

# HiFi/Stereo Review

JULY 1964 • 50 CENTS

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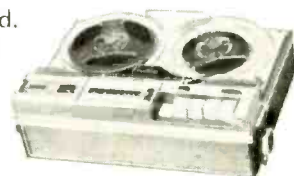
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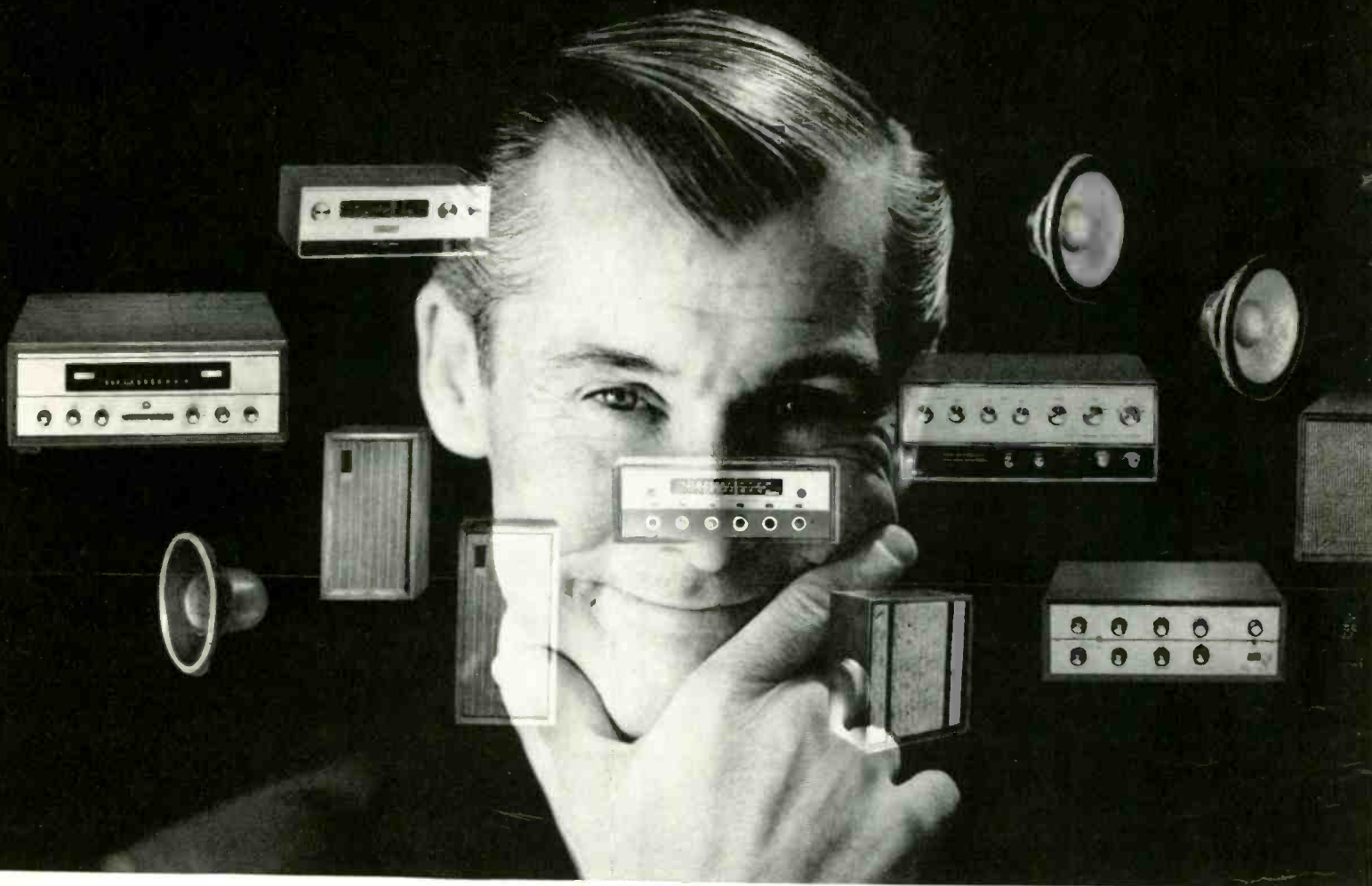
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# HiFi/Stereo Review

JULY 1964 • VOLUME 13 • NUMBER 1

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## EDITORIALLY SPEAKING

by FURMAN HEBB

RECENTLY I have been coming across quite a few phony stereo records. I should add quickly that most of these were "honest" phonies—that is, they were variously subtitled "electronic stereo," "electronically reprocessed for stereo," "electronically enhanced for stereo," or "electronically rechanneled for stereo." What all of these indicate, of course, is that the recordings in question were originally made in mono but were doctored in the laboratory in an attempt to make them sound like stereo. The trouble is that there just isn't much you can do to transform a mono recording into stereo. One rudimentary technique is to run the mono recording through two sets of frequency-selective filters, splitting it into one treble-emphasized track for the left channel and one bass-emphasized track for the right channel. This is supposed to give the listener the impression that the strings are on the left and the drums are on the right. (The sticky problem here is what to do about the brasses, which have a nasty habit of wandering back and forth between the channels.) Then the engineer might mix in some reverberation, or echo, to add spaciousness to the sound. Or, if he is feeling really creative, he might try something fancier—like changing the phase of parts of the signal.

Now, after all this tinkering, what has been accomplished? Very little good, and considerable harm, in my view. I don't think I have ever heard a pseudo-stereo record that sounded as good as (much less better than) its mono original. Apparently each step of "improvement" adds a measure of artificiality, unnaturalness, and even downright distortion. One might wonder if the record companies realize this. The fact is that some do and some don't. I know of one or two small companies, existing in innocent and wondrous ignorance, that actually *do* believe they can make stereo from mono. But most companies are quite aware that, sonically, pseudo-stereo is something of a sham. The only reason they make pseudo-stereo records is that a large group of unsophisticated record buyers want the "stereo" version (as opposed to the "hi-fi") to play on their "stereo"—and, what's more, they are willing to pay a dollar extra for it. So the record companies are obliged by business pressures to release essentially all records in both mono and stereo. And if the original recording was made before stereo, then the boys in the lab will simply "stereo" it.

The first moral of this story (to be continued in a future column) is that for once, at least, cheapest is best.

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Coming in August's HiFi/STEREO REVIEW—On Sale July 23

## A SPECIAL ISSUE ON LOUDSPEAKERS

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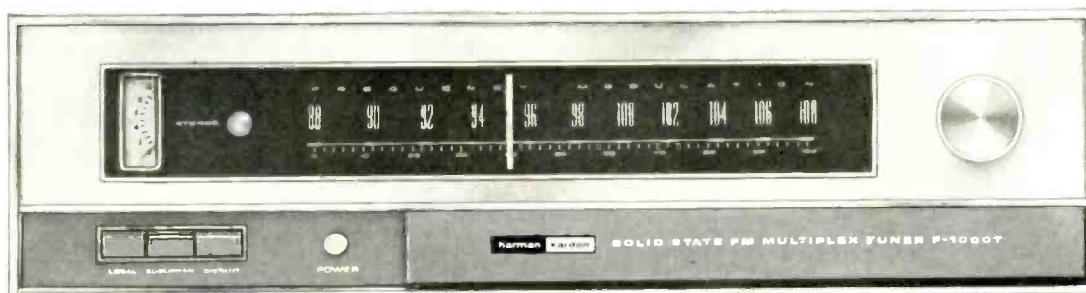
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1102.



1320.



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1068.



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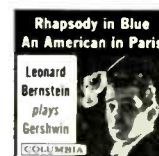
1104-1105. Set Counts As 2 Selections



1078. Not Available in Stereo Tape



1321.



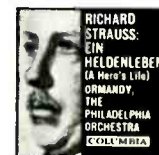
1098.



1475.



1069.



1478.



1289.



1474.



1288.



1473.



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1476.



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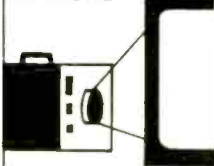
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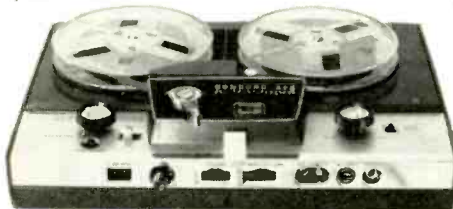


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# LETTERS TO THE EDITOR

## Reviewing the Reviewers

● I must say I was shocked by Gene Lees' review of "The Third Barbra Streisand Album." About the only thing I can admire about it is Mr. Lees' courage in standing alone, among the critics, to criticize Miss Streisand's singing.

Mr. Lees completely misses the boat. It is not important whether Miss Streisand fits a textbook definition of a good singer. There is no standard to which she can be compared because she sets her own. She creates more to be felt than to be heard. If she sings off key, there is a reason for it (which may not be evident on first hearing—Miss Streisand's songs should be contemplated for full appreciation). The point is that on or off key, Miss Streisand has her own unique quality of communication.

CHARLES ANDERS  
Santa Barbara, Calif.

● I have just finished reading Gene Lees' reviews of "Meet the Beatles" and Elvis Presley's "Fun in Acapulco." My advice to Mr. Lees is that he give up attempting to review or write about popular music. He obviously doesn't know anything about it, and doesn't want to learn.

I enjoy reading HiFi/STEREO REVIEW and buy it every month, but I intend to reject any future issue that includes Mr. Lees' obnoxious reviews or articles.

EDDIE LOPEZ  
New York, N.Y.

● Gene Lees' review of Elvis Presley's "Fun in Acapulco" was absurd. Mr. Lees says, "Never before has anyone stayed prominent in show business this long without improving at least a little." This is quite inaccurate; anyone with normal hearing should be able to detect a very evident improvement between the earlier and later Presley performances. The real reason many men do not appreciate Elvis' talent is because they have a natural male jealousy of anyone women think is particularly masculine.

I can enjoy a Grieg concerto, a Corelli sonata, New Orleans jazz, a Bob Dylan folk song, or a Sousa march. There is a time and place for all types of music—including Elvis Presley's. Let me suggest to Mr. Lees that he replay the album in question and try to listen to it with unprejudiced ears. In the meantime, I say hurray for Elvis Presley!

SUZANNE STAUBACH  
Wapping, Conn.

● Gene Lees' article about Edith Piaf in the May issue was an excellent and penetrating piece of reporting. I look forward to reading more of Mr. Lees' provocative essays and reviews.

DAVID FOUTH  
Des Plaines, Ill.

● Regarding Joe Goldberg's review of Bob Dylan's latest record, it seems to me that Goldberg's self-felt "involvement" in Dylan's career would tend to disqualify him as a reviewer of Dylan's efforts. His statement that Dylan tends to interpret any criticism of himself as being an attack on the causes he has espoused, and his comparison of Dylan with the fictitious Lonesome Rhodes are comments of a personal nature that are irrelevant to Dylan's work as an artist. These statements impute to Dylan a shallowness of character that to my knowledge has not been manifested. In fact, quite the contrary appears to be the case. Dylan's three records issued so far demonstrate a depth and breadth of talent and awareness quite remarkable in one so young. At any rate, such discussions do not belong in a record review any more than reports of Glenn Gould's personal eccentricities belong in a review of one of his records.

I searched in vain in Mr. Goldberg's review for some mention of the marvelous musicality of Dylan's singing and writing on this record, the subtle nuances and inflections and the variety of vocal tone and texture (for Dylan is a splendid musician as well as poet and social protestant), which make his versions of his own songs so moving.

This is not meant as a diatribe against Joe Goldberg (for I usually respect his views), nor as a defense of Dylan (for I think he needs none). But I do think Goldberg was wide of the mark on this particular record.

JAMES NORVELL  
Chicago, Ill.

● I have just finished reading, in the May issue, the second installment of Martin Bookspan's selected recordings for "The Basic Repertoire." Mr. Bookspan is a man I hold in the highest regard, but I can not see how he can speak of Beethoven's Piano Concerto No. 5 without mentioning the Fischer-Furtwängler recording. This is surely one of the finest recordings of any piano concerto ever recorded. And when discussing the "Eroica" Symphony, Mr. Bookspan neglects (Continued on page 10)

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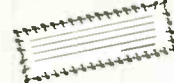
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yet another breath-taking Furtwängler reading.

In regard to Beethoven's Symphony No. Nine, Mr. Bookspan didn't even give the fantastic Weingartner reissue on Pathé honorable mention. And at what point does Reiner's interpretation of the Fifth Symphony approach the musical greatness of the Kleiber-Concertgebouw performance?

DENNIS ROSOFF  
Los Angeles, Calif.

● I was shocked and disappointed by Martin Bookspan's "The Basic Repertoire" in the May issue.

I realize that recording techniques and records have been tremendously improved during the last decade, but to note that Mr. Bookspan did not even mention Toscanini's name in reference to the Beethoven symphonies (3, 5, 6, 7, 9) is amazing. Perhaps it is fair to dismiss the Fifth and Seventh on the basis of sonics. I could even understand the omission of the Sixth. But when a critic fails to mention Toscanini when referring to the Third or the Ninth symphonies—why, that is unforgivable!

Nobody can play the "Eroica" like Toscanini, and Toscanini's version of the Ninth is *the* Ninth, and one that nearly everyone has attempted to duplicate—and failed.

Yes, stereo is wonderful, but must we sacrifice interpretation (and often the score) for the sake of wonderful sound? I, for one, am not prepared to do this. To neglect Toscanini's Beethoven is pure nonsense.

EDWARD SICHI, JR.  
Belle Vernon, Pa.

#### Stereo Tape Quality

● I feel obliged to complain about the quality of many of the prerecorded tapes I have purchased recently. My playback equipment is first-class and is kept in good condition. The reproduced sound from most tapes is superb, but a considerable number of recent tapes have had the following defects: (1) high distortion, (2) occasional dropout of signal from one channel, (3) 120-cycle hum. Repeated playings of these tapes show the same symptoms at the same places on the tapes, so my equipment is not to blame.

I recently purchased a tape of a Strauss spectacular that had been given high praise in your magazine. The sound from this tape was just about 100 per cent distortion. I then bought the record and taped it. My own taping was all that the prerecorded tape should have been.

It is evident that the process of duplicating commercial tapes leaves a lot to be desired. Is the tape recordist, then, advised to buy LP records and make his own tapes?

TWIFORD C. WILSON  
Los Angeles, Calif.

#### Neglected Works

● From time to time, I notice you publish letters from readers voicing their opinions on the antics of our major recording companies. I, for one, am especially tired of these companies' insisting on rerecording standard works, using as their justification a new technical advance in the art of recording that has enabled them to provide the listener with "new depth" or something else. It seems to me that a cultural lag exists within the recording industry: recording technique has far outstripped sophistication in choosing the repertoire. Technical advancement and the broadening of this repertoire should go hand in hand. There are seventeen stereo recordings of Tchaikovsky's "Pathétique" Symphony listed in the catalog, but neither the Kalinnikoff Symphony in G Minor nor the Rimsky-Korsakov Antar Symphony is available.

Most neglected, of course, is modern music. The work of two major modern composers, Leos Janáček and Albert Roussel, has been almost totally ignored in this country. At the least we should have recordings of Janáček's *Sinfonietta*, Opus 60, and his *Festival Mass* (which was performed by Bernstein and the New York Philharmonic during Philharmonic Hall's first season), and Roussel's Third Symphony, *Rapsodie Flamande*, and the complete ballet *Bacchus et Ariane*. Some listeners are familiar with important modern works through the recordings made at the 1952 Pittsburgh International Contemporary Music Festival and distributed to noncommercial radio stations and public libraries. Among the works are some of the best of recent years: Honegger's Fifth Symphony, Milhaud's Symphonic Suite No. 2, Vaughan Williams' *Five Tudor Portraits*, and Roy Harris' Fifth Symphony—the last, in my estimation, one of the greatest symphonies written by an American. When will the major companies discover these outstanding works and give us full-range stereo recordings of them by the best orchestras?

RICHARD F. DOBSON  
Bloomington, Ill.

#### Index of Record Reviews

● Is there any listing in which I can find out when you reviewed some records released last year in which I am interested?

KENNETH MCGINNIS  
Boston, Mass.

*The Polart Index to Record Reviews (and tapes), an annual now available for 1963, lists every major release reviewed—classical, jazz, popular, folk, and so forth—and gives the month of publication and the page number for reviews in fourteen leading magazines, including HiFi/STEREO REVIEW. The Index is available for \$1.50 at book and record dealers, or directly from Polart, 20115 Goulburn Avenue, Detroit, Michigan 48205.*

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# S&Q

## SOUND AND THE QUERY

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

BY LARRY KLEIN

## RAVE REVIEW ON SONY 600



## Radio-Electronics

"This recorder has some very good specifications and, although its price is above the 'cheap' range, one does not readily believe such excellent specs for a 4-track machine until they prove out. This machine fulfilled its promise. With it, you can tape your stereo discs and play them back without being able to detect any difference, which is saying something. The physical design of this unit is good, for either permanent installation or the most complete portability.

"The footage indicator is a footage indicator, not merely a place spotter, and it keeps its count with all normal tape movements. Independent control of left and right channels, so one can be operated in record, while the other is in playback, enables the unit to be used for an endless variety of 'special' effects.

"Playback and record functions are completely separate, so that a recorded program can be monitored immediately. Microphone and auxiliary inputs can be mixed for combination and re-record effects. First stage amplification uses transistors, while the main amplification uses tubes—a good marriage in this particular design.

"The mikes are very good, compared with most of the 'inexpensive' types used with home recorders. Extremely good realism is possible for home recordings. I had my family 'act natural' in front of the two-mike combination and the playback was unbelievably real.

"The Sony 600 will naturally take a little playing around to find out how to do various 'extra' things you may want. But when you get to know it, you'll find it a very versatile instrument. It's a recorder with which familiarity brings confidence."

Norman H. Crowhurst

For further information, or complete copy of the above test report, write Superscope, Inc. "600 Test Report C, Sun Valley, Calif.

HIFI/STEREO REVIEW

### ESL Arm Conversion

**Q.** I have an older ESL stereo tone arm. The shell contacts in the end of the arm are arranged in a diamond pattern (when viewed from the front). Is there any way of converting this arm to use the Shure-SME and Ortofon cartridge shells?

CHARLES HAYNES  
Detroit, Mich.

**A.** The Shure-SME and Ortofon shells fit the ESL arm mechanically, but to achieve proper electrical contact you will have to rotate the contact-bearing plug in the end of the arm. Simply insert a quarter-inch screwdriver blade between any two contacts and twist gently until the contacts align in a horizontal plane. No more than a quarter-turn should be necessary. With an ohmmeter, recheck the electrical connections of the leads coming out of the arm to make sure they match those in the new shell—that is, the right- and left-channel "hot" and ground terminals should be matched with the appropriate wires in the arm.

### Power and Sensitivity

**Q.** Recently I replaced my old 12-watts-per-channel stereo integrated amplifier with a system consisting of a preamplifier and two separate 40-watt mono amplifiers. The new system sounds very good, but it does not seem to have the power of the old one. That is, I have to turn up the volume control much higher to achieve the same loudness. I've had the new equipment checked and I'm told that its performance is normal. What could be wrong?

WILLIAM BORDEN  
Hartford, Conn.

