUGH IN SOUND PURITY

... BY **SHURE**

THE SOUND FROM THE NEW SHURE V-15 STEREO DYNETIC® CARTRIDGE WITH ITS REVOLUTIONARY BI-RADIAL ELLIPTICAL STYLUS HAS NEVER BEFORE BEEN HEARD OUTSIDE AUDIO LABORATORIES

by S. N. SHURE, President, Shure Brothers, Inc.

The sound from the new Shure V-15 Stereo Dynetic Cartridge is unique. The unit incorporates highly disciplined refinements in design and manufacture that were considered "beyond the state of the art" as recently as the late summer of 1963. The V-15 performance specifications and design considerations are heady stuff—even among engineers. They probably cannot be assimilated by anyone who is not a knowledgeable audiophile, yet the sound is such that the critical listener, with or without technical knowledge, can appreciate the significant nature of the V-15 music re-creation superiority. It is to be made in limited quantities, and because of the incredibly close tolerances and singularly rigid inspection techniques involved, it is not inexpensive. Perfection never is.

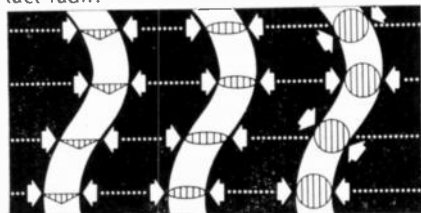
THE BI-RADIAL ELLIPTICAL STYLUS

The outstanding characteristic is that the V-15 Stylus has two different radii . . . hence the designation Bi-Radial. One is a broad frontal plane radius of 22.5 microns (.0009 inch); while the actual contact radii on each side of the stylus are an incredibly fine 5 microns (.0002 inch). It would be impossible to reduce the contact radius of a conventional spherical/conical stylus to this micro-miniature dimension without subjecting the entire stylus to "bottoming" in the record grooves.

The Shure Bi-Radial elliptical stylus, because of its larger frontal radius of 22.5 microns (.0009 inch), cannot bottom . . . and as you know, bottoming reproduces the crackling noise of the grit and static dust that in practice cannot be eliminated from the canyons of record grooves.

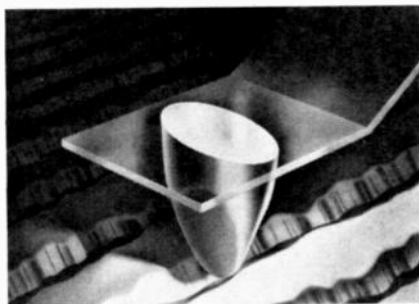
TRACING DISTORTION MINIMIZED

The prime objective in faithful sound re-creation is to have the playback stylus move in exactly the same way as the wedge-shaped cutting stylus moved when it produced the master record. This can't be accomplished with a spherical/conical stylus because the points of tangency (or points of contact between the record grooves and the stylus) are constantly changing. This effect manifests itself as tracing distortion (sometimes called "inner groove distortion"). Note in the illustration below how the points of tangency (arrows) of the Bi-Radial elliptical stylus remain relatively constant because of the very small 5 micron (.0002 inch) side contact radii:



Cutter Elliptical Conical

The Shure Bi-Radial Stylus vastly reduces another problem in playback known as the "pinch effect." As experienced audiophiles know, the record grooves are wider wherever and whenever the flat, chisel-faced cutting stylus changes directions (which is 440 cycles per second at a pure middle "A" tone—up to 20,000 cycles per second in some of the high overtones). An ordinary spherical/conical stylus riding the upper portion of the groove walls tends to drop where the groove gets wider, and to rise as the groove narrows. Since stereo styli and cartridges have both vertical and horizontal functions, this unfortunate and unwanted up-and-down motion creates a second harmonic distortion. The new Shure Bi-Radial elliptical stylus, on the other hand, looks like this riding a record groove:



You'll note that even though it has a broad front face with a frontal plane radius of 22.5 microns (.0009 inch), and it measures 30 microns (.0012 inch) across at the point of contact with the groove, the small side or contact radii are only 5 microns (.0002 inch). This conforms to the configuration of the cutting stylus and hence is not as subject to the up-and-down vagaries of the so-called "pinch effect."

SYMMETRY, TOLERANCES AND POSITIONING ARE ULTRA-CRITICAL

Frankly, a Bi-Radial elliptical stylus, however desirable, is almost impossibly difficult to make CORRECTLY. Diamond, as you know, is the hardest material . . . with a rating of 10 on the Mohs hardness scale. It's one thing to make a simple diamond cone, altogether another to make a perfectly symmetrical Bi-Radial stylus with sufficiently close tolerances, actually within one ten thousandth of an inch! Shure has developed unprecedented controls, inspections and manufacturing techniques to assure precise positioning, configuration, dimensions and tolerances of the diamond tip. It is a singular and exacting procedure . . . unique in the high fidelity cartridge industry. And, unless these inspection techniques and safeguards are used, an imperfectly formed elliptical configuration can result and literally do more

harm than good to both record and sound.

THE V-15 IS A 15° CARTRIDGE

The 15° effective tracking angle has recently been the subject of several Shure communications to the audiophile. It conforms to the effective record cutting angle of 15° proposed by the RIAA and EIA and now used by the major record producing companies and thereby minimizes tracking distortion.

The major features, then, of the V-15 are the Shure Bi-Radial Elliptical Stylus, the singular quality control techniques and standards devised to produce perfection of stylus symmetry, and the 15° tracking angle. They combine to reduce IM and harmonic distortion to a dramatic new low. In fact, the distortion (at normal record playing velocities) is lower than the inherent noise level of the finest test records and laboratory measurement instruments! In extensive listening tests, the V-15 proved most impressive in its "trackability." It consistently proved capable of tracking the most difficult, heavily modulated passages at a minimum force of 3/4 grams (in the Shure-SME tone arm). The entire V-15 is hand-crafted and subject to quality control and inspection measures that result in space-age reliability. Precision machined aluminum and a special ultra-stable plastic stylus grip. Exact alignment is assured in every internal detail—and in mounting. Mu-metal hum shield surrounds the sensitive coils. The V-15 is a patented moving-magnet device—a connoisseur's cartridge in every detail.

SPECIFICATIONS

The basic specifications are what you'd expect the premier Shure cartridge to reflect: 20 to 20,000 cps., 6 mv output. Over 25 db separation. 25×10^{-6} cm. per dyne compliance. 3/4 gram tracking. 47,000 ohms impedance, 680 millihenries inductance per channel. 650 ohms resistance. Bi-Radial diamond stylus: 22.5 microns (.0009 inch) frontal radius, 5 microns (.0002 inch) side contact radii, 30 microns (.0012 inch) wide between record contact points.

But most important, it re-creates music with a transcendent purity that results in a deeply rewarding experience for the critical ear.

Manufactured under U.S. Patents 3,055,988; 3,077,521 and 3,077,522. Other Patents Pending.

V-15 Cartridge—\$62.50 net
Replacement stylus VN-2E—\$25.00 net

SHURE BROTHERS, INC.
222 Hartrey Avenue, Evanston, Illinois

**From the dozens
of different
recording tapes...**



How do you make a selection?



You could try them all. After some strong disappointments you would find tapes worthy of the time, money and effort you put into recording. There's an easier way. ■ Look for the brand name of a recognized recording tape manufacturer, and be sure the tape is on a base of MYLAR*. ■ Making good tape requires the best materials, scientifically applied coating, precise slitting and careful testing. Tape that meets the highest standards bears the manufacturer's trademark. Less-than-perfect tape is often sold unbranded at a price which reflects its lower quality. ■ Most brand name tapes are available on a base of strong,

reliable Du Pont MYLAR polyester film, for good reasons. MYLAR doesn't become brittle with age, won't break or stretch in normal use, preserves valuable recordings indefinitely. MYLAR is the tape base the computer industry has used most, for storing billions of dollars' worth of critical information. ■ There are many tapes on the market. A number of them are good. Look for the tape manufacturer's brand name—his assurance of quality. And make sure your tape is on a base of reliable MYLAR.



MADE IN U.S.A. BY DU PONT
Better Things for Better Living
... through Chemistry
*Du Pont registered T.M.



14 FEET



8 FEET



4 FEET

Flash without figuring

A Zeiss Ikon exclusive. Just set the guide number on your new Contaflex Super B. Then simply focus and shoot with bulb or electronic flash. Correct lens opening is set automatically . . . long shot, close-up or in between. No more arithmetic, no guesswork!

In daylight, the built-in meter takes over. Offers automatic exposure and optional manual override. There's a compensator for dull weather or backlight. Look into the bright viewfinder: Command Panel with red and green warning signals shows speed and aperture at a glance.

This 35mm single lens reflex camera is equipped with the renowned Zeiss Tessar $f/2.8$, 50mm. A wide selection of Zeiss Pro-Tessar lenses is available for wide-angle, telephoto and copy work.

See the Contaflex Super B at your Zeiss Ikon dealer, priced at less than \$260. Or write for the special folder on the Contaflex system. Carl Zeiss, Inc., Dept. C26, 444 Fifth Ave., New York, N. Y. 10018. In Canada: Carl Zeiss, Canada Ltd., 60 Overlea Blvd., Toronto 17, Ontario.

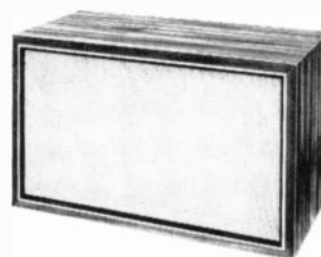


SYMBOL OF EXCELLENCE



IN WEST GERMAN OPTICS

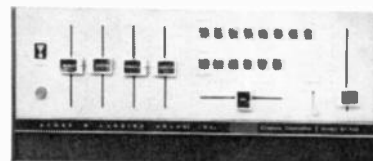
system can be used with amplifiers rated as low as 10 watts. Available with an



oiled walnut finish on all four sides, the system measures 14 x 24 x 12 inches and weighs 30 lb. Price: \$79.95.

circle 185 on reader service card

● **James B. Lansing** introduces the Model SG520 Graphic Controller, a transistor stereo control center designed for operation with JBL's Energizer/Transducer or any good stereo power amplifier. Among the novel features of the unit are straight-line controls (rather than rotary) for the bass, treble, balance, and volume functions, and use of illuminated push-buttons for selector switches. Secondary controls requiring infrequent adjustment



are concealed behind a hinged section of the front panel. These include scratch and rumble filters, tape-monitor switching, phono gain and balance controls, auxiliary input and output jacks, and output-level controls. Rated output of the unit is 3 volts with harmonic distortion of under 0.15 per cent from 20 to 20,000 cps. Frequency response is within $\frac{1}{4}$ db over the same range. Noise at high-level inputs is 90 db below rated output. Dimensions are $15\frac{3}{8} \times 6\frac{1}{2} \times 11\frac{3}{4}$ inches. Price: \$450.

circle 186 on reader service card

● **Pilot's** Model T88 stereo FM tuner has 30 db of stereo separation across the audio range and is equipped with tuning meter, stereo indicator, automatic stereo



switching, and interstation muting. Sensitivity is 1.8 microvolts, capture ratio is 1 db, harmonic distortion is 0.2 per cent, and frequency response is 20 to 20,000 cps. The T88 is $6 \times 15\frac{1}{4} \times 12$ inches. Price: \$199.50. Also available is Model T89, which includes an AM section. Price: \$249.50.

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HIFI/STEREO REVIEW

65 watts

1.8 microvolts

\$329⁵⁰



It's the buy in all-in-one receivers
...and it's by Fisher!

The Fisher 400 stereo receiver is unquestionably the most economical way to own a professional-quality stereo installation. On a single space-saving chassis (only 17½" wide by 13" deep), the 400 accommodates the following advanced Fisher components:

A massive stereo power amplifier with a total IHF music power output of 65 watts (32½ watts per channel) at only 0.5% harmonic distortion.

A versatile stereo preamplifier with an unusually complete set of controls and conveniences.

A wide-band FM stereo tuner with

1.8 microvolts IHF sensitivity and the most advanced multiplex circuitry.

Simply connect a pair of good speakers to the 400 and you can enjoy stereo of Fisher caliber — in minimum space, at an irreducible minimum cost.

Of course, at \$329.50, the Fisher 400 is still not an inexpensive piece of equipment. (And the cabinet will cost you \$24.95 more.) But you could easily pay twice as much for your complete stereo electronics without obtaining finer sound quality or better FM reception. When it comes to the price-quality equation, the solution is definitely 400.

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Eliminate completely "Shattering," and buzzing during playback.

Play both stereo and monaural records.

Be completely non-critical to installation problem and still perform superbly.

Track in a good tone arm at 1 gram or less (not just make sound but trace with low distortion!)

Work in all record changers and automatic turntables at up to 6 grams.

Have IM distortion of no more than 2% at the highest recorded levels and maintain 1% or less IM distortion for normal recorded levels.

STYLUS ASSEMBLY REPLACEABLE BY CONSUMER!

MK I STEREO CARTRIDGE \$75.00

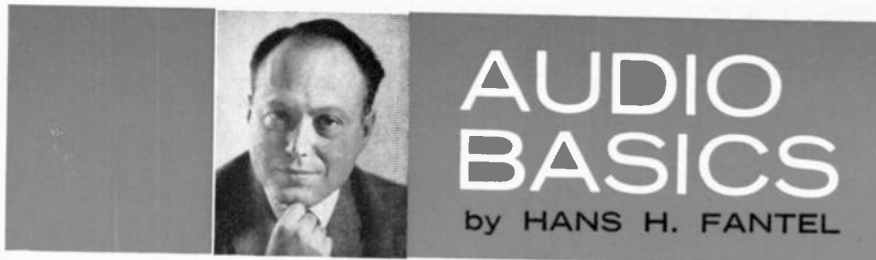
MK II STEREO CARTRIDGE \$49.50

MK III STEREO CARTRIDGE \$37.50

MK IV STEREO CARTRIDGE \$27.50

For further information please write:

GRADO LABORATORIES, INC.
4614 Seventh Ave., B'klyn 20, N.Y.



DEFINITIONS-V

MORE definitions of basic audio concepts, which will continue in alphabetical order for the next several months.

● **Equalization**, in a general sense, refers to any deliberately introduced change in frequency response. It is used, for example, during disc recording to boost the treble range and weaken the bass range. During playback, an opposite equalization is applied to restore the original tonal balance. The treble range is emphasized during recording so that when the treble is reduced in playback, the record's surface noise will also be reduced. The bass range is reduced during recording in order to prevent the cutting stylus from overcutting the groove at low frequencies. As the term "equalization" implies, everything comes out "equal" in the end, hopefully with flat over-all response between microphone and loudspeaker. Since 1955 all records have been cut for playback with the RIAA (Recording Industry Association of America) equalization curve. Either the playback amplifiers provide equalization in their preamplifier stages, or the cartridge itself compensates for the RIAA curve.

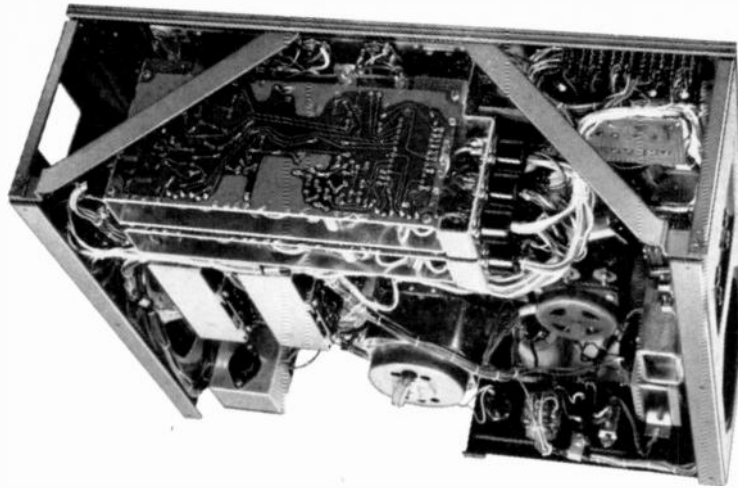
Tape is equalized both in recording and in playback to compensate for the inherent high- and low-frequency losses in the recording process. In addition, there are different equalizations for each tape speed; on most tape recorders, the correct equalization for each speed is automatically switched in when the speed is set.

● **Feedback** is a term indicating that a signal is being returned to some earlier point in the amplification chain. In some cases, the return of the signal is intentional and has salutary results. In negative feedback, for instance, part of an amplifier's output signal is applied to an earlier stage in negative (*i.e.*, opposite) phase to the signal normally at that point in the circuit. Negative-feedback circuits reduce distortion, extend frequency response, and are essential to the electronics of high fidelity. Unwanted feedback, however, can be quite pesky. Acoustic feedback, for example, occurs when the acoustic vibration from the loudspeaker travels back to the turntable. The phono cartridge picks up the vibration and feeds it back into the system, reinforcing a particular band of frequencies, which, in turn, is fed back through the system again. This sonic dog-chasing-its-tail situation results in a tonal blur, a low grumbling and thumping, or, at its worst, a banshee howl. Available countermeasures: don't put speakers and turntable on the same shelf or in the same cabinet; increase the distance between speakers and turntable; place foam rubber mats under the speakers and the turntable.

● **Flutter** imparts a quivering quality to sound, and is especially noticeable on sustained notes. It is the result of rapid variations in the speed of a turntable or tape-transport mechanism. Although all record and tape players have some measurable flutter, it should not be audible on musical material.

(To be continued next month)

It's almost a shame...



**to conceal the beautiful solid state circuitry
of the Miranda® Sorrento
4-Track Stereo Tape Recorder**

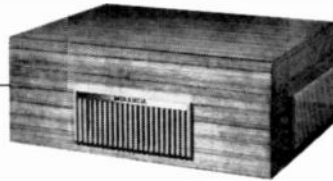


...even inside this handsome teak cabinet

But it's a great way to bring you the outstanding range, clarity and responsiveness that distinguish the "transistor sound." Because it brings it to you so compactly, so visually right for the home. Instead of concealing it in a closet or cabinet, you can now actually plan a tape recorder as part of your decor! In all, the Miranda Sorrento has 21 transistors and 19 diodes, all of the most advanced type, especially developed to meet the exacting standards of full range high fidelity performance. The Sorrento takes advantage of transistor speed and efficiency even in its matrix-type



SORRENTO REMOTE CONTROL:
All tape transport controls, plus individual channel volume controls. With 16 foot cable, \$35.00.



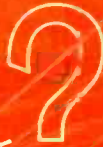
MIRANDA NOCTURNE: *completely self-contained 4-track stereo tape recorder, boasting high quality performance and an array of features that belies its surprisingly modest cost. Hysteresis motor assure constant tape speed. Three speeds give up to 8 hours of uninterrupted play. Each channel has volume and tone controls, VU meter, two input jacks, speaker output, built-in wide-range 4" x 6" speaker. Ten watt output. Handcrafted oiled teak cabinet. With dynamic microphone and stand, \$250.00.*

switching system. The one-second electronic delay, for example, lets you switch freely from mode to mode — even from fast forward or rewind to play—without the slightest possibility of tape spill or breakage. Three separate motors, plus servo micro-motor, tension bars and automatic tape lifters provide this superb home machine with studio-caliber care of tape and heads. And the built-in 4" x 6" wide range speakers complete the perfectly matched acoustical system that makes the Sorrento such a unique 4-track stereo tape instrument for the home. \$400.00.

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JUNE 1964 **CIRCLE NO. 3 ON READER SERVICE CARD**

Are separate
tuners and
amplifiers passé 

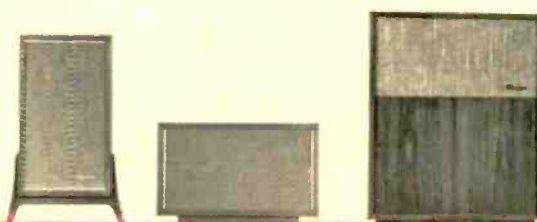


Nothing duplicates the installation flexibility of separate components. This is one of many reasons why Sherwood sells so many of them. But for those who do not need this flexibility, Sherwood engineers have created an outstanding single component, which without compromise of fidelity, combines both functions.

The new S-7700II AM/FM/FM Stereo Receiver combines the 1.8 microvolt sensitivity and 2.4db capture effect of Sherwood's finest tuner with the 80-watt dual channel music power of Sherwood's highest-rated high fidelity amplifier. The size is a space-saving 16 1/4" x 4" x 14". You enjoy all the tuning surety of Sherwood's D'Arsonval zero-center tuning meter and 8" long professionally calibrated dial scale. And, you have front panel control of all stereo amplifier functions for phono, tape—plus a stereo headset jack. As trim as the size, is the less-than-separate-components price of \$374.50 (slightly more on the West Coast).

**Sherwood low-distortion speaker systems
for high fidelity music systems**

Ravinia: 3-way/48—17,500 cps/\$139.50 • Newport: 2-way/48—17,000 cps/\$79.50 • Berkshire: 3-way/53—17,500 cps/\$99.50 • Tanglewood: 4-way/29—17,500 cps/\$199.50



An outstanding new combined tuner/amplifier component . . . the S-7700II AM/FM/FM Stereo 80-watt Receiver.

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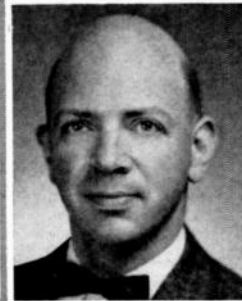
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HIGH FIDELITY

STEREO RECEIVERS ■ TUNERS ■ AMPLIFIERS
■ STEREO INDICATOR LIGHTS ■ SPEAKER SYSTEMS ■ CONTEMPORARY CABINETS



TECHNICAL TALK

by JULIAN D. HIRSCH



AUDIO IMPEDANCES: Impedance is so frequently mentioned in the specifications of cartridges, amplifiers, and loudspeakers that the audiophile tends to accept the term without any real appreciation of its meaning. Impedance, in the most simple terms, is an opposition to the flow of electric current. In a d.c. circuit, the amount of the impedance is the same as the resistance. However, in a circuit including capacitors or coils, alternating currents encounter *reactance*, which can be described as resistance to a.c. This reactance combines with the d.c. resistance to make up a circuit's impedance. Reactance, resistance, and impedance are all measured in ohms.

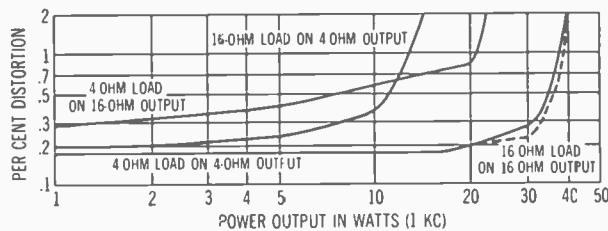
Why are we concerned with impedance? Primarily because in every hi-fi circuit we are trying to transfer energy from one stage to another. Maximum power transfer between circuits occurs when the impedances of the two circuits (the source and the load) are equal. We find a good example of impedance-matching at the antenna-input terminals of an FM tuner. Here the lead-in wire and the antenna are the source, and the input circuit of the tuner is the load. The tuner's input terminals are usually marked "300 ohms," which means that the input impedance of the tuner measures 300 ohms. The flat twin-lead transmission line (lead-in wire) that is used with most antennas also has a 300-ohm impedance, so the very small signal picked up by the antenna (which also should have a 300-ohm impedance) will be efficiently transferred to the tuner. A severe mismatch, such as is caused by connecting a 300-ohm line to 72-ohm tuner terminals (or *vice versa*) not only results in signal loss, but may disturb the antenna's directional pattern.

When an antenna setup, because of a local-noise problem, requires a shielded 72-ohm lead-in, matching transformers are usually employed to minimize signal loss. A matching transformer, as its name implies, steps up—or steps down—one impedance in order to match it to another in the system. The matching transformer for a TV or FM antenna—called a balun—will match a 72-ohm source to a 300-ohm load, or *vice*

versa, depending upon the way it has been connected.

Most tuners and preamplifiers have low-impedance outputs. This permits long shielded interconnecting cables to be used without causing excessive high-frequency loss, such as would occur with high-impedance outputs. It might appear that, for proper matching, the amplifier inputs should have similarly low impedances, but for complicated reasons having to do mostly with low-frequency response, the input impedance of amplifiers is kept high. In any case, the elimination of possible high- and low-frequency loss is here more important than maximum power transfer.

When phono-cartridge impedance is specified, it is usually stated in terms of so many millihenrys of inductance and so many ohms of resistance. Since an inductive or capacitive reactance component in an impedance makes its ohmic value vary with the frequency of the signal, one might suppose that a cartridge



could not therefore be matched with a simple resistance load. However, the audio industry has standardized on a 47,000-ohm input impedance for magnetic-phono inputs, and the great majority of cartridges are designed for the flattest frequency response when each of the stereo channels is operating into a 47,000-ohm load. Although many low-impedance cartridges are relatively insensitive to the capacitive loading effects of shielded output cables, some high-impedance cartridges cannot tolerate more than two or three feet of shielded cable without loss of high-frequency response. On the other hand, the use of a very short or a very low-capacity cable may result in small "bumps" of 2 or 3 db amplitude in the frequency range above 15,000

REVIEWED THIS MONTH

Knight KN-265 AM/Stereo FM Tuner



Electro-Voice E-V Two Speaker System

cps. In general, cartridges are designed to deliver their flattest response with the usual cable lengths of 2 to 3 feet. If some unusual installation situation makes long lengths necessary, it is wise to ask the manufacturer of your cartridge (not your turntable) for his recommendations to avoid possible trouble.

But we are most aware of impedance matching in connection with amplifiers and speakers. Although amplifiers usually have output terminals marked for connection to either 4-, 8-, or 16-ohm speakers, the impedance-matching situation here is a little more complex than would appear at first glance. As with most other circuits, the goal is the most efficient transfer of power—in this case, from the plate circuit of the output tubes—in this case, from the plate circuit of the output tubes to the speaker voice coil. This transfer of power is achieved by an output transformer whose main function is to serve as an impedance-transforming device (in the same way a matching transformer used at the microphone input of a tape recorder serves to transform the low impedance of the microphone to the high impedance required by the recorder's input circuit). In the case of the output transformer, its function is to match the 5,000- to 10,000-ohm impedance of the output tubes to the 4-, 8-, or 16-ohm impedance of the speaker used.

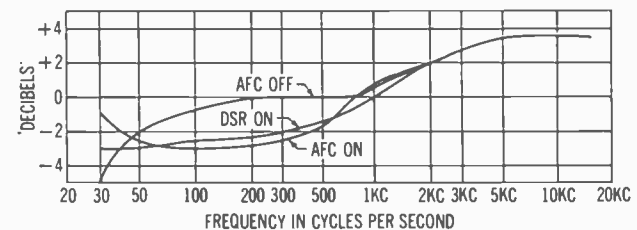
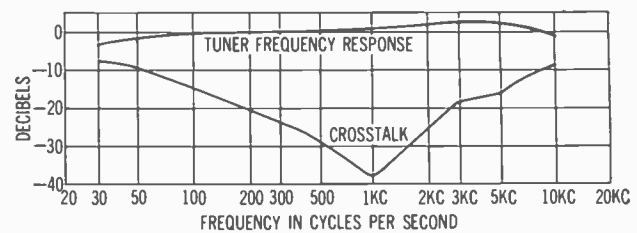
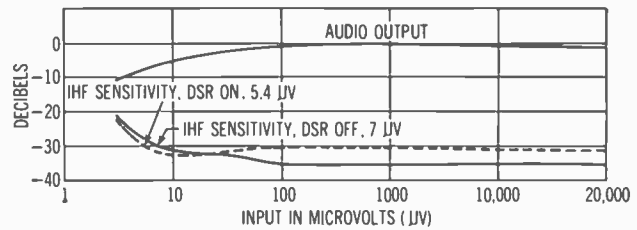
The effects of mismatching the impedance of the amplifier and the speaker are shown in the graph on the previous page. To arrive at these curves, I first made measurements on a moderate-price amplifier using 4- and 16-ohm resistive loads connected to the correct output terminals. The two curves that resulted were practically identical. When the 4-ohm load was connected to the 16-ohm terminals, however, the distortion increased slightly at all power levels, and the amplifier's maximum power output was cut almost in half. On the other hand, putting the 16-ohm load on the 4-ohm output caused an even greater loss of power, but had less effect on distortion at lower levels.

KNIGHT KN-265 AM/STEREO FM TUNER



● TRANSISTORS used in tuners confer many of the same advantages they do in amplifiers: long life, size reduction, freedom from microphonism, and low power consumption. The new Knight KN-265 AM/stereo FM tuner makes good use of these characteristics, and appears to have largely overcome one of the common weaknesses of transistor front ends—their susceptibility to crossmodulation (overload) on strong signals.

The KN-265 uses seventeen transistors and eight diodes, plus a full-wave selenium rectifier. It has a grounded-base tuned r.f. stage, a mixer, and a separate oscillator, followed by four i.f. stages and a wide-band ratio detector. AFC is applied by means of a Varicap



In the top graph, the downward slope of the left side of the audio-output curve indicates a reduction in audio-output level, not in frequency response. The bottom graph shows (on a greatly expanded db scale) the effects of the DSR and AFC circuits.

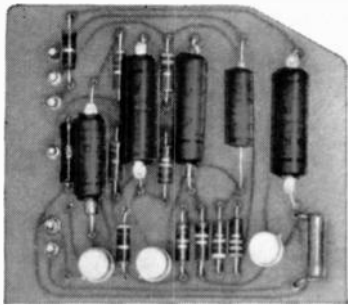
diode. The Dynamic Sideband Regulation (DSR) feature found in many other Knight tuners is included in the KN-265. In effect, it provides a negative-feedback loop from the audio stage to the input (r.f.) stage, i.f. stages, and detector. It is most useful in reducing distortion when heavily modulated FM signals are being received.

The tuned r.f. amplifier of the KN-265 helps reduce crossmodulation effects. In addition a LOCAL-DISTANT switch on the front panel cuts down the signal applied to the r.f. stage when a powerful local FM station is being received.

The AM tuner section has a separate r.f. amplifier, mixer, and oscillator. Two of the FM i.f. stages are also used for AM. A diode detector and 10-kc whistle filter complete the AM tuner section. Each output channel has its own audio-amplifier stage, with an output impedance of about 6,000 ohms.

The multiplex circuits are driven by a stage that picks out the 19-kc pilot carrier, doubles it, and uses the resulting 38-kc signal to separate the composite signal into the left and right channels. These are separately de-emphasized and go to the two audio amplifiers. In mono FM reception, the 19-kc pilot is absent and the detected signal is separately de-emphasized and fed to both audio stages.

The tuning meter operates on AM and FM and is driven by its own diode detector and d.c. amplifier. The automatic stereo-indicator neon lamp is driven by an amplifier stage and tuned step-up transformer that serve to amplify the 19-kc pilot signal to a level high enough to light the bulb. (Continued on page 30)



...a straight wire with gain. "A major breakthrough in the application of semi-conductors to high-fidelity sound ... Citation A literally has flat response to beyond 1,000,000 cycles and distortion that is non-measurable... Superb response characteristics not matched by any known preamplifier... A unit that should meet the demands of the most critical listener and audio perfectionist... It suggests that... a sound path could be set up that approaches the classic goal of amplifier design ... a 'straight wire with gain'."

EQUIPMENT REPORT — HIGH FIDELITY MAGAZINE



For the full text of the High Fidelity report, write Dept. R-6, Citation Division, Harman-Kardon, Inc., Plainview, N. Y.

harman kardon

The specifications of the Knight KN-265 are in terms of the old IRE standards. However, I measured the KN-265's usable sensitivity by the now-standard IHF method. The KN-265's IHF sensitivity measured 7 microvolts. With the DSR on, it was 5.4 microvolts, owing to reduced distortion at the low signal level at which the measurement was taken. However, the DSR caused an increase in distortion at higher signal levels, and I do not believe its use would be advantageous under most conditions.

The distortion of the KN-265 at 100 per cent modulation was 1.6 per cent for strong signals. A 100-microvolt signal was required for full limiting and a 1.8-volt audio output.