**A.** It appears that you are confusing sensitivity and power. While your new system has far more power than your old one, its sensitivity appears to be lower. The sensitivity of an amplifier is stated in terms of the amount of input signal voltage required to produce a certain power output. As an example, consider a system consisting of a cartridge and preamplifier connected to a 50-watt power amplifier. The power amplifier has a 0.5-volt sensitivity, which means that a half-volt signal from the preamplifier will drive the power amplifier to 50 watts output. To deliver this 0.5-volt signal, the preamplifier's gain control must be set at, say, the 9

o'clock position. Now, if another 50-watt power amplifier whose sensitivity is 1.5 volts is substituted, the preamplifier control will have to be set much higher to achieve the same power output.

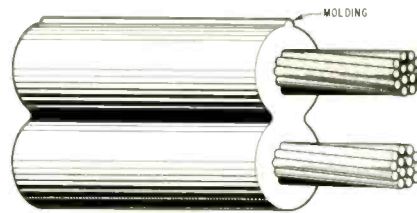
The sensitivity of an amplifier (which is actually a measure of its amplification) is not an important factor as long as the amplifier can be driven to full output by the signal sources (cartridge, tuner, and tape deck) used with it. However, if for a normal listening level the volume control must be turned up so high that the system's internal noise and hum become obtrusive, then the equipment is mismatched or in some way defective.

### Speaker-Lead Coding

**Q.** I want to set up several extension stereo speakers and would like to keep the phasing consistent throughout my system. Is there any type of lamp cord available that has coded leads?

CHARLES LEE  
New York, N. Y.

**A.** You will find that most lamp cord does have lead coding of some kind. There may be a moulding ridge on



one edge of the two-conductor pair (see illustration), one conductor may be silver colored, the other copper; or there may be a colored thread wrapped around one of the conductors.

### Nondirectional Bass

**Q.** It is frequently stated that bass frequencies are nondirectional, yet it appears to me when listening to stereo that the sound of a kettle drum, for example, is as subject to localization as the sound of a piccolo. Can you straighten this out for me?

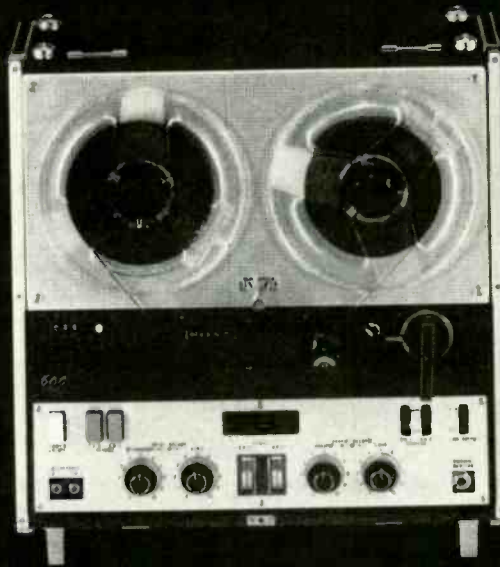
CHARLES TATER  
Scranton, Pa.

**A.** Bass tones whose frequencies are below 350 cps are in fact nondirectional, and a speaker producing a pure sine wave below 350 cps is almost impossible to localize by ear in a normal room. However, when a kettle drum is

(Continued on page 14)



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From the very beginning of high fidelity, cartridge manufacturers have sought to eliminate the three major sources of sound distortion — "pinch effect", "inner groove distortion", and "bottoming".

It was an accepted theory that since the cutting stylus is triangular in shape, an *elliptical-shaped* play-back stylus would more faithfully follow the configurations of the record groove and greatly reduce the undesirable effects.

## TESTING THE THEORY

Until now, only hand-made laboratory models of elliptical styli were available to demonstrate the merits of this theory. Tests proved without a doubt that the elliptical stylus reproduces the recorded information with much greater fidelity than the conventional spherical stylus. It also dramatically reduced the phase distortion factor in stereo applications.

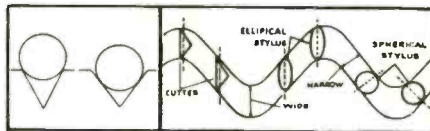
## FINALLY — A SOLUTION

Even with this laboratory proof of superiority, there remained the problem of mass-production of an elliptical stylus, so that it could be marketed economically. This was an overwhelmingly difficult technical task. It remained for Ortofon, the world leader in record cutter and playback equipment, to accomplish this feat. The result is a stylus so far advanced that it adds a new dimension to *sound REcreation*\* in addition to being the most copied technique in the field.

## ELIMINATING "PINCH EFFECT"

"Pinch effect" occurs when the cutter, moving from side to side, leaves a groove of

varying width in the record. Normally, this forces the playback stylus upward at the narrower portion of the groove. This undesirable motion results in a "second harmonic distortion".



Since the elliptical stylus has the same basic shape as the cutter, it traces the actual path made by the cutter. The playback stylus maintains the same tangential contact with the groove walls that the cutter did while cutting the groove. This is impossible with a spherical stylus, since its tangential angle of contact with the record groove varies.

Further detailed explanations of the "pinch effect", plus descriptions of "inner groove distortion" and "bottoming" are included in a booklet available without charge from Elpa Marketing Industries, Inc., New Hyde Park, N. Y.

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The price of the Ortofon Elliptical Stylus is \$75.00 net. Should it be necessary ever to replace the stylus, simply mail it back to your dealer or to Elpa. The stylus will be replaced and the cartridge re-aligned for \$25.00. This economy feature is *exclusive* with Ortofon. . . . AND . . . If you now own an Ortofon Stereo Cartridge, you can trade up to an Ortofon Elliptical Stylus for only \$25.00. It's Elpa's exclusive way of protecting its loyal customers.

Ask your dealer for a demonstration of the Ortofon Elliptical Stylus. It is an experience you will find richly rewarding.

struck, it generates transients or high frequencies at the moment of impact. These provide directional clues. In addition, low-frequency tones produced by musical instruments are very rarely sine waves, but are irregularly shaped waves with high harmonic contents. It is these harmonics (which are of higher frequencies) that enable one to localize low-frequency sound sources.

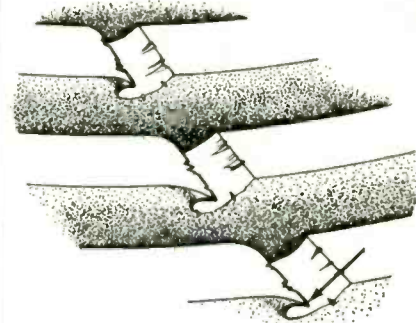
## Record Repairs

**Q.** I have a number of older LP records that through mistreatment have developed scratches. The ticks and pops are bearable, but the stylus tends to jump grooves at certain spots. Is there any way of repairing the record to eliminate the groove-jumping, if not the noise?

JEROME SINAPI  
Reno, Nevada

**A.** Groove-jumping usually occurs because a shoulder has been gouged out of the "land" between the grooves and is now projecting into the stylus path. When the stylus hits this shoulder it is deflected sideways into an adjacent groove.

You may be able to eliminate the groove-jumping by tracing the scratched



grooves with a fine-point sewing needle; the needle must travel clockwise in the grooves. If you have a steady hand, you should be able to dislodge the shoulder or force it back into place.

## Integrated Amplifier-Speakers

**Q.** There was a lot of discussion a while back on combination transistor amplifier-speakers. The theory was that improved results could be achieved by tailoring the response of the units to complement each other. Is there any trend in that direction?

S. NEIDITCH  
San Bernardino, Calif.

**A.** Aside from J. B. Lansing and KLH, most manufacturers appear to have no more than a casual interest in the possibilities of integrated amplifier-speaker combinations. I have queried most of the larger equipment manufacturers on their plans, and the answers ranged from a "not at the present time" to a flat "no plans."

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"Septra Spectrum" Channel Separation . . . 20 to 25 db (over entire audible range)  
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Compliance . . . 10 x 10<sup>-6</sup> cm/Dyne



## SPECIFICATIONS

Equivalent Mass (at stylus point) . . . 1 milligram  
Directional Force (at stylus point) . . . 10 milligrams/micron  
Stylus Pressure . . . 1 to 2 grams recommended  
Terminals . . . 4 pin  
Nominal Transformer Output Impedance . . . 15 K ohms

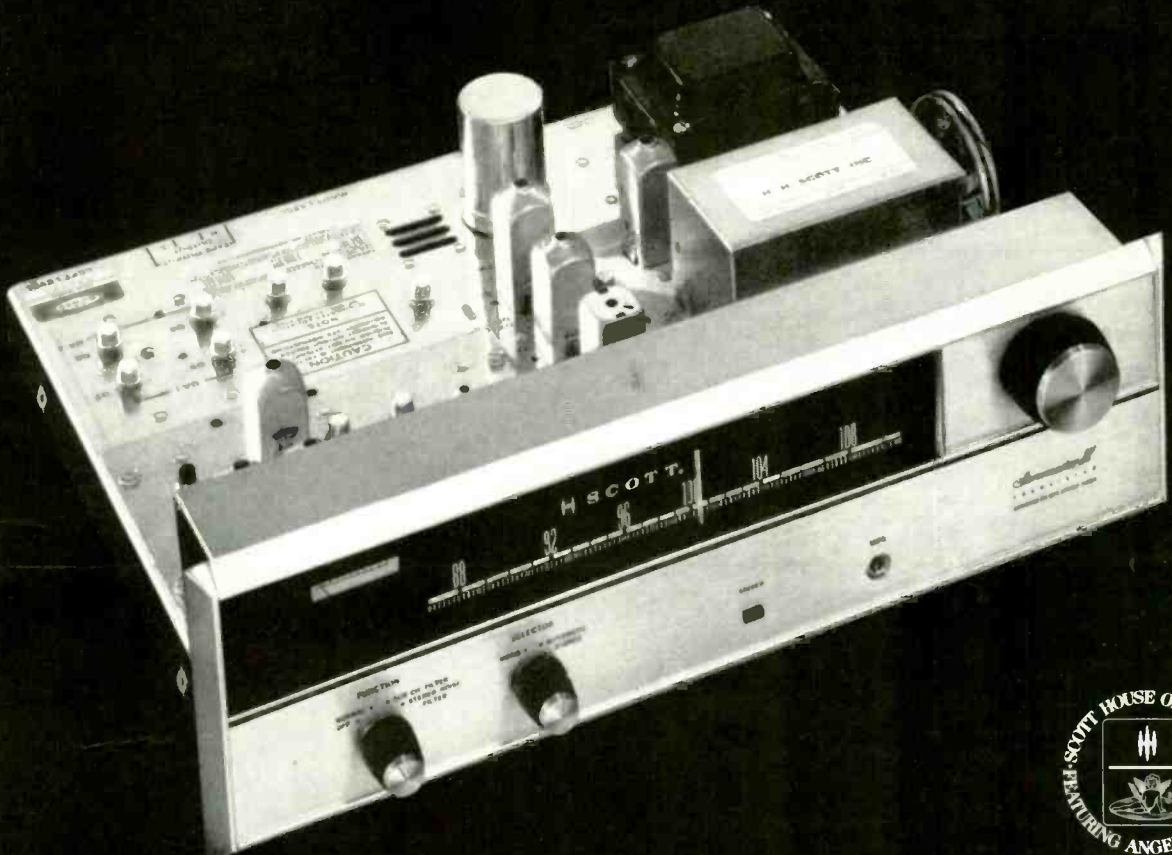
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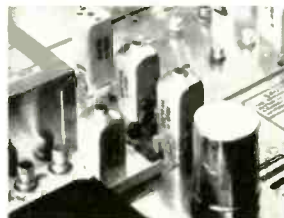


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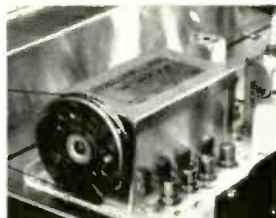
formance of the new Scott 312 required an entirely new approach to tuner circuit design . . . not just a simple substitution of transistors for tubes . . . it meant not just one, but six major engineering innovations. A few of these are shown below:



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

## SCRATCH-PROOF RETRACTILE STYLUS

And, as if that were not enough, the new 15° cartridge incorporates a totally efficient retractile stylus that momentarily retracts whenever excessive forces are applied to the tone arm. This feature protects your records and prevents annoying “clicks.”

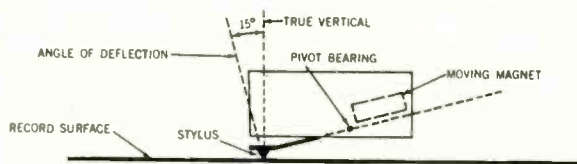
## PERFECTION IS A MATTER OF DEGREE

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

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

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

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



## THE ULTIMATE TEST

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

### M44 SERIES SPECIFICATIONS

	M44-5	M44-7
Frequency Response:	20-20,000 cps	20-20,000 cps
Output Voltage at 1000 cps (Per Channel, at 5 cm/sec peak velocity):	6 millivolts	9 millivolts
Channel Separation (at 1000 cps):	Greater than 25 db	Greater than 25 db
Recommended Load Impedance:	47,000 Ohms	47,000 Ohms
Compliance:	$25 \times 10^{-6}$ cm/dyne	$20 \times 10^{-6}$ cm/dyne
Tracking Range:	¼ to 1½ Grams	1½ to 3 Grams
Inductance (Per Channel):	680 millihenries	680 millihenries
D.C. Resistance (Per Channel):	650 Ohms	650 Ohms
Stylus:	.0005" diamond	.0007" diamond
Stylus Replacement:	N44-5	N44-7

#### Monophonic Styli Also Available:

Model N44-1—For monophonic LP records, with .001" diamond  
Model N44-3—For 78 rpm records, with .0025" diamond

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WITH RETRACTILE STYLUS

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hi-fi cartridges



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

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

# 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.

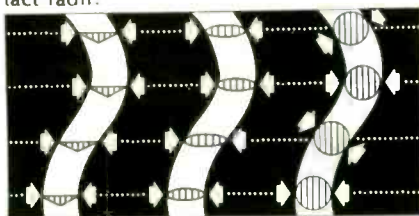
## THE BI-RADIAL ELLIPTICAL STYLUS

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.

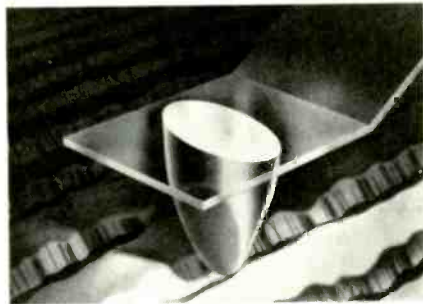
## TRACING DISTORTION MINIMIZED

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  
JULY 1964

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 elliptic 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.  $25 \times 10^{-6}$  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.

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CIRCLE NO. 29 ON READER SERVICE CARD  
20



# AUDIO BASICS

by HANS H. FANJEL

## DEFINITIONS—VI

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

- **Folded-horn** loudspeaker enclosures were popular in the early days of high fidelity and are still used in some large loudspeaker systems. Essentially, the horn acts as a megaphone to project the sound from the speaker cone into the listening room. Its chief advantage is high efficiency, and thus only a few watts of amplifier power are required to produce room-filling volume. The chief disadvantage is the size of the enclosure necessary to accommodate a horn long enough to reproduce low bass. As the name implies, the folded horn is doubled up inside the enclosure to conserve space.

- **Frequency modulation**, or, more commonly, FM, is a method of radio broadcasting in which information is transmitted by varying the *frequency* of the broadcast signal. It is better suited to high-fidelity transmission of music than ordinary radio, which operates on a principle known as *amplitude* modulation, or AM. Broadcast standards in the U.S. are such that FM broadcasts have a wider frequency range (up to 15,000 cps, as compared to about 5,000 cps in ordinary AM radio), freedom from static and noise, and a greater spread between loud and soft passages.

- **Frequency response** describes how evenly a component responds to notes of different pitch. Ideally, a component should increase the loudness of all tones, from the highest to the lowest, by exactly the same amount. A frequency response varying no more than  $\pm 3$  db can be considered "flat" within the given frequency limits.

- **Ground**, in audio usage, invariably refers to the metal chassis of the equipment. In the electrical sense, ground is the reference point from which most voltage measurements are made. When a technician measures the amount of voltage applied to a tube, for example, he attaches one wire from his voltmeter to the appropriate tube pin and the other to the chassis, or ground.

- **Hum** is a steady low-pitched sound usually caused when a small amount of the 60-cps signal from the a.c. power line leaks into the audio signal. A certain amount of hum is inevitable, but if your equipment is in good condition, no hum should be audible with the amplifier controls set in normal playing position.

- **Impedance** is an engineering term used to describe the degree to which a circuit impedes the flow of an alternating current. When two circuits or devices are electrically linked, their separate impedances must be matched for efficient transfer of energy. In hooking up an audio system, for instance, the impedance of the loudspeaker must be matched to the output impedance of the amplifier. [Also see "Technical Talk," June, 1964.]

(To be continued next month)

# “An excellent instrument by any standards!”

—AUDIO magazine



## The Fisher 500-C

When a component-oriented audio engineering journal comes out in favor of an integrated, all-in-one stereo receiver, it *has* to be a remarkable piece of equipment. Here is what the “Equipment Profile” column of the December, 1963 issue of *Audio* has to say about the new Fisher 500-C:

“The 500-C incorporates a 75-watt (IHF) stereo amplifier, an FM-stereo tuner and an audio control center, all on one 36.5-lb. chassis...”

“...We found that the tuner drifted less than 0.01 per cent.

“The output transformers are quite husky (we have a strained back to document that)...”

“By implication, and sometimes overtly, we have been led to believe that separate components are inherently better than integrated components. Well, 'taint necessarily so. In fact, it is our opinion that one would have to pay

considerably more to get performance equal to the 500-C in separate components.

“...The FM section pulled in 36 stations, loud and clear...”

“Considering the performance, and the many features, and the quality of the parts, we doubt that you could do better in separate components at anywhere near the price of the 500-C. Don't misunderstand us now, we firmly believe that it is the component design approach that makes such an excellent value possible. On the other hand it should be clear from the performance statistics that the Fisher 500-C is an excellent instrument by *any* standards.

“One thing more: the Fisher 500-C is an unusually fine sounding unit, a fact not necessarily revealed by statistics...We took an instant liking to it.”

The price of the Fisher 500-C is \$389.50. The Fisher 800-C, with both

AM and FM-Stereo but otherwise identical, costs \$449.50. Also available is the Fisher 400, an only slightly more modest receiver with FM-Stereo only, at \$329.50. Walnut or mahogany cabinets for all models, \$24.95.

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22

# BEETHOVEN PRESERV'D

OR

## The Inverted Mordent Redeemed from the Infidel

By Robert Offergeld



NOT THE least acrimonious chapter in the history of music is the centuries-old controversy about the correct execution of ornaments. The people who play pianos and the people who quote scores frequently disagree, and to the conscientious performer who seeks the guidance of a living tradition, their endless debate has often seemed a nightmarish forest of inconsistency (not to say partisan pig-headedness). Indeed, the whole rhubarb about authenticity in performance arises largely from a single historical circumstance, and Couperin long ago nutshellled the matter for the ages when he said simply, "We write differently from what we play."

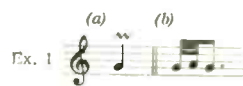
In the case of music composed prior to C. P. E. Bach, the forest has now been extensively cleared by a new breed of scholar-performers, and the inconsistencies between theory and practice have, in large part, been comfortably reconciled. But in the case of nineteenth-century music, strangely enough, the interpretive underbrush has if anything grown more tangled. And to judge by the wrathful reader mail reaching my desk in recent weeks, these particular woods are also infested by numbers of trigger-happy musicological guerrillas, all of them armed to the teeth with blunderbusses.

In our May issue (during the course of my review of Beethoven's *Pathétique* Sonata as recorded recently by Vladimir Horowitz), I observed that the famous inverted mordents in the first movement *must* be accented crisply on the third note, not the first. If I had said that *Fidelio* was actually a forgery by Schuppanzigh I could scarcely have raised a bigger stink, and several readers strongly question whether I have opened a piano or even a book on the subject since I was six. "Just where, may I ask," demands Mr. Michael H. Eliot of Tucson, Arizona, "does Mr. Offergeld get his authority. . . ?" Actually, the important word in my sentence was "crisply." But it was apparently my italicized "*must*" that provoked a mutinous grinding of teeth from coast to coast, and I hasten therefore to explain the practical reasons for my use of the imperative mood.

The tempo of the *Pathétique's* first movement is *allegro di molto e con brio*, and at that pace, *on the piano*, a mordent accented conventionally on the first note often reaches the ear as a kind of triplet, spinelessly bland and unconvincing. Of course, it is much easier to play that way, and Edward Dannreuther, the authority most often hurled at my head by incensed readers, confesses as much. Apparently unaware that he was out on a shaky aesthetic limb himself, Dannreuther suggests that the *Pathétique* mordents may be played by the less accomplished as what he calls "quasi-triplets." And this despite the fact that Beethoven, when he wanted triplets, invariably *wrote* triplets. For the moment, I can do no better than call forth here the shade of Hans von Bülow, the waspish field-marshal of nineteenth-century Beethoven interpretation. "Beware," he admonishes, regarding the mordents of this identical passage, "of the facile and tasteless triplet. . ."

Actually, von Bülow's feeling about these mordents was even more radical than the quote indicates, as presently will be seen. But before pursuing his opinion, I would like briefly, for such as came in late, to define the inverted mordent, to note its peculiar importance to nineteenth-century piano music—and to discuss, with due gravity, some of the real or fancied crimes against it, particularly those for which it is now proposed that I be sent to the hulks.

The inverted mordent—which in other languages, and other musicological eras, was also known as the "half-trill," the "half-shake," the "passing shake,"



the "sudden shake," the *pincé renversé*, and the *Schneller* (or "snapping")—is composed of three rapid notes: a principal note, which is part of the harmony; an auxiliary note a semitone or whole tone above it; and a repeat of the principal note. The sign for it is given in Example 1(a) above; the execution, at (b).

(Continued on page 24)

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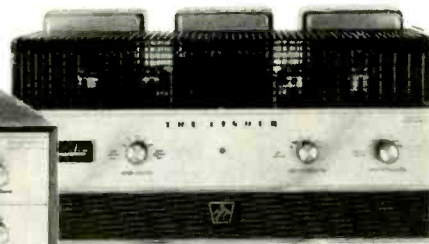
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"This," says C. P. E. Bach, "is the most indispensable and enjoyable, but at the same time the most difficult, of all ornaments. If it is not perfectly played, it either does not come out or seems lame and poor, which is the very reverse of its nature. One cannot slowly demonstrate its performance to a pupil. It must spring with a bound; this springing alone makes it effective. . . . It is performed so rapidly that it does not seem to take away the smallest fraction of the value of the principal note, which must still coincide exactly with the time-beats."

And it is this last clause of Bach's, placing the first note of the mordent squarely on the beat—as illustrated by the dotted line in Example 2 below—that has brought considerable grief to interpreters who have ignored its effect in the dynamic context of the *piano*.



It will be seen that the first note of the mordent already possesses the inalienable accent belonging to the beat with which it coincides. In swift passage-work on the harpsichord, of course, such an accent cannot be expressed *dynamically*, since the mechanism of the instrument does not provide for it. In the absence of such dynamic accent, the mordent was actually a device for producing a kind of brief *agogic* emphasis through the swift repetition of its principal note, a process facilitated technically (and made more graceful) by the interpolation of an auxiliary note.

But on the percussive and strongly responsive piano, the first note of the mordent *does* express the dynamic accent proper to the beat, as in Example 3(a) below—and I suspect that this is one reason why Bach expressed grave doubts whether the ornament, "even with the greatest amount of study," could be satisfactorily played on the piano, since on this instrument it can not be realized, in *his* conception of it, without dynamically perceptible "violence" and "hard blows." His doubts were not groundless, for at rapid tempos, in the hands of the careless or inexpert, the ornament thus accented but otherwise uncorrected becomes von Bülow's "facile and tasteless triplet," as at Example 3 (b):



It seems obvious that if, on the piano, we are to escape the undesirable triplet effect (and if we are also to obtain

the scintillating "rattle" demanded by Bach), we must take care that the mordent's last note is not simply a feeble tail to the first, but is actually a crisp restatement of it. Which is to say, in pianistic terms, that we must elevate the third note of the mordent to dynamic equality with the first one by giving it a displaced accent (or, if you wish, a sub-accent) of its own, as in Example 4(a) below.



And as a matter of historic fact, this is exactly how Czerny, Kalkbrenner, Herz, and numerous other nineteenth-century piano editors and teachers did from time to time write it. This procedure, however, created a new danger, for in addition to looking quite odd, and to being extremely difficult to play well at rapid tempo, it is also impossible (as Bach remarked) to demonstrate in slow motion, and it consequently betrayed the inexpert into playing the first two notes of the mordent in *anticipation* of the beat, as at 4(b). Among others, Mr. Stephen Van Hall of New York accuses me of recommending this last interpretation—of "pushing the ornament ahead of the beat, which is contrary to the directions of all authorities." Although I, for one, do *not* recommend that, the practise is by no means universally condemned. Hans von Bülow was so strongly opposed to the triplet interpretation of the Pathétique mordents as to state that "even the anticipated passing shake"—as at 4(b) above—"would be preferable, though against the rules."

As a general reflection arising from this discussion, I would suggest that although we are relatively close in time to the nineteenth century, it is perhaps unsafe to assume that we may take for granted our familiarity with all its actual practises. Arnold Dolmetsch noted as early as 1915 that ". . . if we want to play in the original style a composition of Beethoven, for example, we find the text incomplete and imitative interpretation perplexing, for the leading players of our time do not agree in their readings." Anyone who wishes to check the general truth of this observation need only consult the arbitrary, strangely off-hand, but always highly elegant early piano recordings by surviving virtuosos of the past century; and to compare these with the sometimes even freer but deeply emotional readings of the same or similar music by pianists of the Twenties; and to compare both of these, in turn, with the literal but coolly noncommittal readings generally fashionable today.

(Continued on page 26)



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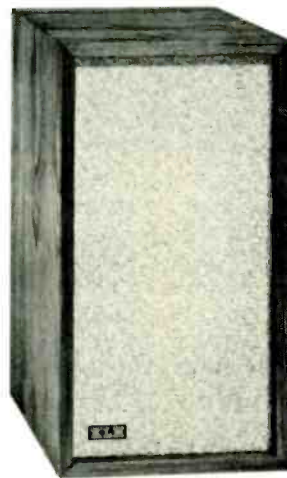
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It is in fact not difficult to contend that the interpretation of nineteenth-century piano music stands today in graver need of a broad and systematic reappraisal than Baroque music ever did. You can omit every second ornament in many a fugue or suite and yet give a fairly representative account of its character. You cannot do this in Beethoven and Chopin because ornament in their work is not really "ornamental" at all. Far from being an ornamental exterior amenity, it has quite literally become interior and organic—an essential part of the structure and, one might almost say, of the psychology of the music.

So much for the indisputable importance of Beethoven's inverted mordents. In conclusion, I feel it only fitting to oblige those of my correspondents who have challenged the sources of my own authority for discussing this ornament. It happens that piano music, on this earth, must be played before it can be profitably discussed, and it gives me great pleasure to acknowledge that I derive my personal authority in the first instance from my childhood piano teacher, Miss Harriet Brower—who studied with Amy Fay, who studied with Franz Liszt, who studied with Carl Czerny, who studied with Ludwig van Beethoven. Miss Brower, moreover—as is indicated in Harold C. Schonberg's recent book, *The Great Pianists*—occupied a unique position in the annals of piano study, having been for some fifty years the acquaintance, friend, or professional confidante of practically every major pianist subsequent to Louis Moreau Gottschalk. These she turned me loose on, so that my authority derives, in the second instance, from live performances of Beethoven (and/or, in some cases, verbal direction) by Josef Hofmann, Harold Bauer, Ossip Gabrilowitsch, Ernesto Bérumen, and other artist-teachers too numerous to mention here. I believe that Ignace Jan Paderewski was the *only* world-famous pianist who succeeded (for a quarter of a century) in politely foiling Miss Brower's unflagging efforts to subject him to the third degree about his professional habits. And by a nice coincidence, it was Paderewski who compassionately corrected my use of inverted mordents in the manuscript of a morosely Beethovenish sonata that I wrote at sixteen. I should perhaps add that I first studied the *Pathétique* itself with Theresa von Nostitz Mueller, who as a child heard this sonata played by, and later studied it with a pupil of, Hans von Bülow. He of course derived *his* authority from Friedrich Wieck, the father and teacher of Clara Schumann. Presumably he also checked his interpretive notions at one time or another with a couple of friends named Richard Wagner and Franz Liszt.

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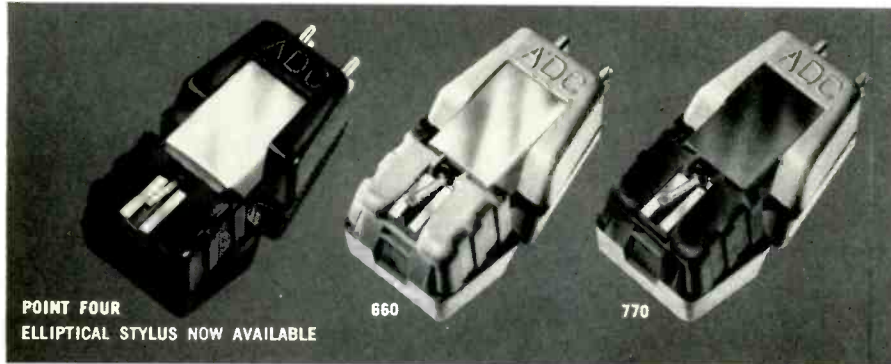


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# "MASS" REVOLUTION NOW IN PROGRESS

ADC is successful in achieving lowest mass cartridge design

What are the characteristics of the ideal stereo phonograph cartridge? Recording engineers and equipment manufacturers are in agreement here. Distortion will be eliminated only when the cartridge can trace the exact shape of the record groove and reproduce its exact electrical analogy. What changes must be made to free the stylus for precise tracing are now also known. As to the manner in which these changes are to be achieved, experts are less optimistic. They say, "Not today, but years hence."



Stylus mass they hold, will have to come down. Not another shade or two, but drastically. Compliance will be concomitantly increased. Not refined slightly, but brought to a new order of magnitude. And there is more reason than ever to insist on adherence to a standard vertical tracking angle.

The low-mass, high-compliance cartridges will permit exceptionally low tracking forces. Only then will we have truly flat response beyond the limits of the audio spectrum, free of resonant peaks and dips. Record wear and distortion will at last be brought to the point where they are truly negligible.

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These conclusions were the starting point some time ago for ADC, not the end. We knew that marginal upgrading of existing designs would not bring us within reach of the ideal goals. We faced the need for boldness in seeking completely new solutions. From this decision came the concept of the INDUCED MAGNET TRANSDUCER. In short order we had prototypes of this new class of magnetic cartridge which 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

How do ADC cartridges using the new principle measure up to the

"years ahead" goals? "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." 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.

As to stylus tracking force, we have suggested a minimum of  $\frac{3}{4}$  gram. But we have tracked the Point Four perfectly at  $\frac{1}{2}$  gram. The chief problem here is the ability of available tone arms, not of the cartridge. The physical arrangement of elements, using the new INDUCED MAGNET principle, brought other gains. "The remote position of the magnet with respect to the main structure," we said, "ensures freedom from saturation and hysteresis distortion—serious effects that are beyond control by conventional shielding."

As to the vertical tracking angle, we noted that "obtaining the now established tracking angle of  $15^\circ$  is no problem" with the pivot point of the arm brought close to the record surface by the new physical configuration.

## OTHER ADVANTAGES OF THESE NEW CARTRIDGES

These are not the only virtues of the new Point Four, the 660 and the 770

which employ the INDUCED MAGNET principle. There is the exceptional ease of stylus replacement by the user. There is the self-retracting stylus that protects itself and your records. There is the difference in sound that you MUST hear for yourself. There are others. We stress a few of the many virtues only 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.

SPECIFICATIONS	ADC POINT FOUR*
Type	Induced magnet
Sensitivity	5 mv at 5.5 cms/sec recorded velocity
Channel Separation	30 db, 50 to 8,000 cps
Frequency Response	10 to 20,000 cps $\pm 2$ db
Stylus tip radius*	.0004" (accurately maintained)
Vertical tracking angle	$15^\circ$
Tracking force range	$\frac{3}{4}$ to $1\frac{1}{2}$ grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	$30 \times 10^{-6}$ cms/dyne
PRICE	\$50.00

SPECIFICATIONS	ADC 660
Type	Induced magnet
Sensitivity	7 mv at 5.5 cms/sec recorded velocity
Channel Separation	30 db, 50 to 8,000 cps
Frequency Response	10 to 20,000 cps $\pm 3$ db
Stylus tip radius	.0007" (accurately maintained)
Vertical tracking angle	$15^\circ$
Tracking force range	$1\frac{1}{2}$ to 4 grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	$20 \times 10^{-6}$ cms/dyne
PRICE	\$46.50

SPECIFICATIONS	ADC 770
Type	Induced magnet
Sensitivity	7 mv at 5.5 cms/sec recorded velocity
Channel Separation	25 db, 50 to 8,000 cps
Frequency Response	10 to 18,000 cps $\pm 3$ db
Stylus tip radius	.0007" (accurately maintained)
Vertical tracking angle	$15^\circ$
Tracking force range	2 to 5 grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	$15 \times 10^{-6}$ cms/dyne
PRICE	\$29.50

\* ADC POINT FOUR available with elliptical stylus at slightly higher price.



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*Beethoven's*  
**THIRD  
 PIANO  
 CONCERTO**

*An idealized painting by Rodig represents the young Beethoven in the period when he was still known principally as a pianist.*

**I**N MARCH, 1795, a little more than two years after he had left his native Bonn to settle in Vienna, then the unrivalled music capital of the world, the twenty-four-year-old Ludwig van Beethoven made his first public appearance, in a charity concert. For the next five years he continued to compose, to teach, and to play concerts. On April 2, 1800, Beethoven presented the first public concert in Vienna devoted wholly to his own music. He seized the occasion to launch not only the first of his nine symphonies, but his now-popular Septet in E-flat as well.

Until that time Beethoven had made his principal mark as a pianist. According to contemporary accounts, he was an extraordinary performer, with an ability to produce particularly subtle dynamic shadings and an awesome gift of improvisation. After that concert of April, 1800, however, word spread quickly throughout Vienna that a striking new composer was beginning to assert himself. Over the next few years it was as a creative musician, rather than as a performer, that Beethoven captured the imagination of Viennese music connoisseurs.

During the year 1803, a rivalry developed between the two leading theaters in Vienna—the Kärntnertheater, an imperial theater run by a Baron von Braun,

and the Theater an der Wien, managed by Emanuel Schikaneder, author of the libretto for Mozart's *The Magic Flute*. The rivalry soon extended even to the hiring of the musical staffs of the two theaters. No sooner was Luigi Cherubini engaged for the staff of the Kärntnertortheater than Schikaneder went Baron von Braun one better by engaging none other than Beethoven for *his* theater, in the hope that some hitherto untapped operatic inspiration might be stimulated in Beethoven. Nothing much came of this hope, though it appears likely that during this period Beethoven did begin to think seriously of writing for the operatic stage. The most tangible result of Beethoven's appointment to the musical staff of the Theater an der Wien was the free residence he received at the theater and his opportunity to use the hall for another all-Beethoven program in April of 1803.

The program consisted of the first two symphonies, plus the first performances of the oratorio *Christ on the Mount of Olives*, and the Third Piano Concerto. The story goes that even on the day of the scheduled concert Beethoven had completed neither the oratorio nor the concerto. A rehearsal was scheduled for eight o'clock in the morning, and only three hours earlier Beethoven was still busy copying out the trombone



*The power and breadth of Beethoven's Third Piano Concerto is best represented in the current recording catalog by Leon Fleisher's big, bold, and well-balanced reading for Epic. Artur Schnabel's version for Angel is a workmanlike performance that has the virtue of solidity, and Gary Graffman offers a massive interpretation on RCA's Victrola label.*

parts of the oratorio. After a grueling six-and-a-half hours of rehearsal, during which the orchestra members were scarcely given time to eat lunch, the concert began as scheduled at six o'clock in the evening.

Beethoven's friend Ignaz Ritter von Seyfried, who turned pages for the composer at the performance of the Third Concerto, has left a vivid account of the affair: "Heaven help me, turning the pages was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphics wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards."

The Third Concerto, in the words of Sir Donald Francis Tovey, is "one of the works in which we most clearly see the style of Beethoven's first period preparing to develop into that of his second." The opening orchestral statement is the longest of all Beethoven concerto tuttis, and Tovey characterizes it as "something that dangerously resembled a mistake" because the contours and key relationships established by the orchestra "rouse no expectation of the entry of a solo instrument." All is soon put right, however. "Suddenly the orchestra seems to realize that it has no right to take the drama into its own hands; that its function is not drama but chorus-like narrative." In its power and breadth and in the welding together of orchestra and solo instrument as partners in the musical discourse, the Third Concerto is an amazing advance over the gentler, more traditional format of the C Major Concerto, which Beethoven had revised in its final form only a year earlier.

**T**HE current Schwann catalog lists an even dozen individual recordings of the Third Concerto, and there are another half-dozen versions in integral recordings of the complete Beethoven piano concertos. The performers range from such distinguished elder statesmen as Schnabel, Rubinstein, Backhaus, Kempff, and Ser-

kin to such younger artists as Leon Fleisher, Paul Badura-Skoda, Glenn Gould, Gary Graffman, and Julius Katchen. Ten of the performances are available in both stereo and mono editions.

Generalizations are always dangerous, especially where musical performance is concerned, but it does seem that by and large it is the younger pianists who are the more successful with the C Minor Concerto. The most successful of all, in my opinion, is the pianist who might have been thought least likely to succeed: Julius Katchen (London CS 6096, now withdrawn, but certainly worth looking for). With Pierino Gamba conducting the London Symphony Orchestra, Katchen delivers a performance of great vitality and élan. Also, better than any of his colleagues, Katchen captures the wit and sparkle of the score. This is one of the finest things Katchen has ever recorded; clearly it should be reinstated by London as soon as possible.

After Katchen the performer next in my affections in this work is Leon Fleisher, with George Szell conducting the Cleveland Orchestra (Epic BC 1138, LC 3790). There is an admirable tensile strength to this version, and an extraordinary feeling of cohesiveness between the soloist and conductor. Epic's recorded sound is excellent—big, bold, and well-balanced.