The FM mono frequency response was ± 4 db from 30 to 15,000 cps. Switching in the AFC—and particularly the DSR—produced a noticeably thinner sound. AFC is certainly not needed on the KN-265, which is quite easy and noncritical to tune and has no detectable drift from a cold start, nor over wide variations in line voltage. Stereo frequency response was ± 2.5 db from 30 to 10,000 cps. Channel separation was almost 40 db at 1,000 cps, but fell off to 5 db at 30 cps and 8 db at 10,000 cps. Capture ratio was 5.5 db, and FM hum was 54 db below 100 per cent modulation.

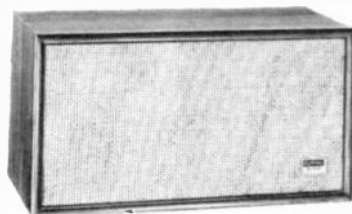
The outstanding advantage of transistors, in my opinion, is their cool operation. This was emphasized when I inadvertently left the KN-265 turned on over a weekend. It remained cold to the touch, and I do not doubt that it could be left on permanently without damage.

Although the KN-265 lacks the sensitivity required for fringe-area reception, it did a good job (using an indoor antenna) on stations within a 25-mile radius. Stereo separation, although not too impressive when plotted on a curve, was satisfactory to the ear. I was pleased to find no crosstalk from a local station that had been causing problems with many tube-operated tuners.

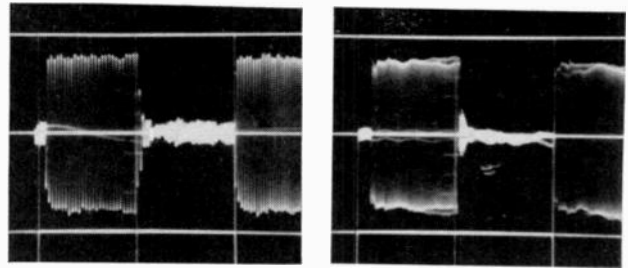
The AM performance of the KN-265 was very good, with apparently high sensitivity, low background noise, and good quality. While not the equal of the FM quality, it was at least as good as what I have heard from any but the most refined (and costly) AM tuners. The price of the Knight KN-265 is \$199.95.

For more information, circle 188 on reader service card

ELECTRO-VOICE E-V TWO SPEAKER SYSTEM



● THE NEW series of Electro-Voice compact speaker systems represents a distinct departure from the company's previous design philosophy. In the past, E-V speakers have tended to be quite efficient, often with



Oscilloscope photos of 800- and 5,000-cps tone bursts (left to right) show the excellent transient response of the E-V Two. Note lack of overshoot, ringing, and bounce in the waveform.

horn-loaded enclosures, and with a strong mid-range response for added presence. The E-V Two, which puts into practice the new design approach, uses a 12-inch acoustic-suspension woofer, with a crossover at 800 cps to a compression-type, horn-loaded tweeter. Like other acoustic-suspension speakers, the E-V Two has an extended low-distortion bass response and is relatively inefficient. At least 20 watts of amplifier power is required to realize the E-V Two's full potential as a quality reproducer.

It is evident that the designers of the E-V Two were aiming for a smooth, uncolored sound, and they have succeeded very well. In my indoor frequency-response tests, averaging the data from seven microphone positions gave me a curve that was flat within ± 5 db from 30 to over 2,500 cps, and sloped off very smoothly above that frequency. The region between 1,000 and 13,000 cps was noteworthy for its smoothness, with no peaks or dips exceeding 2 db.

The E-V Two has a three-position slide switch on its rear panel for adjusting the speaker's high-frequency response to suit different room environments or personal tastes. I made my response tests with this switch in its middle, or "normal" position, in which the speaker also happened to sound best to my ears. In the high position a slight sheen was added to the top, while the low position dulled the extreme high-end response correspondingly. The three response characteristics were very well chosen, as they permit a reasonable amount of tone adjustment without danger of distorting the speaker's natural balance.

The harmonic distortion of the woofer was quite low down to 40 cps. The bass response had the solid fundamental boom-free quality that characterizes a good low-frequency reproducer. The transient response of the system was near-perfect over most of its range, with the only instance of ringing occurring around 300 cps.

I compared the E-V Two in listening tests with a speaker system costing twice as much, and there was surprisingly little difference. Its middle and high-end response sounded a bit brighter than the slope in the curve mentioned earlier would suggest. Over-all, the E-V Two is a very smooth and musical reproducer.

The E-V Two sells for \$108, in either oiled walnut or mahogany finish. The system can also be purchased in kit form for \$81, making it one of the better speaker bargains I have seen.

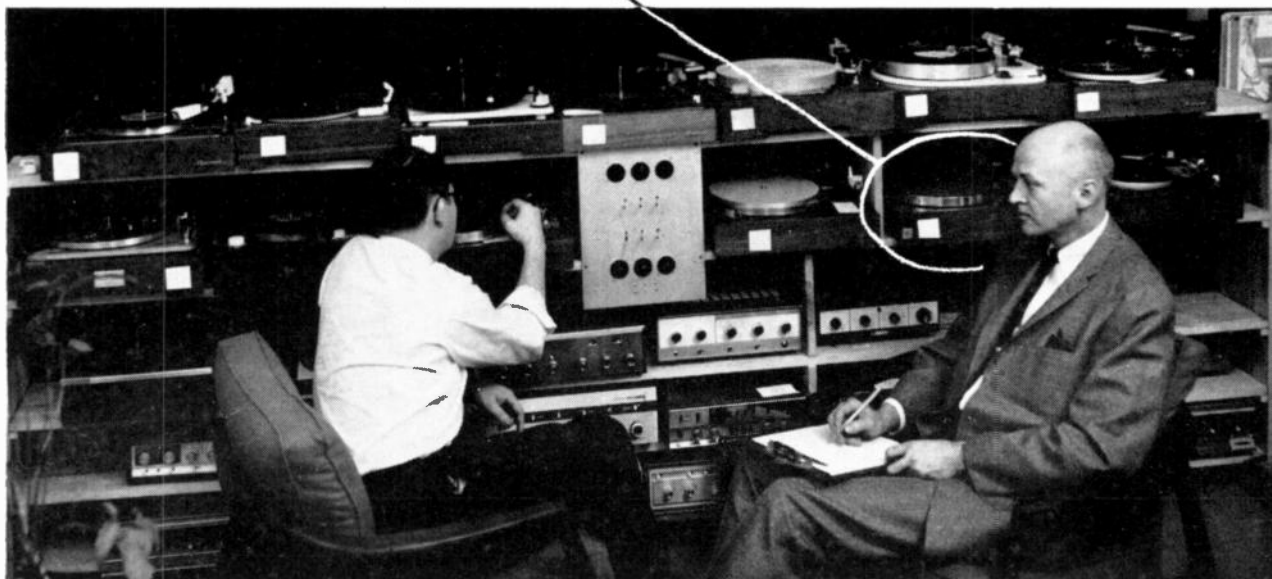
For more information, circle 189 on reader service card

\$78.00* TURNTABLE FOR A MILLIONAIRE: An article in the Summer 1963 *Gentlemen's Quarterly* describes a "\$3,824 stereo system for those who demand the very best that can be purchased today." The system includes both a record changer and a turntable; the turntable is the AR.

THE AR TURNTABLE was also chosen in a study appearing in the September 1963 *Popular Science*. This article describes three stereo systems, each selected by a panel of experts as the best in its price category. The AR turntable was the choice for both the medium-priced and the luxury systems.

The panel's choice

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Members of the Popular Science panel check turntables.

A third study of high fidelity systems appears in the October 1963 *Bravo*. Components were chosen for optimum systems in three price categories — "bottom dollar", "middle-class" and "sky's the limit". The AR turntable was selected** for all three systems, with this explanation:

"You may notice that the same inexpensive turntable appears in the following three systems. That is because its performance hasn't been bettered at any price."

OTHER equipment reviewers have reported the AR turntable to have the lowest wow, flutter, rumble, acoustic feedback, and speed error of any turntable they had tested.***

**The price of the two-speed turntable has been increased from the original \$68 because of manufacturing costs.*

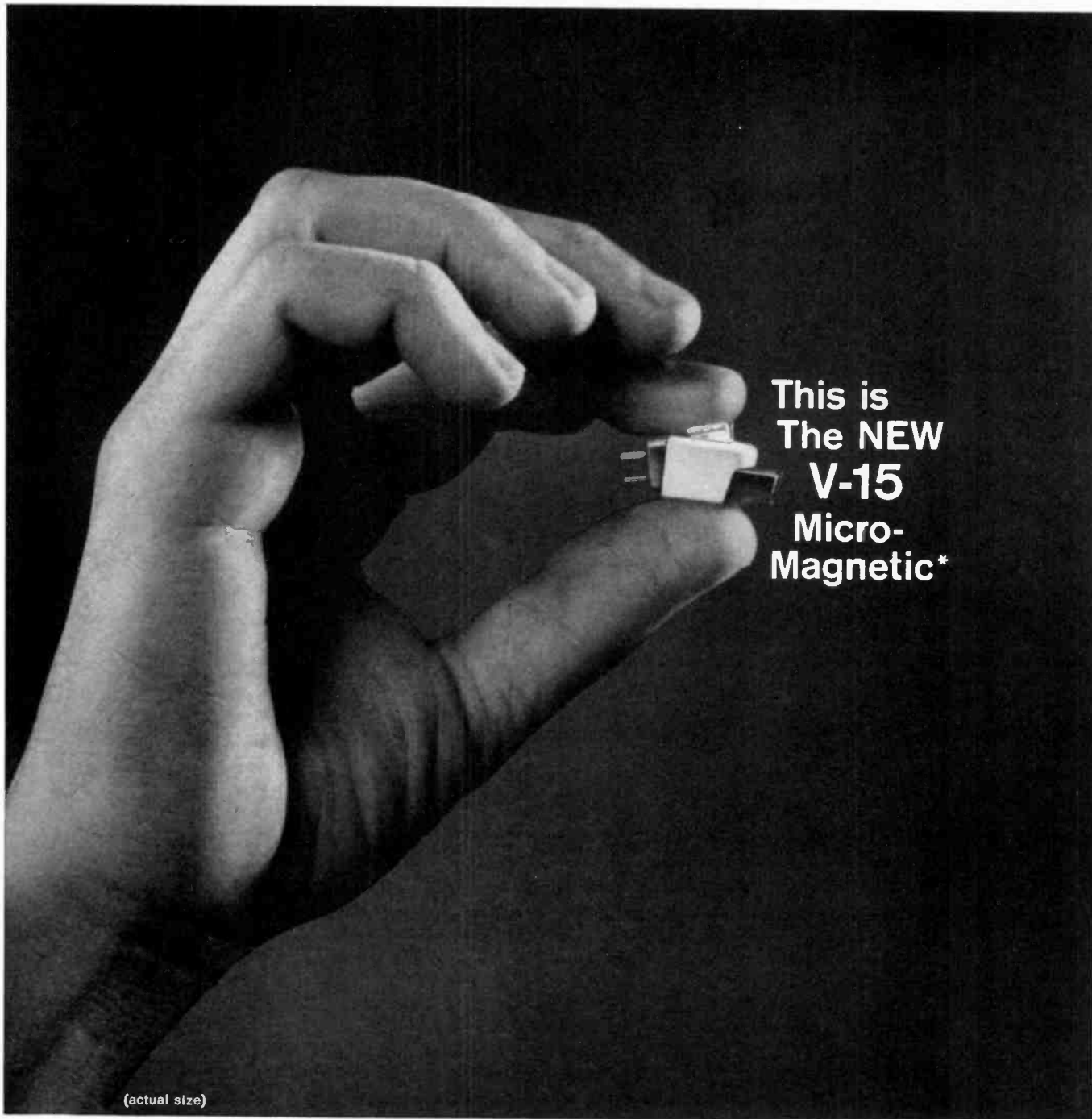
***AR speakers were also scattered through the systems selected in these three studies — AR-3's were chosen for the top systems both in *Popular Science* and *Bravo*, for the middle system (\$1,273) in *Gentlemen's Quarterly*.*

****Reprints on request. We will also be glad to send the complete component lists selected by each magazine.*

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STEREO AMPLIFIERS

A GUIDE FOR BUYERS

By HANS H. FANTEL

WAY BACK IN 1947, when my first sound system set Central Ohio on its ear, choosing an amplifier was no trouble at all. Only two "phonograph amplifiers" were available. True, electronics-supply houses stocked some other amplifiers, but these were intended mainly for public-address use, and their designers seemed to have a cavalier attitude toward such matters as distortion and frequency response.

What prompts this reminiscence is my count of no fewer than 161 high-fidelity amplifiers in a current catalog, attesting to a growth rate in this segment of the audio industry that the national economy as a whole might well envy. But with so many units to choose from, the prospective purchaser will likely find himself snared by indecision. Further complicating his choice are the prices—anywhere from about \$50 to twenty times that much—and the wisely cautious buyer wants to know just what he will get in terms of performance and features on the various rungs of this price ladder.

To furnish a perspective on amplifier prices and values, I will therefore postulate five categories: (1) Bottom Dollar, (2) Budget Bargain, (3) Solid Middle Class, (4) Upper Bracket, and (5) Ultimate Frontier. Arbitrary and overlapping as this sort of grouping must necessarily be, it will nonetheless furnish some reliable guideposts for a sensible choice. To clarify the terms of this discussion, let it first be understood that all power ratings are stated as music-power watts per channel—wpc—unless the more rigorous standard of continuous power is specifically mentioned. Second, since we must set some lower limit of acceptable fidelity, the cheapest available stereo amplifiers—those with single-tube (not push-pull) output stages—are omitted from this discussion. Third, it should be kept in mind that the efficiency of your speakers will probably determine how much amplifier power you will require. [See Julian

D. Hirsch's article in this issue on "How Much Amplifier Power Do You Really Need?"]

To qualify for membership in the Bottom Dollar group, an amplifier must provide adequate volume with a reasonably extended frequency response at low distortion. The area in which utmost economy meets acceptable value is admittedly small, and is largely confined to the units offered by the electronics mail-order firms. A case in point is Lafayette Radio's LA-224, which delivers 12 wpc with less than 1 per cent harmonic distortion. Priced at \$49.95, the LA-224 provides an inexpensive foothold in the world of stereo. It even offers such operating conveniences as separate tone controls for each channel, a headphone jack and headphone/speaker selector switch—items not normally found in this price class. Other amplifiers in the Bottom Dollar price bracket would include Heathkit's AA-151, a 16-wpc \$59.95 kit, and Allied Radio's KG-320, an all-transistor Knight-Kit, also rated at 16 watts per channel and priced at \$59.95.

What are the limitations of Bottom Dollar amplifiers? Their deep bass lacks weightiness and their highs may lack sparkle when compared to more powerful units. But, combined with other low-cost components, Bottom Dollar amplifiers provide pleasurable listening at moderate volume levels with a degree of fidelity far above that of most ready-packaged phonographs in the same price class. Of course, these amplifiers must be used with efficient speakers. To feed their output to low-efficiency speakers would be like trying to drive a battleship with an outboard motor.

IN DUBBING the next-higher category the Budget Bargain group, the term "bargain" is used in its best sense, meaning an unusually favorable ratio of quality to price. This price range—roughly from \$100 to \$150—includes amplifiers of very respectable performance

within moderate power limits. Both the merits and the economies of the Budget Bargain amplifiers are typified by such units as the 15-wpc Harman-Kardon A-300 (\$99.95) and the Eico 18-wpc Model 2036 (\$109.95). Both, incidentally, are available in kit form for \$79.95. Also in this group are Scott's 15-wpc Model 200B, selling for \$139.95, Scott's equivalent kit Model LK-30, priced at \$99.95, and Pilot's Model 240 (15 wpc, \$134.50).

A somewhat greater margin of power, along with commendably low distortion, is offered by Dynaco's SCA-35, selling factory-wired for \$139.95 and in kit form for \$99.95. The unit can produce 22.5 wpc, and its low distortion permits it to operate near its power limit without audible strain. Of course, there are available in this price range many more makes and models than the few representative units cited.

Apartment dwellers who must forego musical wall-shaking will find the power output of Budget Bargain amplifiers is wholly adequate for their needs. What is missing in these units? For the most part, the amplifiers in this group lack the versatility of controls offered by more expensive units. For instance, the bass and treble controls of each channel may be ganged rather than separate; there may be a smaller choice of inputs, lack of tape-head input or tape-monitor switch, and so forth. The manufacturer's assumption is that these amplifiers are not likely to be employed in extremely complex audio systems and that the buyer is better served by not having to pay for features he won't need. The emphasis here is on maximum sound per dollar—minus frills.

In the world of amplifiers, there is a status divide running somewhere in the 25-wpc latitudes. An amplifier with a power capability of much under 25 watts per channel may have to strain to reproduce crashing chords, thundering kettledrums, or the emphatic thump of a plucked bass, and the attentive ear may discern a slight thickening of the tonal texture at the instant an orchestral climax should be most thrillingly clear. Above 25 watts per channel, however, in the Solid Middle Class, amplifiers begin to enjoy more gracious living. Orchestral surprises thrown into their path won't trip them up, and even the most impassioned conductor will fail to raise their distortion level to the point of disturbance with his *fortissimi*. Of course, the amount of reserve power in a given musical situation varies with the power rating of the amplifier. But beyond the 25-wpc status line, an amplifier usually operates with conspicuous ease and clarity.

Within this eminently respectable Solid Middle Class, the choice is enormous. Virtually every manufacturer has at least one entry in the field, for in the 20- to 40-wpc category he can offer high quality without the added cost that very high-power units would

entail. Here we find such designs as Fisher's X-100-B (25 wpc, \$169.50—or its kit equivalent, the KX-100, \$129.50) and X-101-C (30 wpc, \$199.50). Bogen's entry in this bracket is the AP250, rated at 25 wpc and priced at \$154.95. Considerable diversity of design exists at the upper limits of the middle class. Alongside such vacuum-tube amplifiers as Scott's 299-D (40 wpc, \$229.95) and the basically similar Scott LK-72 kit for \$164.95, Fisher's X-202-B (40 wpc, \$249.50), Eico's ST-70 (40 wpc, \$149.95 wired, \$99.95 kit), and Sherwood's S-5500-III (40 wpc, \$174.50), transistor models are increasingly evident in this bracket. Examples include Heathkit's AA-21 (50 wpc, \$139.95 in kit form), KLH's Model 16 (45 wpc, \$219.95), and Paralan's Model 730 (50 wpc, \$249). [For more detailed information on transistor amplifiers, see the directory in last month's issue of *HIFI/STEREO REVIEW*.]

At these power-output levels one also encounters several separate stereo power amplifiers and preamplifiers—a design practice usually reserved for Upper Bracket units. One such popular combination is Dynaco's Stereo 70 (35 continuous wpc) paired with Dynaco's PAS-3 preamplifier. Together, the two units cost \$239.90 ready-wired, or \$169.90 as kits. Heathkit also has an attractive combination in its AA-121 power amplifier (49 wpc) and the AA-141A preamplifier, the whole package selling for \$114.90.

The three amplifiers shown below are representative of both the Bottom Dollar and the Budget Bargain categories. Top to bottom: the Lafayette LA-224 (Bottom Dollar), and the Eico 2036 and Dynaco SCA-35 (Budget Bargain).



Collectively, the Solid Middle Class differs from the preceding categories not only in having greater power, but also lower distortion. Harmonic- and IM-distortion figures of the order of 1 per cent or less are commonplace, thus assuring you virtual freedom from "listener fatigue" even after long and concentrated listening. And unlike the economy-oriented designs, there is no skimping on control facilities. The typical unit in this group provides for maximum flexibility of operation and versatility of use.

THEN why not stop at the Solid Middle Class? Indeed, most audiophiles have little inclination to go beyond the quality level of these excellent amplifiers. But a sizable fraction of dedicated hi-fiers, intrepidly pursuing the elusive goal of perfection, is willing to pay large sums for any sonic improvement. For example, in Upper Bracket amplifiers, the amount of reserve power, as might be expected, is quite considerable. As a result, these units render every musical detail in the most thunderous *tutti* with almost supernal clarity, while the balance of all the instruments remains completely natural. And the elusive timbre of solo instruments is so accurately retained that the educated ear can tell a Steinway from a Baldwin.

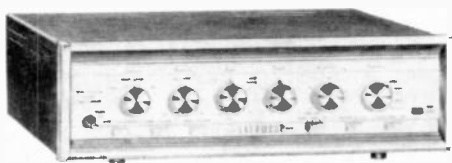
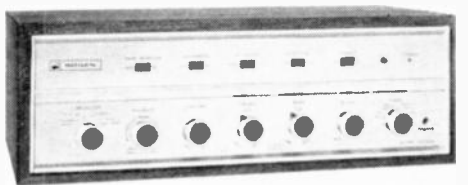
In these Upper Bracket designs, all performance margins are multiplied and all tolerances tightened.

With few concessions made to cost or compactness, amplifiers in this group generally have power-supply sections capable of maintaining all operating voltages virtually unchanged even at moments of maximum exertion. The sheer weight of such crucial parts as transformers is only one indication of the ease with which these amplifiers rise to all challenges.

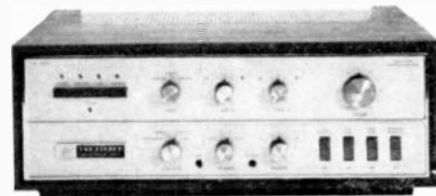
Another not unusual Upper Bracket characteristic is the extension of frequency response at least an octave—and frequently much more—above and below the audible spectrum. To the question of what sense there can be in accommodating frequencies nobody can hear, engineers will refer you to mathematical analyses of musical waveforms that indicate that frequencies above and below audibility contribute much to the formation of such acoustical phenomena as transients and combination tones. An ability to handle such nuances contributes significantly to the realism of music reproduced through these amplifiers. In order to realize the full potential of such amplifiers, they must of course be used with speakers and cartridges of equal merit.

Examples of Upper Bracket designs would include Harman-Kardon's Citation I and II preamplifier and power amplifier (60 continuous wpc), and Fisher's K-1000 power amplifier (65 continuous wpc) in combination with the Fisher 400-CX preamplifier. The

The respectable Solid Middle Class includes such well-known units as the Bogen AP-250, the Sherwood S-5500-III and the Heathkit AA-21 transistorized amplifier. Prices of these range from about \$100 (for a kit) to about \$250.



In the Upper Bracket category, stereo amplifiers are noteworthy for their power reserve and extended frequency response. Below are some representative examples: the Fisher TX-300, Scott's 4270, and Alter's Royale II 360A.



AMPLIFIER SPECIFICATIONS —WHAT THEY MEAN

YOU CAN pretty well take it for granted that the published performance specifications for any amplifier of reputable make are honest, and that they generally mean what they say. The trouble is that they don't always say—clearly enough and specifically enough—what they mean.

For instance, there are several ways of measuring such vital performance factors as power output, frequency response, distortion, and so on. As long as different measurement methods are used by different manufacturers, the data obtained are not always directly comparable. Until standard rating methods are used throughout the audio industry, you had best exercise great care in comparing the performance figures of the different units.

As an aid to following the discussion in these pages, the terms most frequently encountered in dealing with the theory of amplifier operation are defined below.

Power Output: Among the various ways of measuring the wattage of an amplifier, the most rigorous is *continuous power*—sometimes also called *sine-wave power* or *rms power*. This tells the amount of audio output the amplifier can produce continuously. However, unless some distortion level is specified at which the power is attained, even these figures are not comparable. Some manufacturers feel that allowance should be made for the fact that amplifiers are able to exceed their continuous-power rating for brief bursts of loud sound—such as drumbeats, cymbal crashes, and the like. To express the amplifier's power reserve for such musical contingencies, the so-called *music-power* rating was devised. For any given amplifier, the music-power rating will therefore be a higher figure than the continuous-power rating. To add to the confusion, some advertisements list a third standard of power measurement, called *peak power*, which is simply twice the continuous power.

When stating the power capabilities of a stereo amplifier, it is more or less customary to add the output of the two channels. An amplifier delivering 25 watts per channel is thus billed as a 50-watt amplifier. Because of the variety of rating systems in use, the same amplifier might be listed as a 20-watt unit (delivering 20 watts per channel continuous power), and also as an 80-watt unit (40 watts per channel peak power). So read the fine print in the specifications and make sure you know what's what.

Frequency Response: All statements of frequency range should be followed by a plus-or-minus (\pm) db figure. To state that the frequency response is 20 to 20,000 cps is meaningless. All this tells you is the top and bottom notes that the amplifier will reproduce. It says nothing of the all-important *uniformity* of

response between these extremes. But if the statement reads "20 to 20,000 cps \pm 1 db," you know that at no point in the whole frequency range does the response deviate more than one decibel from a uniformly "flat" characteristic. In amplifiers, frequency response with a maximum deviation of no more than \pm 3 db is considered flat. However, since both the high- and low-frequency response of an amplifier falls off as the amplifier is driven to its maximum output power, make sure that the amplifier can deliver adequate power to your speaker at the frequency extremes. Two amplifiers may both have a true rating of 25 watts at 2 per cent distortion, but one of them may put out its 25 watts from 20 to 20,000 cps, and the other may produce 25 watts output only in the area of 1,000 cps and be limited (for example) to 5 watts or less (at 2 per cent distortion) at 50 cps or below.

Distortion: As with frequency response, make sure that you know at what output level the specified distortion measurements are taken. A manufacturer may claim that the distortion of his amplifier is so low as to be "unmeasurable." Yes, but maybe the amplifier volume was so low that it was also unheard. Normally, distortion figures should be stated for full rated output. However, particularly in transistor amplifiers, it is also useful to know distortion measurements at low listening levels—say, 1 to 5 watts. There are two types of distortion: intermodulation (IM) and harmonic (HD). The IM figure will generally be higher if both are quoted.

Hum and Noise: Hum and noise figures should be stated for both the high-level inputs (tuner, auxiliary, tape amplifier) and for the low-level inputs (magnetic-phono and tape-head), which have an inherently higher noise level.

Controls: The arrangement and variety of controls differ between otherwise similar amplifiers. Whether you prefer the versatility of many controls or the simplicity of few controls is largely a matter of personal taste. Make sure, however, that all the controls necessary to your intended use of the amplifier are provided. For instance, if your sound system is to include a tape recorder, a tape-monitor switch or a tape-head input on the amplifier may be among your requirements. Or if you plan to place loudspeakers at widely separated locations, a powered center-channel output, perhaps with a separate volume control, may be essential. A master volume control (acting on both channels) and a separate balance control are preferred to two interlocked volume controls (one for each channel) because the separate balance control makes it simpler to keep speakers accurately balanced regardless of volume level.

paired Citation units cost just a dime less than \$500, and the Fisher components run \$30 more. Also Upper Bracket are a number of recent all-transistor designs: Harman-Kardon's A1000T (35 wpc, \$369.95), Scott's 4270 (30 wpc, \$395), Fisher's TX-300 (45 wpc, \$329.50), Acoustech's Model V (30 continuous wpc, \$299), and Altec's 360A (35 wpc, \$366). Unlike previously mentioned entries in this group, these are compact integrated models, and their relatively lower nominal power ratings are largely offset by the fact that transistors have greater effective power reserve at a given wattage rating than their tube counterparts.

Above the level of the Upper Bracket is a group of audio instruments that would perhaps appeal to the man who is willing to climb Mount Everest "because it's there." Amplifiers in this Ultimate Frontier group cannot be considered commercial products in the ordinary sense, for they are not built for a mass market. Rather, most seem to be products of their designers' private passion for pushing back the limits of the possible. It may take a keen ear to tell the difference between Ultimate Frontier amplifiers and the leaders of the Upper Bracket. But those to whom higher fidelity is an unending quest will derive from these units a distinct satisfaction: that of knowing that their equipment is unsurpassed at the present state of the art.

Perhaps first among these amplifier aristocrats is the Marantz Model 9A power amplifier. Priced at \$384, the Model 9A delivers 70 watts of continuous power. Since it is a single-channel (or mono) unit, two are required for stereo. In combination with the Marantz Model 7 stereo preamplifier, the package sells for somewhat over \$1,000. These Marantz components are typical of the highest level of traditional—and uncompromising—design. Another company that is well known for its traditional approach is McIntosh. At the top of McIntosh's amplifier line is the MC 275,

a stereo power amplifier that puts out a whopping 75 continuous wpc for \$444. McIntosh's C22 Stereo preamplifier which costs \$279, would serve admirably as a companion, and would complete an amplifying system priced at \$723.

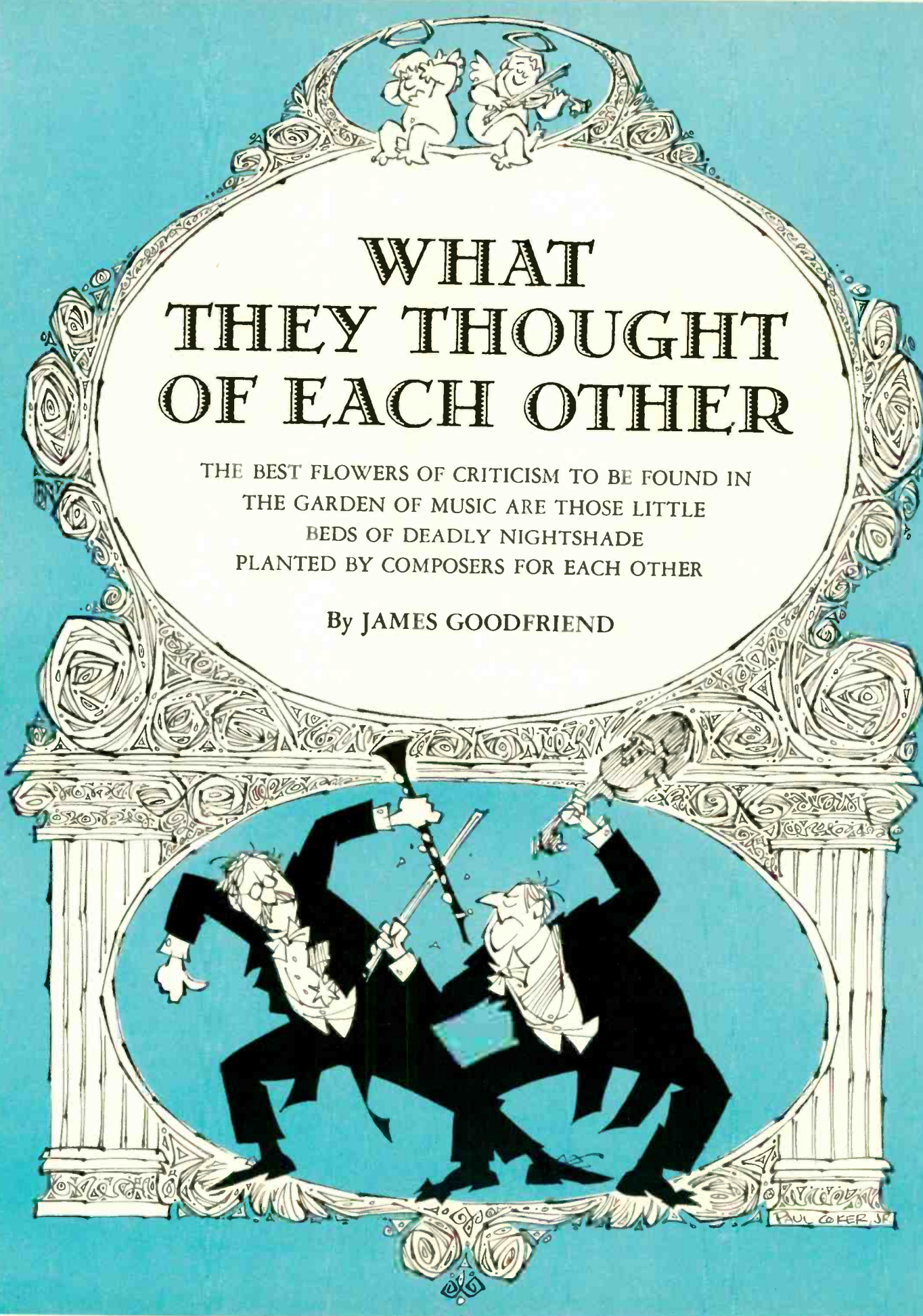
But traditional units such as these must now begin to share hi-fi's highest altitudes with some of audio's most striking innovations. As might be expected, these involve the latest advances in transistor technology. Harman-Kardon's transistor Citation A preamplifier and Citation B amplifier jointly yield 40 continuous wpc with a frequency response of 1 to 100,000 cps at normal listening levels. The cost is \$715 for the pair as kits, \$775 factory-wired. Acoustech's solid-state Model I amplifier and Model II preamplifier also provide 40 continuous wpc with a very wide frequency response at a total cost of \$734. (Here again it should be pointed out that the numerical power ratings of transistor units cannot be directly compared to the power ratings of tube amplifiers since transistors have an advantage in terms of reserve power.)