A massive interpretation is offered by Gary Graffman, with Walter Hendl conducting the Chicago Symphony Orchestra (RCA Victrola VICS/VIC 1059), and although there is some rhythmic rigidity, it is a powerful performance. The version by Glenn Gould with Leonard Bernstein conducting (Columbia MS 6096, ML 5418) seems curiously detached and uninvolved, and the performance by Richter with the Vienna Symphony under Kurt Sanderling (Deutsche Grammophon 138848, 18848) is excessively heavy-handed.

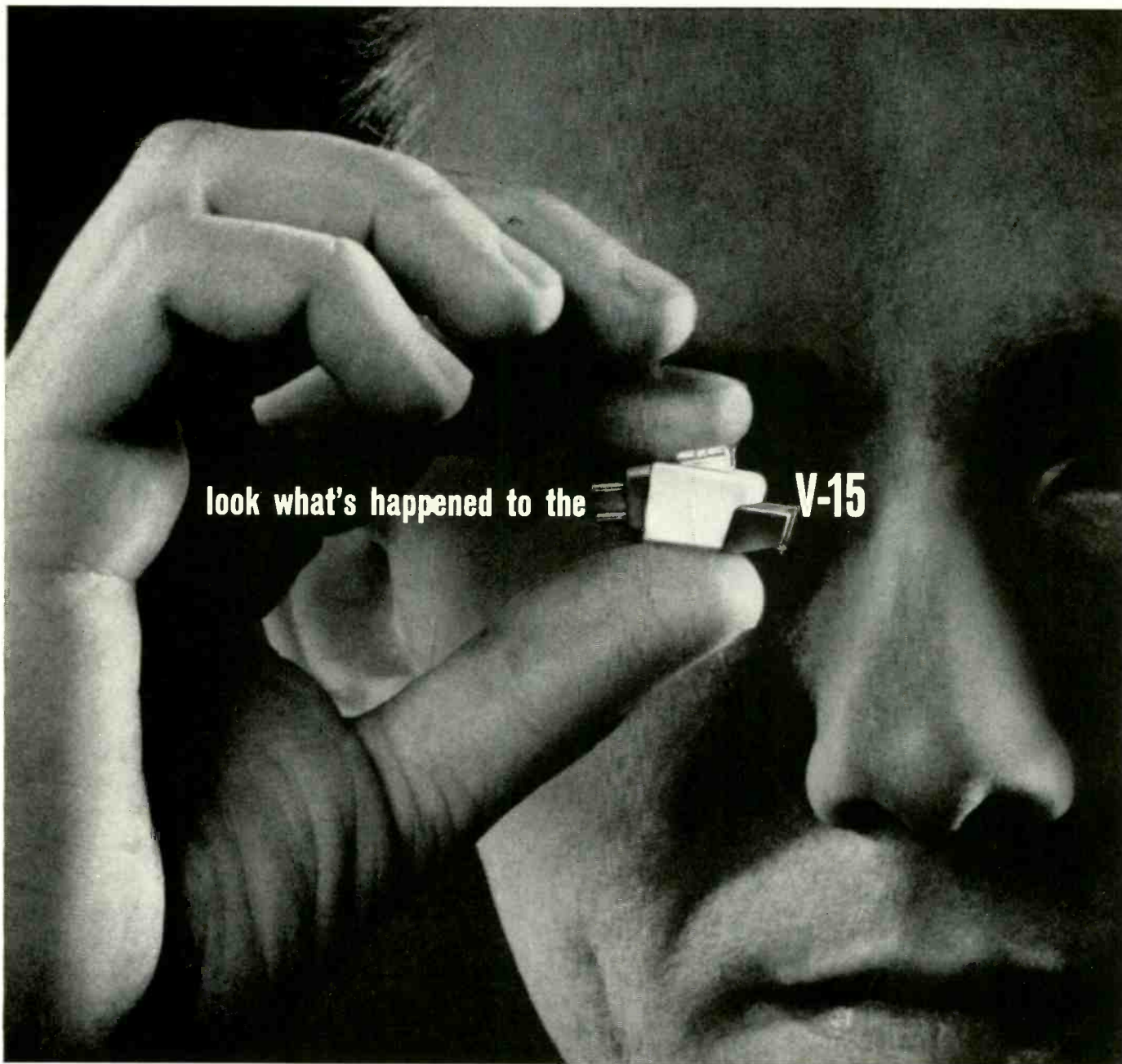
Of the older performances, Schnabel's (Angel COLH 3) is a solid, journeyman performance that lacks the lift of his earlier recording of this work with Malcolm Sargent conducting (a performance once available in an RCA Victor set of Schnabel's first Beethoven concerto recordings). The Serkin reading, with Ormandy conducting the Philadelphia Orchestra (Columbia ML 4738), takes itself much too seriously.

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# THE ANATOMY OF A BEST-SELLER

WHY SOME RECORDS BECOME  
COMMERCIAL SUCCESSES—AND OTHERS DON'T

By **JAMES GOODFRIEND**

*IN ONE way or another, I've been involved with records ever since I was in high school—first as a record-buyer, then as a salesman in a record store, then as a free-lance record producer, and now as a co-owner of a record company. And although I've come to a number of conclusions about why some*

# BEST SELLERS

records become commercial successes and others don't, I won't pretend to be an expert at predicting how many copies a record will sell. I don't believe there are any such experts—the record business is just too full of surprises. Still, there are some things about record sales that become fairly obvious if you give the matter a little thought. For instance, it is readily apparent that the principal factors influencing a newborn record's life on the market are roughly as follows:

1. the artist
2. the repertoire
3. the "A&R" idea
4. the recorded sound
5. the packaging
6. the advertising and promotion
7. the price
8. the merchandising idea
9. the influence of outside events.

Let us examine these factors one at a time.

Selling a record by means of the artist and selling a record by means of the artist's *name* are not the same thing at all. The former implies that the prospective customer is familiar with the performer, with his quality, with his style. The latter means only that he is familiar with his name. In popular music, folk music, and jazz, the former is the dominant influence. In classical music, the latter is far more potent. Buyers of popular music and novelties (a novelty in this context is a disc like "The First Family" or "My Son the Folksinger") almost invariably have already heard the record they decide to buy. But first and foremost, they buy artists; they rarely buy repertoire. That is to say, if *X* goes into his neighborhood record store to buy a

recording of *Over the Rainbow* by Judy Garland, and finds it out of print or out of stock, he is far more likely to buy a different Judy Garland record than he is to buy anyone else's recording of *Over the Rainbow*. So the primary rule, then, for selling nonclassical records is that the artist's work must be familiar.

In classical music, the artist counts for less, in terms of selling power, than in any other area of music, with the possible exception of children's records. Someone might conceivably buy all the records of Joan Baez, or the Modern Jazz Quartet, or Frank Sinatra, but he will not buy all the records of Rudolf Serkin, Ernest Ansermet, or Enrico Caruso. There are many reasons for this. First, most classical artists make far more

records than collectors would want to own. Second, the average intelligent collector of classical music is interested primarily in repertoire (this is not true of the popular or jazz buyer). Third, the average intelligent collector cannot, blindfolded, tell the difference between two artists playing the same piece of music. Instead of saying "I will buy all the Toscanini records," he says, "I will buy the Toscanini version of any music I want." He need never have heard Toscanini to make the statement; he may only have heard *of* him, and not of the others whose versions of the same work are also available. The keynote of response here is familiarity coupled with a basic conservatism. And so some few Big Names continue to haul off the lion's share of sales in many repertoires. They do so not because theirs are the finest performances (sometimes they are, but other times they are not), but because their names are familiar. Urban know-it-alls may doubt this, but outside the major cities this is a huge factor in determining sales. A basic rule, then, for selling classical music: the artist must be heard *of*. A secondary rule (borrowed without apology from another field): there is no good publicity or bad publicity—there is only publicity.

In classical music, there is another sales factor, also relating to the artist, which might be called the National Theory of Interpretation. In its simplest form, it holds that the best-selling interpretation of a piece of music will be given by an orchestra (or artist) of the same nationality as the composer. Debussy and Ravel, for example, should be played by French orchestras—or at least conducted by French conductors. The nationalities of some orchestras are generally neutral, however, affecting sales neither one way or the other. Dutch orchestras are almost always neutral, and American and British orchestras are also neutral, except when playing their native musics, in which case the combinations are definitely positive. Examples of neutral repertoire, safely playable by orchestras of almost any nationality, include very early music, Renaissance and Baroque music, and abstract contemporary music. German music is also fair game for almost everyone, except, occasionally, for Russian and French orchestras. A few examples of commercial poison? Debussy by a German orchestra, Couperin by Italian singers, Falla by a Russian orchestra, Italian opera by Germans, German opera by Italians, and Glazounov by anyone.

This last brings us squarely to the question of repertoire, for in addition to Glazounov there are quite a few composers whose name on a record spells death, or at least disability. Among them are César Franck, Sir Edward Elgar, Mikhail Glinka, Max Reger, and—most suddenly and strangely—Jean Sibelius. This is not





to say there aren't dozens of recordings of the music of these outcasts in the catalog, but that such records sell far below the level of reasonable expectation. The reader will notice, it is hoped with curiosity, that there is not a single composer on the foregoing list who could be accused of being "modern," and that most—if not all—of the names would be recognized by the most casual listener to classical music. These men, for all their former lustrous reputations, have committed the sin of being temporarily (or even permanently) out of fashion. They are noncommercial.

Now, who are the salable composers? Beethoven, Mozart, Tchaikovsky, Rachmaninov? Wrong! There are *no* salable composers; there are only salable works. It has taken some companies many years to discover this chastening fact. The executive of a record company that once set bravely out to "plug holes" in the catalog commented recently that if he had to do it all over again, he would simply pick out the works that had been recorded twenty-seven times and record them for the twenty-eighth.

By contrast, in popular music, repertoire has little or nothing to do with salability—except:

1. A certain proportion of the music must be familiar. In basic pops, 75 per cent; in jazz, 25 per cent; in folk music, 25 per cent of the *titles*, but not necessarily any of the music.

2. A record built around a single composer is less salable than a potpourri, unless all the tunes are very well known. However, a record built around a *very* well-known composer is more salable than a mixture.

We come now to the A&R idea. For those unfamiliar with record-business jargon, "A&R" stands for Artist and Repertoire. The title "A&R Man" has recently been superseded by the more dignified "Producer." Certain A&R ideas have established themselves as permanent marketing categories: "X Sings the Gershwin (or Porter, or Rodgers & Hart) Songbook"; "Music for X (trumpet, flute, oboe) and Orchestra (a standard method of marketing Baroque music); "The Complete Sonatas (or Symphonies) of X"; "Music to (eat, sleep, curl your hair) By."



Other gimmicks continue to be used for lack of anything better: moon songs, geography songs, calendar songs, color songs, girl's name songs. Still others are passing fads or the nasty end-result of one: "Songs of My People," "Hootenanny," "Sing Along with X," "The First Family," "The Other First Family," "The Second Family," etc., *ad nauseum*. Records that capitalize on fads are frequently highly successful. When

a fad is involved, all other factors go out the window.

The question of recorded sound has two aspects: the musical sound of the performing group, and the record's purely sonic qualities. In classical music the former has considerable sales importance because the buyer more often than not decides on the *type* of music he wants to buy before he decides on the particular composition. Furthermore, the different types of music can be arranged approximately in the order of sales appeal as follows, starting at the top and working down: large orchestra, small orchestra with soloist, keyboard solo, small orchestra, string chamber group with instrumental soloists, string orchestra, and string



chamber group. Below these are wind ensembles and solo instruments (excluding keyboard). It should be noted that among buyers of both

classical and popular music there are some who simply will not buy *anything* vocal. I do not know the reason for this, but I have seen it happen time and again. The following, then, is a separate list, again in descending order, of the sales appeal of different types of vocal music: opera, large chorus with orchestra, solo with orchestra, solo with piano, large chorus *a capella*, and small chorus.

Sales appeal based on the engineering excellence of a record is a direct result of the growth of the high-fidelity components industry. But "selling by the sound" is by no means the simple, straightforward thing it might seem. The following phrases appear (or within living memory have appeared) on the jackets of LP records: *360 Sound, Dynagroove, FFRR, FFSS, Living Presence, Living Stereo, FDS, Dynamic Balance Control, Stereo 35 mm, Stereo 45 [rpm], Custom High Fidelity, UHF, Phase 4, Radial Sound, Natural Balance, Dimension 3, and Full Color Fidelity*. Some of these refer to technical procedures employed, some to exotic recording philosophies, and others reflect merely the discovery of a new sales gimmick. Putting it another way, some companies want to tell the customer specifically what they are doing; others find it better to give the customer an easily remembered catchphrase to symbolize their engineering approach; and others have found that they can market the catchphrase only—all sizzle, no steak. All three are effective sales tools, though at different levels of consumer sophistication. The last, for instance, is sufficiently convincing for that innocent segment of the record-buying-public that continues to classify records as either "stereo" or "hi-fi."

There is a certain group of record buyers who are primarily concerned with high sound quality. Their musical sophistication is, as might be expected, correspondingly low, even though they occasionally buy

# BEST SELLERS

music so abstruse that no one else would consider it, purely on the basis of its sonic potentialities. Percussion records and a good half of the recordings of the *1812 Overture* on the market are produced with this group in mind.

In popular records (*i.e.*, those that sell because of the artist), sound considerations are also important, but they are different ones. The primary rule is that the record must be loud. Since it is physically impossible to put more than a certain level of sound on a disc, various methods of increasing the *apparent* loudness are employed: compressing the dynamic range (essentially, raising the level of all soft passages so that the music is almost as loud throughout as the loudest note), removing highs and lows (to increase the amount of middle frequencies, which are easiest to engrave on the record), and adding artificial reverberberberberation. Sad to say, these techniques have occasionally been used on records of classical music with salubrious sales results.

Among some high-ranking record executives there is a feeling that sales will be helped if the product has what might be called "sonic continuity." Thus, every record produced by the XYZ company should be sonically identifiable as an XYZ record. This unassailable philosophic position has led to the invention and use of a complex electronic device known in the trade as the "little black box." This box is employed most often in the transfer of music from tape to disc, and its purpose, of course, is to so modify the sound of any recording that it will be similar to all other recordings released by the company. That this can be accomplished only by making the final product sound *less* like the original performance is of little concern to the company philosophers.

What *is* of concern to them, apparently, is that final bundle of problems called marketing. The disease of self-service has begun to infect record retailing, and the helpful, information-packed record salesman has become a vanishing breed. The matter of packaging has therefore become more important than ever. The basic rules can be stated quite simply:

1. Elaborate packaging will increase the desirability of a record, but it must be accomplished at "regular" prices. If the consumer feels he is being charged extra for it, the packaging will act as a negative factor in the purchase of the record.

2. Packaging that is obviously cheaper than standard, regardless of price, will act as a negative factor.

3. Blatant covers sell better than subtle ones.

4. Naked girls on the cover will help the sales of some records and hinder the sale of others. It is hard to know in advance which is which.

Liner notes, which are also a part of the packaging, are of two major types—notes for classical records, and notes for popular records—and there is a fundamental difference between them. Notes for classical records assume that the reader has already bought the record and would like some information about the music it contains; notes for popular records assume that the reader has not yet bought the record and must therefore be talked into buying it.

But packaging alone, of course, never sold a record—it needs advertising, too. Record advertising is primarily a question of letting the consumer know that the record exists. This is sufficiently difficult in itself. Therefore, the influence of advertising on sales comes down to the simple fact that if someone knows the record exists, he may buy it, and if he doesn't know it exists, the chances are he won't make inquiries.

The principal method of promoting popular records is to have them played by radio disc-jockeys. Since one three-minute selection from an album usually suffices for the listener to decide whether or not he wants the record, several hundred LP's can be auditioned each day in this manner, and things work out very well. Printed reviews of popular music in the main affect only those who generally buy classical records but are willing to slum once in a while.

Since classical music is not packaged in convenient three-minute bites, promotion by broadcast is not a very successful proposition. Classical records, then, must fall back on being heard *of*, rather than heard. And being "heard of" usually means via the printed record review. Actually, the question of whether reviews "sell" records or not is beside the point. The function of a review, as seen by record companies, is to let the consumer know there is such a record to be had. The longer the review, the longer the reader will remember the name of the record. The more favorable the review, the longer he will remember the record. The worse the review, the longer he will remember the record. The more balanced or noncommittal the review, the sooner he is likely to forget it.



The question of retail price as it affects record sales is a particularly interesting one.

Some people, for example, will buy *any* record if it is cheap enough, and others will buy any record if the discount is sufficiently great. These are two distinct personality types, and both characteristics are rarely found

in the same individual. They should not be confused.



In general, the discount-shopper predominates in the record business. Therefore, a record whose list price is \$5.98 will sell much better at a price of \$1.98 than will a record whose list price is \$1.98. Several manufacturers are doing a handsome business in \$5.98 list-price records made to retail

for \$1.98. Even after years of this type of merchandising, these companies can still find hordes of people who believe they are buying a \$5.98 record for \$1.98.

The standard method of merchandising a record is to get as many copies of it as possible into as many stores as possible, and then sit back and wait. There are, however, a few specialized techniques, which can be abbreviated as (1) Coattails, (2) Confusion, and (3) Specialties.

Specialty selling is very simple. Make a record of Army songs and sell it at U.S. Army PX's; a record of skiing songs and sell it at ski resorts; a record of Polish polkas and sell it in Polish neighborhoods; a record of bawdy songs and sell it in college towns. This is, of course, selling to a small audience, but it is an audience that will yield a much higher percentage of buyers than the public at large. There is, theoretically, a minority market for every record made, but it is usually a trying job to locate its members.

Coattail selling is also quite simple. A company makes a record with an artist. It doesn't sell. The company drops the artist. Then another company makes a record with the same artist. It sells phenomenally. The first company then rereleases the original record to sell "on the coattails" of the successful record.

Confusion selling is a little less well known and a little more complicated. It depends on many factors, among them the chance opportunity. A number of years ago a company brought out a record of a previously unrecorded classical work. The record received superb reviews, and the company stirred up a good bit of interest by an extensive advertising campaign featuring the remark that they (the company) thought it was about the best record they had ever made. At the same time, another company also brought out a recording of the same work, and offered it to dealers at a special discount. When customers came into the stores they asked for "that new recording everyone's talking about." The dealer then decided whether he wanted to sell the version he knew they meant, or the one on which he would make a bigger profit. It was an easy decision to make, and few people ever tumbled to what was going on. Another commonly practiced technique of confusion selling is



merely to adopt a name (artist or company) similar to the one with which you want to be confused.

Virtually any outside event, if it can be related to records, has a potential for influencing sales, sometimes to an enormous degree. We shall consider here only three: an unexpected record-industry focus on a previously slumbering composition, the sudden rise to public prominence of an unknown artist, and the influence of the pop-singles market.

When a company issues a recording of a previously unrecorded work, or, for that matter, of any work other than one of the major best-sellers, it seldom creates much excitement. When three or more companies do so simultaneously, however, the effect on the public is immediate, and interest at once focuses on that composition. This has worked wonders with several compositions of Bartók, and is responsible for the rapid rise of Beethoven's Ninth Symphony on the popularity polls. Until such time as collusion can be demonstrated, this must be looked upon as an outside event.