Other companies making Ultimate Frontier amplifiers include Hadley, which, for \$739, offers a two-unit package consisting of a Model 621 transistor preamplifier and a Model 601 tube-operated power amplifier that puts out 40 watts (continuous) per channel; Lafayette Radio, which features its KT-600 Criterion tube preamplifier and LA-280 transistor power amplifier (50 wpc, continuous) for \$434; and Pure Sonics, whose Model 110 preamplifier and Model 402-C 40-wpc (continuous) Quadramatic power amplifier are priced at \$583.

All of which brings us out to the very edge of the Ultimate Frontier. If you are still not satisfied with the equipment choices available, your only recourse is to buy yourself some concert tickets. Which, come to think of it, isn't a bad idea in any case.

Three control-center stereo preamplifiers from the Ultimate Frontier group. Both the Citation A and the Acoustech II (center and right) are transistorized; the Marantz (left) employs tubes. All three are used with power amplifiers.

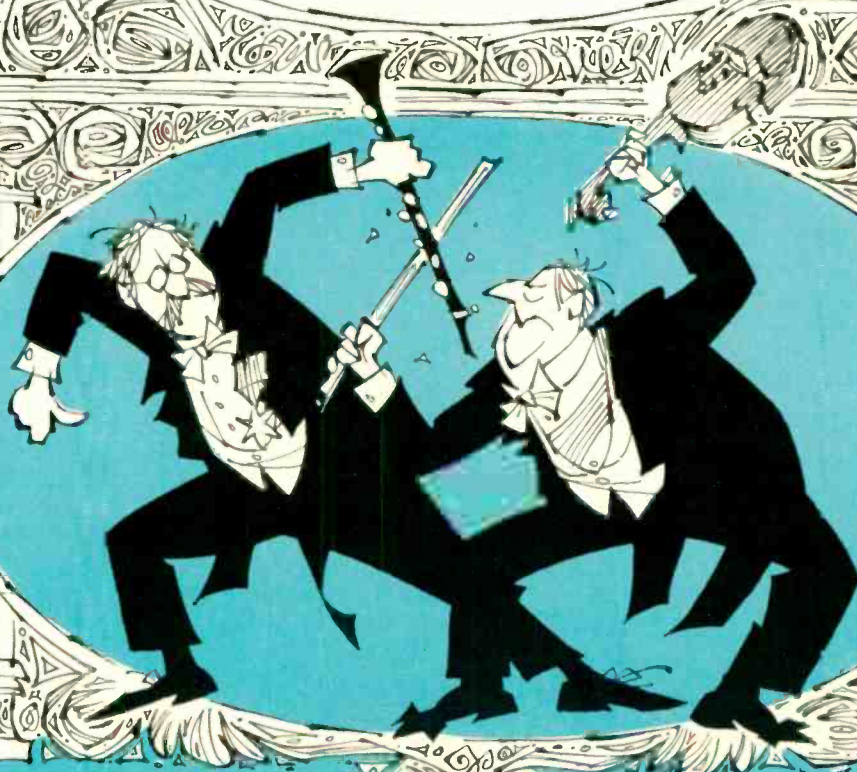




WHAT THEY THOUGHT OF EACH OTHER

THE BEST FLOWERS OF CRITICISM TO BE FOUND IN
THE GARDEN OF MUSIC ARE THOSE LITTLE
BEDS OF DEADLY NIGHTSHADE
PLANTED BY COMPOSERS FOR EACH OTHER

By JAMES GOODFRIEND



PAUL COFER, JR.

THE INVETERATE reader of record liner notes is thrice familiar with the famous remark made by Haydn to Leopold Mozart: "Before God, and as an honest man, your son is the greatest composer I know personally or by name." It is an extraordinary statement in the annals of music, not only because Haydn had the ability to perceive musical genius without the benefit of fifty years of hindsight, but because a musician was willing to say something nice about another musician.

What is particularly interesting about the pronouncements of composers is the double light they cast. A comment about another composer often gives as much information about the musician uttering it as it does about the object of his criticism. Then, of course, there are times when its only value may just be that of a nasty thought, nicely put.

Here, then, is a collection of tidbits gleaned from composers' published writings, personal letters, and diaries, and some few bon mots noted down by casual bystanders temporarily playing Boswell. As anyone can testify who has had occasion to compare verbal remarks against those made in print by the same author, many of the best have certainly been lost to us. They have gone, no doubt, to that same dusty corner of heaven's musical attic as the *St. Mark Passion*, the "Gastein" Symphony, the music of the ancient Greeks, and, perhaps, another six hundred Vivaldi concertos.

* * *

Josef Haydn, in his *London Notebook* (his personal and private diary) of 1791-1792, inscribed the following capsule comment on a prominent Italian composer-violinist of the day:

"On 21st May, Giardini's concert took place in Ranelagh Gardens. He played like a pig."

* * *

Erik Satie in a letter to his brother:

"Ravel is a Rome prize-winner of very great talent. A kind of splendiferous Debussy. He assures me every time I see him that he is greatly indebted to me. With which I am quite ready to agree."

* * *

"In Beethoven I love the middle period, at times the first, but I fundamentally detest the last, especially the last quartets. Here are glimmers—nothing more. The remainder is chaos, over which, surrounded by a murky fog, hovers the spirit of this musical Jehovah."

Peter Ilyich Tchaikovsky

* * *

Handel on Gluck: "He knows no more of counterpoint as mein cook!"

* * *

"Last Sunday was an irresistibly beautiful day," wrote Claude Debussy in his collection of essays called *Monsieur Croche*. "The first sunshine of spring seemed

to preclude all idea of listening to music; it was weather to bring the swallows back again. Weingartner seized the opportunity to conduct the orchestra of the Concerts Lamoureux. No one is perfect."

* * *

Franz Peter Schubert to his friend Anselm Hüttenbrenner at a performance of Meyerbeer's *Crociato*:

"Look here. I can't stand any more of this; let's get out of here!"

* * *

"Any time a composer tells me he likes Mozart, I know he is a bad musician."

Frederick Delius

* * *

The all but forgotten member of the Russian Five, Cesar Cui, spouted venom in all directions in giving the St. Petersburg opinion on Wagner:

"He has positively no talent at all. His melodies are even cheaper than Verdi's and more bittersweet than Mendelssohn's at his worst. The whole thing is covered with a thick layer of decay."

* * *

Violinist-composer Pablo Sarasate, on being asked whether he was going to add the Brahms Violin Concerto to his repertoire:

"Do you think that I am so lacking in taste as to stand on the platform like a listener, holding my fiddle in my hand, while the oboe plays the only melody in the whole work?"

* * *

"There is a definite limit to the length of time a composer can go on writing in one dance rhythm. This limit is obviously reached by Ravel toward the end of *La Valse*, and toward the beginning of *Boléro*."

Constant Lambert

* * *

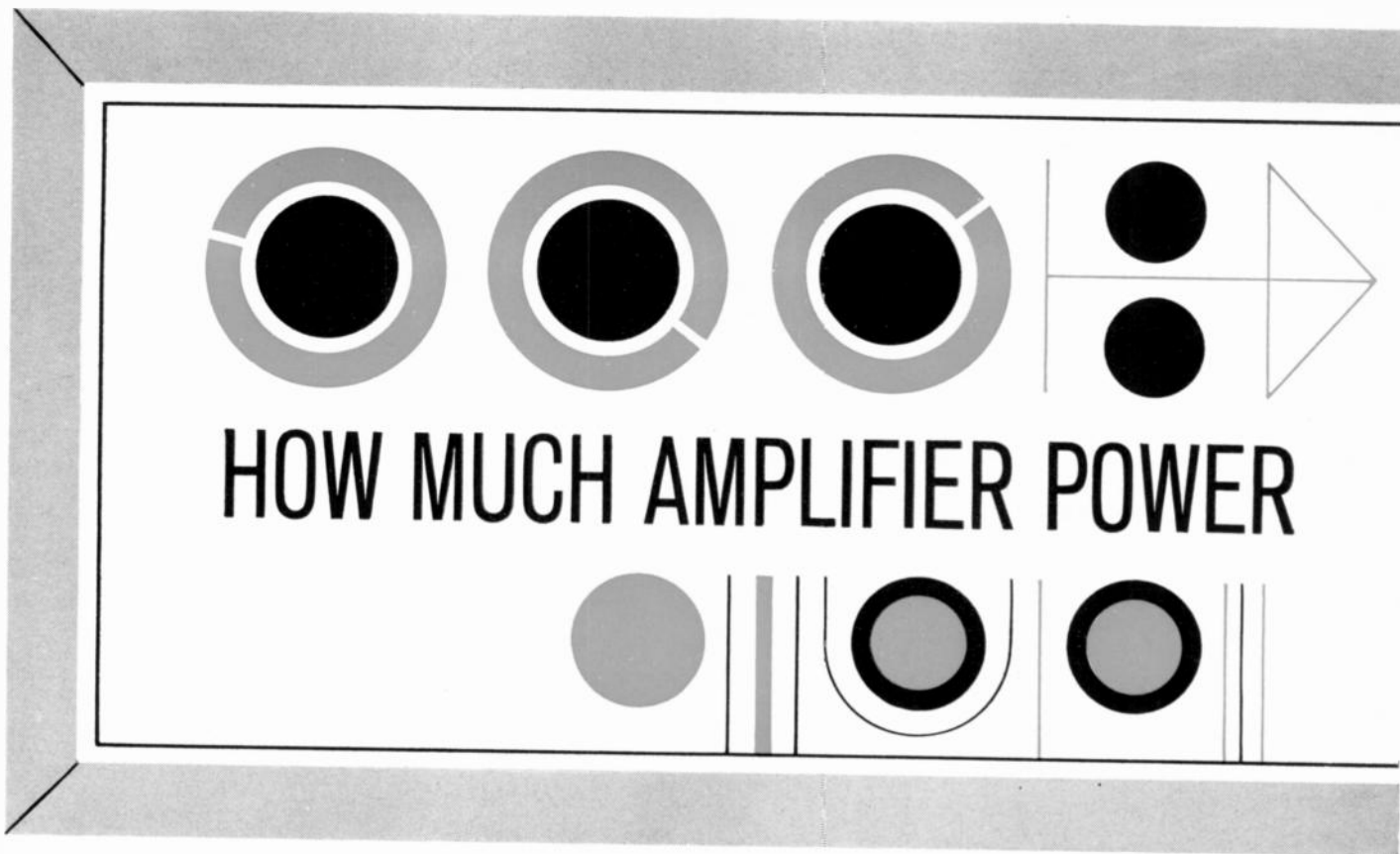
The English composer-critic Peter Warlock, on a performance of Vaughan Williams' Symphony No. 5:

"It's all just a little too much like a cow looking over a gate."

* * *

Our final selection is from a letter written by a then-prominent Dresden composer named Franz Anton Schubert to the publishing firm of Breitkopf & Härtel, in which he complained about being confused with one Franz Peter Schubert, an unknown who had submitted a manuscript to the firm.

"... I would further inform you that some ten days ago I received from you a letter in which you enclosed the manuscript of Goethe's *Erkönig*, allegedly set to music by me. With the greatest astonishment, I wish to state that this cantata was never composed by me. I shall retain the same in my possession in order to find out, if possible, who sent you that sort of rubbish in such an impolite manner, and also to discover the fellow who has thus misused my name."



AMONG both audio enthusiasts and just plain music listeners, the question "How much amplifier power do I really need?" continues to be one of high fidelity's major puzzlements. Even among professionals, there are some rather hazy ideas about the relationship between amplifier power and the loudness of the sounds that issue from the speakers. Much has been written on the subject—most of it factually accurate—yet the uncertainty remains.

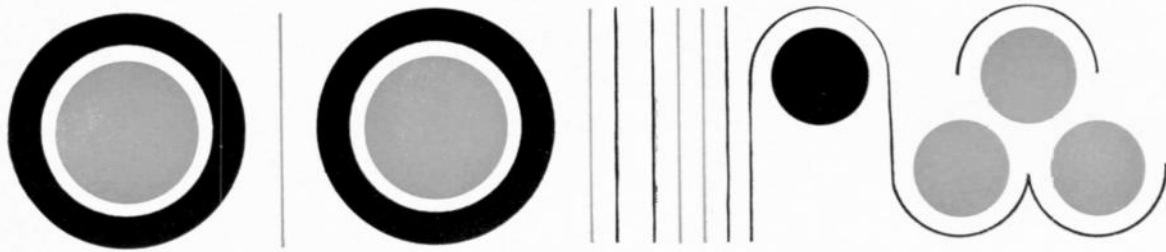
To understand the question, it is first necessary to appreciate the relationship between electrical and acoustical power. Acoustical power is measured in watts, just as is electrical power. If a loudspeaker were 100 per cent efficient in converting electrical energy into acoustical energy, it would produce an output of one acoustic watt for an input of one electrical watt from the amplifier. In terms of the volume of air moved and the amount of sound thus produced, one acoustic watt is actually a great deal of power, and few loudspeakers designed for home use can deliver much more than this over a wide frequency range.

It is a little-appreciated fact that it is *not* necessary to recreate the original acoustical power output of a symphony orchestra in order to achieve "concert-hall" loudness in your living room. This would mean your playback system would have to produce in the neighborhood of 70 *acoustical* watts of peak power! The fact

is that all your loudspeakers need do is develop the same sound pressure *at your ears* as you would have experienced in the concert hall. The acoustical power required to achieve this varies greatly, and depends on the size of your listening room and its acoustical absorption qualities. Not everyone, of course, likes to listen to recorded music at concert-hall level, and it is one of the major virtues of home music systems that they allow the listener to tailor the sound to his own preference. Background music in a small room might require only a small fraction of an acoustic watt, while an attempt to recreate full orchestral volume in a large room could call for several watts of acoustical power.

Once we have decided on a suitable range of *acoustical* power for our listening, the question becomes, more specifically, how much *electrical* power is required to get it? The power requirement is determined for the most part by the efficiency of the loudspeaker, but it is also affected somewhat by the loudspeaker's position in the room. Inefficient speakers, such as the acoustic-suspension types, may require 100 watts of amplifier power to develop one acoustic watt output. At the other extreme, some horn-loaded systems approach 50 per cent efficiency and thus may need only two watts input to produce one acoustic watt output.

Efficiency in loudspeakers, although it is most often expressed as a simple fixed percentage, usually varies



DO YOU REALLY NEED?

By JULIAN D. HIRSCH

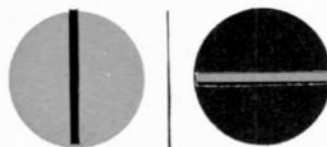


ILLUSTRATION BY ROBERT KOHN

greatly throughout the frequency range of a loudspeaker. For this reason, manufacturers generally rate loudspeaker efficiency at some mid-range frequency—where it is likely to be greatest. Although a low-efficiency speaker requires more amplifier power to produce a given loudness level than a more efficient one does, it is important to remember that *efficiency has no bearing on a loudspeaker's sound quality*. As a matter of fact, some speakers that are rated as having low efficiencies are actually *more* efficient below 50 cps than some of their “high-efficiency” competitors.

Almost all high-fidelity amplifiers have power-output ratings somewhere between 12 and 75 watts per channel. After you have chosen a loudspeaker—presumably on the basis of listening preference—the question arises as to how much amplifier power is needed to drive it. Sometimes the choice of amplifier and speaker is made in reverse sequence, but the same interrelationship exists. I am not concerned here with amplifier qualities other than power output, but the over-all performance of a high-power (and high-price) amplifier is likely to be superior to that of a lower-price, lower-power model.

IT MAY be that the rather general theoretical and/or textbook approach of most of the foregoing is of little help in solving your particular power problem. In order

to develop some practical guidelines on this question of amplifier-power requirements, I decided to make some tests on my own music system. The technique for determining an amplifier's power output for a given signal input is fairly simple: measure the amplifier output voltage developed across the speaker, square the voltage value obtained, and divide by the impedance of the speaker (in ohms). The result is the amplifier's output power in watts.

A standard a.c. voltmeter cannot be used for measurements on musical material because it is not able to follow the rapid voltage variations that occur in the reproduction of recorded music. Being concerned with measuring *peak* power, I connected an oscilloscope across the speaker terminals as a voltage-indicating device. By shutting off the horizontal sweep, the trace on the oscilloscope screen can be made to form a vertical line whose height is directly proportional to the voltage applied to the oscilloscope input. The oscilloscope was calibrated using a sine-wave signal from an audio generator and a conventional a.c. meter. (Knowing how many volts are represented by a one-inch vertical deflection, for example, makes it possible to measure the peak amplitudes of signals with durations of a thousandth of a second or less.) The oscilloscope responds to the *peak* voltage, and therefore indicates *peak* power. Music contains many bursts of power

HOW MUCH POWER?

(transients) that are much larger than the average levels, and an instrument that will indicate short-term peaks is therefore mandatory for making this sort of measurement. [Also see the boxed material below.]

My first measurements were made with a medium-efficiency speaker system in a rather bright (acoustically "hard") room of about 1,500 cubic feet. My oscilloscope indicated that at my usual comfortable listening level for music the speaker required about $\frac{1}{8}$ watt peak power input. At very high volume (actually too loud for comfort), the peak power was 16 watts.

I use the terms "comfortable" and "very high" to

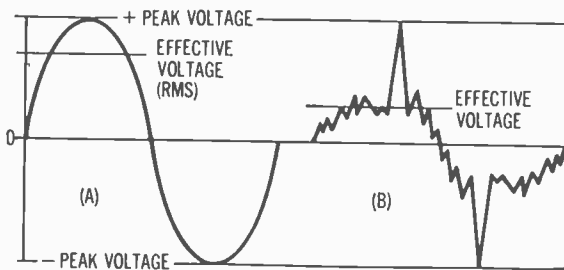
describe my personal taste in playback volume, but tastes differ, and what I consider to be very loud might well not be loud enough for someone else. I usually do not attempt to approximate the original sound levels in playback—except occasionally with chamber music—because I find the acoustic presence of a hundred-piece orchestra in my living room to be rather disturbing. I suspect that this would be so even if the reproduced music were minus the inevitable distortions of the recording and playback process. For anyone who likes his music at "natural" volume levels, the amplifier-power figures I measured might well have to be increased by a factor of ten or more.

I next made measurements in my 2,500-cubic-foot living room, which is reasonably well-damped with furniture and carpeting. The speakers used were low-

"PEAK" AND "AVERAGE" POWER

IN MUSIC reproduction, the relationship between *peak* power and *average* power is frequently misunderstood. The situation is not helped by the fact that average power is also referred to variously as *continuous*, *rms*, *effective*, and *sine-wave* power. The measurement of an amplifier's average power output using a sine-wave test signal is a fairly simple procedure. A load resistor equal to the impedance of the speaker is connected across the amplifier's output terminals, and a sine-wave test signal fed into the amplifier's input causes a voltage to be developed across this resistor. The formula $W = E^2/R$ (where W is the power in watts, E is the voltage, and R is the resistance of the load resistor in ohms) is used to determine the power output of the amplifier.

To understand the meaning of *peak* power, we should first refer to the sine wave shown at A in the accompanying diagram. We see that the sine wave's amplitude



(which represents voltage) is not constant, but varies from zero to a maximum, or *peak*, value. However, when a *complete cycle* of the sine wave is analyzed, it has an *effective* value. This is the value we refer to when we say, for example, that the line voltage in our home is 120 volts. This *effective* value of a sine wave is al-

ways $7/10$ of its maximum, or *peak* value. Or, looking at it another way, the *peak* voltage of a sine wave is 1.4 times its effective voltage. (The relationship between peak and effective voltage is shown at A in the diagram.) To calculate a sine wave's *peak power*, we first multiply the effective voltage by 1.4 to convert it to peak voltage. Then, when the peak voltage, rather than the effective voltage, is substituted in the equation $W = E^2/R$, the amount of peak power works out to be exactly twice the average power. Thus, for example, 25 watts of *average* sine-wave power is equivalent to 50 watts of *peak* sine-wave power.

It must be emphasized that this one-to-two relationship holds only when we are referring to sine waves. Music waveforms are usually quite different from sine waves; a music waveform might look like the one shown at B—irregular and jagged. Here the *average* power is much lower than the peak power. The ratio between the average power and peak power is likely to be one-to-ten, rather than one-to-two. Thus, musical material may call for an amplifier output of, say, two watts of average power, yet require twenty watts of output during brief musical peaks. To satisfy this condition, a ten-watt *average*-power amplifier would provide the required peak output of twenty watts.

To measure an amplifier's power output on peaks accurately, it is necessary to use an instrument that responds to short-term peaks rather than to the average value of the signal voltage. The oscilloscope is such an instrument and has the additional advantage of providing instantaneous indication of amplifier overload. An average-reading device, such as an audio wattmeter, might indicate, on musical material, that an amplifier was delivering only a small fraction of its power, although the amplifier was actually being driven into overload on peaks.

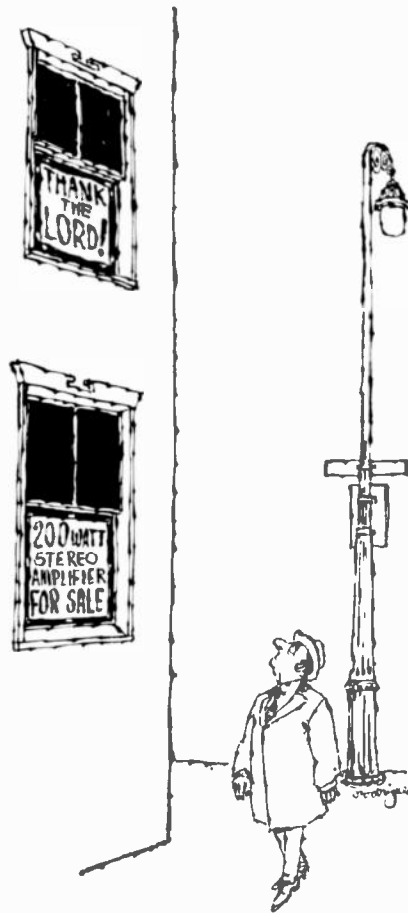
—Larry Klein

efficiency types. Here, to achieve even a barely noticeable background-music level required a ¼-watt electrical input to the speaker, and for what I consider a normal listening level (compatible with conversation being carried on in the room) called for 2 watts peak power. Turning up the loudness to about as loud as I would ever listen for pleasure required 9 watts on peaks. Finally, I turned up the volume to approximate the original sound level of the program. To reproduce this level in my living room required some 50 watts of peak power. Although conversation was not possible at this level, the sound was clean, and I have heard much louder reproduction at a number of audio shows.

Since I found that 50 watts of peak power was adequate for very loud reproduction with an inefficient speaker, it might be concluded that a good amplifier with a 25-watt *average*-power output rating (which is equivalent to 50 watts peak power) could be used satisfactorily in my installation. Experience has shown me that this is not so. For one thing, this would not leave any margin for "turning up the volume just a little bit more," and a few more listeners in the room could absorb enough energy to require as much as 3 db more power. This relatively moderate increase in sound level would require a disproportionately high increase in power fed to the speaker. For a 3-db increase in sound, which is actually barely noticeable, the amplifier power would have to be *doubled*. Thus, as the maximum power capabilities of an amplifier are approached, there is very little reserve power to take care of the occasional need to "turn it up just a little more." For this reason, if you like your music reproduced at natural or higher levels, and if you are using a low-efficiency speaker, the most powerful amplifier you can get is probably none too large.

Finally, to see how much power I could pour into the speaker without damage to it—or to my eardrums—or overdriving the amplifier (which can deliver over 65 watts per channel throughout the audio range), I turned up the volume as high as I could without producing observable distortion. At this level, I measured peak powers of over 110 watts. The volume was too deafening for me to enjoy the music, but I know some audio enthusiasts who thrive on this sort of "larger-than-life" reproduction.

Many speakers have efficiencies several times greater than the ones I used. The power requirement, naturally, goes down in proportion to the increased efficiency of the speaker. With some very efficient speakers, more than 15 watts of amplifier power is quite unnecessary. But it is important that the amplifier be able to deliver its 15 watts at low distortion not only at 1,000 cps, but at 30 and 15,000 cps as well. Many low-power amplifiers are unable to maintain even their low rated power output at the frequency extremes. The realities of



amplifier merchandising in this country are such that few really good low-power amplifiers are made. For this reason, many of us use amplifiers that are more powerful than we really need.

There is one situation, however, in which too much amplifier power is definitely undesirable. Speakers that are rated for low power inputs can be damaged by excessive power, even of brief duration. This is particularly true of some full-range electrostatic speakers, as well as those with ribbon tweeters. With these, it is best to follow the manufacturer's recommendations as to amplifier power, or to fuse the speaker line. [For speaker-fusing information, see "Sound and the Query," February, 1964.]

To summarize, the amplifier-power requirements of a home music system are difficult to define rigorously, because of variations in listening environment and personal tastes, as well as in speaker characteristics. If the speaker manufacturer recommends some minimum or maximum amplifier power rating, it is well to follow his recommendations. Driving a speaker rated at 10 watts with a high-power amplifier is risky, but, on the other hand, with low-efficiency speakers, don't be afraid to use a 60- or 70-watt amplifier. Other factors being equal, a high-power amplifier will usually have an easier, more relaxed sound than a low-power unit.



INSTALLATION
OF THE MONTH

A SWINGING SOLUTION TO A POSITIONING PROBLEM

FREE-LANCE writer Ken Gilmore solved an unusual speaker-placement problem in an unusual way in his New York City apartment. Double doors separate the living room from the study, where he works at his writing. And although Mr. Gilmore does his serious listening in the living room in the evenings, he still wanted to be able to enjoy background music during the day, while he was working. But there didn't appear to be any way of placing the two speakers to cover both areas.

The above drawing illustrates Mr. Gilmore's solution. The two bookshelf speaker systems are mounted on shelves on the French doors that separate the study and the living room. A hook-and-eye assembly in the back of each enclosure serves to hold it securely in place. When the doors are open, for living-room lis-

tening, the spacing between the speakers is seven feet. When the doors are closed, the speakers are side by side and thus give Mr. Gilmore closely blended stereophonic sound in the study.

Thin two-conductor wire is used for the speaker leads, and is stapled along the inner edges of the doors near the hinges. A small strain-relief loop in the wire at the bottom of the door keeps the wire from being subjected to stresses, and small grooves filed in the bottom of each door permit the doors to be closed tightly.

Since the amplifier controls are in the living room, Mr. Gilmore added a muting switch to his system in the study. Placed next to the telephone, the switch enables Mr. Gilmore to reduce the sound from the speakers when the telephone is in use.



THE OTHER SIDE OF JOAN BAEZ

THE acknowledged doyenne of American folk song is an iron-willed young lady named Joan Baez. Unshakably independent, taking fame and fortune in her easy stride [see "A Talk with Joan Baez," November 1963 HiFi/STEREO REVIEW] and stubbornly determined to remain herself despite the blandishments of success, Miss Baez goes her own way; the world may come along if it so chooses.

Photographs of Miss Baez customarily find her, as does this one, in a mood of quiet introspection. However, as you may have suspected, there is another side to Joan Baez... *(continued overleaf)*





*"... Joan is full of life
and jokes, and enough craziness
to fill a looneyhouse."*

—John Cohen, Sing Out

The Joan Baez revealed in these exclusive photos by Dick Rowan is no long-faced, other-worldly High Priestess of Folk Song, single-mindedly interested in the folk-song Art with a capital "A." Thanks to a rich comic sense, this other Joan Baez—seen here clowning in the kitchen, posing as a female version of Al Capp's Hairless Joe, and just mugging for the camera—is obviously in little danger of taking herself too seriously.



A rare sketch of the orchestra by Raoul Dufy.

THE BASIC REPERTOIRE

UPDATINGS AND SECOND THOUGHTS—PART TWO

By MARTIN BOOKSPAN

SINCE I prepared the first installment of this year's updatings and second thoughts on the "Basic Repertoire," Vanguard Records has released the first recordings in its Everyman series, a new low-price line (\$2.98 stereo, \$1.98 mono). The first five releases are performances (originally recorded by Pye Records of England) by Sir John Barbirolli and the Hallé Orchestra, and three of these are of works I have considered in the course of this "Basic Repertoire" series: Brahms' Double Concerto, Dvořák's Fourth Symphony, and Tchaikovsky's Fourth Symphony. In this month's re-evaluation I have cited the Barbirolli-Hallé recording of the Tchaikovsky symphony as the best available. And I must revise last month's recommendations of recordings of the Brahms and Dvořák work now, for Barbirolli's interpretations of these also take precedence over all others available. The soloists in the Brahms concerto are violinist Alfredo Campoli and cellist André Navarra, and together with Barbirolli they turn in a magnificent performance (Vanguard 136SD, SRV 136). Similarly in the Dvořák (Vanguard 133SD, SRV 133), Barbirolli gives us a reading of great breadth and musical devotion.

A few years ago Barbirolli was described in an article by Bernard Herrman as the "last of the great Romantic conductors." These new Everyman releases lend considerable credence to this statement. The fortunate people of Houston (Barbirolli divides his conducting time between his native England and the U. S.) have in Barbirolli one of the giants among contemporary conductors.

This year's updatings and second thoughts on the recordings I have so far selected for the "Basic Repertoire" are concluded below.

Mabler: *Symphony No. 4, in G*—No new readings have appeared during the past twelve months, so the versions by Bernstein (Columbia MS 6152, ML 5485) and Solti (London CS 6217, CM 9286) remain the pick of the modern recordings. Neither, however, eclipses Bruno Walter's magical twenty-year-old collaboration with Desi Halban and the New York Philharmonic (Columbia ML 4031).

Mendelssohn: *Symphony No. 4, in A ("Italian")*—George Szell and his remarkable Cleveland Orchestra have entered the lists with this work recently (Epic BC 1259, LC 3859) with a brilliant, tightly knit performance. However, the greater ease and congeniality of Steinberg's version (Capitol SL/L 9204) make it my first choice.

Moussorgsky-Ravel: *Pictures at an Exhibition*—I continue to prefer Ansermet's version (London CS 6177, CM 9246), despite several imposing new releases during the past year, conducted by Leibowitz, Maazel, and Szell, among others. And no recording has as yet challenged Toscanini's (RCA Victor LM 1838) for interpretive suavity and dynamic excitement.

Mozart: *Clarinet Quintet, in A*—The past year has brought no new recordings of this work. Of those currently available, my first choice remains the performance

by Alfred Boskovsky, with members of the Vienna Octet (London CM 9121—mono only). Of the stereo editions, I prefer Kell and the Fine Arts String Quartet (Concert-Disc 203).

Mozart: Symphony No. 40, in G Minor—Klemperer (Angel S 35407) remains unchallenged for the Olympian nobility he brings to this symphony, but the recently released second recording by Bruno Walter (included in M3S 691, M3L 291 with the other five of Mozart's last six symphonies) presents an equally valid, but more personal and serene account of this score. A new Klemperer performance is said to be in readiness.

Mozart: Symphony No. 41, in C ("Jupiter")—Several new recordings were released during 1963, but my recommendations of last year remain unchanged: Walter (Columbia MS 6255, ML 5655) for a mellow, intuitive performance, Toscanini (RCA Victor LM 1030) for an extraordinarily heroic one.

Prokofiev: Symphony No. 5, in B-flat—The new Leinsdorf-Boston Symphony performance (RCA Victor LSC/LM 2707) reveals more of the lyric content of this score than any other currently available recording. For those who prefer a more extroverted, dynamic account, the Ormandy performance (Columbia MS 6004, ML 5260) is recommended.