The best-selling classical record in the history of the LP is, if I am not mistaken, the Tchaikovsky Piano Concerto No. 1 as played by Van Cliburn. Without in the least overlooking the record's musical merits, its enormous sale was due to (1) Van Cliburn's winning the Tchaikovsky competition in Moscow (and the quasi-political repercussions of that fact), (2) the enormous newspaper publicity that followed, and (3) the equally enormous promotional campaign built upon



it. The recording soon found its way into many a household that had never before been graced with the presence of a

classical record—and may never be again.

When a pop single becomes a hit, there is an almost immediate demand by the buyers of the single for an album by the same artist. The album, however, must contain the single that caused all the commotion in the first place—what else is on it doesn't much matter. Thus the company, through no efforts of its own, turns the neat trick of selling the same record to the same people, twice, for the same reason.

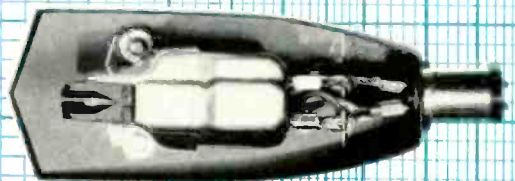
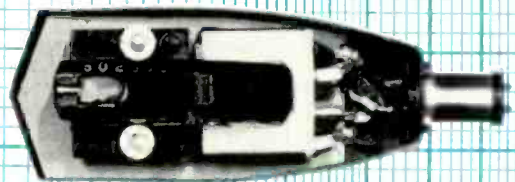
If, after reading this, the reader comes to the conclusion that the reasons why a record does or does not sell are not only complex but contradictory, he is correct. If he concludes that the selling of records is not one business but many different businesses, he is sagacious. And if he thinks he would like to be in the business himself, I can only conclude that he is crazy.

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# LABORATORY TESTS OF 12

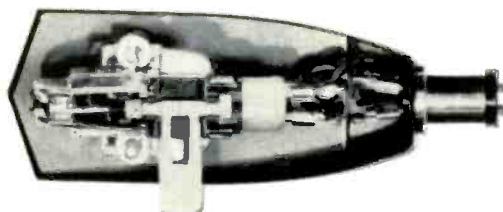
# STEREO CARTRIDGES



By JULIAN D. HIRSCH and GLADDEN B. HOUCK

*Cartridges covered in this report:*

Empire 880p; Pickering V-15;  
Shure M44-7; Sonotone Mark IV;  
Shure M44-5; ADC 770;  
Pickering Stanton 500AT; ADC Point Four;  
ADC Point Four/E; Shure V-15;  
Ortofon SPE/T; Weathers PS-11



**A**LTHOUGH the past year has produced no radical innovations in cartridge design, there were at least three noteworthy developments. These were (not necessarily in order of importance) the semi-standardization of the 15-degree vertical tracking angle, the introduction of a number of cartridges with elliptical styli, and a dramatic reduction in the prices of many models.

The significance of the cartridge's vertical tracking angle has been widely discussed, and there is a growing movement toward standardizing on 15 degrees. One may not always be able to hear the distortion caused by a mismatch between the vertical tracking angle of the cutter and the playback cartridge, but it is certainly measurable. The principal effect is an increase in second-harmonic distortion. We think there can be no argument that any reduction in distortion is a good thing, especially when it costs nothing and does not introduce any undesirable side effects.

The elliptical stylus is by no means a new development. However, elliptical styli have until recently been very difficult to manufacture—and hence excessively expensive. It appears, however, that new manufacturing techniques have reduced the cost of elliptical styli sufficiently to bring their benefits within the means of those willing to pay the still-premium price they command.

The advantages of an elliptical-shape stylus, as compared to the usual conical design, are as follows: since the record-cutting stylus has a sharp, chisel-like edge, the conical-shaped playback stylus is unable to follow precisely the fine undulations inscribed by the cutting stylus in the groove wall. This is particularly true of the inner grooves of the record, where the ripples in the groove wall representing high-frequency signals become comparable in length to the dimensions of the stylus tip. With the usual 0.7-mil stylus, the result is a slight loss of brilliance and definition. In addition, there is an increase in distortion in the inner grooves due to pinch effect.

A reduction of the stylus radius to 0.5 mil or less noticeably improves clarity and definition for most stereo discs. Unfortunately, mono LP's cannot be played with these tiny styli, which rattle around in the bottom of the groove, causing distortion and increased record wear.

The elliptical stylus is wider (across the record groove) than it is from front to back. This provides the tracing advantages of a very small-radius conical stylus, yet the larger frontal radius keeps the stylus from bottoming in the groove. It is obvious that shaping a tiny diamond to a precise elliptical contour is a much more difficult task than shaping it to a cone—and the higher price of the elliptical stylus reflects that difficulty.

Presumably because of the intense competition, the

prices of stereo cartridges have fallen considerably in the past year, with some popular types selling for less than half their former cost. While there are still high-price, de luxe cartridges (such as the ellipticals discussed above) available from several manufacturers, these appeal mostly to the perfectionist who wants to stay abreast of the art.

Our cartridge-testing procedure involved the use of several test records, as well as numerous musical recordings. All cartridges discussed here were tested with the same records, preamplifier, and laboratory instruments. All were installed in the same arm, a Shure-SME 3012 (except for the Weathers PS-11, which is an integral arm-cartridge assembly). After mounting each cartridge and making the necessary arm-balancing adjustments, the tracking-force requirements were determined as follows: the high- and low-frequency tracking-test bands of the HiFi/STEREO REVIEW Model 211 test record, which require no instruments for their interpretation, were used as a first check. Then the ability of each cartridge to track extremely large low-frequency amplitudes was checked with the Cook Series 60 record, which has bands recorded at about 32 cps with groove modulation clearly visible to the unaided eye. The tracking force was increased until each cartridge would track this record without jumping out of the groove, unless this required exceeding the manufacturer's maximum rated tracking force.

Another tracking test used the Fairchild 101 record, which has 1,000-cps bands recorded with a velocity of 30 cm/sec. Admittedly, this is far in excess of normal recording levels, but occasional peaks may reach this level. The cartridge's output waveform was monitored on an oscilloscope and the tracking force increased until the waveform showed that the stylus was making satisfactory contact with the groove walls. The tracking force used throughout the other tests was determined from a consideration of the manufacturer's recommendations, modified as required by the results of the tracking tests.

**N**EXT, the intermodulation distortion of each cartridge was measured, using the RCA 12-5-39 test record. The figures given are for the 8.7-cm/sec band. This measurement was made at the test tracking force, and sometimes also at slightly lower or higher forces. This test gives an indication of a cartridge's tracking ability, but is not directly comparable with the IM distortion figures obtained in testing amplifiers.

Frequency response and crosstalk (channel separation) were measured with the CBS STR-100, an excellent and widely used test record covering 20 to 20,000 cps. Playback was through a Marantz Model 1A preamplifier, with RIAA equalization below 500 cps and flat response above that frequency. Separation

was not measured below 500 cps, since it tends to be obscured by turntable rumble and hum pickup.

The vertical tracking angle of each cartridge was checked with the CBS STR-160 record. This has a series of fifteen 400-cps bands, recorded with a range of vertical cutting angles from  $-6$  to  $+43$  degrees. The cartridge under test is connected so that its lateral response is cancelled, and the second-harmonic distortion in its vertical output is measured with a harmonic-distortion analyzer. When the vertical angle of the playback cartridge matches the angle used in the recording, distortion is minimum. All of the cartridges covered in this report were within a few degrees of the new 15-degree standard.

The square-wave response of each cartridge was tested with the CBS STR-110 record, which has 1,000-cps square-wave bands. The preamplifier output was viewed on an oscilloscope and photographed.

The cartridge's signal output was measured with the reference-level bands of the CBS STR-100 record. These are 1,000-cps bands with a level of 3.54 cm/sec in each channel, corresponding to 5 cm/sec lateral velocity. The output voltage of each channel, when terminated in 47,000 ohms, was measured with an audio vacuum-tube voltmeter. Sensitivity to induced hum was measured using a special test jig; the hum was expressed in decibels relative to the output voltage of each cartridge. Although these hum-sensitivity figures are arbitrary, they do enable one to compare the effectiveness of the shielding of different cartridges. The more negative the decibel figure, the more effective the shielding.

Finally, we listened to various recordings of music with each cartridge. With two arms mounted on a turntable, we were able to make instantaneous A-B comparisons between the cartridges. However, because there would be 78 possible combinations if the cartridges were taken two at a time, it was not practicable to compare each cartridge to every other one. We did make some obvious comparisons between competitively priced units, between similar cartridges with conical and elliptical styli, and between some at opposite ends of the price scale.

We were rather surprised to find that there was very little audible difference between any two cartridges. We doubt that anyone could tell which cartridge was in use simply by listening. The more expensive cartridges generally provided an improvement in transparency and silkiness over some of the lowest-price models. However, price *per se* was not a reliable guide to sound quality, as some of the least expensive cartridges were as good as, or better than, some of the most expensive.

When it came to playing mono LP records, badly worn stereo discs, or the inner grooves of some stereo

discs, the cartridges that were equipped with elliptical styli produced a dramatic improvement in playback quality. In many cases, records that had been given up as unplayable effectively returned to life when played with an elliptical stylus. It should be noted, however, that good-quality stereo records sounded essentially as good with the better conical-stylus cartridges, particularly those with 0.5-mil styli. Needle talk was low with all cartridges tested, and in fact was completely inaudible on some.

The electrical outputs were all between 5 and 10 millivolts, averaging about 6 millivolts. All the cartridges, except the Ortofon and the Weathers, had styli that could be replaced by the user. Physically, most of them will fit almost any standard arm. The Weathers has nonstandard dimensions, and can be used only in a Weathers arm. The Ortofon was a very snug fit in the SME shells, but it can be purchased at no extra cost already mounted in a shell fitting the SME or Ortofon arms.

One's choice of a cartridge will be influenced by some factors that are not necessarily related to sound quality. Price is one obvious consideration. In some record changers or arms that require more than 2 grams of tracking force, a few of the cartridges would be unsuitable. If the record player must be located near the power transformer of an amplifier or receiver, consideration should be given to those cartridges having exceptionally low hum pickup. The practicability of replacing a stylus at home may be important, even though, at the tracking forces specified, a stylus should be good for several thousand hours. However, where small children have access to the equipment, there is always the possibility of stylus damage. The inexpensive Sonotone has a stylus assembly that seems virtually indestructible, and is therefore particularly well suited to such a situation.

### EMPIRE 880p

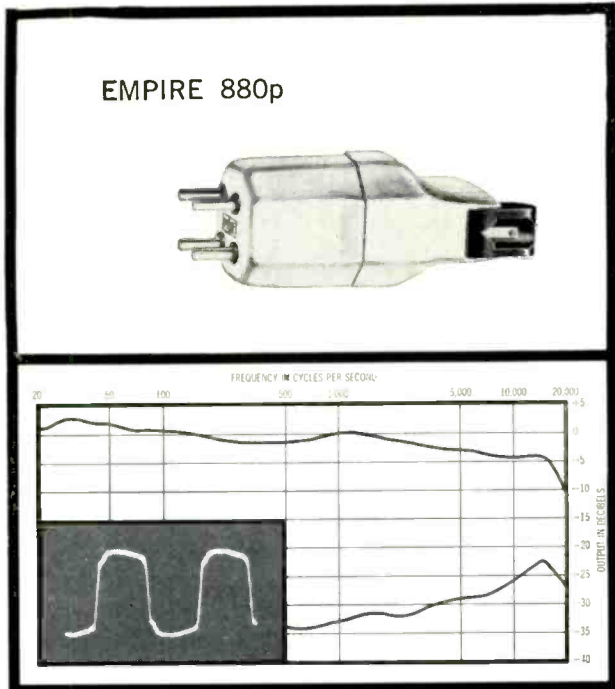
● The Empire 880p is a moving-magnet cartridge with a 0.6-mil replaceable diamond stylus. The stylus assembly, which occupies about half the length of the cartridge, is surrounded (as is the cartridge body) by a magnetic shield. The magnet, which is driven through a short cantilever stylus tube, channels its magnetic flux through four pole pieces within the stylus assembly. In the body of the cartridge are four matching pole pieces. These butt against the pole pieces in the stylus portion of the cartridge and carry the flux to four encapsulated coils within the body. The coils are connected to produce electrical outputs proportional to the stylus velocity in the two stereo channels.

We found that the Empire 880p would track all our test records at 2 grams. Its rated tracking force is



¼ to 3 grams, and we used 2 grams throughout the tests. The measured output was 5.4 millivolts, and the hum-sensitivity rating was +7.5 db.

The Empire 880p had a smooth frequency response, peak-free and within  $\pm 3$  db from 20 to 15,000 cps. Its square-wave response showed no ringing, but a slightly



rounded top—to be expected from the gradual downward slope in response above 2,000 cps. The separation was about -25 db up to 5,000 cps, -20 db at 10,000 cps, and -15 db at 20,000 cps.

Intermodulation distortion was low: 1.4 per cent with a 2-gram tracking force, and 2.5 per cent with a 1-gram tracking force.

In listening tests, including comparison against the top-price cartridges of the test group, the Empire 880p proved to be the equal of any of them. As a matter of fact, the only difference we were able to detect was a minute dulling of the higher frequencies (in a recording that included wire brushes) as compared to cartridges with strong response in the 15,000- to 20,000-cps region. Price: \$19.95.

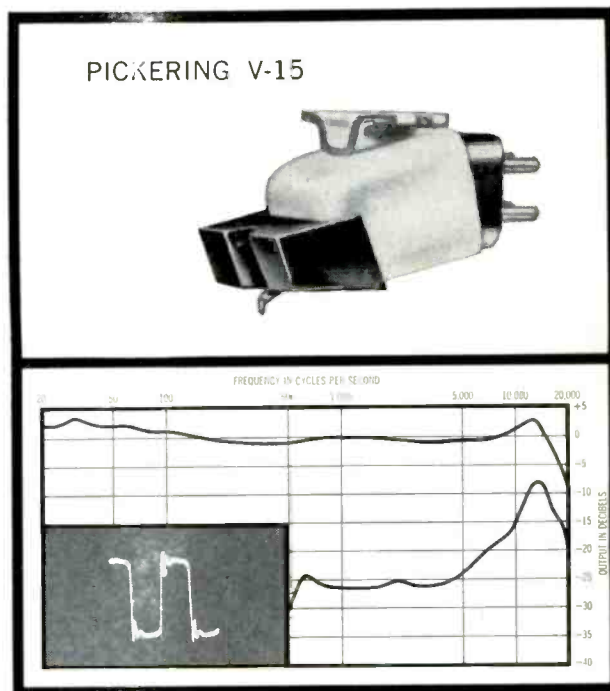
### PICKERING V-15

- The new Pickering V-15, as its name suggests, has a 15-degree vertical tracking angle, in keeping with the current trend in cartridge design. In addition, it is notable for being the lightest magnetic cartridge, weighing only 5 grams. (Pickering feels that, all else being equal, the lower the cartridge weight, the better.)

The Pickering V-15 is designed for use in either good record changers or separate tone arms, and has a 0.7-

mil diamond stylus. Its range of tracking forces is from 2 to 5 grams, with a 3-gram nominal rating. Like previous Pickering cartridges, it is a moving-magnet type, with a V-Guard stylus assembly similar in basic design to those used in the older 380 and 480 Series cartridges. The plastic finger grip also protects the stylus if excessive vertical force should be applied by mistake or accident.

The Pickering V-15 required from 1.5 to 2 grams of force to track the test records, and our tests were conducted at a 2-gram force. Intermodulation distortion was about 2 per cent at the 2-gram tracking force. Output was 7.2 millivolts, and hum shielding was ex-



cellent, with a relative induced-hum figure of -21 db. Frequency response was  $\pm 2.5$  db from 20 to 16,000 cps, with a slight peak at 12,000 cps. Separation was about -25 db up to 4,000 cps, and about -10 db between 12,000 and 20,000 cps.

The sound of the Pickering V-15 was, as one would expect from its measurements, extremely pleasant and clean-sounding. Price: \$19.95.

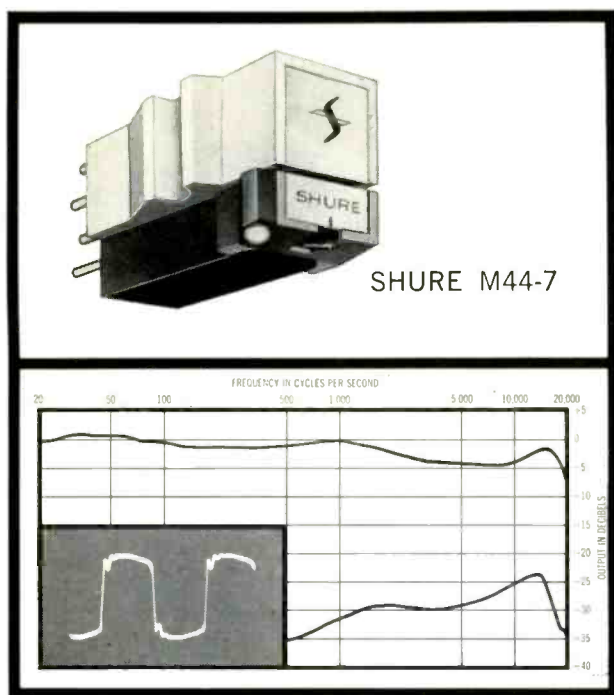
### SHURE M44-7

- Like previous Shure models, Shure's M44 cartridges are moving-magnet types, with the magnet and stylus mounted in a conveniently removable assembly. Styli are available in several radii, from 0.5-mil to 2.5-mil. They are color-coded and easily replaceable, making it feasible to use a single cartridge for playing stereo, mono, and 78-rpm discs. The styli are retractable: a plastic button adjacent to the stylus arm makes contact

with the record if excessive vertical force is applied to the arm. We found that forcing the arm down on the record resulted in no damage, either to the record or to the stylus.

The Shure M44-7, which is fitted with a 0.7-mil diamond stylus, tracked my test discs at 2 grams—the force I used throughout my tests. Output was 7.7 millivolts, and the hum shielding was exceptionally effective: induced hum was  $-27$  db.

The M44-7 has a frequency response of  $\pm 3$  db from 20 to 18,000 cps. Separation remained better than  $-20$



db up to 20,000 cps. The square-wave response showed one or two cycles of ringing at about 15,000 cps, but was otherwise very good. Intermodulation distortion was very low—under 1 per cent with a 3-gram tracking force, and 1.4 per cent with a 1.5-gram tracking force.

On most discs, we were unable to hear a difference between the M44-7 and its de luxe relative, the Shure V-15. This is consistent with the fact that their frequency-response curves were virtually identical. The M44-7 requires a higher tracking force than the V-15, but it offers outstanding performance at moderate cost. Price: \$19.95.

### SONOTONE MARK IV

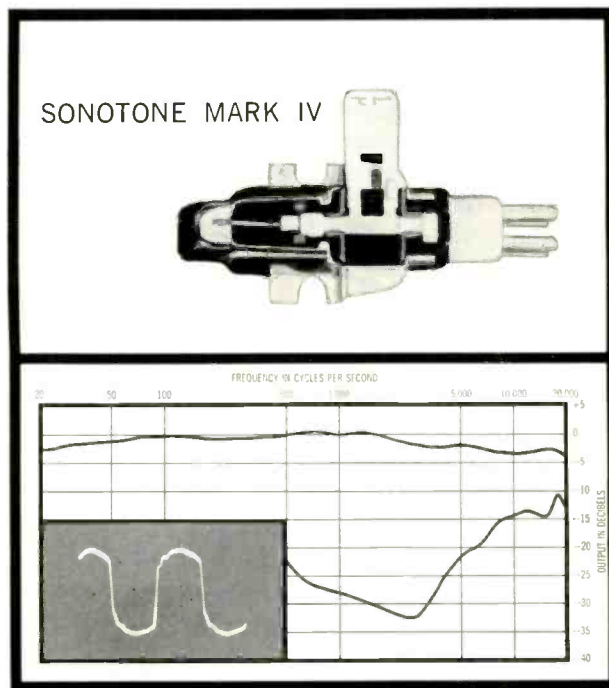
● Since its introduction several years ago, the Sonotone 9T series of ceramic cartridges has undergone a number of improvements. Last year a new, nearly indestructible stylus design was introduced, and now,

in the Velocitone Mark IV cartridge, the same stylus assembly has been retained but its compliance has been increased to  $15 \times 10^{-6}$  cm/dyne.

The cartridge's two ceramic elements are driven in a conventional manner through a plastic yoke. The stylus tube engages the yoke and flexes the ceramic elements in accordance with the stereo groove modulations. The stylus assembly, which snaps into the cartridge body, is a turnover type, with the two jewels mounted back to back. The stylus tube extends out from a rubber-like section that permits it to be bent over 90 degrees in any direction without damage. When records are being played, the stylus tube is kept in contact with the yoke by the tracking force.

The cartridge tested was the Model 9TAFHC-SDV, priced at \$20.25, with a 0.7-mil diamond and a 3-mil sapphire turnover stylus. For those who play only LP records, the Model 9TAFHC-D77V is available for \$24.25, with dual 0.7-mil diamond styli.

The Sonotone Velocitone Mark IV cartridge tracked our test records at forces from 1.25 to 1.5 grams. Its rated force is from 1.5 to 3 grams, and a 2-gram force was used throughout the tests. Intermodulation distortion was 2.4 per cent at a 3-gram tracking pressure, and 4 per cent at a 1.5-gram track-



ing pressure. Cartridge output through its magnetic-input adaptors was 5.2 millivolts. Because the Mark IV is a ceramic cartridge, there was no magnetically induced hum.

Frequency response of the cartridge was within  $\pm 2.5$  db from 20 to 19,000 cps, with no high-frequency peak. Separation was better than  $-17$  db up to about

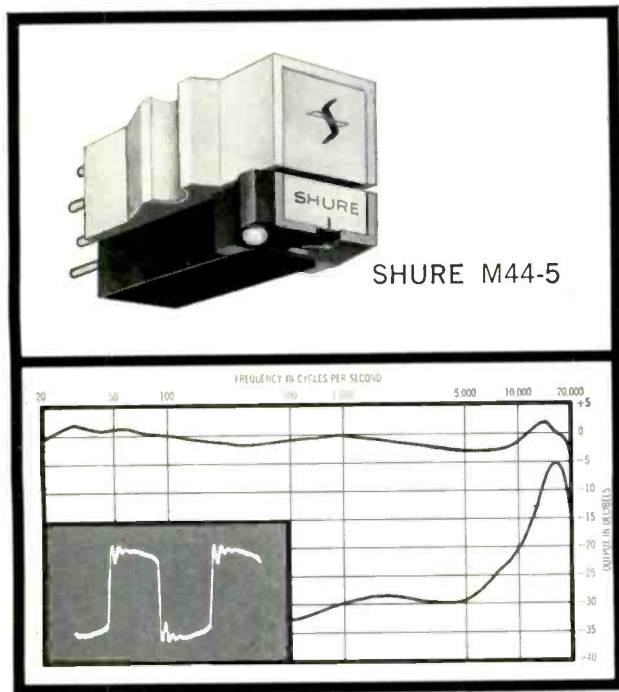
6,000 cps, and about -10 db up to almost 20,000 cps. The square-wave response showed no significant ringing, but did have a somewhat rounded top, due to the slightly elevated mid-range response.

In listening tests, the Sonotone was sweet and musical. Listening to it by itself, I was not aware of anything in its sound to distinguish it from a magnetic cartridge. In an A-B comparison, there was an almost imperceptible muting of the highest frequencies, as compared to the very best magnetic cartridges.

The excellent sound, exceptional ruggedness, freedom from hum and noise, and low cost of the Sonotone cartridge make it especially suitable for moderate-price systems, particularly those in which physical ruggedness would be an asset. Its sound quality is also completely consistent with its use in the finest component high-fidelity systems.

### SHURE M44-5

● The Shure M44-5 cartridge, with a 0.5-mil stylus, was also tested. In addition to the smaller tip radius, the M44-5 also has a higher compliance, a lower output, and requires less tracking force. The M44-5 tracked the test records with forces ranging from 0.75



#### HOW TO INTERPRET THE CURVES

The upper curve represents the averaged frequency response of the right and left channels. Deviations from flat response, unless they exceed 3 db, are not usually detectable when music material is being played.

The lower curve, which starts at 500 cps, represents the averaged separation between channels. The amount of separa-

tion at any frequency is indicated by the vertical distance between the upper and lower curves and is expressed in decibels.

Frequency response was quite similar to that of the 0.7-mil model, with a small peak at about 13,000 and an over-all response of  $\pm 2.5$  db from 20 to 19,000 cps. Separation was better than -25 db up to 7,000 cps, dropping to a minimum of 5 db at 16,000 cps. The square-wave response was like that of the M44-7 cartridge, except for slightly more ringing.

Intermodulation distortion was similar to that of the M44-7: under 1 per cent at a 2-gram tracking force, and 1.3 per cent at a 1-gram tracking force. All our comments on the performance and sound of the Shure M44-7 apply to the M44-5 as well. It delivers the same outstanding performance at a lower tracking force and should be well suited to the better automatic turntables as well as to systems using separate tone arms. The 0.5-mil stylus, which may offer some improvement in playing stereo discs, is not particularly suited to playing mono records, whereas the 0.7-mil stylus is a good compromise for both. Price: \$21.95.

### ADC 770

● Most magnetic phono cartridges are easily classifiable as variable-reluctance, moving-magnet, or moving-coil types. The new ADC cartridges, however, are described as induced-magnet cartridges. Their physical configuration, which is quite different from that of any other we have seen, appears to offer some unique advantages, practically as well as theoretically.

The removable stylus assembly contains a fixed magnet, which is fully exposed and has a groove into which the stylus can retract under excessive pressure. The aluminum stylus tube is very short, measuring only 7/32 inch from pivot to stylus. The only iron in the moving system is the portion of the stylus tube that is contained in the rubber-like pivot. Since the moving portion of the pickup does not contain any relatively heavy magnetic material, the effective mass at the tip is kept to a minimum.

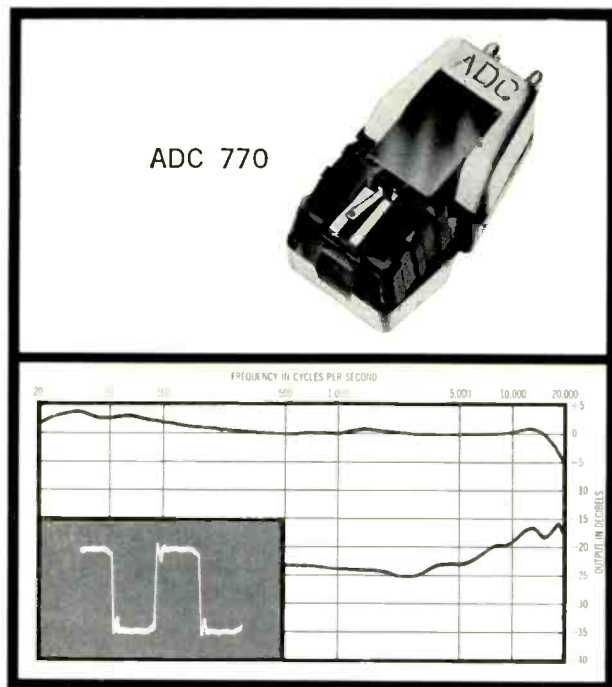
In the body of the cartridge are four pole pieces, between which the end of the stylus tube is free to move as the stylus is deflected. The pole pieces carry the magnetic flux from the external magnet through the short stylus tube to the internal coils, where the output voltage is generated. (Continued overleaf)

tion at any frequency is indicated by the vertical distance between the upper and lower curves and is expressed in decibels.

Inset at the lower left of each graph is an oscilloscope photograph of the cartridge's response to a 1,000-cps square wave. The shape of the reproduced wave is an indication of a cartridge's over-all quality.

The lowest-price cartridge in the new ADC series is the Model 770 (designed for record changers), with a tracking force of 2 to 5 grams and a 0.7-mil diamond stylus. It tracked our test records at forces from 0.5 to 1.5 grams; 2 grams were used in the tests. This is one of the few cartridges that deliver full performance when played at minimum rated tracking force.

Output was 5.9 millivolts, and relative sensitivity to induced hum was +1 db. Intermodulation distortion was 2.4 per cent at a tracking force of 2 grams.



The frequency response of the Model 770 was very flat and smooth, within  $\pm 2.5$  db from 20 to 17,500 cps. There was no detectable resonant peak in the audio range. Separation was about -25 db up to 6,000 cps. and better than -10 db up to 20,000 cps. Except for a single overshoot, square-wave response was flat-topped and virtually perfect.

The sound quality of the ADC 770 was very transparent and uncolored, and difficult to fault in any way. The stylus assembly, despite its small size, appears to be quite rugged, and retracts into the plastic housing when the arm is pressed down onto the record without damage to stylus or record. Price: \$29.50.

#### PICKERING STANTON 500AT

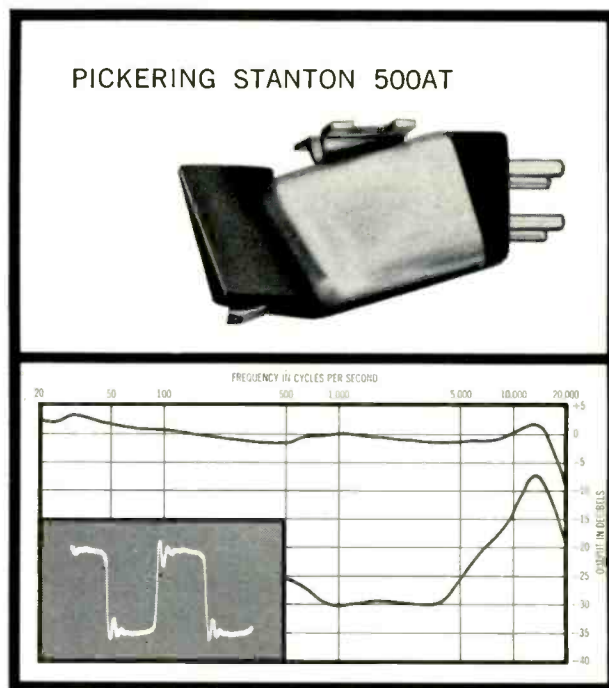
- The Stanton 500AT is essentially similar to the Pickering V-15, which is made by the same manufacturer. The electrical and mechanical specifications of the two cartridges are similar, except that the 500AT stylus assembly has a slightly lower mass. The only visible difference between them is in the shape

of the plastic handle on the V-Guard stylus assembly.

The 500AT, specifically designed for use in automatic turntables, is supplied with an optional receptacle in addition to the individual terminal clips used by most cartridges. This is the same receptacle used with the Stanton 400 cartridge, and the 500AT can be installed in any arm wired for the 400, after making due allowance for the difference in weight between the two cartridges.

The performance of the Stanton 500AT was almost identical to that of the Pickering V-15. It tracked the test records at 2 grams, but since it is rated for a 3-gram force, that value was used during the measurements. The IM distortion of the 500AT was 2 per cent with tracking forces from 2 to 4 grams, and, surprisingly, actually decreased at higher velocities. We know of no cartridge, in fact, that can track higher velocities at lower distortion than the 500AT.

The 500AT was well shielded against hum pickup, with a reading of -19 db referred to its 7.8-millivolt output. Its square-wave response had a flat top, with



moderate ringing at its stylus resonance of 13,000 cps. Frequency response was  $\pm 2.5$  db from 20 to 16,000 cps, with a broad 2.5-db rise in the vicinity of 13,000 cps. Separation was about -30 db up to 4,000 cps, and -5 to -10 db between 12,000 and 20,000 cps.

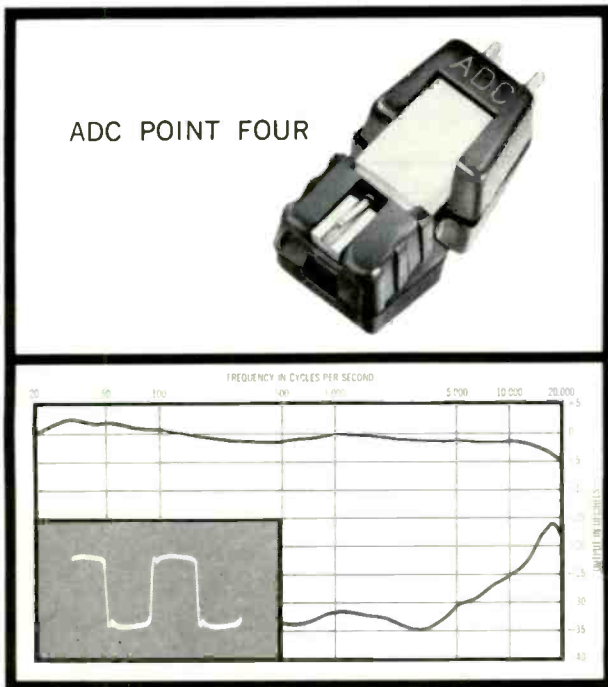
The listening quality of the Stanton 500AT was excellent. Its desirable combination of low distortion, excellent hum shielding, and smooth frequency response makes it a fine choice for installation in automatic turntables that operate with tracking forces from 2 to 4 grams. Price: \$29.85.

## ADC POINT FOUR

● The top cartridge in the new ADC line is the Point Four, which is a successor to the widely acclaimed ADC-1. Its design is essentially the same as the Model 770, except that its compliance is twice as high ( $30 \times 10^{-6}$  cm/dyne), its tracking force is 0.75 to 1.5 grams, and it is fitted with a 0.4-mil diamond stylus. The ADC Point Four is recommended for playing only stereo discs because of its small tip radius.

The Point Four tracked our test records at forces from 0.5 to 1.25 grams. We used a 1-gram tracking force in subsequent tests. Intermodulation distortion was very low: 1.3 per cent at the 1-gram tracking force. Output was 6.2 millivolts, and induced hum sensitivity was -2.5 db.

Frequency response of this cartridge was about as flat as any we have measured:  $\pm 2.5$  db from 20 to 18,000 cps. Separation was about -33 db up to 4,000 cps, -25 db at 10,000 cps, and -12 db at 20,000 cps. The square-wave response was practically perfect, with



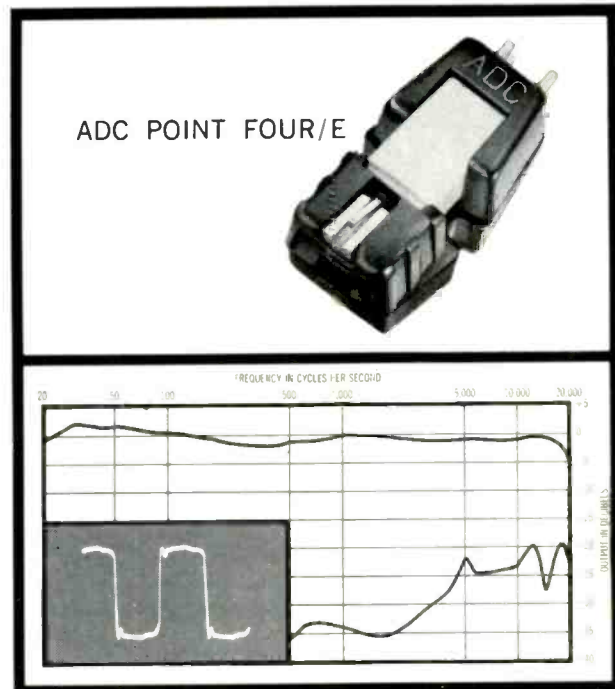
one cycle of low-amplitude overshoot and a flat top.

The sound of the ADC Point Four had the same open, uncolored quality as the Model 770. However, the Point Four's smaller tip radius will provide somewhat better tracking on certain stereo records, and its lower tracking force can be used to advantage in many well-designed arms. Price: \$50. [Note: we have learned, since making these tests, that a lower-mass stylus assembly is now being used in the Point Four and in the Point Four/E. This, according to the manufacturer, results in slightly better over-all performance.]

## ADC POINT FOUR/E

● The ADC Point Four/E is identical to the Point Four except that it is fitted with an elliptical stylus. The Point Four/E's measurements essentially duplicated those of the standard Point Four. Its IM distortion with the same, its output was slightly lower (about 5.6 millivolts), and its square-wave response resembled that of the ADC 770, but with less overshoot.

On listening tests, we were unable on most records



to hear any difference between the Point Four/E and the standard Point Four. The benefits of the elliptical stylus are quite real, but they will show up only on certain records (see the discussion of elliptical styli on page 39) and with the finest associated playback equipment. It is difficult to describe the sound of these two fine cartridges, other than to say that they have no audible defects of any sort. Price: \$60.

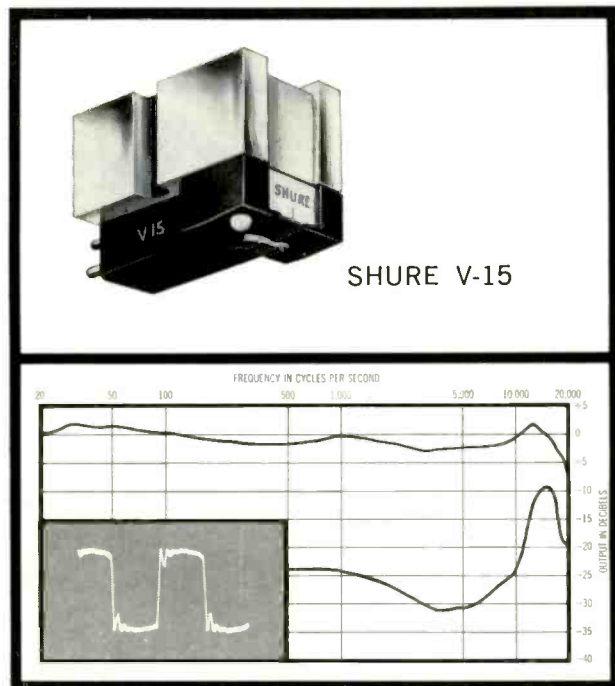
## SHURE V-15

● Shure's top-of-the-line Model V-15 is, like other Shure cartridges, a moving-magnet type with excellent hum shielding and an easily replaceable stylus assembly. It is designed for a 15-degree vertical-tracking angle and a very high compliance, with tracking forces between  $\frac{3}{4}$  and 1.5 grams.