Prokofiev: Peter and the Wolf—In a field overrun with gimmickry, the version conducted by Efrem Kurtz (Capitol SG/G 7211) is the most straightforward and uncomplicated.

Ravel: Daphnis and Chloë—The recent Cluytens version of the complete score (Angel S 36109) does not displace in my affections the second Munch performance (RCA Victor LSC/LM 2568), a remarkable blend of sensitive poetry and wild abandon. Szell's recent version of the thrice-familiar Second Concert Suite drawn from the complete ballet (Epic BC 1263, LC 3863) has nudged Giulini's (Angel S 35820) from the top spot.

Rimsky-Korsakov: Scheherazade—I suspect that ten years from now I will still be singing the praises of the inimitable Beecham performance (Angel S 35505). Of the others available, I favor Ansermet's (London CS 6212, CM 9281), especially for the outstanding recorded sound. But Beecham's interpretation is in a class by itself.

Saint-Saëns: Symphony No. 3, in C Minor ("Organ")—The drive, excitement, and physical exhilaration of the Munch performance (RCA Victor LSC/LM 2341) are quite unmatched by any other version. Recent pressings of the Toscanini performance (RCA Victor LM 1874) reveal that the sonics are a good deal better than the initial release indicated, but I continue to find the reading itself rather labored.

Saint-Saëns: Carnival of the Animals—The Efrem Kurtz performance, with Hephzibah Menuhin and Abbey Simon playing the piano parts (Capitol SG/G 7211), is still my favorite among the purely musical performances, with the Kostelanetz-Noel Coward collaboration (Columbia CL 720) supreme among those that incorporate verses—in this case, those of Ogden Nash. The Bernstein performance (Columbia MS 6368, ML 5768) also has merit.

Schubert: Symphony No. 8, in B Minor ("Unfinished")—The restoration of the Munch-Boston Symphony performance to the catalog (RCA Victrola VICS/VIC 1035) brings a formidable entry to the low-price market. In the regular-price class, Bruno Walter's version (Columbia MS 6218, ML 5618), with its beautifully projected qualities of warmth and tenderness, remains my favorite.

Schubert: Symphony No. 9, in C—The Toscanini-Philadelphia Orchestra collaboration of 1941, released a few months ago on RCA Victor LD 2663, is the finest statement on records of Toscanini's special way with this symphony. Those who prefer a less hard-driven performance are referred to the Klemperer recording for a monolithic nobility (Angel S 35946), and to either Krips (London CS 6061, CM 9007) or Walter (Columbia MS 6219, ML 5619) for relaxed ease and poetry.

Schubert: Quintet, in A, for Piano and Strings ("Trout")—This, the most-recorded chamber work in the catalog, is well represented in almost all of its many recorded incarnations. The most recent is the performance by members of the Budapest String Quartet with Mieczyslaw Horszowski and Julius Levine (Columbia MS 6473, ML 5873), but this performance does not have quite the spontaneity of the London version (CS 6090, CM 9234) by Curzon with members of the Vienna Octet, or the easy amiability and stylistic rightness of the Schnabel-Pro Arte Quartet performance, transferred from 78-rpm originals, in Angel's Great Recordings of the Century series (COLH 40).

Schubert: Quintet, in C, for Strings—The patent so long held on this score by the twenty-year-old collaboration between the Budapest String Quartet and second cellist Benar Heifetz (Columbia ML 4437) has just been renewed by means of a marvelous new version (Columbia MS 6536, ML 5936) by the same artists. Of exceptional quality also is the Casals Festival performance (Columbia ML 4714) by Isaac Stern and Alexander Schneider on violins, Milton Katims on viola, and Casals and Paul Tortelier on cellos.

Schumann: Piano Concerto, in A Minor—The recent performance by Fou Ts'ong (Westminster WST 17040, XWN 19040) is a beautifully balanced, exquisitely shaped reading of subtle charm. It is now my favorite modern recording, but the celebrated performance by

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Dinu Lipatti (Columbia ML 4525) is still in a class by itself.

Schumann: Symphony No. 1, in B-flat ("Spring")—The past year has seen the release of two fine new performances of this ever-fresh symphony: Bernstein with the New York Philharmonic (Columbia MS 6581, ML 5981) and Kubelik with the Berlin Philharmonic (DGG 138860, 18860). The latter, with its more natural, unforced flow, is now the pick of the "Spring" crop.

Sbostakovich: Symphony No. 5—The Mitchell-National Symphony Orchestra recording (RCA Victor LSC/LM 2261) is now marked for deletion. It is worth searching for, because it is a reading of considerable power and sympathy. Otherwise, the Bernstein performance (Columbia MS 6115, ML 5445) offers a combination of the virtues of the other available versions.

Sibelius: Symphony No. 2, in D—The recent Schippers-New York Philharmonic recording (Columbia MS 6535, ML 5935) is a labored, push-pull effort. Ormandy's (Columbia MS 6024, ML 5207) and Monteux's (RCA Victor LSC/LM 2342) versions share supremacy among modern-day interpretations, but no performance I have ever heard can approach the miracle that Serge Koussevitzky regularly achieved with this music.

Strauss: Don Juan; Till Eulenspiegel—The recent Böhm performances (Deutsche Grammophon 138866/18866) are among that conductor's finest Strauss readings, but Szell's coupling of these two works (Epic BC 1011, LC 3439) is matchless for impudence and lush romanticism.

Stravinsky: Petrouchka—Nothing new to report: Ansermet (London CS 6009, CM 9229) and Monteux (RCA Victor LSC/LM 2376) both turn in readings of dynamic excitement and poetic sensitivity, and Stravinsky's own performance (Columbia MS 6332, ML 5732) is a triumph of lean asceticism.

Stravinsky: Le Sacre du printemps—No new versions have appeared during the last year. Bernstein's reading (Columbia MS 6010, ML 5277) remains in first place in my affections, with Stravinsky's performance, one of extraordinary elemental fury (Columbia MS 6319, ML 5719), close behind.

Tchaikovsky: Piano Concerto No. 1, in B-flat Minor—Ashkenazy (London CS 6360, CM 9360), Ogdon (Angel S 36142), and Rubinstein (RCA Victor LSC/LM 2681) are new entries of the past year, and the performance by Gilels and Reiner has been reissued (RCA Victrola VICS/VIC 1039), but my preference for the team of Cliburn and Kondrashin (RCA Victor LSC/LM 2252) remains unchanged—theirs is a reading of great musical warmth

and freshness. Janis (Mercury SR 90266, MG 50266), a satisfying pianist in his chosen pyrotechnical framework, provides a good alternative.

Tchaikovsky: The Nutcracker—Dorati's vital account (with the London Symphony Orchestra) of the complete ballet score (Mercury SR 29013) is the best of the stereo choices. It is, like his pioneer monophonic recording of a decade ago, a standard-setter. My second choice, the Ansermet performance (London CSA 2203, CMA 7202), is considerably less dynamic and sparkling.

Tchaikovsky: Symphony No. 4, in F Minor—The Barbirolli performance released by Vanguard in its Everyman series (Vanguard 135SD, SRV 135) replaces Bernstein's (Columbia MS 6035, ML 5332), formerly my favorite. Barbirolli's is a marvelously virile reading, full of inspired touches. At Vanguard's low Everyman prices, this record is a terrific bargain. Klemperer's 1963 recording of this music (Angel S 36134) is the most successful of his Tchaikovsky symphony recordings, but both Barbirolli and Bernstein offer more drama and power.

Tchaikovsky: Symphony No. 5, in E Minor—The analytical approach adopted by Klemperer in his recent recording (Angel S 36141) succeeds, for me, only in eviscerating the score. Far more successful is Maazel's performance with the Vienna Philharmonic Orchestra (London CS 6376, CM 9376), but the Ormandy reading (Columbia MS 6109, ML 5435) remains my favorite, because of its sweep and emotional intensity.

Tchaikovsky: Symphony No. 6, in B Minor ("Pathétique")—Dixon (Everest 3115, 6115) and Munch (RCA Victor LSC/LM 2683) are the conductors of significant new versions since last year. Neither, however, matches the passion of Ormandy (Columbia MS 6160, ML 5495) or the balletic grace of Mravinsky (Deutsche Grammophon 138659, 18659).

Tchaikovsky: Violin Concerto, in D—The Szeryng-Munch performance has been reissued since last year (RCA Victrola VICS/VIC 1037), but good as it is, it stands below the splendid virtuosity of the Heifetz performance (RCA Victor LSC/LM 2129) and the serenity of the Stern reading (Columbia MS 6062, ML 5379).

Vivaldi: The Four Seasons—The Library of Recorded Masterpieces release, conducted by the late Max Goberman, is still unchallenged for its stylistic authority and inventive ornamentation. Among several other acceptable second choices, the version by Jan Tomasow with I Solisti di Zagreb and conducted by Antonio Janigro (Vanguard Bach Guild 5001, 564) stands out.

REPRINTS of the two-part review of the "Basic Repertoire" are available without charge. Circle number 180 on reader service card.

BROWN BROTHERS



THE LEGENDARY JEAN DE RESZKE

A MEMOIR OF THE GREAT TENOR WHO WAS LITERALLY PUSHED
INTO BECOMING THE MOST CELEBRATED SINGER OF THE GOLDEN AGE OF OPERA

By RAY ELLSWORTH

HE BEGAN his operatic career as a baritone, and of his early singing, George Bernard Shaw wrote: "I heard Jean play Don Giovanni and Valentine in *Faust*. He was a godlike juvenile, and was easily the best I had heard in both parts." Later he became a tenor, and of Jean de Reszke's interpretations of tenor roles, Shaw wrote: "He never had a rival who was anything but a foil to him . . . as Siegfried [he] sang the part as it had never been sung before, in beautifully uttered German."

De Reszke could sing a staggering number of major roles, encompassing operatic styles from early Verdi to late Wagner. "There is nothing known to the younger opera-goer to which he can be likened," wrote the American critic W. J. Henderson. "He was the greatest Romeo that ever walked the stage. He was the greatest Tristan since Niemann . . . he was great as *Faust*, great as Siegfried, he was matchless as *Lohengrin*. He was ideal as *Walther von Stolzing* . . . the finest *Chevalier des Grieux*, the unequalled *Raoul* in *Les Huguenots* and *John of Leyden* in *Le Prophète*. No one except *Italo Campanini* rivaled him as *Don José*, and perhaps only *Caruso* as *Radames*. As *Vasco da Gama* he has had no rival."

It should be noted that the appraisals of both Shaw and Henderson were made after de Reszke's death in

1925, and thus came from critics who had heard not only de Reszke and his generation, but the following generation as well. Today, many scholars and students of the art of singing, basing their judgments on the opinion of history and on a few recorded fragments, believe Jean de Reszke may well have been the greatest singer who ever lived.

He was not, Shaw pointed out, "a high note stunter." His voice, simply as a voice, may not have been a great one. It was a light, high baritone in his early career, and when he became a tenor it was fresh and firm, but not sensuous like *Caruso's*. Nor was his range great—a B natural below high C was his comfortable top. What made him great was his acting and his artistry. His contemporaries were deeply impressed by his quick intelligence, his painstaking preparation, his clear diction, his exquisite phrasing, his attention to the meaning as well as the sound of the words he sang. In an age of vocal titans, de Reszke was pre-eminent through sheer musicianship.

Grand opera has been called the most aristocratic of the arts, and de Reszke had a claim to being the most aristocratic of tenors. He was born on January 14, 1850, in Warsaw, Poland. His father was the proprietor of the *Hotel Saski*, one of the city's finest hotels, and his family's patent of Polish nobility was genuine.

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officially attested to by Tsar Alexander III (Russia was occupying Poland at the time).

Jean was a big man, over six feet tall, sandy-haired, handsome, lithe as an athlete. There was one flaw in his otherwise good looks: a rather too large, full mouth, with a set of pronounced lines at the corners, like parentheses, that led him to grow a drooping mustache to cover them. He kept the mustache even in those operatic roles that did not call for one. When the mustache had to be removed for the role of the young Siegfried, it occasioned great soul-searching.

At the launching of his career as a tenor (in Meyerbeer's *Robert le Diable* in Madrid, 1879), de Reszke was hissed without apparent reason, and this resulted in an almost pathological display of nervousness before each performance for the remainder of his life. He would stride up and down backstage, clenching his hands, trying his voice, muttering that he could not possibly sing, that the evening would be a fiasco, that he would be hissed, and so forth—this at the height of his fame and powers. When he was finally on stage, however, he would become a marvel of confidence and control. Once, during a performance of Gounod's *Roméo et Juliette* in Chicago, a madman leaped upon the stage during the balcony scene, stopping de Reszke in the middle of a note. The singer turned, drew his stage sword, and kept the intruder at bay until the curtain could be lowered and the man taken away. He then continued the scene, picking it up on the note that had been interrupted.

There were three singing de Reszkes—four, if one counts their mother, a distinguished amateur. Jean's younger brother Edouard, a genial giant of a man, as outgoing as Jean was reserved, became one of the great basses of all time, his fame rivaling even Jean's. Their

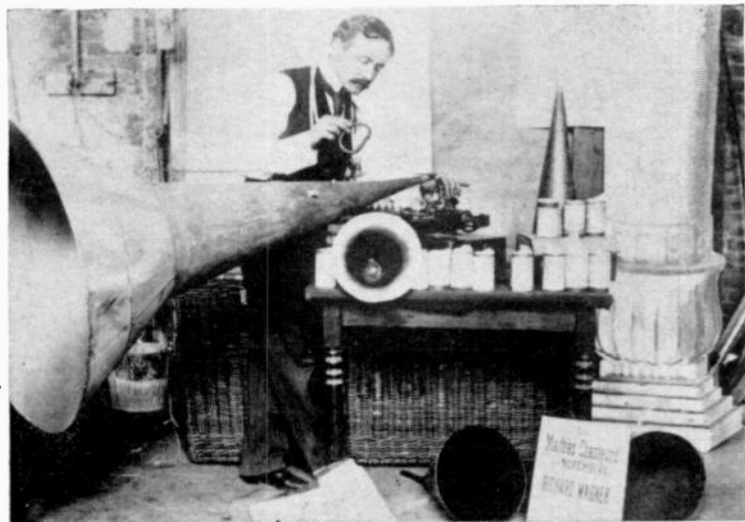
younger sister Josephine, a soprano, was spoken of as the heir to the crown of Adelina Patti, but her career was short: she left the stage to be married and died of a heart attack at thirty-six.

There were two other children in the de Reszke family—a third son, Viktor, and a second daughter, Emilia—but, though both were gifted, they turned away from musical careers. In truth, a musical career was not what their mother had planned for any of them. Jean had been marked for the law—he actually took his degree—and Edouard was sent to an agricultural school to become a farmer. Both young men spent more time at the opera than anywhere else, however, and nature took its course. Jean bolted first, and took vocal lessons from one Ciaffei, a retired Italian singer living in Warsaw. It was Ciaffei who made the mistake of training Jean as a baritone, a not unusual one for a teacher dealing with a tenor voice that has good low tones. Later he spent five years with the baritone Cotogni in Milan. Edouard soon joined him in Italy, studying with a friend of Cotogni named Coletti. Josephine had meanwhile taken lessons from her mother and from the celebrated Mme. Nissen-Salomon, a pupil of the great Manuel Garcia the elder, in St. Petersburg. She was already a favorite at the Theatre Malibran in Venice when, in 1874, Jean made his baritone debut at the nearby Theatre Fenice (as Giovanni di Reschi) singing Alfonso in *La Favorita*.

In 1876, while Edouard and Josephine were singing in Paris, Jean went to England, where Bernard Shaw heard him sing. But Jean was not comfortable as a baritone and kept yielding to the temptation to reach for high notes on the cadenzas. His last performance as a baritone was in Paris in 1876, as Figaro in *The Barber of Seville*, which he sang in so high a register that his father told him flatly after the performance: "You are a tenor, and this baritone singing is a mistake." Jean agreed, and he immediately began studying

The three photos of Jean de Reszke at left below include portraits of him as Tristan and Roméo. At the far right is brother Edouard.





Lionel Mapleson with the horn he used to record Jean de Reszke.

tenor roles with the celebrated Sbriglia in Paris. He then traveled for three years with Josephine and Edouard, who in the meantime had become quite popular. It was through Josephine that Jean was engaged by the Theatre Royal in Madrid to sing in *Robert le Diable*. His appearance there was a fiasco—in his own opinion, at least—and he retired again, for five years just traveling with Josephine and Edouard without singing. Then, in 1884, occurred an event that has become one of the most colorful anecdotes of operatic history.

Jean and Edouard were in a Paris music store going over scores when Jules Massenet, who was having difficulty finding a tenor for his *Hérodiade*, heard Jean singing and decided he was the tenor for the part. Under pressure, Jean agreed. He suffered badly from nerves throughout the rehearsals, and his courage failed him utterly on the night of the performance. He announced that he could not sing. Edouard and Victor Maurel, who were also in the cast, locked him in his dressing room, somehow got him dressed, and at the right moment seized him bodily and carried him to the wings. Massenet, waiting, pushed him onto the stage. "I should perhaps have continued not to sing in the theater," de Reszke wrote in a letter to Lilli Lehmann, "if Massenet and Maurel had not taken me by force to create *Hérodiade* at Paris in 1884. There began my career as a tenor."

Jean's first popularity as a tenor was won in French and Italian opera, most particularly in Gounod's *Faust*. Later, Wagner's *Die Meistersinger* became a popular vehicle for Jean (in Italian). Bernard Shaw, the music critic for the *London World*, wrote repeatedly, however, that he would refuse to take Jean seriously as an artist "until he had qualified himself as a modern first-rank tenor by playing Siegfried and Tristan." Not that Shaw was unconvinced about Jean's abilities; on the contrary, he lavished decidedly un-Shavian praise on the great tenor again and again. But Siegfried and Tristan are the most demanding, most

subtle of all tenor roles, and it disturbed Shaw, who was convinced Jean could sing them ideally, that the tenor seemed to shy away from them. Jean visited Bayreuth in 1888 to scout the possibilities, and, appalled by the huge *Tristan* orchestra, despaired of being able to make himself heard over it. Then, in 1895, he heard the great Anton Seidl conduct the work, and changed his mind. Seidl had been Wagner's secretary and musical confidant. "If you will conduct, I will learn the role," de Reszke promised, and Seidl agreed.

Circumstances decreed that American audiences would be the first to hear Jean as Tristan. He had made his American debut in 1891 in Chicago, in an Italian version of *Lohengrin*, and in his subsequent career at the Metropolitan had largely repeated his European repertoire. By 1895, thanks to the joint efforts of Walter Damrosch and Seidl, a Metropolitan season of German opera sung in German had been a success. And so it was in New York that Jean de Reszke, to the consternation of London and Paris, sang his first *Tristan*, on November 27, 1895. Lillian Nordica was Isolde and Edouard was King Marke, with Giuseppe Kaschmann as Kurvenal. The audience and critical reaction were overwhelming. Up to that time Wagner's music had been almost universally considered to be unsingable. Max Alvary, the most eminent Wagnerian tenor up to that time, had "declaimed" the role in a voice, said Bernard Shaw, that sounded like a "cracked clarinet." Jean proved that it could be sung, and beautifully. He set the standard by which the role (and Wagner-singing generally) is judged today.

In 1901, de Reszke made his Metropolitan farewell in *Lohengrin*, and then went back to Paris. In the autumn of 1902, he was attracted to the role of Canio in Leoncavallo's *Pagliacci*. Everyone thought the role was beneath the world's greatest Tristan, but nevertheless, the opera was performed, and the fifty-two-year-old de Reszke sang it well. But afterwards he admitted his critics had been right—there were no more worlds to conquer. He announced he would sing no more, and he did not.

SETTLING for a while in his big house in Paris, he later took a villa in the south of France and taught singing for nearly a quarter of a century. Pupils flocked to his door. Even the great Adelina Patti, then in her sixties and an international success for decades, wanted him to teach her. Among his pupils were Maggie Teyte, Bidú Sayão, and Leo Slezak.

With advancing years de Reszke's huge frame filled out, he became even more distinguished and, for him, rather jolly. He bought a parrot, and went about his villa with the bird perched on his shoulder. Still, the shyness and the reserve remained. On the occasion of his seventy-fifth birthday, his last, his pupils sur-

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prised him with a carefully planned tribute—the “Hail, Hans Sachs” chorus from *Die Meistersinger*, and a loving cup. He entered the studio with Koko, the parrot, perched on his shoulder as usual. But when the singing greeted him, and when Rachel Morton (who tells the story) tried to give him the loving cup, he turned so abruptly to rush away that he knocked the cup from her hand. He died on April 3, 1925 at Nice, and is buried in Paris’ Montparnasse cemetery.

One of the reasons de Reszke is the almost legendary figure he is today is that he made no commercial recordings. Like many others in those early days of recording, he disliked the phonograph. “I can’t imprison myself in a bit of wax,” he declared. He had always considered himself a singing actor, depending for much of his effect on theatrical illusion. The Fonotipia Company of Italy put a recording apparatus in his Paris home so he could try it out, and it is said that he did make a few test records, but had them destroyed afterward. (Later, his attitude softened to the extent that he gave the Victor Talking Machine a testimonial reading, “I consider the Victor Talking Machine a really marvellous instrument, reproducing the human voice to perfection.”) Thus, in the absence of a recorded legacy, the great tenor’s reputation with the public gave way after his death to those singers who did leave recordings—Caruso, in particular. But scholars and connoisseurs continued to hold de Reszke supreme, and to hope for the discovery of unknown recordings. Announcements of de Reszke recordings appeared, rumors of de Reszke recordings circulated, and there were even attempts at forging de Reszke recordings—but no authentic sounds were heard.

NEVERTHELESS, there is a saga of de Reszke and the phonograph to be told, a tale as romantic as any in the short history of the industry, and one that has become a legend itself. De Reszke’s final performances at the Metropolitan took place in the latter part of the 1900-1901 season. In the period from December 31, 1900 to March 29, 1901 he sang an astonishing variety of roles, in *Lohengrin*, *Faust*, *Aïda*, *Le Cid*, *Tristan*, *Roméo et Juliette*, *Götterdämmerung*, *Les Huguenots*, *L’Africaine*, *Siegfried*, and *Die Meistersinger*. It was an emotionally charged season, for, though it had not been announced, there were rumors that the idolized tenor would not again appear at the Met.

This was the season that Lionel Mapleson, the opera company’s librarian, chose to make an historic experiment. He bought an Edison cylinder phonograph, outfitted it with the largest acoustical horn he could find, augmented that with a tremendous flared metal

edge, set the whole thing up in the prompter’s box on the edge of the stage, and recorded on wax cylinders all he could get of the season’s performances—including, of course, the voice of de Reszke. The recording machine filled the prompter’s box, and the horn stuck out, causing audiences to complain after the first experiments. Thereafter Mapleson had to take the whole apparatus to a catwalk four stories above the stage. He continued to record performances in this way until after the 1903 season.

Mapleson made hundreds of wax cylinders—no one knows exactly how many. He kept them in his office, to be heard by himself and his friends. When Mapleson went to visit his sister in England in 1936, he told friends he was taking along “the best” of the cylinders. Apparently he did, but what happened to them in England is not known, nor is it known exactly what was contained on these “best” of his recordings. (There apparently were no de Reszke recordings among them, however.) All the cylinders that remained in this country after Mapleson’s death—many had somehow disappeared—are now in the New York Public Library’s collection.

OF JEAN de Reszke’s singing, the cylinders include snatches from *Lohengrin*, *Le Cid*, *Siegfried*, and *L’Africaine*. The de Reszke cylinders are by far the most scratchy and noisy of all the recordings, suggesting that they were the ones Mapleson played the most. And they are dim—the celebrated tenor seems always to be the singer furthest from the recording horn. But they are also thrilling beyond telling. The *Siegfried* excerpt comes from the beginning of the opera, where Siegfried taunts Mime with the bear, and one can hear de Reszke’s “Hoi-ho! Hoi-ho!” soaring through the surface noise and across the decades. Some of the excerpts have been transferred to LP by William H. Seltam, and can be purchased from him by writing Box 1811, Bridgeport, Connecticut.

So we do have some specimens of de Reszke’s voice. The legendary Jean de Reszke, however, will doubtless go on being the legendary Jean de Reszke. Perhaps it is just as well. Old-timers are stopped only by their own final curtains from speaking about de Reszke’s *mezza voce* as the eighth wonder of the world, and others who remember him speak of him as the most beautiful of persons. Clara Leiser, de Reszke’s biographer, despaired of anyone’s believing in her chronicle of so gentle, so perfect a hero. “When the singer dies, what remains?” Miss Leiser asked. What, indeed, but a legend?

Ray Ellsworth’s previous contributions to HIFI/STEREO REVIEW include his recent two-part article about the American critic John Sullivan Dwight, and last year’s report on rare records.

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

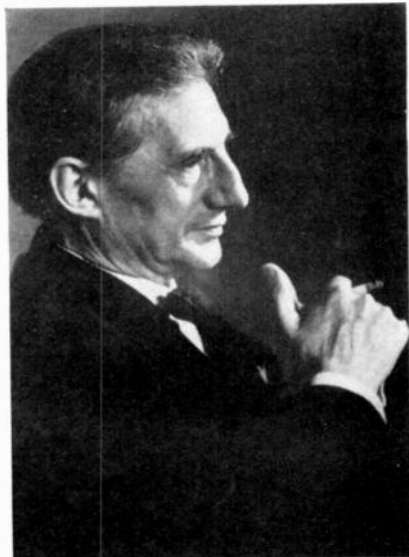


CLASSICAL

VAUGHAN WILLIAMS' *A LONDON SYMPHONY*

Barbirolli leads the Hallé Orchestra in a poised and radiant performance

SINCE Ralph Vaughan Williams' death in 1957 at the great age of 85, it has become increasingly clear to many observers that his music is wearing—and is going to wear—extremely well. One needn't be a handicapper in the “great, greater, greatest” sweepstakes to grant him a high place in the history of his country's music—and one that is very nearly as high in the annals of twentieth-century Western music.



COLUMBIA ARTISTS MANAGEMENT

SIR JOHN BARBIROLI
A very special grace

The signs of durability are classic. With each casual return to a work one hasn't heard in years—as here, in the new Vanguard low-price Everyman release of *A London Symphony*—one is somehow astonished by unsuspected depths. And, as another intimation of immortality, one notices that the stylistic paraphernalia of the music—in this case the modal harmonies and melodies, the over-all folk-cast—have in some miraculous way survived their misuse by imitators. The countless counterfeit *Greensleeves*, the unnumbered rewrites of the Thomas Tallis *Fantasia*—these sound today like shoddy renovations of a facile, dissipated idiom. Yet, go to the original, and—at its best—the music glows as if it had just been written.

Furthermore, in this superlatively sympathetic and radiant reading of *A London Symphony*—a work that more than any other points up the unresolved historical-stylistic bind that so often confined Vaughan Williams and yet at the same time *shaped* him—we get a glimpse of that phenomenon characteristic of the great ones: the ability to turn shortcomings to expressive purposes and ultimately to advantage. For *A London Symphony* is by no means in the ordinary sense a successful work. Its composer treads a narrow, tortuous path between the programmatic concepts of the late-Romantic tone poem, the less specific goals of Impressionist “tone painting,” and the abstract formal guidelines of the academy classroom. While *A London Symphony* might, at any given moment, be serving *one* of these stylistic considerations to superb effect, it is all too likely at

the same time to be compromising another. In consequence, the music sprawls and its intention is clear rather more through our *a priori*, empirical understanding of it than through the work itself.

Still, the piece is, for me, irresistible. Its slow movement is ravishingly beautiful—aglow with both the warmth and the austerity that dwell together so paradoxically in this composer's music. And one need not have known the London of 1914 in order to have the city instantly evoked by the bustle and clamor of the first movement. Here, as in his recent recording of Vaughan Williams' Fifth Symphony, Sir John Barbirolli shows us the very special grace of his way with his countryman's music. Surely nothing other than a clear vision of the problems and shortcomings of the work could account for so remarkably poised and humanistic a reading.

The recorded sound is both spacious and clear. Those who love Vaughan Williams will find that this release would be a bargain at thrice its cost.

William Flanagan

© VAUGHAN WILLIAMS: *Symphony No. 2, A London Symphony*. Hallé Orchestra, Sir John Barbirolli cond. VANGUARD EVERYMAN CLASSICS SRV 134 SD \$2.98, SRV 134 \$1.98.

DIE WINTERREISE: TWO ELOQUENT PERFORMANCES

Schubert's moving song cycle is brilliantly interpreted by Dietrich Fischer-Dieskau and Hermann Prey

THE profusion of available recordings of Schubert's magnificent song-cycle *Die Winterreise* places the record buyer in a state of happy bewilderment. To the admirable performances of Hans Hotter (on DGG) and Gérard Souzay (on Philips) already in the catalog we must now add two more brilliantly performed and excellently recorded versions by Dietrich Fischer-Dieskau (with Gerald Moore accompanying, on the Angel label) and Hermann Prey (with Karl Engel at the piano, on Vox). The latter represents Vox' first American pressings of German Electrola masters.

As song interpreters, Fischer-Dieskau and Prey have much in common. Both possess lyric baritone voices of surpassing natural beauty and great expressiveness. They sing in the same range (Hotter's key choices in these songs are lower, Souzay's at times higher), and they appear to have similar ideas on matters of tempo. Sensitive interpreters of the words as well as the music, in these two releases they both convey the heartbreak

and dejection of this moving cycle memorably and with complete authority.

Of the two performances, Fischer-Dieskau's is on a slightly larger scale. His dynamic range, exquisitely proportioned and controlled with unerring taste, starts well above the hushed pianissimo Prey employs for the more intimate moments. But Fischer-Dieskau's dynamic changes are also subtler, not subject to the more abrupt shifts and extreme contrasts Prey employs, sometimes with good dramatic effect, sometimes less convincingly.

Both artists bring vocal intensity and dramatic fervor to their interpretations, but, while Fischer-Dieskau's delivery is firmly controlled, Prey tends to push his voice out of focus in passages of emotional stress. This hardly ever happens with Fischer-Dieskau, who can manage communication of burning intensity without compromising the musical line.

One could cite countless examples of interpretive felicities in both versions. I especially like Prey's subdued reflective way with *Der Wegweiser*, and the suggestion of bleakness he conveys in *Der Leiermann* through the eerie inflection of the phrase endings. Fischer-Dieskau rather understates this gripping song, but without at all lessening its tragic impact.

Both singers receive outstanding support from their collaborators at the piano. To sum it up, these are two outstanding new performances of this overwhelming cycle. For me, however, Fischer-Dieskau's is the most satisfying of them all.

George Jellinek

HERMANN PREY AND KARL ENGEL

Revealing a memorable vocal intensity and dramatic fervor in...



© ® SCHUBERT: *Die Winterreise, D. 911*. Hermann Prey (baritone); Karl Engel (piano). Vox SLDL 5502 two 12-inch discs \$9.96, LDL 502 \$9.96.

© ® SCHUBERT: *Die Winterreise, D. 911*. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL S 3610 two 12-inch discs \$11.96, 3640* \$9.96.

ENTERTAINMENT

MEL TORMÉ, VIRTUOSO SWINGER

American popular music reaches a new level of artistry in "Sunday in New York"

MEL TORMÉ is a new phenomenon: a virtuoso singer of popular music. There are singers whose musicianship could be compared to his, including Sarah Vaughan, Frank D'Rhone, Ella Fitzgerald, Carmen MacRae, Mark Murphy, and Buddy Greco, and most of them are also pianists, as is Tormé. But they are all what the public rightly calls "far out"—far out from the nature of song itself, far out into instrumental territory. On the other hand, there are singers whose chief concern is evoking the meaning of the words of a song, Frank Sinatra being the master of the art. Mel Tormé works a strange—strange only because nobody else does it—middle ground between the two approaches. His newly released album, "Sunday in New

GERALD MOORE AND DIETRICH FISCHER-DIESKAU

... authoritative, tasteful, and excellently recorded performances

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York," his third on the Atlantic label, is the best the company has made with him yet. If you want to hear how high a level the singing of popular music has reached, you should get this one.