The heart of the V-15 is its elliptical stylus. Shure more accurately terms it a Bi-Radial stylus, since it does not have a true elliptical cross-section. The side-to-side radius is 0.9 mil, while the front-to-back radius is 0.2 mil. The ratio between these two dimensions is

greater, as far as we know, than that used in other elliptical styli. We checked the V-15 stylus with a precision optical comparator and verified the accuracy of its dimensions.

The Shure V-15 tracked the test records at forces from 0.75 to 1.5 grams. We used 1 gram in the tests. The IM distortion was 2 per cent at a tracking force of 1 gram. The output of the cartridge was 6 millivolts,



and hum shielding was good (-19 db). The frequency response was  $\pm 2.5$  db from 20 to 17,000 cps. Separation was between -25 and -30 db at mid-frequencies and -5 to -10 db between 15,000 and 20,000 cps. The square wave had a flat top, with several cycles of ringing at the 12,000-cps resonant frequency.

None of the above measurements sufficiently accounts for this cartridge's remarkable listening quality, which we feel must be attributed to its Bi-Radial stylus. On good stereo records, the Shure V-15 was the equal of any cartridge we have tested, and on mono LP's it was in a class by itself. Noise and distortion were dramatically reduced, and even old and worn-out records became enjoyable once more. Price: \$62.50.

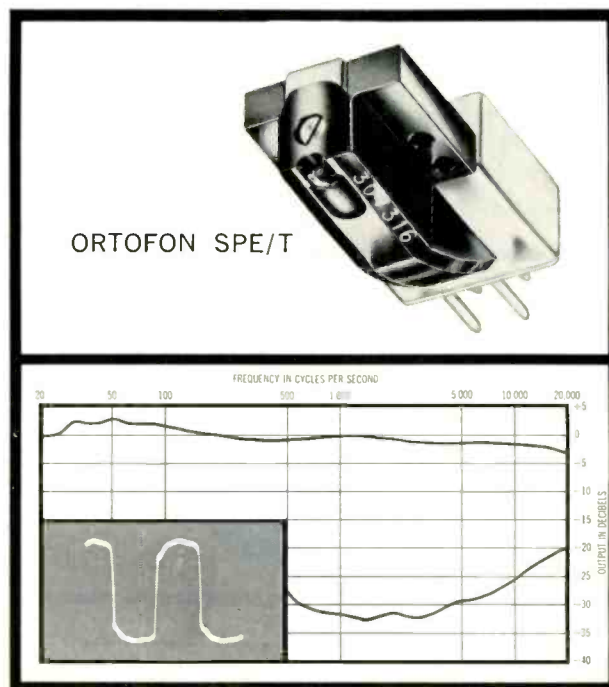
### ORTOFON SPE/T

● The Danish-made Ortofon moving-coil cartridges have long been known for their excellent performance. The Model SPU/T stereo cartridge was reviewed in last year's report on stereo cartridges. For this report, we tested the elliptical-stylus version, the Model SPE/T.

The Ortofon SPE/T is the heaviest of the cartridges

in this group, since it contains a built-in step-up transformer to increase the minute outputs from its moving-coil elements to a husky 10 millivolts. This ranks as the highest output of this year's group of cartridges. The Ortofon's 17-gram weight is more than twice that of most cartridges, and may necessitate additional counterweights on some tone arms.

The Ortofon SPE/T tracked our test records at forces from 0.75 to 5 grams, and in general it tracked high frequencies better than low. Ortofon recommends a force of 1 to 2 grams, and we used the latter figure in the tests. Intermodulation distortion was 2 per cent at a 2-gram tracking force. Hum shielding appeared to be much better than that of last year's SPU/T,



with an induced hum of -12 db relative to the 10-millivolt output of the cartridge.

The frequency response of the Ortofon SPE/T was exceptionally flat and smooth. Even including possible frequency irregularities of the test record and preamplifier, the over-all response was about  $\pm 2.5$  db from 20 to 20,000 cps. The response from 500 to 20,000 cps was within  $\pm 0.5$  db on one channel, and almost as flat on the other. Channel separation was also very good, about -30 db up to 5,000 cps, and -15 db at 20,000 cps. The smoothness of the separation curve was notable, indicating an absence of resonances; these may not appear on a frequency-response curve, but they frequently have an appreciable effect on separation. The square-wave response was free of ringing, with a slightly rounded top.

The elliptical stylus of the Ortofon SPE/T (which is not replaceable by the user) has a side-to-side radius

of 0.7 mil and a front-to-back radius of 0.3 mil. In listening tests with the SPE/T, the sound was exceptionally sweet and unstrained. The noise level from most records was noticeably lower than when using the best cartridges with conical styli of 0.5-mil radius or less. We would recommend using this cartridge with a force of 2 grams, which is sufficient to track most recordings with very low distortion.

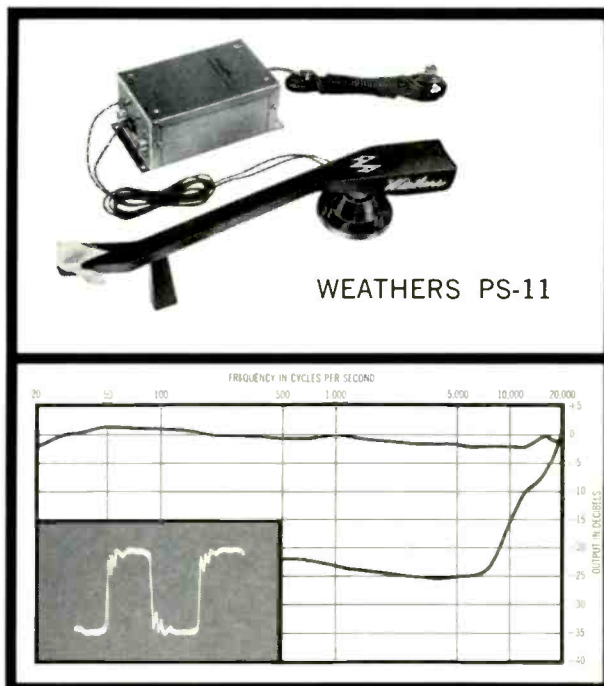
The Ortofon SPE/T has a strong external magnetic field, which causes an attraction to steel turntables. It should not be used on a steel turntable unless a foam pad at least a quarter-inch thick separates the record from the turntable. Fortunately, most modern turntables are nonmagnetic, so this should pose few problems. Price: \$75.

### WEATHERS PS-11

● The Weathers PS-11 consists of a stereo cartridge, a viscous-damped tone arm, and an electronic unit containing a polarizing power supply and stereo transistor preamplifiers.

The cartridge itself is probably the smallest stereo pickup on the market, measuring only 5/8-inch long, 5/16-inch wide, and 3/16-inch thick, and weighing about 2 grams. It clips into the Weathers MT-8 arm, and is not readily adaptable to other arms. The 0.5-mil diamond stylus assembly is loosely coupled to two ceramic capacitor elements. These are polarized by a d.c. voltage from the associated preamplifier unit, and as they are flexed by the stylus, the charge on the elements is modulated to produce an electrical output voltage. This is amplified by low-noise transistor amplifiers, using what Weathers describes as an amplified bridge circuit. There is a choice of two types of out-

puts: constant velocity (which we used in our tests), suitable for connection to conventional magnetic-cartridge preamplifiers, and a high-level (0.8-volt RIAA-equalized output that can drive any high-level input without further equalization.



WEATHERS PS-11

The walnut MT-8 arm is viscous-damped in both planes, and balanced in the horizontal plane. Aluminum sleeve bearings rotate against Teflon washers lubricated with a damping grease. The arm has a light, smooth feel, and drops slowly when released above the record surface. Its balance and excellent damping make it virtually immune to mechanical shock effects, and it tracks warped and eccentric records with ease.

I found that the cartridge required at least 2 grams of force to track my test records at the higher velocities. However, since the PS-11 is factory-set for 1 gram, we used this force in our tests. The output, 9.4 millivolts, was relatively high. Being entirely nonmagnetic in its operation, the PS-11 had no induced hum.

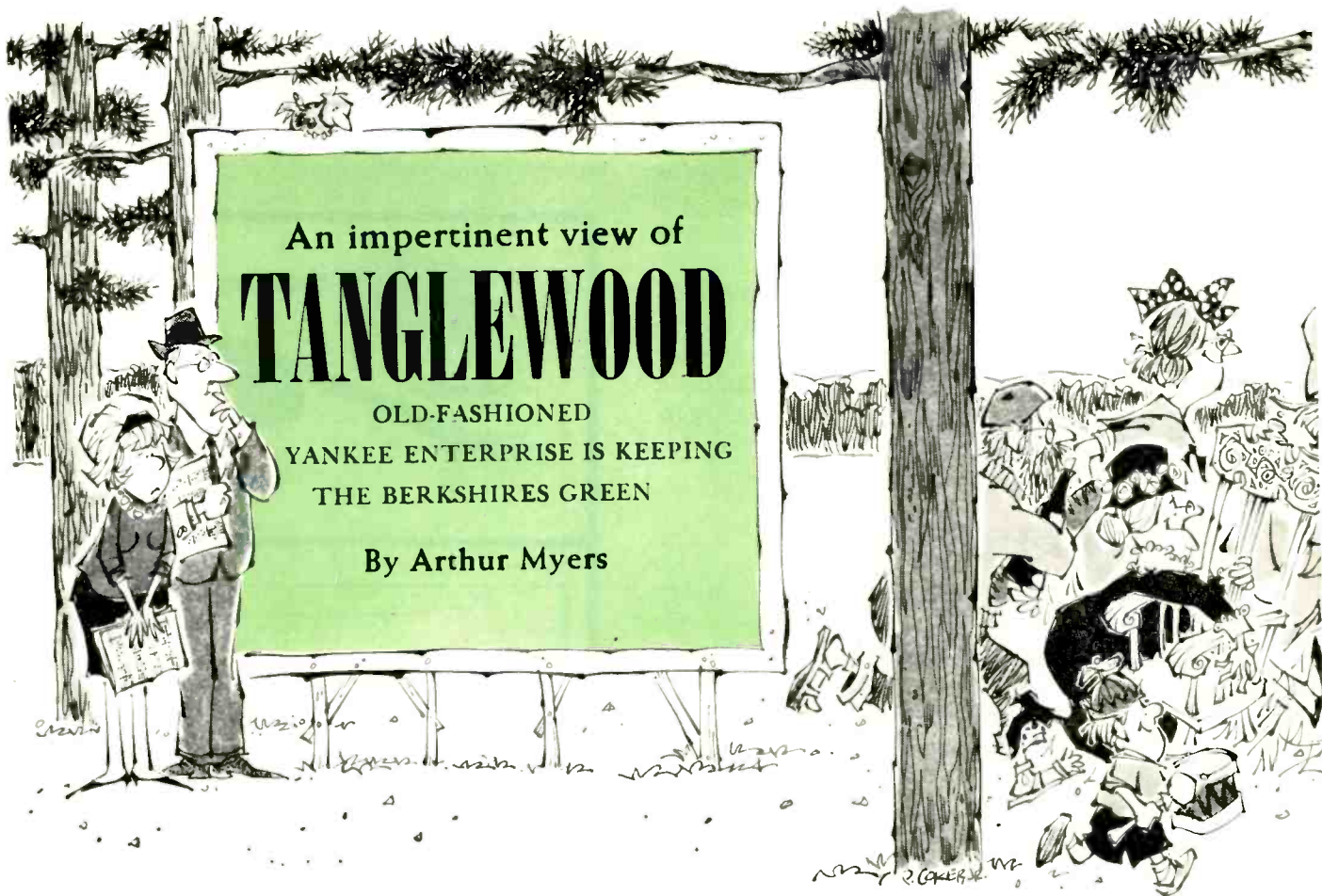
Intermodulation distortion was 3.5 per cent at a 2-gram tracking force, and 7 per cent at a 1-gram tracking force.

The PS-11 had the smooth, wide-range response that has always characterized Weathers cartridges. It measured  $\pm 2.5$  db from 20 to 20,000 cps. Separation was better than -20 db up to about 8,500, and -7 db at 15,000 cps. The square-wave response showed several cycles of low-amplitude ringing.

On listening tests, the PS-11 had a clarity and transparency that ranked it with other fine cartridges. The dead-silent background was free of hum and hiss at any reasonable listening level. Price: \$129.50.



*"It looks to me as though you owe that fellow in the audio service department an apology."*



**T**WO STRAINS, the spiritual and the temporal, have been conspicuous in the New England character from the very first. Certainly, few conditions of men have been able to turn a dollar as high-mindedly as the Yankee. Consider, for example, the taking in, in eight weeks, of \$568,453 from orchestral concerts of Beethoven, Brahms, Mozart, *et al.* One needs the Yankee's peculiarly interwoven senses of culture and commerce to bring off such a marriage of the ethereal and the financial.

But the heavenly music of the cash register rises to a crescendo every summer in the Berkshire Hills at the western end of Massachusetts. Tanglewood, the biggest *al fresco* musicale in the world, is held in the village of Lenox, only eight miles from the New York State line. Move the festival to wicked New York and it would seem crass, mercenary, but in Massachusetts everybody feels uplifted.

This past summer the turnstiles clicked 235,000 times—a new record. The New York State Thruway and the relatively new Massachusetts Turnpike brought music listeners and nonlisteners pouring into the Berkshires in unprecedented numbers. And, as the state-erected road signs so fervently urge, they surely helped, in their way, to keep the Berkshires green.

Visitors are of two types. First, there are the musical

aesthetes. Then there are the simple seekers after an evening's entertainment in the fresh country air. The music lover tends to look with restrained horror upon the banana-peeling, gum-chewing, humming, whistling, foot-tapping horde that spreads out over Tanglewood's lush lawns. How can one appreciate Schubert while swilling a can of beer and munching potato chips? But less lofty types see no contradiction in feeding the body and the soul simultaneously.

An evening concert at Tanglewood is a revelation, particularly if there is a bright moon. Here lies a young couple, she stroking his head in time to the overture to *Carmen*, never missing a beat. There sits an intellectual youth (you can tell by his beard) nibbling delicately at a bunch of grapes and reading Kirkegaard's *Sickness unto Death* by flashlight. The wail of a distant infant floats across the crabgrass and into the trees.

To avoid the chill of the ground, an elderly woman pulls up a cot on wheels. Blankets burgeon like puffballs, but in Massachusetts nobody gets under them. The Commonwealth mobilizes most of the state troopers west of Worcester to take care of this kind of traffic: on top of the blankets, okay, but stay out from under. A man with shorts and shaggy legs crunches by on the gravel, carrying a six-pack of Blatz. At intermission there's a rush for the comfort stations.





In spite of all, Tanglewood undeniably has style. On the walls of one of the men's rooms can be found the legend "Ernest Hemingway loves Harold Bell Wright." Even the lavatory authors are culture-oriented.

**T**ANGLEWOOD has been owned and operated since the mid-Thirties by the Boston Symphony Orchestra, first under the late Serge Koussevitzky, then under Charles Munch, and since last year under Erich Leinsdorf. The great of the musical world are brought in as guest soloists, and an adjunctive music school trains talented youngsters. The festival was started in 1934, when someone got the idea that it would be nice to listen to music out-of-doors. The Berkshires used to be loaded with Big Money, and even in the 1930's, with *That Man in the White House*, there was still plenty of medium-size money around. So some medium-size magnates first rented an estate and then imported a pickup team of musicians from the New York Philharmonic. Two years later the concerts were moved to another big house (this one once owned by George Westinghouse), where they were held for one year.

At this point, the Boston Symphony came into the picture, and some rich local residents deeded over the grounds known as Tanglewood. On this estate, almost one hundred years before, Nathaniel Hawthorne had

lived for two glorious summers and one awful winter, and it was here that he conceived the children's stories that have since gladdened the hearts of generations of book-sellers—the *Tanglewood Tales*.

The first year at Tanglewood, a tent was erected, reputed to be the biggest in the world. Unfortunately, it rained that year, and everybody got their feet wet. And so in 1938, the present permanent concert shed was built, and the Berkshires wholeheartedly went into the culture business.

Now the bonanza has spread throughout Berkshire County. The motel business is booming. Restaurants barely manage to squeeze through the rest of the year, but those magical six weeks in summer make it all worth while. The golden tide even washes lightly over local industry. General Electric, in nearby Pittsfield, attracts some of its higher-bracket personnel with ads stressing the cultural activities of the area.

So let the dedicated music buffs complain about the ladies in shorts, the lovers on the lawn, the raffles, the hot dogs, and the box lunches. The Yankees of the Berkshire Hills know, in their hearts and in their pocketbooks, that there's absolutely nothing like Tanglewood. When you can gather in the high-brows, the middle-brows, and even a scattering of stray upper-low-brows at one fell swoop, you've got a soap that floats.



*A  
Conversation  
with*

*Amelita Galli-Curci*

*By William Seward*

ON THE 26th of November last year, eight days after celebrating her eighty-first birthday, Amelita Galli-Curci quietly passed away in her home in La Jolla, California. In a recent letter she had told me of the pleasure she took in living in this new house that overlooked the mighty Pacific and afforded a view of spectacular sunsets and moonlit nights.

Galli-Curci retired from the operatic arena in 1937, and the ensuing years were spent delving into occult philosophy (one of her rare literary exercises is an introduction to a book of Hindu meditations), painting in oils, playing the piano music of Mozart, and enjoying fully "the final, fascinating cycle of life that prepares one for the exodus—The Great Adventure!"

The attitude Galli-Curci adopted in the last years of her life has occasioned a good deal of comment. How could she, the most celebrated singer of her day, abandon the world that had given her overwhelming success? In her own words of explanation, we find both the warmth and the charm of her personality: "I thank the Lord for the many benefits given me, but the greatest luxury I have found here among the trees of California—the reward of quiet hours with plenty of time to think! The qualities to value in life are summed up in the phrase 'Simplicity, Sincerity, and Serenity,' and long ago I adopted it as my motto. It is unwise to plague tomorrow with backward glances to yesterday—you cannot play with the same toys all of your life!"

The following conversation is a departure from Galli-Curci's custom of not talking about herself or her career, but it was her hope that these observations would "help the vocal student to re-orient himself toward a saner outlook on the art of bel canto."

*William Seward:* It is said that Pietro Mascagni discovered your voice. How did this come about?

*Galli-Curci:* Mascagni came often to our house during my childhood and would play with my brothers and me for hours at a time. He adored children, and was a bit of a child himself! What an original type he was, with a great aureole of bushy hair falling over his artistic and interesting face—a face that reflected every idea and stormy thought that came into its owner's mind. He was a magnificent talker, and often under the power of his own beautiful phrases he would be moved to devastating rages or tears.

I remember the day he spoke to me of my voice, because that was the day I brought home from the conservatory the gold medal for piano. I was very young and much too excited to notice that Mascagni listened more attentively when I started to sing than he had been doing while I played. "Well, Maestro," I asked when I had finished, "are you pleased?" He took my hand and looked into my eyes. "Lita," he said, "as a pianist you will have a fine career, but as a singer you will have a great one!" At these words, the sun of my ambition climbed straight up and stood hot in the sky. Thoughts that I had scarcely dared to permit myself before began surging through my head.

Always, always I had wanted to sing. Even while I had worked at my piano studies I had sung the melodies of the Chopin études and the Mozart sonatas. I was irritated at the lack of a true legato, a smooth, unbroken line of melody, on the piano, so I strove to supply it with my voice. I always wanted to master the science of song. In the beginning I received no encouragement from my parents—but neither was there opposition.