Tormé's voice is light, and might even be described as pretty, except that it is virile at the same time. He has developed the mechanism of his voice enormously since his early days as the darling of the bobby soxers (what ever happened to *them?*). He now has a phenomenal control that permits him to pull off gorgeous phrasings. And no one uses vibrato as well as he does—turning it off completely, then turning it back on in various shadings to point up and to emphasize.

A proud, testy, and extremely intelligent man, Tormé is frustrated by the fact that his talent is superior to most of the material that is available for him to sing. What he requires, really, is a new kind of popular music, and he has attempted on occasion to get it by writing it himself—such works as his interesting *California Suite* and the clever extended song *County Fair*. The public, however, hasn't accepted these long and unsentimental works. On top of his problem of finding proper material has been the problem of finding a record company that could understand him. The Verve label, which had him for several years, did little with or for him. He made a couple of classic albums for that company, including the brilliant "Mel Tormé Swings Schubert Alley," but no real attempt was made to push them or explain him to the public. His artistic growth since then has gone largely unheralded.

Atlantic is doing much better by him. The arrangers for this album—Shorty Rodgers, Johnny Williams, and Dick Hazard—have provided interesting and varied settings for thirteen songs about New York—and there are signs everywhere that Tormé collaborated on them, as he usually does. All of the arrangements are excellent, but Hazard's writing on *Harlem Nocturne* and *Manhattan* is particularly arresting.

As for the material itself, it is, if not uniformly good, at least interesting. Tormé resurrects *The Brooklyn Bridge*, a charming and amusing little anthem to Brooklyn nationalism that has been largely ignored since Frank Sinatra introduced it in the 1940's. *Broadway*, a favorite improvisational vehicle of jazzmen, is done with a strong swing by Tormé, who, as a matter of fact, swings harder than most bona fide jazz singers. But the most interesting track of all is Frank Loesser's strikingly visual song *My Time of Day*. Nobody sings this tune. Few people can. Its tricky intervals are for the vocal sharpshooter alone—Tormé, that is. He negotiates the twisting melody and changes with flawless pitch and his usual ease. He does only one chorus of the song, a description of pre-dawn New York City, and having made his point, gets out. The track lasts

only a minute and twenty seconds, but it should be quite long enough to convince sensitive listeners that Tormé has become the most skilled singer of light music in America today. *Gene Lees*

© © MEL TORMÉ: *Sunday in New York*. Mel Tormé (vocals); orchestra, Johnny Williams, Dick Hazard, or Shorty Rodgers cond. *My Time of Day*; *Autumn in New York*; *Forty-Second Street*; and ten others. ATLANTIC SD 8091 \$4.98, D 8091 \$3.98.

JAZZ

EARLY BASIE'S BEST

The essence of swing is distilled and transcended in a twenty-four-track set

THE Count Basie orchestra came to New York from Kansas City in 1936, and by the following year had developed the exceptionally limber, rhythmically floating style that made its recordings the clearest possible illustrations of the verb "to swing." As is evident in "The Best of Count Basie," Decca's new two-disc compilation of the band's work from 1937 to early 1939, this early group (unlike the driving but heavy-footed Basie band of today) coupled a considerable amount of power with the spontaneity and pliability of a small combo.

Furthermore, Basie has never since had so extraordinary a roster of soloists: tenor saxophonists Lester Young and Herschel Evans, trumpeters Buck Clayton and Harry Edison, trombonist Dicky Wells, and singer Jimmy Rushing. The rhythm section was by far the most resilient jazz had known up to that time, Basie

propelling the band with his spare punctuation while Jo Jones, Freddie Green, and Walter Page sustained a beat that was both crisp and airy.

Among the twenty-four recordings in this set are a number of classic jazz achievements: *One O'Clock Jump*, *Swinging the Blues*, *Topsy*, *Jive at Five*, the ominous *Blues in the Dark*, and *Blue and Sentimental* (with Herschel Evans on tenor and Lester Young poignantly eloquent on clarinet). None of these tracks, moreover, sounds dated in the way so many other swing-era recordings do. While the Basie band did distill the essence of swing, it transcended the limitations of that style. The buoyant ensemble and the major soloists together formed so unusual a force that these recordings—a quarter-century later—still retain their freshness and distinctiveness.

The album notes include a comprehensive essay on the Basie band by Stanley Dance, together with complete personnel and solo credits. I recommend the monophonic version rather than the stereo because the remixing necessary for the latter somewhat dilutes the impact of the orchestra. Unfortunately, even the monophonic LP version has not captured the full body of the original 78's. "The Best of Count Basie" is an essential package for a basic jazz library, but it lives up to its title only in part. The "Lester Young Memorial Album" (Epic SN 6031) takes the orchestra through 1939 and 1940, and when that collection is added to this, one does indeed have the best of the Basie band's most creative period. *Nat Hentoff*

© © COUNT BASIE: *The Best of Count Basie*. Count Basie (piano) and orchestra. *Jumping at the Woodside*; *Honeysuckle Rose*; *Oh Lady Be Good*; *Roseland Shuffle*; and twenty others. DECCA DXSB 7170 two 12-inch discs \$9.96, DXB 170 \$7.76.

Count Basie at the piano with (left to right) Jo Jones, Walter Page, Buddy Tate, Freddie Greene, Buck Clayton, and Dicky Wells

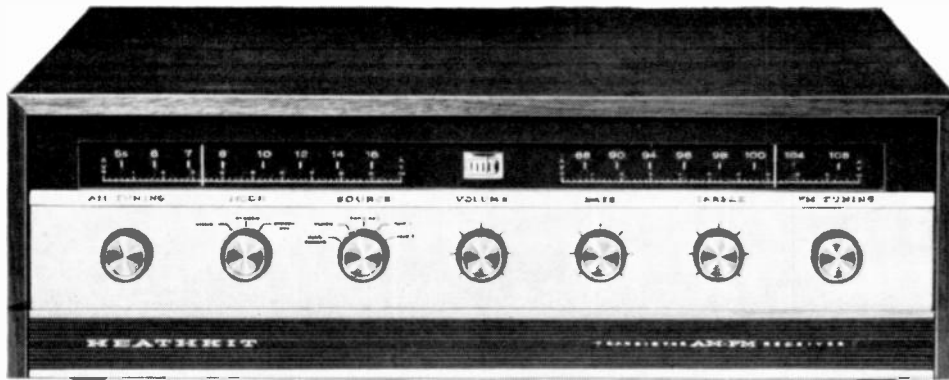


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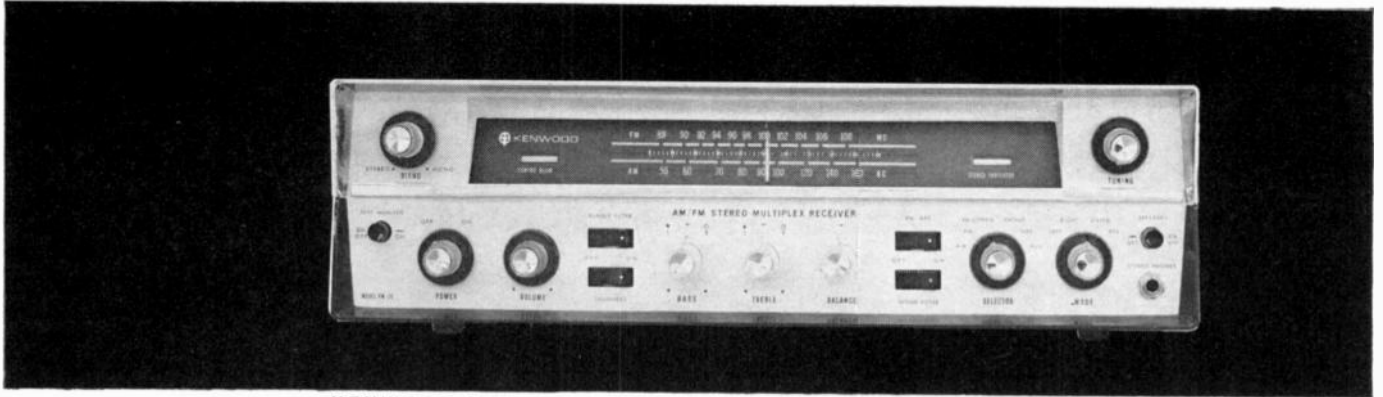
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Goldberg Variations*. Joerg Demus (piano). MUSIC GUILD S 53 \$5.98, M 53 \$5.98.

Interest: Piano version
Performance: Exceptional
Recording: Good
Stereo Quality: Good

If the dignity, the contrapuntal ingenuities, the variegated moods, and the grandeur of the *Goldberg Variations* can best be revealed on the harpsichord, the instrument for which the set was written, there is still no reason why a performance on the modern piano cannot be an enjoyable experience, especially if the playing is as remarkable as it is here. Demus, whose prior recording of this classic "Aria and Thirty Variations" was made ten years ago, wisely avoids imitating the sound of the harpsichord here. He approaches the piece on strictly pianistic terms, without any mincing, and yet he maintains a firm grasp of the contrapuntal fabric. His vigorous, sensitive approach provides one of the most appealing examples of Bach on the piano I have heard since Lipatti, all the more so because of his knowledgeable treatment of Bach's ornaments as well as of the Baroque practice of rhythmic alteration—double-dotting the French overture of Variation 16, for example. The piano sound, although somewhat too reverberant, is otherwise very satisfactory. *I. K.*

RECORDING OF SPECIAL MERIT

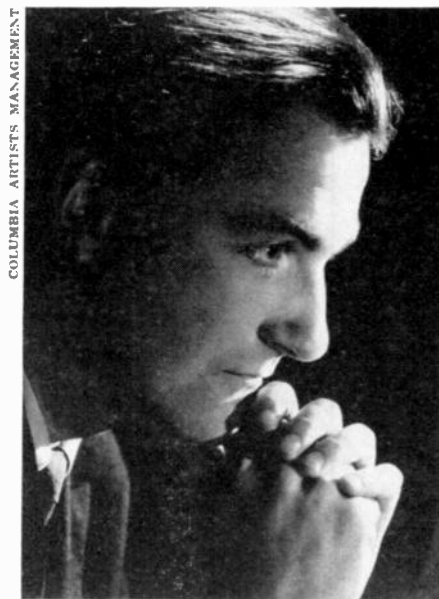
Ⓢ Ⓜ BACH: *Unaccompanied Cello Suites: No. 2, in D Minor; No. 5, in C Minor*. Janos Starker (cello). MERCURY SR 90370 \$5.98, MG 50370* \$4.98.

Interest: Starker's Bach
Performance: Near-great
Recording: Splendid
Stereo Quality: Natural

Explanation of symbols:

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

Janos Starker's recording in the early Fifties of four of the six Bach unaccompanied cello suites (Period 543 and 582) is still widely considered a remarkable achievement. A few years ago, the cellist did the complete set for English Columbia, but those performances have never been issued here. With the present disc, Starker begins a third survey of the suites, and again inspires the greatest admiration for his fantastic technical agility, ease of execution (this is tremendously difficult music), extraordinary control over



COLUMBIA ARTISTS MANAGEMENT

JOERG DEMUS
Exemplary Bach on the piano

intonation, and sonorous, vibrant tonal production.

Starker's own program notes express the view that since no one really understands what the eighteenth-century conventions in tempos, dynamics, phrasing, ornamentation, and so forth were, anything goes. So his is a quite personalized, romantic treatment of the music: the Allemande in Suite No. 5, for instance, is played somewhat more slowly than is suitable for its dance character, because he feels it this way. But the fact that few phrasing indications exist in these scores does not mean that one is hopelessly in the dark about the types of phrasing and articulation current in

Bach's day. One hopes that Starker will reconsider his views before recording the next two discs of his series, for the suites performed with full Baroque vigor by this artist would be a marvelous experience. The sonics are exceptionally fine here. *I. K.*

Ⓢ BEETHOVEN: *Fidelio*. Leonie Rysanek (soprano), Leonore; Ernst Haefliger (tenor), Florestan; Dietrich Fischer-Dieskau (baritone), Don Pizarro; Gottlob Frick (bass), Rocco; Irmgard Seefried (soprano), Marzelline; Friedrich Lenz (tenor), Jaquino; Kieth Engen (bass), Don Fernando; Chorus and Orchestra of the Bavarian State Opera, Ferenc Fric say cond. DEUTSCHE GRAMMOPHON SLP 138390/91 two 12-inch discs \$13.96.

Interest: Belated stereo release
Performance: Good, with reservations
Recording: Orchestra poorly balanced
Stereo Quality: Widespread

This performance dates back to 1957, and it has been available only in a monophonic pressing until now. Because of this considerable lapse of time, a re-evaluation of the performance would appear to be in order for this new stereo release.

The musical values of the performance are considerable. The late Ferenc Fric say had interesting ideas about this score, though listeners accustomed to Furtwängler, Klemperer, or Knappertsbusch will probably find Fric say's over-all view somewhat restless and too given to wide tempo fluctuations. But there are many moments of undeniable effectiveness—the mystery and foreboding of the early scenes are admirably captured, the Prisoners' Chorus sensitively and eloquently drawn.

Except in "O namenlose Freude," which is turned into a hopeless scramble by Fric say's headlong pacing, Miss Rysanek is revealed as a Leonore of strong dramatic presence with a secure and thrusting voice to match. Though she cannot always communicate the warmth I like to find in this character, who is the embodiment of noble womanhood, Miss Rysanek can at least cope with the role's *(Continued on page 62)*

technical requirements very creditably. On this count, the set's Florestan and Pizarro are, unfortunately, somewhat wanting. Haefliger's singing of the lyrical passages is a model of neatness and sensitivity, but he fails to convey Florestan's anguish, and the ecstatic concluding lines of his aria defeat him. As always, Fischer-Dieskau's characterization is splendid, but his Pizarro suffers from insufficient vocal weight and volume. On the other hand, Seefried, Lenz, Frick, and Engen are just about ideal in their important roles. With a cast of singing actors of this caliber, the use of different performers for the spoken dialog was wholly unnecessary, and I hope that DGG has since discarded this questionable procedure once and for all.

Sonically, the set is a mixed blessing. The surfaces are far superior to the early Decca pressings, and the voices are sharply and clearly captured, but exaggerated stereo separation breaks the orchestral sound into thin fragments. From the dramatic standpoint, stereo has distinct advantages: it is used more effectively, in fact, than in the Klemperer-led Angel set. The latter performance, however, retains my endorsement as the best of the currently available *Fidelios*.

G. J.

BERLIOZ: *Nuits d'Été* (see RAVEL)

BRITTEN: *Prelude and Fugue* (see SCHOENBERG)

RECORDING OF SPECIAL MERIT

© ● **BUXTEHUDE:** *Cantatas. Aperite mihi portas justitiae; Jesu dulcis memoria; Salve Jesu; Singet dem Herrn; Herr, auf dich traue ich. Choral Variations, "Auf meinem lieben Gott."* Hugues Cuenod (tenor); Richard Conrad (countertenor, tenor); Mark Pearson (bass); Robert Brink and William Hibbard (violins); Judith Davidoff (cello); Daniel Pinkham (positive organ). MUSIC GUILD S 45 \$5.98, M 45 \$5.98.

Interest: Cuenod in Buxtehude
Performance: Notable
Recording: Generally very good
Stereo Quality: Excellent

Collectors may remember a venerable 78-rpm disc of the cantata *Aperite mihi portas justitiae*, with Aksel Schiøtz as one of the soloists (or the same performance transferred to LP by RCA Victor in 1956 as LM 1968). Though the advent of long-playing records has made Buxtehude's works in this form somewhat better known, a recording such as this Music Guild release is still too much a rarity. We can be grateful to Music Guild, not only for providing further examples of Buxtehude's small-scale (in comparison with most of Bach) and intimate can-

tatas, but also for selecting an admirable group of vocal and instrumental soloists to render them. Cuenod, heard in all five cantatas, handles his assignments with devotion and fervor, and the other two singers are equally worthy of praise. Daniel Pinkham, in addition to playing continuo, is heard alone in a brief set of choral variations in the form of a suite, and his contribution is skillful. The stereo separation is unusually effective, and the sound, though quite dry, is pleasantly intimate. The reproduction, except for the organ solo and the end of the second side, is very clean. Notes, texts, and translations are included. J. K.

© ● **CHOPIN:** *Barcarolle, Op. 60; Berceuse, Op. 57; Fantaisie, in F Minor, Op. 49; Four Scherzos, Opp. 31, 39, 51, and 57.* Paul Badura-Skoda (piano). WESTMINSTER WST 17053 \$4.98, XWN 19053 \$4.98.

Interest: Scherzos plus
Performance: Impressive
Recording: Very fine
Stereo Quality: Good

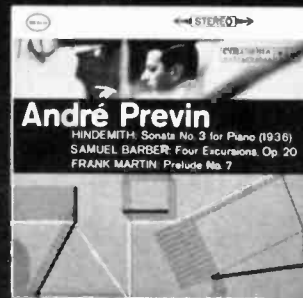
Like some of his German colleagues—Gieseking and Backhaus, for instance—Paul Badura-Skoda has displayed little affinity for Chopin in his past recordings of the twenty-four études, the last two sonatas, and several smaller works, no matter how capably they have been played. With the present disc, the Viennese pianist seems to have made a genuine effort to come to terms with Chopin, and the result is impressive. The playing is remarkably poetic and, in that he pays more attention to over-all scope and line than to the just placement of the countless details, less tidy than before. The music is made to flow, for the most part, and it is only in a few places—the chorale section of the third scherzo, for example—that one may feel that the interpretation is a little unbending. The impressionism of the *Barcarolle* and the brilliance of the second scherzo in particular come off very well, and the playing throughout is technically very sure. The recorded sound is exceptionally good in both versions. Prospective buyers might note, incidentally, that the disc is a great value: the same pieces performed by Rubinstein (*Barcarolle, Berceuse, Fantaisie*, plus other works on RCA Victor LM 2277; scherzos on LSC/LM 2368) take the equivalent of three disc sides. J. K.

© ● **CHOPIN:** *Four Ballades, Opp. 23, 38, 47, and 52.* Witold Malcuzyński (piano). ANGEL S 36146* \$5.98, 36146 \$4.98.

Interest: Chopin classics

(Continued on page 64)

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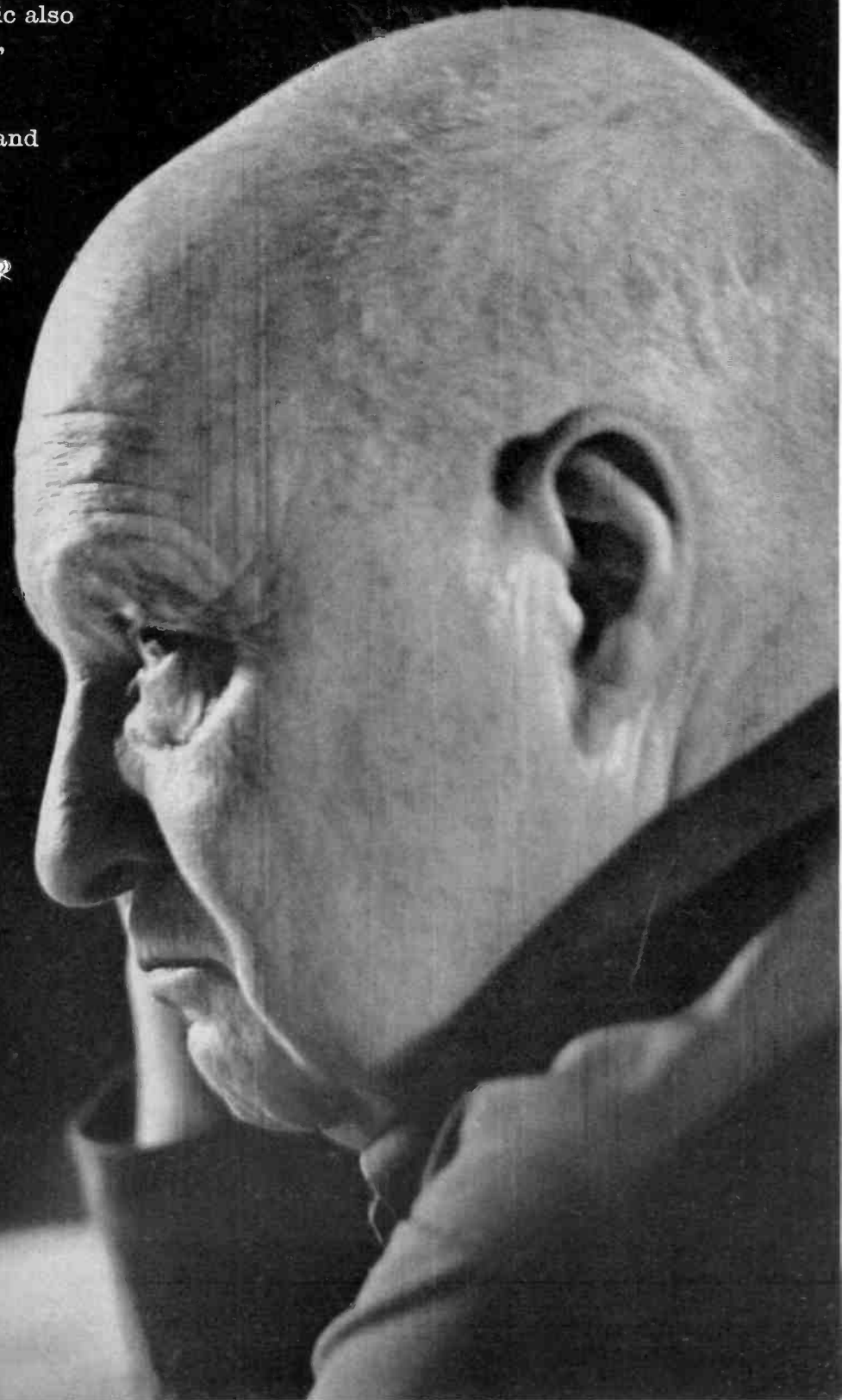
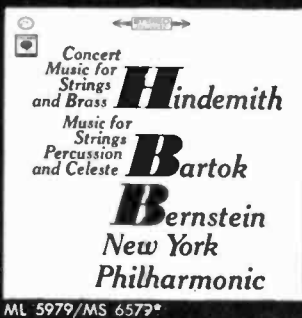
It seems fitting that Paul Hindemith's last recording was an expression of his own serene spirit. Shortly before his death last year, the composer led the New York Philharmonic, the Schola Cantorum and soloists Louise Parker and George London in a magnificent recording of his "When Lilacs Last in the Dooryard Bloom'd." This "Requiem for Those We Love" took as its text Walt Whitman's elegy on the tragic death of Lincoln.

Other new Columbia Masterworks releases also reflect Hindemith's belief that music is meant to entertain and to move. There are the high spirits of his "Symphonic Metamorphoses" and the drama of "Mathis der Maler," both included in a brilliant new album by Eugene Ormandy and the Philadelphia Orchestra.

And his lively handling of an unusual combination of instruments in "Concert Music for Strings and Brass," a Leonard Bernstein recording in which the New York Philharmonic also plays Bartok's "Music for Strings, Percussion and Celeste."

These fine recordings reaffirm the importance of Hindemith's work and assure that his genius illuminate us all—beyond his lifetime.

PAUL HINDEMITH ON COLUMBIA RECORDS



Performance: In the grand manner
Recording: Excellent

Too many of today's younger generation of pianists are apt to use a cool approach in their rendition of Chopin, possibly because an open display of emotion, a deliberately flexible view of printed note values, and a soaring, personal Romanticism seem to have no place in our age of scientific reason and documented intellectualism. Listeners conditioned to the modern approach, brittle and immaculate in detail and technique, may have little patience with the grand old manner of playing—for example, that of Malcuzyński. But those who revel in the flamboyant style of the past will enjoy these performances of the *Ballades* immensely. The Polish pianist, a pupil of

in the CRI catalog devoted in whole or in part to Henry Cowell's music. A reviewer cannot help being impressed at the diversity of Mr. Cowell's output. Although I can think of several living composers who have written as much as Cowell, there is probably no one who has written as many different kinds of music. If such versatility has kept an intimately and immediately personal tone out of the man's music, it has at least kept us busy wondering what to expect next.

Homage to Iran, composed in 1959 as a result of a Rockefeller-Foundation-sponsored tour of Asia, is conceived, to quote David Hall, "in a wide-spread two-movement Middle Eastern form, used twice." Though I lack the background to comment on the manner and degree of the work's relationship to Persian music,

solo (bass), Mathieu; Piero de Palma (tenor), the spy; Paolo Pedani (baritone), Dumas. Orchestra Roma and Chorus of the Opera House Rome, Gabriele Santini cond. ANGEL S 3645 three 12-inch discs \$17.94, 3645* \$14.94.

Interest: Giordano's best work
Performance: Not quite first-rate
Recording: Brilliant
Stereo Quality: Excellent

Its three juicy principal roles and many celebrated vocal highlights notwithstanding, *Andrea Chénier* cannot succeed by good singing alone. Great voices can put over the effective arias and duets, to be sure, but in order to give Giordano's gaudy and powerful score firm direction and to enliven its *verismo* passages, many of them rather uninspired melodically, a conductor of real imagination and dramatic flair is a must. Gabriele Santini is not quite the man for the task—his long experience and evident knowledge of the score preclude serious mishap, but the leadership he provides is not dynamic enough to lift this performance above the routine. Santini's choice of comfortable tempos where the music calls for more animation has a deadening effect even on such normally sure-fire arias as Gérard's "Nemico della patria" and Maddalena's "La mamma morta." And his permissiveness allows Franco Corelli to distend phrases, punctuate his singing with tearful sobs, and indulge in his growing habit of attacking notes with an upward slide. It is painful to hear the ruinous effects of such a lack of artistic discipline on a voice that is probably unequalled today in liquid richness and natural beauty.

Antionietta Stella contributes an intelligently conceived and expertly sung portrayal, and it is hardly her fault that the final duet deteriorates into a shouting contest. On the other hand, she suffers by comparison with Renata Tebaldi (London OSA 1303), whose blend of poignancy and sweeping passion is beyond Miss Stella's reach.

The most satisfying interpretation in this performance is Mario Sereni's vibrantly etched and sturdily sung Gérard. And fortunately, the subordinate characters that give dimension to this opera are all excellently handled by such artists as De Palma and Modesti, both of whom can make a strong impression in the briefest of roles.

The singing is miked quite close—Corelli and Sereni, in particular, sound larger than life. Nevertheless, with brilliant over-all sound and a finely detailed and suitably widespread stereo, this recording is undoubtedly the best sonic representation of *Chénier* in the catalog. But the London set, on the strength of its superior conductor Gavazzeni, and Tebaldi's peerless Maddalena, is preferable.



FRANCO CORELLI: Larger than life as *Andrea Chénier*

Paderewski, has over the last decade recorded a considerable amount of Chopin. On occasion his playing is uneven, though never uninteresting. Other pianists, most notably Rubinstein, may have a greater palette of coloristic effects or a cleaner technique, but few have such a flair for dramatically unfolding the "tale" of these four magnificent pieces. If I still prefer Rubinstein as the ultimate interpreter of the *Ballades* (RCA Victor LSC/LM 2370), it is no reflection on the excellence of Malcuzyński on this disc. The piano sound is clean and full. *I. K.*

© COWELL: *Homage to Iran* (1959). Leopold Avakian (violin), Mitchell Andrews (piano), Basil Bahar (Persian drum). *Three String Quartets*. Beaux Arts String Quartet. COMPOSERS RECORDINGS, INC. CRI 173 \$5.95.

Interest: Cowell's diversity
Performance: Excellent
Recording: Very good

According to David Hall's sleeve note, this recording constitutes the sixth disc

it is difficult indeed not to be moved by the outpouring of lyric invention.

The three string quartets—*Movement for String Quartet* (1934), *Mosaic* (1935), *United Quartet* (1936)—are works of distinction and originality. The third movement of *Mosaic*, for example, is a striking invention: a long recitative on the solo cello is extended freely while an accompanying *glissando* treatment of the remaining strings creates an eerie effect of muted air-raid sirens.

The performances seem everywhere authentic and vital, and CRI's recorded sound is clean and realistic. *W. F.*

ELGAR: *Introduction and Allegro* (see SCHOENBERG)

© © GIORDANO: *Andrea Chénier*. Franco Corelli (tenor), Andrea Chénier; Mario Sereni (baritone), Carlo Gérard; Antionietta Stella (soprano), Maddalena; Stefania Malagú (mezzo-soprano), Bersi; Luciana Moneta (mezzo-soprano), the Countess; Giuseppe Modesti (bass), Roucher; Dino Mantovani (baritone), Fléville; Paolo Montar-

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **MOZART:** *Sinfonia Concertante, in E-flat Major, for Violin and Viola (K. 364); Duo No. 1, in G Major, for Violin and Viola (K. 423)*. Igor Oistrakh (violin); David Oistrakh (viola); Moscow Philharmonic Orchestra, Kyril Kondrashin cond. LONDON CS 6377 \$5.98, CM 9377* \$4.98.

Interest: Mozart for string duo
Performance: *Ne plus ultra*
Recording: Generally fine
Stereo Quality: Good

Most violinists take up the viola from

time to time, but, as a rule, they seldom play it professionally. David Oistrakh, like Yehudi Menuhin in the case of *Harold in Italy*, is one of the exceptions. I was fortunate enough to hear the Oistrakhs' performance of the Mozart *Sinfonia concertante* last winter at Carnegie Hall with the Moscow Chamber Orchestra; at the last minute it was decided to have Oistrakh *père* play the viola part (he had been expected to play the violin with Barshai, who would conduct as well as perform on the viola). The result, once the surprise had been digested (for this was his American debut on the viola), was astonishing. I could not recall when I had previously heard

such beauty of tone, such infallible technique. These same qualities are equally evident in this new London recording—again David Oistrakh's viola playing is magnificent. There is no need to slight his son, however, for Igor Oistrakh plays in these recordings equally as well as his more celebrated father.

The first movement is done beautifully, but the real heights of expressivity are reached in the marvelous slow movement. From then on, it is a great performance on the part of the duo, so great in fact that it should be considered as the outstanding version on records. Kondrashin and the Moscow Philharmonic are a bit heavy in the accompaniment, but otherwise do their work well. The fill-up for the second side is the first of the two duos for solo violin and viola that Mozart wrote out for his friend Michael Haydn when the latter was unable, through illness, to fulfill a commission. The performance by the Oistrakhs again is sensitive, spirited, and extraordinarily clean in intonation, altogether a delightful experience. London's recording is full, but the warmth of sound is marred by slight stridency, requiring a treble cut.

I. K.

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Ⓢ Ⓜ **PALESTRINA:** *Exultate Deo; Ave Maris Stella; Exultabo Te; Surge, Illuminare Jerusalem; Sicut Cervus Desiderat; Salvete Flores Martyrum; Magnificat in the Fourth Mode; Veni Sponsa Christe; Second Lamentation (Good Friday)*. Dessoff Choirs, Paul Boepple cond. COUNTERPOINT/ESOTERIC 5602 \$5.95, 602* \$4.98.

Interest: Great sacred works
Performance: Commendable
Recording: Inferior pressing
Stereo Quality: Very good

Using various combinations, smaller and larger, of the members of the Dessoff Choirs, Paul Boepple presents here an illuminating sample of Palestrina's sacred music, with the five-voice *Magnificat* (1591) the most extended and impressive offering. The grand polyphonic blocks of tone, the hallmark of this Renaissance composer's style, are appropriately emphasized here, and more attention is paid to vocal entries than is usual in most large-group Palestrina renderings. The conductor's sense of liturgical drama is, as usual, foremost in these interpretations, and the combined forces achieve a very characteristic and suitable Italian vocal sound. Unfortunately, the review copy suffered from a number of defects—it was a partially warped and noisy pressing, and had some distortion as well. The balance of voices was satisfactory, as was the spread of the group in stereo. Unfortunately, no texts or translations included.

I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ RACHMANINOFF: *Concerto No. 2, for Piano and Orchestra, Op. 18; Études Tableaux: Op. 39, No. 1; Op. 39, No. 2; Op. 29, No. 5.* Vladimir Ashkenazy (piano); Moscow Philharmonic Orchestra, Kyril Kondrashin cond. LONDON CS 6390 \$5.98, CM 9390 \$4.98.

Interest: Ashkenazy triumphant
Performance: Superb
Recording: Fine
Stereo Quality: Good

Although I do not profess knowledge (nor the desire for it) of all twenty-six of the recorded performances of Rachmaninoff's Second Piano Concerto listed in the most recent Schwann catalog, I



VLADIMIR ASHKENAZY
Virtuosity in its place

should be surprised if there were more than a couple that equal—not to say surpass—this superb performance by the young Soviet pianist Vladimir Ashkenazy.

For this remarkable reading is made up of a unique combination of felicitous elements. The Romantic grand manner, for example, pours through young Ashkenazy's fingers as a matter of course—not as a consciously resuscitated defiance of the twentieth century. And even at his relatively tender age, this pianist has long since put mechanical dexterity in its proper place: virtuosity, not a thing to be hidden or despised, plays its authentic role as the music itself demands.

The result is the awesome rarity: a warhorse magically cleansed of its horrendous battle scars, heard again as it must have seemed in its early years.

The pianist's vivid, natural performance is supplemented by an orchestral accompaniment that breathes with it as one. And Ashkenazy's solo encores—three of the much underrated *Études Tableaux*—are uncommonly welcome bonuses.

The recorded sound is a fitting counterpart to the superlative performance. W. F.

Ⓢ Ⓜ RAVEL: *Shéhérazade.* BERLIOZ: *Nuits d'Été.* Régine Crespin (soprano); Suisse Romande Orchestra. Ernest Ansermet cond. LONDON OS 25821 \$5.98, 5821* \$4.98.

Interest: Gorgeous music
Performance: Opulent
Recording: Brilliant
Stereo Quality: Excellent

This absorbing program contains two song cycles of widely disparate types. Yet, in their different ways, both Berlioz and Ravel were masters of the elusive art of blending beautiful vocal music with rich orchestral sonorities. But the vibrant dramatic art of Régine Crespin shines more impressively in Ravel's colorful evocations of the Orient. Hers is a performance stronger in over-all grasp than in illuminating nuance—compare the straightforward way she ends *L'Indifférent* with the insinuating manner Jennie Tourel brings to this episode. But Miss Crespin's technical assurance and sensuous tones leave no room for criticism.

Against the more restrained colors of the Berlioz orchestrations, the uneven quality of the artist's vocal equipment is more evident. *Le spectre de la rose* and *Sur les lagunes* lie in an uncomfortably low range for her, and the break between her smooth high register and the breathy tone quality below this register is very noticeable. Nevertheless, in the latter song she manages an astonishing low G-flat—the music indicates an optional higher note. Surprisingly, she makes little use here of her much-admired floated pianissimo. But in the passages that favor her, the soprano's tonal opulence and strong dramatic gifts are most impressive.

Eleanor Steber brings more warmth and evenness of tone to the *Nuits d'Été* cycle on her Columbia disc (ML 5843), but the present recording has the benefit of superior sonics. In *Shéhérazade*, it is a matter of choice between more imposing and sensuous singing (Crespin) and a more illuminating projection of the text (Tourel). The orchestral contributions in both these latter cases are superb, and so is the recorded sound. G. J.

Ⓢ Ⓜ SCHOENBERG: *Verklärte Nacht.* ELGAR: *Introduction and Allegro.* BRITTEN: *Prelude and Fugue.* Chamber Orchestra of Lausanne. Victor Desarzens cond. WESTMINSTER WST 17030 \$4.98, XWN 19031 \$4.98.

Interest: Moderns for string orchestra
Performance: Fine
Recording: Excellent
Stereo Quality: Helpful

(Continued on page 68)



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A nicely wrapped and winning package, this. The early Schoenberg work (*Transfigured Night* is its usual rendering in English) gets an eloquent, warmly understated performance from Desarzens. It is perhaps lacking in the linear clarity of Robert Craft's recent performance, but one feels that Desarzens is less concerned with performing the work in its pre-atonal historic context and is somehow more prepared to accept it on its own terms.

The Elgar work is a lovely one; like the *Enigma Variations*, it lets us see once again the modest, unassuming creator not quite hidden behind the full-blown and rather grandiose style that, as a late nine-

teenth-century musician, he was unavoidably heir to.

The Briten is facile and a little academic, but it is easy enough to listen to in the context of a record that offers modest but very real pleasure. *W.F.*

© ① **SCHUBERT:** *Fantasia, in C Major* ("Wanderer," D. 760); *Sonata No. 13, in A Major, Op. 120* (D. 661). Sviatoslav Richter (piano). ANGEL S 36150 \$5.98, 36150 \$4.98.

Interest: Prime Schubert
Performance: Distinguished
Recording: Excellent
Stereo Quality: Natural

Following Leon Fleisher's splendid recording of the "Wanderer" Fantasia and the popular "little" A Major Sonata (Epic BC 1271, LC 3874), Angel now issues the identical coupling with Sviatoslav Richter. The Soviet pianist's performance here is one of his best Schubert interpretations, rather thoughtful in the sonata, with a much slower first movement than Fleisher's, and a powerhouse of strength in the energetic *Fantasia*. If anything, Fleisher's interpretation of the latter is even more virtuosic than Richter's, but on purely musical grounds it would be difficult indeed to name one version as preferable to the other—each stands well to the top of the recordings of the work now available. Similarly, both pianists play the lovely sonata with uncommon sympathy, though there are two other recordings of the piece that are worthy of special consideration: an exquisite 1927 performance by Myra Hess (Harmony 7119), originally issued on Columbia 78's on the centenary of Schubert's death, and Joerg Demus' lyrical interpretation on an 1845 Viennese Hammerflügel instrument (Harmonia Mundi 30640). Richter's piano, it should be noted, has been admirably recorded, though the pressings, particularly in the otherwise natural-sounding stereo version, suffer from end-of-side distortion.

I. K.

© ① **SIBELIUS:** *Symphony No. 2, in D*. New York Philharmonic, Thomas Schippers cond. COLUMBIA MS 6535 \$5.98, ML 5935 \$4.98.

Interest: Young conductor
Performance: Interesting
Recording: Fine
Stereo Quality: Suitable

The sprawling, ruminative mass of the Sibelius Second Symphony comes in for what I believe to be an interesting, if not entirely successful, treatment at the hands of young Maestro Schippers. The piece has always created special problems of articulation, for although the symphony is, strictly speaking (and according to distinctions made by the composer himself), a conventional four-movement work, it tends to want to sound like a single large-scale unit capped by an apotheosis and coda. One may look upon this as a failing of the work that must be minimized by a performance of carefully drawn contrasts, or one can assume on the other hand that it is the key to the symphony's originality.

Consciously or otherwise, the latter seems to have been Schippers' approach. Each bar is stressed for its maximum worth and full intensity, and the composer's characteristically passionless melancholy takes on a kind of gloomy nobility. On the other hand, the work is

(Continued on page 70)



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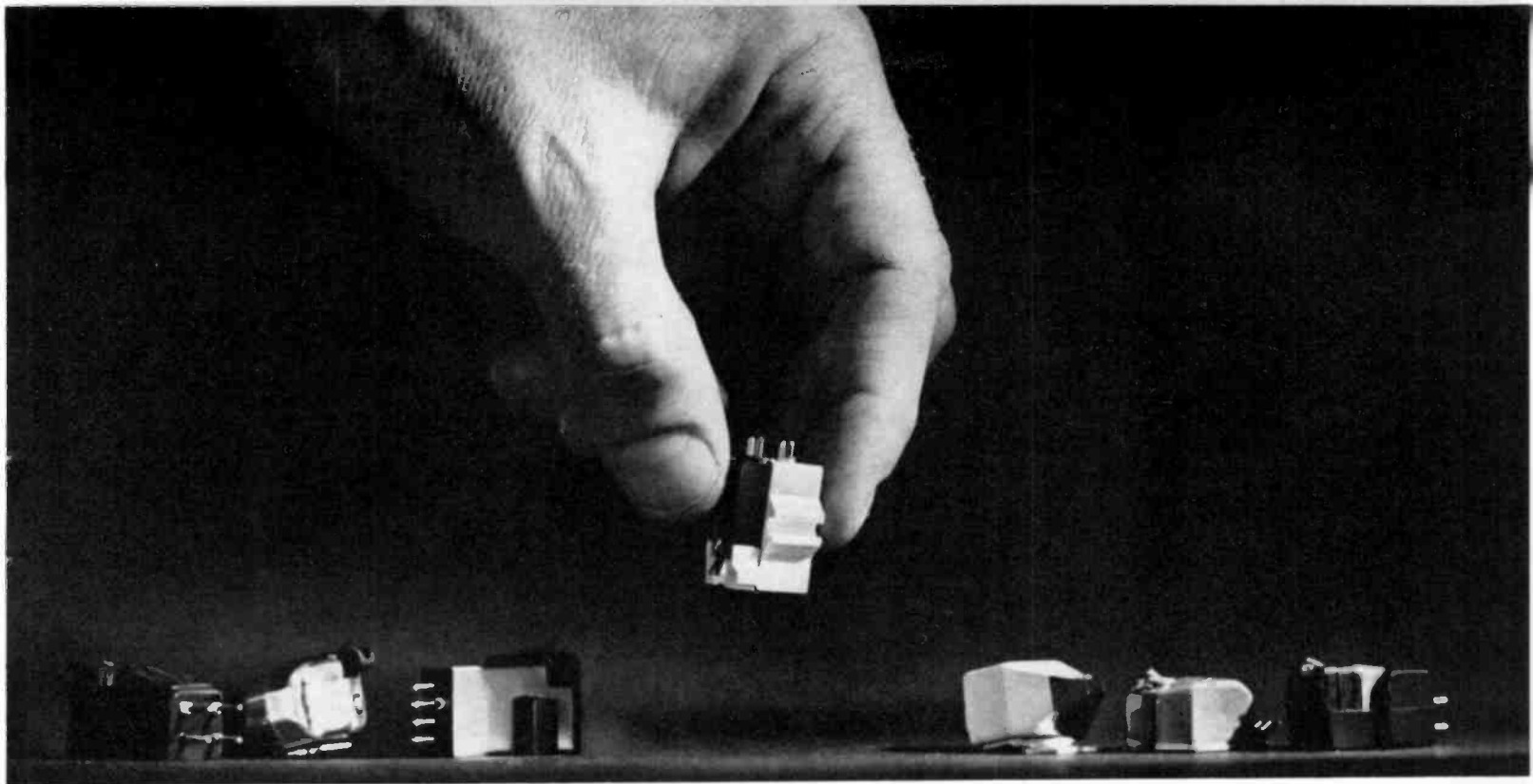
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SOL HURON

IGOR STRAVINSKY
Twentieth-century prime mover

rather mauled in the process and, by the time we reach the apotheosis, it has all but collapsed under the pressure of its own prodigious weight.

The performance, as I have suggested, is an interesting one and even an inspired one, and Columbia's spacious recording represents it very well. *W. F.*

Ⓢ Ⓜ STRAVINSKY: *Symphony of Psalms; Symphony in C*. Festival Singers of Toronto (Elmer Iseler, director); CBC Symphony Orchestra, Igor Stravinsky cond. COLUMBIA MS 6548 \$5.98, ML 5948 \$1.98.

Interest: Old-fashioned Stravinsky
Performance: Curious
Recording: Okay
Stereo Quality: Ditto

If it is a truism that the prime movers of our century's musical development were, in their youth, men of vituperative, obsessive, healthy anti-Romantic bias, it seems no more than the working of Natural Law that a good percentage of them—their battles fought and won, their inner fires cooled by success and recognition, and their innovations duly acknowledged—have lived to concede that the aims of the nineteenth century and their own are, after all, not so different. In certain cases—one thinks of Béla Bartók or Walter Piston (or even Arnold Schoenberg)—the phenomenon manifests itself as a sudden humanistic mellowing of the composer's view of his own music.

But not so with the redoubtable Igor Stravinsky who, at eighty-two, has made so fervent, missionary, and Johnny-come-lately a conversion to the forty-or-so-year-old twelve-tone innovations of Arnold Schoenberg that—with the skillful

collaboration of his disciple-interviewer Robert Craft—he appears with some regularity in the public print pointing out the limitations of many of his own works in the now-recanted tonal styles. Can a listener be mistaken in his feeling that the great composer's late awakening has robbed him of his ease with what might seem today to be the modish platitudes of these two works from the Thirties? For the dryness, the wonderful bite, and the brilliant lucidity of the textural picture that, among other considerations, constitute what we think of as the "Stravinsky sound" have become parody in these new recorded performances.

Granting that simplicity and understatement are the keys to achieving the solemnity and the intensely concentrated restraint that make the *Symphony of Psalms*—a masterpiece by common consent—the uniquely affecting experience that it is, it surely need not be deprived of all naturalness of ebb and flow, it need not be force-fed idiosyncrasies of phrasing and articulation to remind us that its orbital neighbor is Webern rather than Fauré or Brahms.

The *Symphony of Psalms* is displayed here, it seems to me, at considerable liability to the work itself. But where the present performance of the *Symphony in C* is concerned, the composer must choose—in the unlikely event of his concern—between one of two inescapable judgments: either the work is by its essence merely a showing of what was, at its premiere in 1910, a high-fashion collection of the latest thing in manneristic, neo-classic ready-to-wear, or the work has been so cramped and deformed in this performance that the directness and sweetness of lyrical speech that one remembers from other performances have been almost totally forfeited.

His most ardent admirers have never made more than minimal claims for Stravinsky's conducting, and, as we never tire of reminding ourselves, a composer's interpretation of his own work is always "illuminating"—even when it is unsuccessful. For whatever its historical worth, the present release has at least that to recommend it.

The orchestral and choral performing—though mostly satisfactory—is no compensating factor. Columbia's recorded sound is clear. *W. F.*

Ⓢ Ⓜ TCHAIKOVSKY: *Romeo and Juliet—Fantasy Overture; Francesca da Rimini*. Philharmonia Orchestra, Carlo Maria Giulini cond. ANGEL S 35980 \$5.98, 35980 \$4.98.

Interest: Robust readings
Performance: Fine
Recording: Excellent
Stereo Quality: Appropriate

As one whose sole previous knowledge of the work of Maestro Giulini was his re-

cent bizarre recording of Debussy's *La Mer*, I was somewhat relieved and quite excited by these marvelously theatrical performances of Tchaikovsky. Giulini has taken a good hold on both of these scores, and the *Romeo and Juliet Overture* in particular has been given a good old-fashioned shaking up. The effect is rousing.

The recording is very live and robust, although some may feel that it has too much resonance and "hall sound." The antiphonal gimmickry of Tchaikovsky's orchestration is very well served by Angel's stereo. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ TCHAIKOVSKY: *Symphony No. 4, in F Minor, Op. 36*. Hallé Orchestra, Sir John Barbirolli cond. VANGUARD EVERYMAN SRV 135 SD \$2.98, SRV 135 \$1.98.

Interest: Powerful Tchaikovsky
Performance: Passionate
Recording: Good
Stereo Quality: Good

This 1958 taping is the second stereo low-price version of the Tchaikovsky Fourth Symphony to be released here, and it is by far the better of the two. There may be more refined readings of this music on records, but few are played with a more effective combination of passion and attention to details of phrasing and balance. The first movement packs a tremendous wallop, the slow movement is suffused with lyrical sentiment, the scherzo has all the odd fantasy that one could wish, and the finale is fittingly orgiastic. Yet Barbirolli indulges in no tasteless excesses at any point. A first-rate buy combining first-rate interpretation, performance, and sound. *D. H.*

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© ® GIUSEPPE DI STEFANO: *Canzoni Italiane*. Melichar: *Mille cherubini in coro*. Bixio: *Mamma; Se vuoi goder la vita; La canzone dell'amore*. De Crescenzo: *Rondine al nido*. Drigo: *Serenata*. De Curtis: *Non ti scordar di me*. D'Anzi: *Malinconia d'amore; Tu non mi lascerai*. Rendine: *'E rrose e tu*. Olivieri: *Incantesimo*. Giacobetti-Chopin: *Tristezza*. Giuseppe di Stefano (tenor); orchestra. Iler Pettacini cond. COLUMBIA MS 6568 \$5.98, ML 5968 \$4.98.

Interest: Popular Italian songs
Performance: Fervent and flavorful
Recording: Good
Stereo Quality: Suitable

This latest offering from Giuseppe di Stefano's seemingly bottomless repertoire of Italian *romanze* includes songs that range from the artlessly disarming to the hopelessly banal. Di Stefano plays no favorites: he sings them all with insinuating charm and clear enunciation, in a style that is fervent but without indulgence in the syrupy excesses Italian songs frequently evoke from other tenors. In the middle register, Di Stefano's voice still retains much of its caressing warmth and liquid ease, but the top notes are strained and the intonation is sometimes flawed. Seven of these songs were once Gigli specialties; they are included here as a tribute. *Incantesimo* enjoyed international popularity some fifteen years ago through a recording by baritone Gino Bechi, whose vitality is not matched here by Di Stefano. A smallish orchestra lends capable and deferential support to the singer. *G. J.*

© ® A PORTRAIT OF MANON. Massenet: *Manon (highlights)*. Anna Moffo (soprano), Giuseppe di Stefano (tenor), Robert Kerns (baritone). Puccini: *Manon Lescaut (highlights)*. Anna Moffo (soprano), Flaviano Labò (tenor), Robert Kerns (baritone). RCA Italiana Opera Orchestra and Chorus. René Leibowitz cond. RCA Victor LSC 7028 two 12-inch discs \$11.96, LM 7028 \$9.96.

Interest: Two portraits of Manon
Performance: A shade below first-rate
Recording: Excellent
Stereo Quality: Just right

"A Portrait of Manon," as seen through the music of Massenet and Puccini, may at first seem to be merely a neatly conceived package, but it actually makes a great deal of artistic sense. One disc is devoted to each opera, and the scenes are arranged in a parallel sequence as far as the respective versions allow.

Anna Moffo, who portrays both Manons, emerges to better advantage as

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(Julian D. Hirsch)
May, 1964

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AMERICAN RECORD
GUIDE (Sound Ideas)
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CIRCLE NO. 36 ON READER SERVICE CARD

handling of the low-lying passages in *Die Walküre's* Act One excerpt, and in his moving account of the all too brief scene from *Parsifal*, there is consistent strength and solidity, as well as an almost effortless command of wide-ranging and evenly produced tones. In the lyrical and legato requirements of *Lohengrin* and *Rienzi*, Thomas is less effective, though never less than satisfying. For roles of the Siegfried-Tristan-Tannhäuser variety, however, he is just about the brightest prospect on the operatic scene. G. J.

© **VOCAL ARTS ENSEMBLE:** *Music of the Renaissance.* Lasso: *Mon coeur se recommande à vous; Gallans qui par terre et mer; Je l'ayme bien.* Cornysh: *A Robyn.* Weelkes: *Hark, all ye lovely saints above.* Morley: *Miraculous love's wounding; I go before my darling.* Bennett: *Weep, O mine eyes.* Ockeghem: *Fors seulement (Rondeau); Missa Fors seulement: Kyrie.* Banchieri: *Il Festino della Sera del Giovedì? Grasso avanti Cena: Nobili spettatori; Contrapunto bestiale alla mente.* Monteverdi: *Se nel partir da voi.* Josquin des Pres: *Ave Maria.* Vautour: *Mother I will have a husband.* Claude le Jeune: *Revey venir du printans.* Vocal Arts Ensemble, Richard Levitt cond. COUNTERPOINT/ESOTERIC 5601 \$5.95, 601* \$4.98.

Interest: Fine California vocal group
Performance: Very enjoyable
Recording: Boxy, close-up, not clean
Stereo Quality: Pronounced separation

The eight members of the California-based Vocal Arts Ensemble, originally of the Roger Wagner Chorale, make their recording debut here with an intelligently planned recital of French, Flemish, Italian, and English Renaissance works. The well-varied repertoire is secular, except for the Ave Maria of Josquin des Pres and the Kyrie from Ockeghem's Mass based on the popular song, *Fors seulement*, which is preceded by Ockeghem's setting of the original tune. Among the other chansons and madrigals, the group presents two brief excerpts from Adriano Banchieri's madrigal comedy *Il Festino*, which, with its imitated animal sounds, is an hilarious example of Italian Renaissance humor. The performances are full of gusto, and Richard Levitt, director of the group and its countertenor, has seen to it that expressiveness and the meaning of the texts are always foremost. The clear-voiced, accurate singers are not, however, treated too kindly by the recording, which is close-up and boxy, favors the two basses over the higher parts, and is not very often free of distortion. The stereo version has wide separation. My listing of the pieces follows the order given on the labels, not on the jacket. Neither texts nor translations are supplied. I. K.

JUNE 1964

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JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

Ⓢ Ⓜ GEORGIE AULD: *Here's to the Losers*. Georgie Auld (tenor saxophone), Larry Bunker (vibes), Johnny Gray (guitar), Leroy Vinnegar (bass), Mel Lewis (drums). *That Old Feeling; Blue and Sentimental; Learnin' the Blues; One for My Baby*; and five others. PHILIPS PHS 600116 \$4.98, PHIM 200116* \$3.98.

Interest: Jazz mood music
Performance: Unpretentious
Recording: Warm and clear
Stereo Quality: Very good

As Jack Tracy, who produced this album, observes in the liner notes, this is a collection of "late-night songs, largely ballads, for those who like to sit with lights low and shed an occasional tear into an occasional beer." The performances are admirably free of the bathos often found in "mood" sets, even those made by jazz musicians.

Georgie Auld is not a brilliantly original tenor saxophonist, but he does have a full, firm sound and he improvises with economy and emotional directness. Larry Bunker is a graceful vibist, and the rhythm section is very well integrated. Judged on the basis of what he intended to create—an extended after-hours mood of nostalgia—Auld is quite successful. *N. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JOHN COLTRANE: *Coltrane Live at Birdland*. John Coltrane (tenor and soprano saxophones), McCoy Tyner (piano), Jimmy Garrison (bass), Elvin Jones (drums). *Afro-Blue; I Want to Talk about You; The Promise; Alabama; Your Lady*. IMPULSE AS 50 \$5.98, A 50* \$4.98.

Interest: Coltrane concentrate
Performance: Intense
Recording: Excellent
Stereo Quality: Very good

Explanation of symbols:

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

The first three tracks heard here were, as the title announces, recorded during a performance at New York's Birdland. The final two are products of a studio session, but there is no diminution in them of the total emotional involvement and fierce spontaneity that characterize Coltrane's in-person performances. On three numbers, *Afro-Blue, The Promise, and Your Lady*, Coltrane plays soprano saxophone, and these tracks are conclusive demonstrations that he is now as fully in control of that instrument as he



JOHN COLTRANE
Fierce in-person spontaneity

is of the tenor saxophone. In addition to his technical brilliance (heard best in the dazzling cadenza at the close of *I Want to Talk about You*), Coltrane's work is notable for its unusually broad spectrum of color and subtleties of shading. There is a corollary mastery of diverse moods—the mesmeric dervish quality of *Afro-Blue*, the lyricism of *I Want to Talk about You* and *Your Lady*, the keening quality of *The Promise*, and the grave delicacy of *Alabama*.

Although Coltrane's solos generally build to complex, note-crowded climaxes, he sustains a song-like ardor through the thickest of his clusters. So all-enveloping is Coltrane's passion that it would seem

a patent absurdity to describe his playing, as some writers have, as "anti-jazz" or "abstract jazz." His improvisations could not be more personal, and his solos as a whole, with their blues colorations and deep sense of swing, are well within the basic jazz traditions. He has greatly extended and elasticized those traditions, to be sure. But Coltrane's music has its roots in field hollers as well as in post-Charlie-Parker chordal and modal explorations.

Coltrane's colleagues complement him skillfully—Jimmy Garrison keeping the basic pulse clear and resonant, McCoy Tyner adding his own virile impressionism, and Elvin Jones providing a challenging polyrhythmic foundation. *N. H.*

Ⓢ Ⓜ PAUL GONSALVES: *Tell It the Way It Is!* Paul Gonsalves (tenor saxophone), Johnny Hodges (alto saxophone), Rolf Ericson (trumpet), Ray Nance (trumpet, violin), Walter Bishop, Jr. (piano), Ernie Shepard (bass), Osie Johnson (drums). *Tell It the Way It Is! Things Ain't What They Used To Be; Duke's Place; Impulsive; Rapsallion in Rab's Canyon; Body and Soul*. IMPULSE AS 55 \$5.98, A 55* \$4.98.

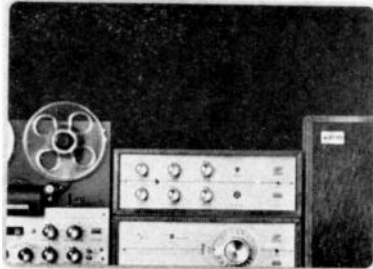
Interest: Informal jazz-making
Performance: Competent
Recording: Excellent
Stereo Quality: First-rate

Paul Gonsalves, Duke Ellington's featured tenor saxophonist, chose a small combo and some uncomplicated arrangements for this session, in which he acts as leader. The prevailing mood is relaxed, but the quality is uneven. There are flowing, warmly personal improvisations by Johnny Hodges, Ray Nance, and Rolf Ericson, but the leader reaches their level of tasteful conciseness only on *Rapsallion in Rab's Canyon* and on parts of *Body and Soul*. On the other tracks, Gonsalves is prolix and short on imagination.

Furthermore, the majority of the arrangements are too casual. The ensembles are pat and the interplay between the musicians is narrowly and predictably conceived. Had Gonsalves been in more eloquent form and had the scores been more sensitively shaped to the musical personalities of the leader and his col-

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leagues, this could have been a valuable album. As it is, the session achieves distinction intermittently in the sidemen's solos, but as a whole it does not have exceptional merit. *N. H.*

© ® **COLEMAN HAWKINS: *The Essential Coleman Hawkins***. Coleman Hawkins (tenor saxophone); Roy Eldridge (trumpet); John Lewis, Hank Jones, and Oscar Peterson (piano); Shadow Wilson, Connie Kay, and Walter Perkins (drums); others. *Sunday; Body and Soul; Hanid; The Walker*; and four others. VERVE V68568 \$5.98, V8568* \$4.98.

Interest: Hawkins anthology
Performance: Varies
Recording: Good
Stereo Quality: Adequate

This is a collection of the later Coleman Hawkins in various settings. In justification of the title attached to the album and to explain the fact that no early Hawkins is included, James T. Maher's notes make the point that Hawkins keeps getting better and better. I agree, but only in part. Hawkins is a master, and his best today is better than ever. But he can also lapse into the worst banality. This collection offers some of both.

Some of the pairings with Roy Eldridge, in particular the Jazz at the Philharmonic track, are overly discursive—Hawkins just runs off his maddening succession of eight notes. But *Body and Soul*, recorded at the Playboy Jazz Festival and undoubtedly one of the best of Hawkins' several thousand performances of this piece, shows his brusque tone and ballad artistry at top form. There is also the famous *Picasso*, an unaccompanied tenor solo recorded several years ago for a lavish Norman Granz production.

In short, Hawkins is displayed in a representative selection of the work of his later years, and it amounts to an introduction, rather than an essential collection. There is little to distinguish the stereo from the mono pressing. *J. G.*

© ® **J. J. JOHNSON/KAI WINDING / WILLIE DENNIS / BENNY GREEN: *Four Trombones, Volume Two***. J. J. Johnson, Kai Winding, Willie Dennis, and Benny Green (trombones); Charles Mingus (bass); John Lewis (piano); Art Taylor (drums). *Now's the Time; Trombosphere; Ow; Chazzanova*. FANTASY 86008 \$4.98, 6008* \$4.98.

Interest: A pride of trombones
Performance: Confident
Recording: Good
Stereo Quality: Okay

This is the second volume Fantasy has reissued from a disc meeting of four jazz

trombonists originally released in the mid-1950's by the now defunct Debut label. The playing by the hornmen is certainly accomplished, but on the whole nothing seems to have been done, through scoring, to set off the participants' stylistic differences in freshly challenging ways. Each takes his turn, backed by a flexible rhythm section, but there is little communication and stimulation among the four. Despite some ensemble playing and occasional signs that each is aware of the other soloists, the trombonists essentially indulge in soliloquies. *N. H.*

© ® **NILS LINDBERG: *Trisection***. Nils Lindberg (piano), Idrees Sulieman and Jan Allen (trumpets), Sven-Olof Walldoff (bass trumpet), Eje Thelin (trombone), Olle Holmqvist (tuba),



VERVE RECORDS

CHARLIE PARKER
Reminders of a gentle sweetness

Rolf Billberg (alto saxophone), Bertil Löfdahl and Harry Bäcklund (tenor saxophones), Erik Nilsson (baritone saxophone), Sture Nordin (bass), Sture Kallin (drums), and Lars Samuelsson (trumpet). *Trisection; Day-dreaming; Ars Gratia Artis; Joker*. CAPITOL ST 10363 \$4.98, T 10363* \$3.98.

Interest: Swedish jazz composer
Performance: Skillful
Recording: Excellent
Stereo Quality: Tasteful

Nils Lindberg, a thirty-one-year-old Swedish pianist and composer, wrote all the music on this import, which was first released in Sweden last year. The three-part *Trisection*, which takes the whole of the first side, is a lyrical, neatly organized work of only slight formal interest. The performance, including the improvised solos, is reminiscent of the cool, understated style that characterized this country's West Coast jazz of the early and middle 1950's. Similarly, the three shorter pieces on the second side are attractive but superficial, both in struc-

ture and emotional content. The album gives me no reason to alter my impression of Swedish modern jazz of the past decade—it is polished and gleaming but made at too low a temperature. N. H.

Ⓜ **CHARLIE PARKER: *Bird on Fifty-second Street.*** Charlie Parker (alto saxophone), Miles Davis (trumpet), Duke Jordan (piano), Tommy Potter (bass), Max Roach (drums). *Hot House; Out of Nowhere; This Time the Dream's on Me; Theme; Shaw 'Nuff;* and seven others. FANTASY 6011 \$4.98.

Ⓜ **CHARLIE PARKER: *Bird at St. Nick's.*** Charlie Parker (alto saxophone), Red Rodney (trumpet), Al Haig (piano), Tommy Potter (bass), Roy Haynes (drums). *Confirmation; Visa; Star Eyes; Theme; Hot House; What's New;* and eight others. FANTASY 6012 \$4.98.

Interest: Parker variorum
Performance: Varies
Recording: Poor

These two albums, originally released on the Debut label several years ago, are testimonies to the reverence in which Charlie Parker was held by some even while he was alive. Young men used to follow him around with cheap tape recorders. Often short on tape, they would switch off the machine when anyone but Parker was soloing. The recording fidelity was abysmal even then, and with our increasingly better equipment, it is now almost unendurable.

These recordings were both privately made by acolytes in this manner, one in 1948 on New York's Fifty-second Street, with Parker, Potter, Miles Davis, Duke Jordan, and Max Roach; the other at St. Nicholas Arena on February 18, 1950 with Parker, Red Rodney, Roy Haynes, Tommy Potter, and Al Haig. Parker here works some of the small number of tunes that made up his repertoire twice—*Out of Nowhere, Night in Tunisia, Embraceable You, Hot House.*

The St. Nick's album is generally the better, both musically and sonically, despite the fact that Roy Haynes drops "bombs" indiscriminately—this was the first flush of the new style of drumming. Since the greater number of Parker's recordings were made before the advent of the long-playing record, we have rarely had the opportunity to hear him build a lengthy series of choruses as he does here. *What's New* is a reminder of the gentle sweetness that is perhaps the least imitated aspect of his style.

The Fifty-second Street album shows a Parker so facile as to be almost self-defeating. He had such a technique and a fecundity of ideas that he could make wonderful music even while coasting.

(Continued on page 78)



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All his pet runs are here, including a marvelous example of the *Kerry Dancers* quote he loved, here employed, in *Out of Nowhere*, in a sly way that makes the listener worry that it might not come out right. He makes deeply felt music only on *My Old Flame*, which is splendid until the sardonic *Country Gardens* ending nearly spoils it.

Because of the methods of the worshipful recordists, there is not enough of the work of the other musicians to permit comment on them. If you are unfamiliar with Parker, or are unalterably committed to high fidelity, these albums are not for you. If you think, as I do, that Parker was a great musician, and you are willing to endure some sonic drawbacks to hear him, these discs are nothing less than essential. *J. G.*

⑤ ⑥ **OSCAR PETTIFORD: *My Little Cello***. Oscar Pettiford (cello, bass), Phil Urso (tenor saxophone), Julius Watkins (French horn), Walter Bishop and Jan Johanson (piano), Charlie Mingus (bass), Percy Brice (drums), Louis Hjulmand (vibraphone). *Fru Bruel; Stockholm Sweetnin'; Jack, the Field-stalker; The Pendulum at Falcon's Lair*; and three others. FANTASY 86010 \$5.98, 6010* \$4.98.

Interest: Oscar's cello and compositions
Performance: Moody
Recording: Fair
Stereo Quality: Fair

The late Oscar Pettiford was one of the first bassists to take the cello seriously as a jazz instrument. Much of this disc is a reissue of tracks he made for a Debut-label album on which he played cello while Charles Mingus played bass—a unique opportunity to hear the two together. The best instance of their combined abilities is the blues *Low and Behold*, in which Pettiford has a remarkable solo and Mingus' accompaniment nearly becomes an equal voice. The other instrumentalists of this unusual group are heard on the piano, drums, tenor saxophone, and French horn, this last played with customary and sometimes incredible brilliance by Julius Watkins. Outstanding among the other sextet tracks is *Tamalpais*, a lovely minor piece that Pettiford seems to have written for precisely this instrumentation and precisely these men.

The original ten-inch album is expanded to a twelve-inch by two trio tracks featuring Pettiford's bass with a Scandinavian pianist and vibraphonist. The pianist's John Lewis-like accompaniment does much to strengthen the impression of a reduced cocktail-hour Modern Jazz Quartet: it is a pleasant group whose work might seem more important if Pettiford's bass were not so poorly recorded. *J. G.*

⑥ **DJANGO REINHARDT: *The Hot Club of France***. Django Reinhardt, Joseph Reinhardt, and Eugene Vees (guitars); Hubert Rostaing, André Luis, and Gérard Levêque (clarinets); Alix Combelle (tenor saxophone); Tony Rovira, Jean Storne, and Emmanuel Soudieuc (bass); Pierre Fouad and Laston Leonard (drums). *Liebesfreud; All Of Me; Oui; Crepuscule; Douce Ambiance*; and six others. CAPITOL T 2045 \$3.98.

Interest: The incomparable Django
Performance: Variable
Recording: Excellent sound for time

Recordings by the late gypsy guitarist Django Reinhardt keep turning up. There is scarcely any precedent for his unique style, nor did he have much direct influence on later jazz guitarists, but his combination of romanticism and the technically audacious filigree work that stems from folk tradition is exhibited today in vibraphonist Milt Jackson. These recordings were made in the early Forties, after Reinhardt's famous association with violinist Stephane Grappely had ended. Many of them feature the cool, ascetic clarinet of Hubert Rostaing. Sometimes, as when two guitars accompany a swing-era tenor sax, the group sounds hopelessly but endearingly old-fashioned. But Django has a solo on *Sweet Sue* that should explain for anyone the high regard in which he is held, although this release is not his best work. *J. G.*

COLLECTIONS

⑤ ⑥ **ESSEN JAZZ FESTIVAL ALL-STARS**. Coleman Hawkins (tenor saxophone), Bud Powell (piano), Oscar Pettiford (bass), Kenny Clarke (drums). *Yesterdays; Stuff; John's Abbey; Salt Peanuts*; and four others. FANTASY 86015 \$5.98, 6015* \$4.98.

Interest: Matchless quartet
Performance: Not what it might be
Recording: Okay
Stereo Quality: Adequate

In 1960, pianist Bud Powell, bassist Oscar Pettiford, and drummer Kenny Clarke—expatriates all, and each considered by many the finest in the world on his instrument—played at the jazz festival in Essen, Germany, in company with Coleman Hawkins. One side of the present record is a quartet set recorded at the festival, the other side is the trio without Hawkins. As often happens with such meetings of the masters, the idea was better than the actuality. None of these men plays his best here, but they all play well, and it is fascinating to hear them together.

Each of these jazzmen has done better work than this, but few others anywhere do as well. *J. G.*

RECORDING OF SPECIAL MERIT

© MODERN JAZZ QUARTET/
 QUARTETTO DI MILANO/HUN-
 GARIAN GYPSY QUARTET: *A
 Quartet Is a Quartet Is a Quartet*. Mod-
 ern Jazz Quartet (John Lewis, piano;
 Milt Jackson, vibraharp; Percy Heath,
 bass; Connie Kay, drums): *Reunion
 Blues; Winter Tale; Concorde; Yester-
 days*. Quartetto di Milano (Giulio Fran-
 zetti, first violin; Enzo Porta, second
 violin; Tito Riccardi, viola; Alfredo Ric-
 cardi, cello): Webern: *Fünf Sätze*. Hun-
 garian Gypsy Quartet (Kalman Voros,
 violin; Janos Rigo, viola; Gyula Csoka,
 cimbalom; Josef Paradi, contrabass):
Concert Medley. ATLANTIC SD 1420
 \$5.98, 1420* \$4.98.

Interest: Ecumenical movement in music
 Performance: All excellent
 Recording: Brilliant
 Stereo Quality: Very good

In his professional and recording careers, John Lewis of the Modern Jazz Quartet attempts to stress the similarities rather than the differences between varying kinds of music. For his most recent demonstration, a commendable program, Atlantic has assembled the work of three groups that seem at first glance to be widely divergent. The Quartetto di Milano plays Webern's *Five Pieces for String Quartet*, a work that has had considerable influence on some contemporary jazzmen. I disqualify myself from authoritative comment on this performance, but effective as it is, it is far more languid than the crisp, efficient reading by the Juilliard Quartet (RCA Victor LSC/LM 2531). The Hungarian Gypsy Quartet, comprising violin, viola, cimbalom, and contra- bass, contributes an utterly enchanting *Concert Medley*, complete with every- thing but native dancing. The four MJQ tracks consist of a recent Milt Jackson piece, *Reunion Blues*; *Yesterdays*, one of the oldest numbers in their book; a re- doing of their first successful fugue, *Con- corde*; and *Winter Tale*, a section of Lewis' score for the film *A Milanese Story*. These last two are of special in- terest. Even though the original version of *Concorde* showed that the MJQ could play a jazz fugue, the easefulness of the present version is in startling and gratify- ing contrast to the earlier performances. But most fascinating of all is *Winter Tale*. As written for the film, it betrayed a strong gypsy influence, and seemed an oversentimental collection of Rachmani- noff final cadences. Transformed by Milt Jackson's impeccable taste and rhythmic sense, it is a touching and moving work, one of the Quartet's finest. Again, the Quartet has managed to make pure gold out of the base metal of one of leader Lewis' more pretentious—but basically stimulating—efforts.

J. G.

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Reviewed by JOE GOLDBERG • NAT HENTOFF • PAUL KRESII • GENE LEES

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ HARRY BELAFONTE: *At the Greek Theatre*. Harry Belafonte (vocals); orchestra, Howard Roberts cond. *Glory Manger; Hoedown Blues; Sailor Man*; and twelve others. RCA VICTOR LSO 6009 two 12-inch discs \$11.98, LOC 6009* \$9.98.

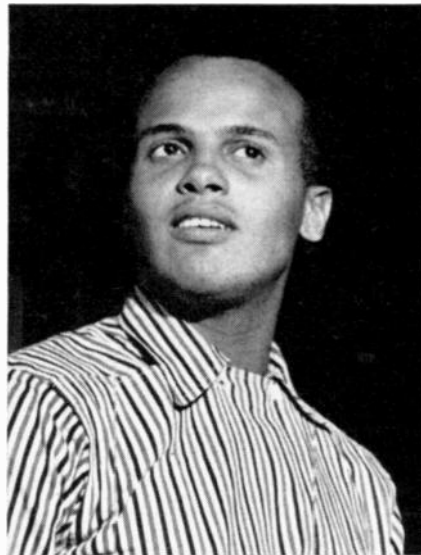
Interest: All-round entertainer
 Performance: Superb
 Recording: Good
 Stereo Quality: Excellent

To say that Harry Belafonte is one of the finest American entertainers of our time is actually faint praise. Belafonte would be great in any era. His scope is enormous. In any given evening, as this album (recorded last August during a performance at Los Angeles' Greek Theatre) demonstrates, he can pass comfortably through the widest variety of folk-music types and into theater material such as *Try to Remember*, from *The Fantasticks*. Belafonte's singing is extremely good, and the songs are invariably set in appropriate accompaniments, some of the best of which come from guitarist Ernie Calabria—though this performance utilized a full orchestra and chorus as well.

That Belafonte has an almost incredible command over his audience is illustrated here by a seventeen-minute track that fills one full side of this two-disc set. The song is *Zombie Jamboree*, an amusing little thing made interesting primarily by the exchanges between Belafonte and the audience. Although it is really too long for record listening—it could have been edited to six or seven minutes—it is an instructive study of an entertainer at work, casefully holding over four thousand people in the palm of his hand.

Belafonte's voice is a little huskier than usual, the soft rasp a little more pronounced, but this makes his voice, if

anything, more attractive. The recorded sound is surprisingly good, considering that the tapes were made in an outdoor amphitheater, with the mikes, which you can see in one liner photograph, hung about six feet over the singer's head. And there isn't a dull song in the lot. They were carefully picked for their function in the over-all performance, and meticulously rehearsed (often maddeningly so, according to musicians). They are per-



RCA VICTOR

HARRY BELAFONTE
A spellbinder in live performance

formed with the assurance that fuels one of the brightest lights in American entertainment today. G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ TONY BENNETT: *The Many Moods of Tony*. Tony Bennett (vocals); Ralph Sharon (piano); Hal Gaylor (bass); Billy Exiner (drums); Bobby Hackett (cornet); orchestra. Dick Hyman, Harold Arlen, Ralph Sharon, and Marty Manning cond. *The Little Boy; When Joanna Loved Me; So Long, Big Time; The Kid's a Dreamer; I'll Be Around; Soon It's Gonna Rain; Don't Wait Too Long; Limchouse Blues; Spring in Manhattan; You've Changed; Caravan; A Taste of Honey*. COLUMBIA CS 8941 \$4.98, CL 2141 \$3.98.

Interest: New old songs
 Performance: Stylish
 Recording: Good
 Stereo Quality: Good

One of the most refreshing figures in contemporary popular music is Tony Bennett, because he neither ignores nor abuses the power that is the inevitable concomitant of popularity. He is using it to champion excellent older songs that have been overlooked, and—more important—to bring to attention some fine new material. A glance at the titles listed above will show that, instead of living off the near-exhausted standard repertoire, Bennett is putting something back into the kitty, as it were. This practice has commercial, as well as aesthetic, advantages: Bennett's albums have a freshness that those of other name singers usually lack. *Soon It's Gonna Rain* is a dramatic experience in cameo. *When Joanna Loved Me* is a charming tune with a good lyric, unfortunately marred by lazy rhyming. Bobby Scott's *A Taste of Honey* is, as almost everyone knows by now, one of the best songs written in this country in the last twenty years.

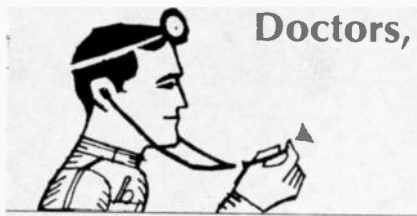
But even the standards take on new luster through Bennett's approach to them. His appeal is mystifying: his sound is harsh and his pronunciation is loaded with the distortions of a New York accent. He still tends to flat a little, though his intonation has improved much in recent years. Despite all this, he gets to the public—and even to musicians, a notably hypercritical and blasé bunch. For what it's worth, he also gets to me. I could speak of his sensitive comprehension of lyrics and his ability to communicate their meaning, but that is not all of it. Tony is an American original—stylistically, he owes nothing to anyone. Perhaps all originals are a little puzzling. G. L.

Ⓢ Ⓜ LENA HORNE: *Here's Lena Now!* Lena Horne (vocals); orchestra, Ray Ellis cond. *Tomorrow Mountain; Meantime; Lost in the Stars*; and seven others. TWENTIETH CENTURY FOX ST TFS 4115 \$4.98, TFM 3115* \$3.98.

(Continued on page 82)

Explanation of symbols:

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



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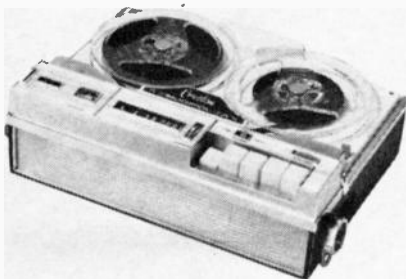


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Interest: Rights ultimatum
Performance: Stunning
Recording: Excellent
Stereo Quality: Excellent

Lena Horne is one of the most prominent show-business fighters for full racial integration. Although the liner notes do not say so, this disc is built around Miss Horne's feeling for the cause. The title song, *Now!*, is an ultimatum to white Americans. Bob Dylan's neo-folk song *Blovin' in the Wind*, also included here, is probably the best known of current integrationist tunes. But Miss Horne has shrewdly added to these a group of songs that, in the context of this album's theme, take on totally new shades of meaning. *Great Day* and the Harburg-Arlen song *The Eagle and Me* have obvious pertinence, but sometimes the applicability of the song is obscure. Anthony Newley's *Once in a Lifetime* is the song that is most spectacularly transformed by inclusion in this collection. Its lyrics say: "This is my moment . . . when I can explore an exciting new land . . . My destiny calls me, and though it may be just once in a lifetime, I'm gonna do great things."

Miss Horne, whose musical excitement has usually seemed contrived to me, attains such emotional heat here that all her calculations and affectations work for, not against, the songs. She sings like an angry angel, and the orchestra—strings, brass, and reeds—plays with crackling authority and beautiful ensemble sound.

The engineers' mixing on the album is not what it could be—sometimes the brass and Miss Horne are not correctly balanced. There is another flaw in this disc that I would overlook were it not that the same defect has been cropping up more and more lately. The piano is out of tune. It is bad enough that we have to put up with such pianos in night clubs. Has contempt for the audience reached such a point that we are now expected to put up with it on discs too? The piano sound would seriously mar this disc, except that it is not used very often.

But this album rides well above these faults, the electrifying performances taking on added punch because of their social timeliness.

G. L.

© JULIA LEE: *Julia Lee and Her Boyfriends*. Julia Lee (vocals); Red Norvo (xylophone), Benny Carter (alto saxophone), Vic Dickenson (trombone); others. *Crazy World*; *Last Call*; *I Was Wrong*; and nine others. CAPITOL T 2038 \$3.98.

Interest: Blues reissue
Performance: Forthright
Recording: Very good

When Kansas City blues singer Julia Lee

died in 1958, she had not reached the broad audience many musicians felt she deserved. She had worked mostly around her home town, only occasionally venturing as far as Chicago. She was not often recorded except during the Forties, when she made a series of discs for Capitol, twelve songs from which are contained in this reissue. The material is blues, with the exception of the mediocre pop tune *There Goes My Heart*, glaringly out of place in this set.

The subject matter of most of the lyrics is appropriate to a Belle Barth "party" record, and juke-box players must have leered appreciatively at the unsubtle double entendres of *Snatch and Grab It*, *King Size Papa*, *You Ain't Got It No More*, and the like. Miss Lee, however, does the tunes with the impish amuse-



TWENTIETH CENTURY FOX

LENA HORNE

Celebrating the civil rights movement

ment that characterized Fats Waller's work, and sometimes manages to rise above the prurience of the material.

The best testimonial to her capabilities is found in the melancholy *Draggin' My Heart Around*. Tastefully accompanied by a trio (bass, drums, and Hammond organ), she sings with straightforward strength and a clear enunciation that one does not always find in Kansas City blues artists.

There are no liner notes, Capitol having elected to cover the back of the sleeve with ads for other albums. A personnel list for the accompanying groups would have been more useful to the listener. The front of the jacket identifies some of the players, including Red Norvo (who plays an interesting xylophone solo on one track), Benny Carter on alto saxophone, and trombonist Vic Dickenson. All three, however, play so idiosyncratically that the jacket identification is almost unnecessary. The question is: who are the other players?

Considering the time these tracks were

made, the sound is excellent. This is a valuable reissue. *G. L.*

© © JANE MORGAN: *Serenades The Victors*. Jane Morgan (vocals); orchestra, Charles Albertine cond. *Theme from The Victors; Red Sails in the Sunset; Have Yourself a Merry Little Christmas*; and nine others. Colpix SCP 460 \$4.98, CP 460* \$3.98.

Interest: Movie tie-in
Performance: All right
Recording: Ditto
Stereo Quality: Shallow

Carl Foreman's movie *The Victors*, a disconnected and heavy-handed preachment against war, is an improbable candidate for a record-promotion tie-in. But when the releasing picture company owns a record label these days, you just gotta have such a campaign. Because the score for the picture is as disjointed as its story, it was necessary for artist-and-repertoire man Jack Lewis to do a little reaching: the album is beefed out with tunes having nothing to do with the picture, some included with the excuse that they were popular during World War II.

The film's theme melody, a quasi-French tune, is effective. It is unfortunate that a good lyric was not attached to it. Instead we must bear *My Special Dream*. A lyric with bite might have made it a standard.

By skillful management, I have successfully avoided hearing Miss Morgan for several years now. I was pleased and a little surprised to find that her ability has grown to the point where it can now be called talent. The arrangements are unfortunately hokey, and illustrate the strange persistence of the rock-and-roll syndrome. I, for one, would like to hear Miss Morgan do some quality songs in good musical settings—her voice is clear, direct, and in tune. She is well recorded (though overecho is prominent at times), but the orchestral texture has insufficient clarity. *G. L.*

FOLK

© © JOAN BAEZ: *In Concert, Part Two*. Joan Baez (vocals, guitar). *Jack-aroe; Te Adon; With God on Our Side; Three Fishers*; and eleven others. Vanguard VSD 2123 \$5.95, VRS 9113 \$4.98.

Interest: The unique Baez spell
Performance: Deeply affecting
Recording: Very good
Stereo Quality: Good

Like the first, this second volume of "Joan Baez in Concert" is made up of excerpts from several concert appearances. (The performance of *We Shall Overcome* was recorded, appropriately, at Miles College in Birmingham, Ala-

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bama.) As in all of her work, Miss Baez's singing here is characterized by purity of tone, an evocative vibrato, and an interpretive integrity. Though she preserves the general tradition of each song, Miss Baez's approach is wholly personal. Whether animating a tale about a man falsely convicted of murder (*Long Black Veil*), a Bob Dylan song of dismissal (*Don't Think Twice, It's All Right*), a lullaby (*Hush Little Baby*), a venerable ballad of uncontrollable passion (*Queen of Hearts*), or even *Battle Hymn of the Republic*, Miss Baez conveys what each song has revealed to her about herself and her own experience. And, as an artist of uncommon communicative power, she makes it possible for her listeners to engage in self-exploration.

The liner notes are a long, vividly anecdotal poem by Bob Dylan in which he describes how he discovered, through the singing of Miss Baez, that it was not after all true for him that "the only beauty's ugly." *N. H.*

RECORDING OF SPECIAL MERIT

Ⓜ **WOODY GUTHRIE: *Sings Folk Songs, Volume Two.*** Woody Guthrie (vocals, guitar, violin); Cisco Houston (vocals, guitar); Sonny Terry (harmonica). *Danville Girl; Hard Ain't It Hard; The Wreck of the Old '97; Goin' Down This Road Feelin' Bad;* and eleven others. **FOLKWAYS FA 2484 \$5.95.**

Interest: Traditional and original songs
Performance: High-spirited
Recording: Okay

RECORDING OF SPECIAL MERIT

Ⓜ **WOODY GUTHRIE: *Dust Bowl Ballads.*** Woody Guthrie (vocals, guitar, mouth harp). *Talkin' Dust Bowl Blues; Dust Cain't Kill Me; I Ain't Got No Home; Vigilante Man;* and seven others. **FOLKWAYS FH 5212 \$5.95.**

Interest: Woody's social commentary
Performance: Authoritative
Recording: Good

None of the pieces on "Woody Guthrie Sings Folk Songs, Volume Two" has been previously released. The set combines some of Woody's own material (*Talkin' Hard Luck Blues, Hard Ain't It Hard, Goin' Down This Road Feelin' Bad*, and the original version of his *Gambelin' Man*) with traditional tunes (*Sally Goodin, Buffalo Gal*), a cowboy song, and pieces that came out of the Southern mountains. Woody's own tunes show how thoroughly he absorbed the lonely cowboy idiom as well as other basic styles of American folk music. In addition to singing and playing the guitar, Woody plays a sizzling country fiddle. Cisco Houston joins him in boisterously in-

formal fashion, and occasionally Sonny Terry adds his biting harmonica.

"Dust Bowl Ballads" is an expansion of the ten-inch disc of the same name (Folkways 2011). Accompanying himself on guitar and mouth harp, Woody sings some of his most powerful original work. An Oklahoman himself and a constant traveler, he saw first-hand the ravages of the dust storms in the 1930's and their lasting effects on the dust-bowl refugees who moved west only to be exploited and hardened in the California migrant camps. Woody's stories about those years often contain sardonic appraisals of the politicians who failed to help avert disaster and who did little for the "Okies" once disaster came. And coursing through all this material is his admiration of the tenacity of the refugees (*Dust Cain't Kill Me, So Long It's Been Good to Know You*). Particularly striking is the long Ballad *Tom Joad*, Woody's retelling of a central theme of John Steinbeck's *The Grapes of Wrath*.

In his rough-edged way, Woody was a preacher. He tried in his socially conscious songs to proselytize for everyone's right to the opportunity to make himself equal ("I'm looking for a job with honest pay, and I ain't gonna be treated this-a way"). The booklet with "Dust Bowl Ballads" does not contain the lyrics to all the songs, and there are title discrepancies between the notes and the list on the recording itself. But it does include a series of stark documentary photographs from the period. *N. H.*

Ⓜ **JIM KWESKIN: *And the Jug Band.*** Jim Kweskin (guitar and vocals); jug band. *Washington at Valley Forge; Overseas Stomp; Mobile Line;* and eleven others. **VANGUARD VSD 2158 \$5.95, VRS 9139 \$4.98.**

Interest: New "folk" fad
Performance: At best amusing
Recording: Good
Stereo Quality: Good

In itself this disc isn't worth much attention, but since it is one of many releases in what has the earmarks of another manufactured fad, its implications are worth considering. Presumably a reviewer of this disc is supposed to smile and be a good sport and admire the homely ingenuity with which these erstwhile college boys make music out of improvised "instruments" such as wash-tub, paper-and-comb, liquor jug, and washboard played with thimble-tipped fingers. As a matter of fact, I do not admire it at all. In South America a few years ago, I heard genuine folk musicians who were incredibly talented. I hear neither authenticity nor talent in the Kweskin group. In Paraguay, I heard the haunting native harp played by illiterate musicians with a virtuosity that

would make most of the current American "folk" musicians blush. Indians in the high Andes make a lovely mandolin-like instrument out of the shell of an armadillo, and the Negroes of the West Indies and British Guiana make "pans" from steel drumheads that produce an unforgettable sound like that of muted bells. I heard children in Brazil play hub-caps and pie-pans with many times the rhythmic sensitivity and the taste you will find on this record.

All these native musicians, making their sounds on whatever was at hand, sought beauty of tone. There is no beauty of tone in the Kweskin group: paper-and-comb produces a buzz with an irregular overtone that is ugly. The chief thing that disturbs me about this record and others like it, however, is this: paper-

VANGUARD



BUFFY SAINTE-MARIE
Austere, grating, compelling

and-comb and like instruments used to be mildly amusing toys that you played yourself as a child. So advanced has passivity in entertainment become that people are now expected to spend five dollars to hear somebody else play these gadgets.

Often on albums of contemporary "folk" music there are sick-making liner notes claiming how authentic it all is. The Kweskin players cop out by saying that they are not trying to re-create anything or carry forward any tradition—which undercuts the only justification such a group might have. But the disclaimer frees them to play pop songs, blues, and a bit of folk material.

A friend of mine thinks this record "is pretty good for what it's supposed to be." You have that as an alternative opinion. One of the axioms of criticism is, of course, that you must evaluate art in terms of what it is trying to do. But you must also consider whether what it is trying to do is worth doing—and in this

JUNE 1964

case, I think it is not. Compared with those Paraguayan harpists and the steelbands, the American college boy standing before a recording mike with a "folk" instrument in his hands seems to me to be a presumptuous jerk. G. L.

© © BUFFY SAINTE-MARIE: *It's My Way!* Buffy Sainte-Marie (vocals, guitar), Patrick Sky (second guitar), Art Davis (bass). *Ananias; Cod'ine; Babe in Arms; Cripple Creek; Eyes of Amber;* and eight others. VANGUARD VSD 79142 \$5.95, VRS 9142 \$4.98.

Interest: Folk singer's debut
Performance: Mannered
Recording: Good
Stereo Quality: Diffuse

Buffy Sainte-Marie is a twenty-one-year-old American Indian who composes most of her folk-like material herself. Hers is a strange, harsh, mannered style, simultaneously grating and compelling. Miss Sainte-Marie has fallen into the fashionable trap of choosing major themes like War and Lack of Communication, and has written songs about them—*The Universal Soldier, He Lived Alone in Town*—that contain only the most obvious insights. And it takes considerable presumption for a twenty-one-year-old making her first record to write a song, *It's My Way*, "for those young people who are falling into the temptation of patterning their lives after mine."

There is one song on this odd disc, however, that is, I think, a triumph of both writing and performance, and is enough to make one want to keep an eye on Buffy Sainte-Marie. It is called *Now that the Buffalo's Gone*, and is a bitter indictment of the white man's treatment of the Indian. It remains in the mind, haunting and accusatory, long after the rest of the album is forgotten.

The stereo version is recorded at a very low level, and tends to blunt the singer's austere intensity. For these reasons, I prefer the mono version. J. G.

THEATER

© A MAN'S A MAN (*excerpts*). (Rasposo-Brecht). John Heffernan, Jenny Egan, Michael Granger, Maurice Edwards, Ralf von Boda; Eric Bentley, narrator. SPOKEN ARTS 870 \$5.95.

Interest: Bitter satire
Performance: Good
Recording: Clear

Anticipating the theme of George Orwell's *1984*—that in a totalitarian world the victim must not only do as he is told but must also "love Big Brother"—Brecht in this 1924 politico-musical comedy used music-hall techniques to portray the



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transformation of Galy Gay, a meek soldier in the British colonial army of India, into a ferocious warrior and patriot. The whole might well be a take-off on Kipling's *Barrack-Room Ballads*. This recorded version retains enough dialog and narration to preserve continuity, while a cast from last year's New Repertory Theater production in New York—Eric Bentley was the adapter—performs the ballads and bitter satirical songs, the music for which was composed by Joseph Raposo. As Sergeant Bloody Five, who is largely responsible for the metamorphosis of Galy into a monster, Michael Granger is particularly resourceful and convincing. Maurice Edwards as Uriah Shelley and John Heffernan as Galy Gay are also excellent, but it is the Widow Leocadia Begbick—Jenny Egan, a performer I have long admired—who steals the show. She alone perfectly conveys Brecht's haunting style through her singing. Bentley, whose translation is thoroughly fine except for an occasional gratuitous updating—he really did not need to bring in the atomic bomb—is just right as the narrator, and Raposo plays his own tunes with fervor. The program notes might have told a little more about the plot.

P. K.

RECORDING OF SPECIAL MERIT

© ® IN WHITE AMERICA (Martin B. Duberman). Original-cast recording. Gloria Foster, James Greene, Moses Gunn, Claudette Nevins, Michael O'Sullivan, Fred Pinkard (performers); Billy Faier (vocals); Oscar Brand, musical director. COLUMBIA KOS 2430 \$6.98, KOL 6030* \$5.98.

Interest: Documentary on prejudice
Performance: Memorable
Recording: Excellent
Stereo Quality: Heightening

Despite a familiar format—a folk-song or spiritual followed by recitations, followed by another song, followed by more recitations—this show album, based upon an off-Broadway production, is a tremendous experience. This is definitely not one more shrill political propaganda piece, but a moving re-creation of the history of the Negro in this country: an account, written by a ship's doctor, of a slave-trade voyage; Thomas Jefferson's smug description of the Negro as "inferior in endowments of body and mind"; an ex-slave's bitter letter to his former master; a bigoted Senator's spiteful remarks before an 1871 Congressional committee; the transcript of a Negro woman's disquieting statement, before a group of suffragettes, of the plight of her race; Wilson's icy defense of segregation among Federal employees; the poised report of her humiliation given by a woman whom brutal Ku-Kluxers have sexually accosted; a Negro student, jeered at in

Little Rock, telling of the experience without self-pity. The acting is a perfect example of applied virtuosity: Moses Gunn, Gloria Foster, Claudette Nevins are all fine in a variety of roles, as is Michael O'Sullivan, who plays Jefferson, Wilson, and finally, Kennedy pleading for the passage of civil-rights legislation not because it will look good in the world's eyes but "because it is right." No moral is urged upon the listener, but when the record is over, his conscience is likely to nag. The well-performed musical interludes provide relief from the tensions of the text. "In White America" ought to be heard by every American, of whatever color, who is not afraid to open his ears to the truth.

P. K.



COLUMBIA

STEVE LAWRENCE

He's what makes Sammy run

© ® WHAT MAKES SAMMY RUN? (Ervin Drake). Original-cast recording. Steve Lawrence, Sally Ann Howes, Robert Alda, Bernice Massi; orchestra, Lehman Engel cond. COLUMBIA KOS 2440 \$6.98, KOL 6010* \$5.98.

Interest: Lawrence
Performance: Vigorous
Recording: Excellent
Stereo Quality: Excellent

Press reports on the Broadway show *What Makes Sammy Run?* have been contradictory, but the consensus seems to be that it is not very good. Some of the controversy centers on Steve Lawrence's acting, which has left the theatrical world something less than exhilarated. It seems to me that the real point has been missed, and since it is a musical point, it was to be expected that the Broadway reviewers, who seem to be a rather tin-eared bunch, would overlook it.

The good American song is usually rooted in jazz. This has been true from the time of George Gershwin (perhaps from the time of Jerome Kern or the

early Irving Berlin) through Rodgers and Hart and Harold Arlen right up to Frank Loesser. Yet the people who sing these songs on Broadway are usually not jazz musicians; they are quasi-classical singers who, because of their training, have a rhythmic sense that is essentially European. When such singers as John Raitt, Alfred Drake, Robert Weede, the late Ezio Pinza, or the appallingly stilted Robert Goulet sing a jazz-rooted song, they stiffen it up, infuse it with a discomforting tight-rope quality. More than one critic has observed that it is hard to judge the worth of a Broadway song until it is recorded by Frank Sinatra, Peggy Lee, or the like.

The reason for Broadway's casting habits is in part obvious: to fill a theater without using microphones, a singer has to have a big voice, and big voices are built by "legitimate" vocal training. But in recent years, many of America's quality "pop" singers have become interested in singing technique, and have learned to sing without mikes. And they have something standard Broadway singers lack: the rhythmic character of American music is in their blood. The first of these singers to be heard on Broadway was Art Lund, whose singing in *The Most Happy Fella* had a marvelous flowing quality and rhythmic rightness. Steve Lawrence, like Lund before him, knows how to interpret lyrics, knows exactly where the rhythmic pulse of a song lies, and has the technique to match "legit" singers. And he knows infinitely more about the harmonic and structural conventions of American songs than Broadway singers usually do.

Whereas in the past, the singers on Broadway have been unable to do justice to the songs in shows, in *Sammy* the songs don't do justice to the singer. The score is pleasant but undistinctive. *A Room without Windows* and *The Friendliest Thing* may outlive the show's Broadway run, but little else will. Probably *Sammy* should never have been turned into a musical.

Sally Anne Howes, in the lead female role, leaves me cold. So does Bernice Massi. Both have the high, clear sound and utter squareness that I expect from Broadway singers. Robert Alda, who has the second male lead, can't sing for sour apples, but at least he doesn't sound as if he would rather be doing Verdi. There is a natural quality in his singing, and he has charm.

The orchestrations by Don Walker are quite good. The stereo captures fairly well a sense of stage movement.

One of the cast members of *Sammy* has been quoted as referring archly to the show as "the Steve Lawrence concert." In a way it is, for musically speaking, he saves it. G. L.

(Continued on page 88)

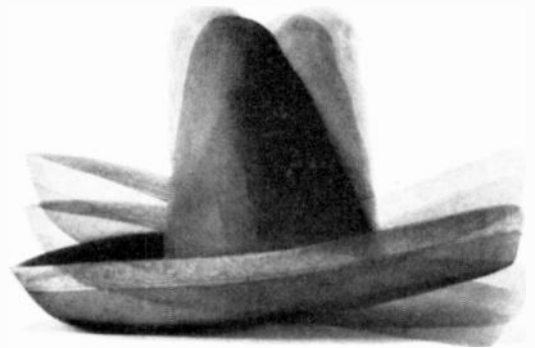
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THE British firm Argo Records, in association with the British Council and Oxford University Press, has embarked on an ambitious enterprise: a recorded anthology of the major English poets—the complete series to run to more than sixty long-playing discs. Six albums have been released to date, and judging from their quality, the project is off to a brilliant start.

Works by all the poets represented in this first group are already available on Caedmon, Spoken Arts, and other labels, but the Argo approach is a somewhat different one. Argo's director is George Rylands, who has led the Marlowe Dramatic Society through just about all the plays and poems of Shakespeare for London Records, and most of the actors here have also taken part in the Shakespeare series. To avoid monotony, Mr. Rylands has divided each record between several readers. This happy decision lends richness and variety to the presentation. And he has striven for clarity of enunciation above all else, so that these records, like his previous contributions to the spoken-word catalog, are notable more for lucid recitals than for impassioned deliveries. Despite this, there are marked differences in the actors' interpretations, and the director obviously has refrained from discouraging individuality. I have a few reservations: not all the poets included to date lend themselves with equal success to the transfer from page to disc, and the decision to include portions of long poems—rather cavalierly edited to boot—makes for occasional leaps of sense or narrative that place unreasonable demands upon the listener's familiarity with the material. On the whole, however, the programming has excellent balance, and the inclusion of printed texts is very helpful. The discs, which are offered in mono only, are \$4.98 each.

On the record devoted to Tennyson (Argo RG 342), the richly upholstered, symmetrical lines of this nineteenth-century master, whose tone is a haunting blend of nostalgia and nobility, receive consistently eloquent but not very sensual readings—with the marked exception of Gary Watson's animated and uninhibited performance of several stanzas from *Maud*, which takes up a good part of the second side. The *Choric Song* from *The Lotus-Eaters*, parts of *In Memoriam*, *Ulysses*, *Morte d'Arthur*, and others make up a cross-section of the poet's best work.

Max Adrian is the hero of the Alexander Pope disc (Argo RG 343), with his incisive readings of the *Moral Essays*. Mr. Rylands as reader handles the *Essay on Criticism* with much insight but too much reverence. Frank Duncan and Keith Mitchell take on exacting assignments with fair success in the pastorals, elegies, and imitations of Horace. By the time the disc is finished, however, one wishes Pope had not chosen to couch so much of his wisdom in those rigid, rhymed, immaculate heroic couplets.

The sweep and thunder of Byron's poems (Argo RG 344), his verbal landscapes full of color and evocative detail, his wild fancy, his posture as champion of the downtrodden—all these provide marvelous grist for the actor's mill, and the trio who present Byron here—Frank Duncan, Richard Johnson, and Peter Orr—match the vitality of the verses with their own. Particularly appealing is Richard Johnson, who reads portions of *Don Juan* and *Childe Harold* exuberantly. Orr reads several of the ballads, including "She walks in beauty," with an appropriate lilt, and Duncan conveys the full satirical merriment of *Beppo*.

The somewhat smug, hearty, and prosy qualities of Robert Browning (Argo RG 346)—Tennyson said of him that he "had plenty of music in him, but could not get it out"—are magnified by the hearing of such familiar monologs as *My Last Duchess*—even in Max Adrian's exciting performance—and *Rabbi Ben Ezra*, which is read with quiet affection by Denis McCarthy. Twenty poems are given in all, most of them complete, and the choice shows both the poet's strength as storyteller and portraitist, and his weaknesses in frequent long stretches that are both pudding-drab and pat.

A long, leisurely tour through the English countryside with Wordsworth (Argo RG 345 and 347), from Tintern Abbey to the daffodils beyond Gowbarrow Park, is afforded the listener on two discs. I rather prefer the gentle treatment Alan Bates and Peter Orr accord these pastoral masterpieces to the heavy solemnity with which the others treat them, and prefer the sonnets and nature pieces to the patriotic odes. While Wordsworth could be insufferably tedious in his pious moods, he had the most attentive eye in England in his lifetime, and a true lyric genius in setting down what he saw. *Paul Kresh*

SPOKEN WORD

RECORDING OF SPECIAL MERIT

© JOHN F. KENNEDY: *A Self-Portrait*. CAEDMON TC 2021 two 12-inch discs \$11.90.

Interest: Profile of courage
Performance: First-hand
Recording: Varies

John F. Kennedy's career is traced on this record, mainly in his own words and by his own voice, from the time of his 1960 press conference announcing he was a candidate for the Presidency, to his final speech in Fort Worth on the day of his tragic death. To assemble this anthology Caedmon went to network archives, piecing together highlights from speeches, interviews, and conversations found on discs, tapes, and movie soundtracks. It is still too soon to listen with equanimity as Mr. Kennedy's swift mind asserts itself on various subjects—his hopes for a tough, alert America, for universal justice, for a cultural renaissance, for peace "as the necessary, rational end of rational men." The sadness the disc induces is intensified by a device too grimly effective—a cross-fade in the midst of his Ft. Worth address, so full of vitality and the promise of accomplishment, to the bleak finality of the funeral service in St. Matthew's Cathedral.

Mr. Kennedy's was a driving, relentless voice, and to listen to it for two full hours is an exhausting experience. The listener is particularly grateful, therefore, for an interlude at the end of the third side, in which the President chats, quietly and unrhethorically, with three White House correspondents in his private office. Variety also is provided by Carl Sandburg's reading from his preface to *To Turn the Tide*, and the voice of Robert Frost delivering his poem *The Gift Outright* at the 1961 inaugural. Even so, I do not recommend continuous listening at a single sitting. The disc is too high-key for that. But it is a revealing and well-edited document. *P. K.*

© LENNY BRUCE: *The Best of Lenny Bruce*. Lenny Bruce (comedian). FANTASY 7012 \$4.98.

Interest: Outspoken humor
Performance: Hilarious and high-strung
Recording: Good

If strong language does not make you feel faint and you can keep this item out of earshot of the kiddies, there is a good deal of merriment and canny wisdom in this session, made up of extracts from four previous albums by the most outspoken comedian alive. Bruce dispenses strong medicine, and most of the time it suits the ailment. He is really a minister at heart. *P. K.*



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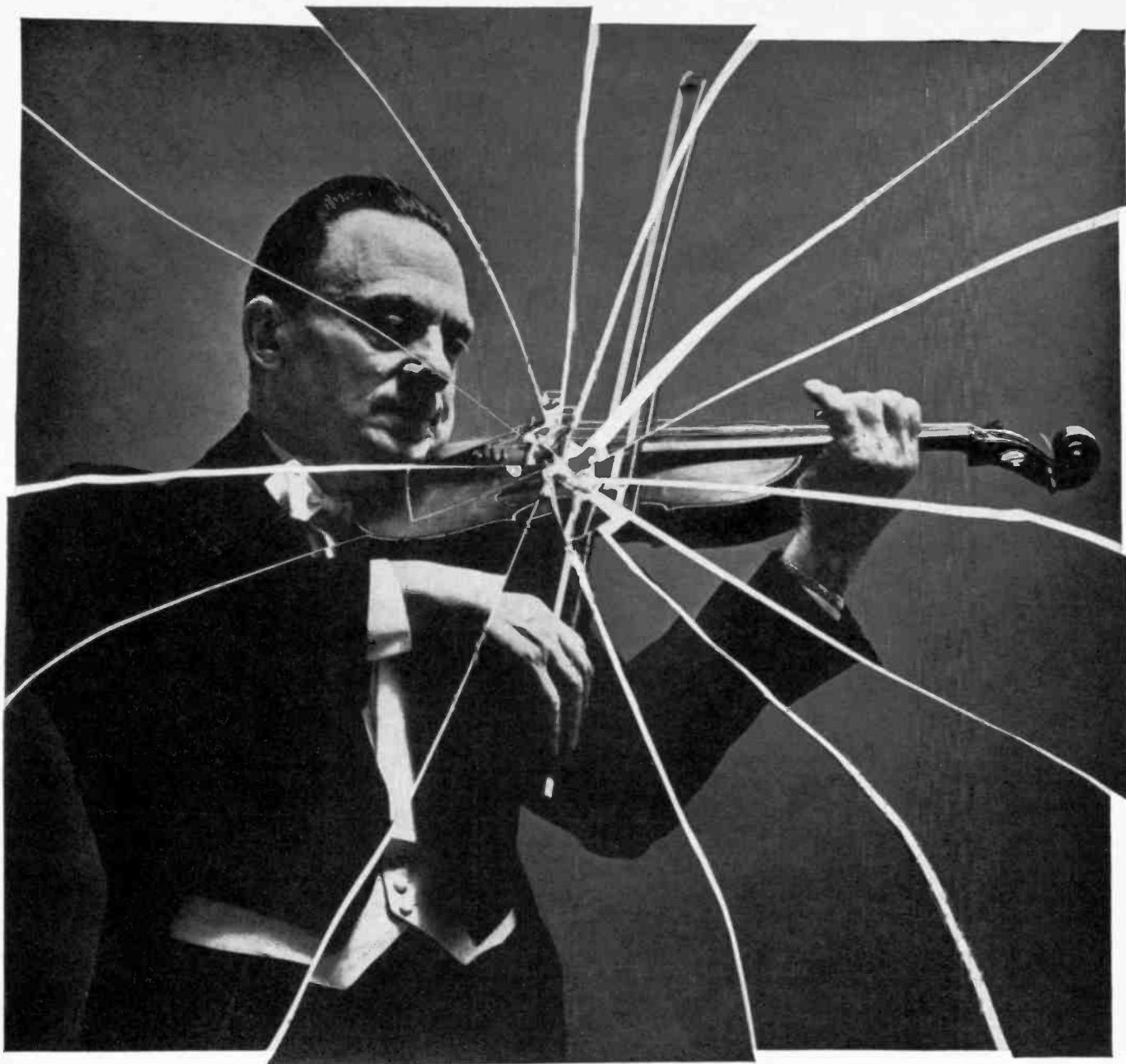
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by CHRISTIE BARTER

BARBER: *Violin Concerto, Op. 14* (see DELIUS)

RECORDING OF SPECIAL MERIT

Ⓢ **BEETHOVEN: *Symphony No. 9, in D Minor, Op. 125 ("Choral"); Symphony No. 8, in F Major, Op. 93.*** Emilia Cundari, soprano; Nell Rankin, mezzo-soprano; Albert da Costa, tenor; William Wilderman, bass; Westminster Symphonic Choir (Warren Smith, director); Columbia Symphony, Bruno Walter cond. COLUMBIA M2Q 511 \$11.95.

Interest: Monumental Beethoven
 Performance: Impressive
 Recording: Excellent
 Stereo Quality: Ditto

Bruno Walter's heroic account of the Ninth is at long last available on tape. Recorded in 1958 and released the following year on discs, this performance is acknowledged to be one of the late conductor's greatest achievements. On tape, it is challenged only by Reiner's recording for Victor and Szell's for Epic, and I find it virtually impossible to say that one of the three is better than the other two. Walter had at his disposal a superb orchestra (or orchestras, since the first three movements were taped in Los Angeles, the finale in New York), the excellent Westminster Choir, and an entirely acceptable vocal quartet. His reading here may lack some of the urgency and drive of his earlier recording of the Forties, with the New York Philharmonic, but it has many moments of radiant lyricism and surpassing grandeur. The sound is at all times clean, spacious, and dynamically robust, and the transfer to tape is outstanding. Walter's enchanting interpretation of the Eighth follows the choral movement of the Ninth on the second sequence. *C. B.*

Ⓢ **BELLINI: *I Puritani.*** Joan Sutherland (soprano), Elvira; Pierre Duval (tenor), Arturo; Renato Capecchi (bari-

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

tone), Riccardo; Ezio Flagello (bass-baritone), Giorgio; Margreta Elkins (mezzo-soprano), Enrichetta; Piero de Palma (tenor), Bruno; Giovanni Foiani (bass-baritone), Walton. Chorus and Orchestra of the Maggio Musicale Fiorentino, Richard Bonyngé cond. LONDON LOR 90074 two reels \$21.95.

Interest: Sutherland
 Performance: Lively
 Recording: Excellent
 Stereo Quality: Satisfying



JOAN SUTHERLAND
Elvira at Covent Garden

Admirers of Joan Sutherland who have become disenchanted with her recordings of late can take heart with this one. Singing Elvira in *I Puritani*, to my mind the most enjoyable of all the Bellini operas, Miss Sutherland reaffirms that she is a soprano of greater ability than that of merely making bird noises above the staff. She continues, of course, to flutter beautifully in the upper registers, where she produces exquisite roulades of silvery tone. But gone, or well in check, is the doleful croon that undermined, say, her recent Violetta in London's *La Traviata* (LOG 90069), and gone too is her annoying tendency to swallow every other word of the text. Her work here is as it has been generally on the stage of the Metro-

politan this season: bright, unmannered, and, moreover, meaningful within the dramatic context.

The support Miss Sutherland receives from Pierre Duval, the young Canadian tenor who makes his recording debut as Arturo, is perhaps less strong than it could have been. Duval's voice has neither the agility nor quite the range that the music demands, yet when it is free of strain it has a warm lyric quality that is most appealing. He sings, too, with spirit and a fine sense of style. Ezio Flagello is a passionate Giorgio, and Renato Capecchi a commanding Riccardo. Both are in splendid form.

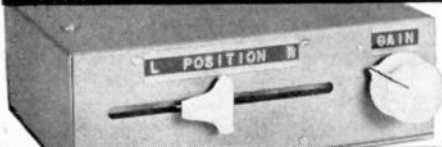
Richard Bonyngé delivers a well-paced, nicely controlled performance that benefits greatly from sensible stereo engineering. My only point of contention is that the prerecorded thunderclap at the end of the stormy prelude to Act Three is an unnecessary sound effect. It is so "real" that it sounds fake. The opera as a whole fits handily on the two reels, Act One on the first, with an appropriate break between scenes, and Acts Two and Three on the second. The breaks that occur between sides in the disc version, however, have not been smoothly joined in the transfer to tape. *C. B.*

Ⓢ **DELIUS: *Violin Concerto (1916).*** **BARBER: *Violin Concerto, Op. 14 (1941).*** Robert Gerle (violin); Vienna State Opera Orchestra, Robert Zeller cond. WESTMINSTER WTC 167 \$7.95.

Interest: Neo-Romantic concertos
 Performance: Incisive
 Recording: Soloist prominent
 Stereo Quality: Balanced

At first glance this appears to be a peculiar coupling. The two concertos are separated by nearly a quarter of a century in time. Delius was in his mid-fifties and approaching the end of his productive years when he wrote his concerto; Barber was barely thirty in 1941 and stood on the threshold of his most productive period. The music each composed reflects these facts of creative life. The rhapsodic Delius concerto is structurally refined and fairly placid in outlook, and its mood is essentially reposeful. Barber's, on the

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other hand, is the "fleshier," more assertive product of a much younger man. Yet both works are cast in the warmly lyric, neo-Romantic styles characteristic of these composers in all they have written before and after. Both works, needless to say, are new to tape, and most welcome. The performances by the American soloist and conductor are wholly commendable, the recorded sound is exemplary, and stereo balances are just. Gerle's violin may seem to some too much in the foreground in the Delius. C. B.

RECORDING OF SPECIAL MERIT

© **GABRIELI: *Sacrae Symphoniae et Canzoni***. Anton Heiller (organ); Choir and Brass Ensemble of the Gabrieli Festival, Hans Gillesberger cond. VANGUARD VTC 1680 \$7.95.

Interest: Music of Renaissance Venice
Performance: Devoted
Recording: Excellent
Stereo Quality: Highly effective

The three instrumental pieces on this program, including two magnificent *Canzoni per sonar* and the *Sonata pian' e forte*, are relatively familiar as scored for brass, or transcribed for orchestra by Leopold Stokowski. The first of the eight motets included here, *Jubilate Deo*, is likewise well known, but the rest of the program is not. Particularly lovely are the sensuous *Beata es virgo Maria* and *O quam suavis*, and the contrastingly joyful *Hodie Christus natus est*. All are performed with impeccable taste and unflagging spirit by Hans Gillesberger's Festival Choir. Antiphonal music is naturally suited to stereo, and the sound on this tape is often breathtaking. C. B.

© **TCHAIKOVSKY: *1812 Overture, Op. 49; Nutcracker Suite, Op. 71a***. London Festival Orchestra and Band of the Grenadier Guards, Robert Sharples cond. LONDON LCL 75001 \$7.95.

Interest: Trusty Tchaikovsky
Performance: Adequate
Recording: X-ray sharp
Stereo Quality: Super

London's "Pop Concert" series is here-with launched with, quite literally, a bang. The artillery assembled for this performance of the *1812 Overture*, the eighth so far on tape, is by all odds the most fearsome yet, and the bells (all the bells of all the churches of Zurich) are the loudest and most awesome. Though the playing itself is at times a bit ragged, the engineering, making use of the company's twenty-channel "Phase Four" mixer, is as clean as a whistle, and at times just about as piercing to the ear. The mastering, too, has obviously been handled with great care, and the over-

all effect, as recorded sound, is indeed overwhelming. The same holds true for the excerpts from *The Nutcracker* on the second sequence. The needle-sharp ping of the triangle in the overture, or the scratchy rumble of the cellos in the march that follows, or the neon glow of the flutes in the dance of same, all slightly larger than life and projected with the utmost clarity, are fine lines in what amounts to a graphic, incredibly detailed representation of the work as written. An adept student of orchestration could probably produce an exact copy of the score after hearing this recording. C. B.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

© **JOAN BAEZ: *In Concert, Part Two***. Joan Baez (vocals, guitar). *Once I Had a Sweetheart; Jackaroo; Don't Think Twice, It's All Right; We Shall Overcome*; and eleven others. VANGUARD VTC 1679 \$7.95.

Interest: More from the Baez bag
Performance: Informal and relaxed
Recording: Very good
Stereo Quality: Incidental

More than a year has passed since the release of the first "In Concert" reel by Joan Baez (VTC 1653), and it remains a landmark on the charts documenting the rise of folk music as a national enthusiasm. This second reel, though less important, is equally engrossing. For it, too, presents Miss Baez on stage, singing for a receptive audience, and therefore at her best. Her repertoire here is more limited in scope than in the earlier effort—it consists chiefly of ballads of Anglo-American origin—but her delivery seems more relaxed as she quietly spins out the verses of *Hush Little Baby* and leads her audience in *The Battle Hymn of the Republic* and *We Shall Overcome* (at Miles College in Birmingham, Alabama). That her program is recorded in stereo is obviously of no importance. What counts is that this tape, no less than the others, not only captures the warmth and the amazing purity of her voice, but conveys also a clear sense of the integrity from which its expressive power derives. C. B.

RECORDING OF SPECIAL MERIT

© **MILES DAVIS: *Quiet Nights***. Miles Davis (trumpet); orchestra, Gil Evans cond. *Once upon a Summertime; Aes Pes da Cruz; Wait Till You See Her; Summer Night*; and three others. COLUMBIA CQ 608 \$7.95.

Interest: Brazilian sketches
Performance: Quietly intense
Recording: Very good
Stereo Quality: Okay

Miles Davis and arranger-conductor Gil Evans here ring changes upon the bossa nova in a recording that equals their "Sketches in Spain" (CQ 348) for musical impact. Like the earlier set, this one embodies a unique personal expression welded to a foreign idiom—the bitter-sweet melodies and subtle rhythms cultivated by Gilberto, Jobim, and other Brazilians. The transplants into American jazz are many, but jazzmen up North here who have done something more than translate the outward trappings or the obvious accents and inflections of this music are very few. Davis seems to have assimilated the bossa nova's essential form and feel, and so made it a part of his music. The moods he creates in these seven numbers are quiet and introspec-

these and the others, including *Gigi*, Frank Loesser's *Once in Love with Amy*, and the familiar *Stella by Starlight*, Franchi brings a big, healthy tenor warmed by the Mediterranean sun. He is not a stylist, yet his delivery has style. And if the English lyrics sometimes get in the way, sheer energy and enthusiasm more often than not see him through to a high A (in *Laura*) or even a high C (in the old Rodgers and Hart tune *Mimi*). The arrangements by Wally Scott, with an assist from Mr. Franchi's rehearsal coach, Neil Warner, are attractive, and so is the recorded sound. C. B.

RECORDING OF SPECIAL MERIT

© HELLO, DOLLY! (Michael Stewart-Jerry Herman). Original-cast recording. Carol Channing, David Burns, Charles Nelson Reilly, Eileen Brennan, Jerry Dodge, Sondra Lee, others; orchestra and chorus, Shepard Coleman cond. RCA Victor FTO 5028 \$8.95.

Interest: Carol Channing!
Performance: Wonderful
Recording: Superior
Stereo Quality: First-rate

The Michael Stewart-Jerry Herman musical based on Wilder's *The Matchmaker* is notable for many things, but primarily for the opportunity it offers its star, Carol Channing, to please her fans, who are legion. Playing the indomitable Dolly Gallagher Levi, Miss Channing is no longer the Gladiola Girl of *Lend an Ear* or the Lorelei Lee of *Gentlemen Prefer Blondes*. She is a little bit of both and more—a woman somewhat advanced in years, and of infinite charm and resourcefulness. Of the songs she is given to sing, the title piece is one that will forever be regarded as Miss Channing's own. *Hello, Dolly!* earns her the warmest welcome she has yet received on Broadway. May she never outlive that welcome!

Equally important to the recording, certainly, are Eileen Brennan and Charles Nelson Reilly, who severally and together bring engaging warmth to the ballads, notably to the tender and moving *It Only Takes a Moment*, and the imperishable David Burns, who can always be counted upon to take a realistic view of the opposite sex (*It Only Takes a Woman*). The chorus, in a number such as *Put on Your Sunday Clothes*—is outstanding. Honors must also go to the arrangers, to Shepard Coleman (who conducts), and to Philip J. Lang, for bringing Mr. Herman's music to glowing life, and to the engineers for making it sound as good as it does here. The tape transfer, in fact, seems to have eliminated the slight suppressions at peak volume levels that rob the disc of its potential impact. C. B.

(Continued on page 94)



CAROL CHANNING
Infinite charm and resourcefulness

tive, and at times, somehow both stately and seductive. The recording itself cannot be faulted. C. B.

© SERGIO FRANCHI: *Women in My Life*. Sergio Franchi (tenor); orchestra, Wally Scott cond. *Marta*; *Jennie*; *Laura*; *Sweet Georgia Brown*; and eight others. RCA Victor FTP 2162 \$7.95.

Interest: Toast to the ladies
Performance: Pleasing
Recording: Very good
Stereo Quality: Distinct

A nice idea, this: a dozen songs celebrating the fair sex, drawn from those inseparable show-biz staples, stage, screen, and radio, and sung by one of TV's top favorites, Sergio Franchi. The opening pair stand in point of time a little over thirty years apart, *Marta* being the tune Arthur Tracy made famous on his early radio show *The Street Singer*, and *Jennie* being the title song of Mary Martin's latest Broadway vehicle. To

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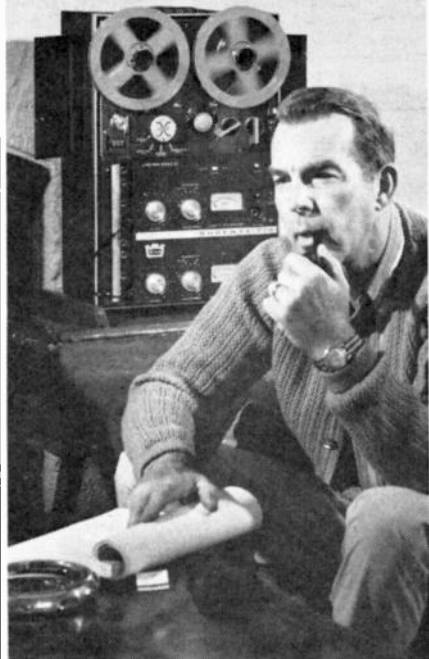
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CIRCLE NO. 37 ON READER SERVICE CARD
94

© NORMAN LUBOFF CHOIR: *On the Country Side*. Choir, Norman Luboff cond. *Detroit City; Jambalaya; I'm So Lonesome I Could Cry; Your Cheatin' Heart*; and eight others. RCA VICTOR FTP 1240 \$7.95.

Interest: Country pops
Performance: Slick
Recording: Very good
Stereo Quality: Fine

Country music is moving into the big time, and the Norman Luboff Choir, with this reel, gives it a push. The songs they sing range from Governor Jimmie Davis' perennial *You Are My Sunshine* and Gene Autry's *You're the Only Star (in My Blue Heaven)* to the more recent ballads of Hank Williams and Don Gibson. The latter, which include *Jambalaya* and *I Can't Stop Loving You*, are put over with easy gusto, and the oldies receive what is best described as the choral equivalent of a croon. The price may be high for twenty-eight minutes of music, but the Luboffs sound great. C. B.

© HERBIE MANN: *Live at Newport*. Herbie Mann (flute), Dave Pike (vibraphone), Don Friedman (piano), Attila Zoller (guitar), Ben Tucker (bass), Bob Thomas (drums), Willie Bobo and Carlos Valdez (percussion). *Soft Winds; Desafinado; Samba de Orfeu; Don't You Know; Garota de Ipanema*. ATLANTIC ALC 1927 \$7.95.

Interest: Bossa antigua
Performance: Dapper
Recording: Very good
Stereo Quality: Sensible

Herbie Mann retraces his steps through some familiar latin territory in this reel, recorded live at last summer's Newport Folk Festival. And in all but Jobim's *Garota de Ipanema*, which, as Willis Conover puts it in his liner notes, reflects the "shattered sweetness" of the true bossa nova, the going is pretty rough. For Mann's is a restless spirit. Here he leads his men through the now-classic *Desafinado* and *Samba de Orfeu*, transforming them from jazz samba to samba jazz with the rugged accents of home-made bop. Yet for all their bustling energy, the treatments are suave—richly embellished by Mann's flute solos and lent authentic flavor by the unamplified guitar of Attila Zoller. Vibist Dave Pike, who can be heard urging the players on as a coxswain might his crew, steers a steady course through these ruffled Amazonian waters and gets in a few fine breaks along the way. Good, clean sound. C. B.

© CLARA WARD: *At the Village Gate*. Clara Ward and Her Gospel Singers (vocals); accompaniment. *Meeting* (Continued on page 97)

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Tonight; This Little Light of Mine; I Trust in God; He's Got the Whole World in His Hands; and nine others. VANGUARD VTC 1677 \$7.95.

Interest: Gospel session
Performance: Joyful
Recording: Good
Stereo Quality: Adequate

Clara Ward is clearly a "social" gospel singer. As she so nobly demonstrates in this on-the-spot recording, she sings not for herself but for all who will listen—for the members of her audience whom she reaches with fervor and the assurance and simple artifice of a seasoned entertainer. She possesses, as well, the temperament and sure rhythmic sense of a jazz singer, manifested here in her sturdy rendition of *He's Got the Whole World in His Hands*, in the free-wheeling obbligato with which she embellishes *Great Day*, and the mighty shouts that suddenly erupt in *I Have Heard of a Land*. The sound is good, under the circumstances. What really comes across—and it is all that really counts—is the spontaneity of the performance. Its tremendous impact on the audience is vividly projected. *C. B.*

© THE WONDERFUL O (J. Raymond Henderson-Burgess Meredith). Gordon Ewing, Ken Remo, Richard Erdman, Salli Terri, Sharon Randall, others; unidentified orchestra and cond. COLPIX CXC 606 \$7.95.

Interest: Charming fantasy
Performance: Appropriate
Recording: Fair
Stereo Quality: One-sided

A dramatization of something as fragile and elusive as a fairy tale by the late James Thurber can be a risky business, but Burgess Meredith and J. Raymond Henderson, the composer of the incidental music, have succeeded. The basic ploy of *The Wonderful O* is to imagine the perils involved in dropping the letter O from the alphabet. All words containing that precious vowel would logically have to be eliminated, along with the persons, places, and things they represent. Thurber thus envisioned the absurdity of wheels without spokes, the terrible fate of the goose astray from the gaggle, and all manner of things that might befall us if the letter of the law were to become "the law of the letter." The story line is a simple one and, as narrated by Meredith, utterly disarming. (Presumably the excellent cast assembled for the recording is the one that might have been seen in a stage production if plans had materialized.) The stereo engineering, however, is surprisingly primitive. The spoken portion is confined to the left channel, with the orchestra heard only on the right, and—as it were—at one aural remove. *C. B.*

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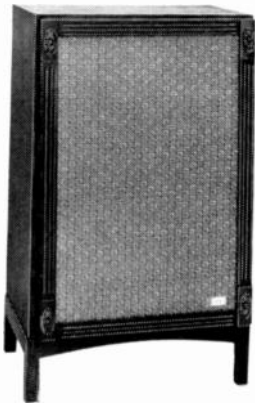
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1



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2



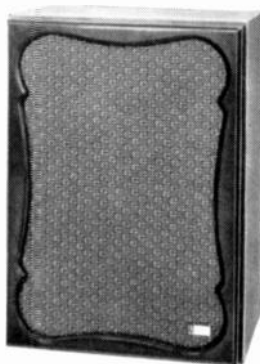
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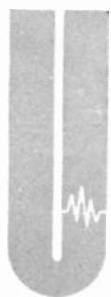
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- 1. *Swedish Modern*
- 2. *Contemporary*
- 3. *Italian Provincial*
- 4. *Early American*
- 5. *French Provincial*



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They're all Medallions—the only 3-way speaker system with "Select-A-Style" grilles that snap into place to match any decor—may be used vertically or horizontally, with or without base. In the Medallion, University achieves the ultimate performance possible from a 12" woofer, special 8" mid-range and Sphericon Super Tweeter. Undistorted bass (down to 25 cps), highs to beyond the limits of audibility (40,000 cps). If you demand superb cabinetry, freedom of decorative choice and reproduction beyond the capability of ordinary bookshelf speaker systems—then the University Medallion XII is for you. In mahogany, walnut, oiled walnut, fruitwood or unfinished. As low as \$139.95. For free catalog and "Guide to Component Stereo High Fidelity", write Desk D-6, LTV University, 9500 West Reno, Oklahoma City, Oklahoma.

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Indoor/Outdoor
High Fidelity Speaker

At last an outdoor speaker with full-sized sound, yet so small and light it goes anywhere—connects to any portable radio, TV, console or component high-fidelity system!

Use the new E-V Sonocaster at the pool, on the patio, by the barbecue, or at your next beach party or picnic for the finest sound you've ever heard from any portable!

The Sonocaster boasts such true component quality features as an 8-inch die-cast speaker frame, high compliance cone suspension, long-throw voice coil and efficient ceramic magnet. And everything is weatherproof—including the finish. No rusting, fading, or peeling—attractive Dune Beige color is molded into the unbreakable plastic housing forever!

It costs no more than \$36.00 to add the new E-V Sonocaster to your outdoor living. Or use it the year-round in your recreation room. Set it down or hang it on its wall bracket, as you wish. Pick up a Sonocaster (or a pair for stereo) at your E-V hi-fi showroom today!

SPECIFICATIONS: Frequency Response, 70-13,000 cps; Impedance, 8 ohms; Peak Power Handling, 30 Watts; Dispersion, 120°; Dimensions, 16½ in. H, 17-in. W, 5½ in. D; Net Weight 8 lbs.

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