My teacher was common sense and a determination that turned into obstinacy once my mind was made up. How I worked! Cautiously, anxiously, hopefully! But fortune had given me two great gifts—health and a voice. So I worked and learned. And by this process what one learns one knows! Not too many singers can say that. When I sang, I knew exactly what muscles were being used, and in what condition they were. If I began a long, high trill I knew exactly what was happening in my throat, to my tongue, to my lips, to the muscles of my face.

*W. S.:* Then you were a self-taught singer?

*G.-C.:* When I took up the study of singing, I decided to rely upon myself, and if I was to have defects, then they would at least be my own and not those given me

by a teacher. Don't misunderstand me. I do not mean that there are not good teachers, for there are. I simply did not choose that way for myself. I had read about the technique of singing, but I spent little time on the exercises of Concone, Rossini, or Garcia because for me it would have been a waste of time. I had a natural gift for coloratura, for swift, clear, and rapid passage work. This much-sought-after ease in staccato singing in the high register was always easy for me. I did not require musical knowledge—I had that from ten years of piano study at the conservatory. But I needed special drill. I knew what my weak spots were. So why spend many precious hours on technical studies that would only occasionally touch those portions of the voice that needed special attention?

*W. S.:* What were your weak spots? What did you find difficult?

*G.-C.:* I found sustained legato singing far more difficult than the coloratura fireworks. For a perfectly smooth legato one must work very hard. None of the great singers who were on the stage when I began my career slid or scooped their tones. You must be sure of intonation, so sure that you do not have to give it a thought. The sound must float from the lips on your breath. It should be a concentrated tone, rather dark in quality. To produce this covered tone the throat must be kept completely open, with just the right mixture of bright and dark vowel quality. This beautiful covered voice carries much farther than a voice that is too shrill. It is so very expressive, and it certainly has a lovely quality of pathos. To me it is the ideal tone and is the only kind of singing that really deserves the name.

*W. S.:* Do you think that a singer is born, or made?

*G.-C.:* Well, first the singer has to be born, then he has to be made! It has long been my very decided conviction that only long, hard years of unremitting work can make an artist. Singers are unquestionably born with certain throat formations and certain mental and emotional endowments, and these form the basis on which to build, with labor and persistence, a superstructure that in the end will bring success.

**I**N MY case, even in the beginning I seemed to comprehend that no shortened roadways lead one to high places. I approached my singing studies with humility. Nature had imposed upon me none of those vocal faults that fetter so many. I sang easily, without much physical effort, and though my voice did not have a great deal of power, the tones were pure and the volume came with maturity.

*W. S.:* Generally speaking, singing comes much easier, does it not, for those who speak a Romance language—because of the looseness of the jaw and the fullness of the vowels?

*G.-C.:* This is of course partly true. From birth the



*Amelita Galli at eighteen, at the time of her graduation from the Milan Conservatory, where she won the gold medal for piano. (She took the name Galli-Curci after marrying Luigi Curci in 1910.)*



*As Violetta in the second act of La Traviata, about 1910, four years after her debut in Trani, Italy.*

*THE photographs on these pages—many of them published here for the first time—are from Madame Galli-Curci's own photo album, and were given to the author by Madame Galli-Curci shortly before she died.*



*A portrait made shortly after her triumphant debut with the Chicago Opera in 1916.*

*As Dinorah, perhaps her favorite role, and the one that introduced her to New York audiences in 1918.*



*As Violetta in the third act of La Traviata—about 1910.*



vowels are emitted from a perfectly open throat, and so the obstacles with which many singers from other lands have to struggle are avoided. I often used to wonder why teachers did not instruct their pupils to read aloud sonorous sonnets and prose which gives to the vowels a very beautiful quality. I feel certain that this cultivation of vowel beauty would be as valuable for many students as time spent on so-called vocal exercises which do not develop the vowel sense.

*W. S.:* Do you remember studying the role of Gilda for your debut in *Rigoletto*?

*G.-C.:* For nearly a year I lost myself in the pages of my *Rigoletto* score, trying to become the Gilda I fancied Verdi meant she should be. Then dawned the day I took the first irrevocable step of my career. Fearful that in my home city I might be like the prophet in his own land, I sought a place where I was not known. With my mother I journeyed [from Milano] to Trani. There, with my *Rigoletto* score tucked under my arm, I arrived at the threshold of my career! I might speak more of that debut, but it doesn't really matter. I had gone a considerable distance in the first year of my vocal journey, but still I was aware of that endless vista that stretched out of sight before my young eyes and of that artistic journey which remained to be traversed.

*W. S.:* Today it is often very difficult for even the young singer of quality to achieve engagements. Was it so in Italy at the time of your debut?

*G.-C.:* Real talent has always faced a struggle. But let me say to the young girl who goes away to make an operatic career: Take your mother with you! She is your only perfectly safe confidante in this world, and she is the only human being who has your interests at heart all the time and before all else.

*W. S.:* Although I know that you do not teach young singers as a rule, may I ask what your advice would be on the development of the voice?

*G.-C.:* Today I think that the vocal student is apt to spend entirely too much time on lessons studying mere songs, and often very poor songs. Songs contribute a great deal to the beauty of life and of course serve to keep the family interested in the vocal progress of the student. But they should not be allowed to supplant the real vocal food upon which the voice must be nourished for years. Songs are comfortable for the teacher who does not care, but they are bad for the pupil!

*W. S.:* Then you recommend the study of operatic scores?

*G.-C.:* The average soprano voice will develop wonderfully by the study of the operas of Bellini, Mozart, and Puccini. These are regarded with apprehension by the ignorant, but as a matter of fact they are much easier on the voice than are many songs—that is, of course, when the songs are sung properly. But you must remember that these composers, Bellini, Mozart,

and the like, really understood the voice, and their music has the salubrious effect of freeing the voice and at the same time exercising and strengthening it. One hour of *Sonnambula*, *Giovanni*, or *Norma* is worth five hours of ordinary songs.

*W. S.:* How important is technique?

*G.-C.:* I have no elaborate plea to make for technique. I do not mean that a singer can be a success in opera or on the concert platform without it. But I will say that technique alone, without the deep love for music that only nature can give, will not make a great career.

**I**N SINGING you must learn to breathe, to articulate the song, to keep the vocal mechanism in prime condition through practice. But what good is the most beautiful voice in the world if it belongs to a being without a heart? The vocal student must be able to imagine a beautiful tone—and then produce it! Without this imagination there is nothing! In fact, if one had to choose between the two, it would be better to have less technique and more imagination, for the latter lends its life, spirit, and feeling to music. There are, of course, many factors that go to make the musical mind—sense of pitch, rhythm, timbre, time, volume, and the control of all these—but imagination must come first, imagination and a great sensitiveness to color.

*W. S.:* A difficult problem for many young singers today is the proper placement of the voice. How should the tone be produced?

*G.-C.:* When I first heard of “tone placement” I tried that. But not for long! Having only one voice to lose, I decided that such things were not for me. Nowadays when students are told by a teacher that he wants to “place” their voices, these aspirants should know enough to stay away from him. The voice belongs outside the face, on the lips, and not in your chest or the top of your head! Just as soon as you try to keep the voice in some part of your body the sound becomes forced and ugly, tight and stiff—the freshness is gone! The tone must be supported on the breath and travel out of the body on it. The tone should leave the body as easily and as beautifully as the air one exhales. The voice is never placed, but rather uses the whole head as its sounding board. You remember, Mr. Seward, that little Hindu prayer bell you gave me? The delicate vibrations fill its whole being when it chimes. So the head should vibrate with the sensation of the singer's tone—a beautiful, round, healthy tone.

*W. S.:* Your way of singing produced a very clear attack when the voice struck a note. The great teacher Garcia called this “the neat stroke of the glottis.” Can you explain in laymen's terms what is meant by this?

*G.-C.:* To avoid physiological explanations, this “neat

*With tenor Tito Schipa  
at the time of his New York  
debut in La Sonnambula, in 1921.*



*In 1916, when  
Galli-Curci first  
came to America.*

*Mr. and Mrs. Homer Samuels,  
wedding photo, 1921.*



*A New York studio  
portrait of the 1920's.*



*In the early 1920's,  
during her days  
at the Metropolitan.*

stroke of the glottis" can best be described as the effect achieved by saying the word "crisp" or "curt." There has been a great cry in recent years against this "stroke of the glottis." But I have noticed that singers who have set their faces so sternly against it remain before the public only a very short time before losing their voices. Others have, by nature, the unconscious ability to sing this way, and never know exactly how the attack is achieved, so they refer to it as the "ping" attack.

*W. S.:* How did you develop the dramatic interpretation of operatic character?

*G.-C.:* As I studied, I felt my voice growing firmer, my art surer. But I was not satisfied with my dramatic interpretations, so I sought advice from Boetta Valvassura, a famous actress of the time.

"You can do what you wish," she declared after she had tested my dramatic resources, "because you have the feeling here"—tapping her left side—"and enough here," putting a forefinger to her brow.

Her enthusiasm was intense, and her great art moved me often to tears. So from Valvassura I learned how to express emotion in acting, and I sought to apply to my roles all that she taught me. Presently, the public commenced to notice my acting as well as my singing.

**F**ROM Valvassura I learned to ennoble things as much as possible. From her I learned the safer, the wiser path of idealization of character. So in fashioning my interpretations I never gave in to what one might call the naturalistic school of acting, but always idealized wherever possible. I felt that it was much more important to dwell on the thought behind the action rather than the simple aspects of the physical action itself. One careless gesture can ruin a whole performance, regardless of how "realistic" it might be, and when the audience leaves the theater, it is that ugly stage business that remains in its mind, not the beauty of the voice it has heard! The singer must paint with the voice, must color the emotion with the tone he produces. This painting of the characterization with the voice is the secret of all singing.

But lest you think I do not believe in verity, when I first was to sing Mimi and Violetta, I went to a physician to learn the correct use of the hands, the quick, almost jerky gestures and incessant fidgeting that are characteristic of the consumptive. The doctor impressed upon me that in the last stages of tuberculosis there is no cough, only a terrible stabbing pain in the lungs. So in the last acts of *Traviata* and *Bohème* I did not cough, but clutched my chest as if to tear out the pain.

*W. S.:* A few moments ago you were talking about coloring tones. Was your concern for color in tone matched by your reaction to color in everyday life?

*G.-C.:* One of my very first recollections of childhood is ecstasy over color. The color of the sky, and those incomparable blue heavens stretching out over distant mountains, still fill me with rapture. A bright piece of Florentine glass, or a flower in the woods, or a length of golden silk—by the bright and shining I was enthralled. So it was a natural thing, when I became a singer, to put this love of color into my voice. I was a better artist because of it, and it grounded more firmly my conception of art's purpose: that through the color of beauty we can transmit a soothing calmness and a harmony of soul.

*W. S.:* In addition to a beautiful voice, what other gifts are necessary for a successful career?

*G.-C.:* The greatest gift to the singer—to any performing artist—is the gift of simplicity: simplicity of character, of vision, of sympathy, of poise with the rest of the world. We must learn to look the other man straight in the eye, with friendliness, not suspicion, with sympathy for him and faith in what he is. This is the only way for the artist to look at life—at the things, people, and impressions that life gives him. There are no intellectual dangers or complications to this kind of outlook, no radical disturbances. During my public career I set aside at least one hour every day in which it was possible for me to be entirely alone. The spirit can only be refreshed by private conference—it stimulates and strengthens one who is made to be constantly active. And it is in these quiet hours that we learn the simplicity of understanding that brings about simplicity in art.

*W. S.:* Lately we have had some very tempestuous prima donnas in our opera houses. Were you ever one of these?

*G.-C.:* I had plenty of that vital energy sometimes called temper or temperament. But there was nothing morose or sullen about it. I exploded at things I considered to be injustices, and then all was sunny again. Artists must remember one very important thing: to be practical!

The great career is built alone, in solitude and discouragement. One must weep tears and sweat blood for it!

*W. S.:* What do you think is the most important element in art?

*G.-C.:* Art must always be beautiful. The artist's realization of beauty transmutes itself to the voice, without question. Beauty must be emphasized in the performing life of the artist, just as it is in the performing life of Nature.

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*William Seward, director of New York City's Operatic Archives, was a long-time friend of Madame Galli-Curci. His articles on the opera and singing have been published by many periodicals.*



INSTALLATION OF THE MONTH

## A HOME TAPE CENTER

**A**LLEN J. BRODER's high-fidelity system was designed with tape recording as its *raison d'être*. Mr. Broder began taping off the air with an inexpensive recorder about fifteen years ago. Since then, his equipment has expanded to the setup shown above. The heart of his present system is a pair of Tapesonic 70-DSF stereo tape recorders, the decks of which are housed in the top section of Mr. Broder's home-built cabinet. The record-playback preamplifiers are seen immediately below the decks. On the left side of the bottom shelf is a record player consisting of a Rek-O-Kut B-12GH turntable, a Rek-O-Kut 120 stereo tone arm, and a Shure M3/N21D cartridge. On the right bottom shelf is an automatic time switch that enables Mr. Broder to set his equipment to turn on automatically to tape broadcasts he might otherwise miss.



To the right of the main cabinet is a small auxiliary cabinet housing a Fisher 200B stereo FM tuner and a Quad Model 22 preamplifier-control center, which feeds a pair of Quad power amplifiers. The power amplifiers, in turn, drive a pair of Quad full-range electrostatic loudspeakers. Immediately under the Quad preamplifier is a Blonder-Tongue Audio Baton, which Mr. Broder uses occasionally for improving the reproduction of poor-quality program material.

Mr. Broder's collection of over a thousand tape recordings includes many that are not commercially available—such as live performances from Covent Garden and Royal Festival Hall in England, the Mozarteum in Salzburg, and the Concertgebouw in Amsterdam. Mr. Broder obtained these from amateur recording enthusiasts in other countries by trading off-the-air recordings.



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



## CLASSICAL

### “THE GOLDEN AGE OF THE ORGAN”

*E. Power Biggs displays the tonal beauty of twelve Arp Schnitger instruments*

**T**O MOST organists and musicologists, the name Arp Schnitger immediately calls to mind one of the most important schools of organ construction in the Baroque era. German organ-builder Schnitger (1648-1718) is known to have built some one hundred and sixty instruments; however, only a dozen have survived into the twentieth



E. POWER BIGGS  
*A spirited tour*

COLUMBIA RECORDS

century that are both in playable condition and substantially unchanged from their original specifications. Some of these organs have been recorded before, but until now the sounds of all the surviving instruments had never been brought together in one recorded collection. This is precisely what Columbia Records has done, with the help of organist E. Power Biggs, and both deserve our grateful thanks.

In order to demonstrate these examples of Schnitger's work most clearly, Biggs has laid out the sequence of “The Golden Age of the Organ” in roughly chronological order: German instruments first (located in Stade, Cappel, Lüdingworth, Neunfelde, Norden, Steinkirchen, Hamburg, Dedesdorf, and Ganderkese), followed by the Dutch ones (located in Uithuizen, Zwolle, and Alkmaar—the organ in the last-named location was built by Schnitger's son Franz Caspar).

The Schnitger organs lend themselves particularly well to the music of Bach, and Johann Sebastian was undoubtedly familiar with some of them. Biggs has therefore chosen most of the works presented here from the Bach repertoire, but adding, for contrast, a group of perky neoclassic chorale preludes by the contemporary German composer Ernst Pepping (b. 1901), so that we can hear how music other than Baroque sounds on these instruments. These, plus the Bach Eight Little Preludes and Fugues and other shorter works, are performed on the smaller organs; the bigger pieces are heard on the large organs at Hamburg, Zwolle, and Alkmaar.

Biggs' interpretations are, as always, skillful, and he makes the most of the registration

possibilities available to demonstrate the unique potential of each organ. His playing is remarkably spirited in the briefer pieces, and the selections from the Anna Magdalena Book come off particularly well. It is only in the large-scale works (the Bach-Vivaldi Concerto and the "Dorian" Toccata and Fugue, for example) that one misses a little of the clarity that greater finger articulation might have achieved.

A handsomely designed booklet, complete with photographs and specifications of the organs, adds to the value of the album. Columbia's fairly high-level engineering reproduces the organs with full, but slightly less than clean sound on stereo. The mono version is consequently preferred.

Igor Kipnis

© ④ E. POWER BIGGS: *The Golden Age of the Organ*. Bach: *Eight Little Preludes and Fugues* (S. 553-60); *Chorale preludes: Lobt Gott, ihr Christen, allzugleich* (S. 732); *Vom Himmel hoch da komm' ich her* (S. 738); *Liebster Jesu, wir sind hier* (S. 731); *Concerto No. 5, in D Minor after Vivaldi's Concerto Grosso, Op. 3, No. 11* (S. 596); *Fugue in C Major ("Fanfare," S. Anh. 90)*; *Toccata and Fugue in D Minor ("Dorian," S. 538)*; *Toccata and Fugue in D Minor* (S. 565), *Toccata only*; *Anna Magdalena Book: March* (S. Anh. 122); *Three Minuets* (S. Anh. 114-17); *Wie wohl ist mir, O Freund der Seelen* (S. 517); *Schaff's mit mir, Gott nach deinem Willen* (S. 514). Cimello: *Canzona villanesca*. Pepping: *Chorale Preludes: Freuet euch, ihr Christen alle; Jesus Christus herrscht als König; Es kommt ein Schiff, geladen; Sonne der Gerechtigkeit; Gelobet sei Gott im höchsten Thron; Nun freuet euch, lieben Christen g'mein; Zeuch an die Macht, du Arm des Herrn*. Schein: *Aus Venuskränzlein*. Walther: *Partita, Meinem Jesum lass ich nicht*. E. Power Biggs (performing on twelve Arp Schnitger organs). COLUMBIA M2S 697 two 12-inch discs \$11.96, M2L 297 \$9.96.

## QUINTESSENTIAL PIANISM IN SCHUBERT'S *IMPROMPTUS*

*Alfred Brendel moves into the front rank as an interpreter of the Viennese classic repertoire*

WHEN the Austrian pianist Alfred Brendel made his disc debut a dozen years ago, he was barely out of his teens, and he soon became typed by discophiles as a flamboyant specialist in the works of such composers as Liszt and Prokofiev. But his playing over the past few years has shown him to be on the way to becoming an artist of major stature in the Viennese classic repertoire—Mozart, Beethoven, and Schubert. Indeed, if Vox's new disc of the complete Schubert *Impromptus* is at all representative, Brendel has already arrived. For here is Schubert performance in the finest tradition, suffused with lyrical feeling and

subtle rhythmic flexibility, yet founded on a classical rightness of phrasing and figuration, rhythmic stress, and clarity of texture. Today, one can turn only to Artur Schnabel for Schubert playing of comparable sensitivity and strength.

The Schubert who composed *Die Winterreise* is much in evidence throughout the *Impromptus*, in moments of aching nostalgic song—Opus 90, No. 3—and of somber, terrifying drama—Opus 90, No. 1, with its echoes of the melody of *Der Wegweiser*. But there is delight in these pieces, too—for example, the charming variations of Op. 142, No. 3, which are based on the famous *Rosamunde* entr'acte theme.

The complete *Impromptus* (Opp. 90 and 142) are currently available in three versions, but this splendid reading of these songful pieces is the only one in stereo. If you do not know this irresistible music, you owe it to yourself to give this disc a hearing: the works—and the performance—are the quintessence of liquid pianism. First-rate sound throughout.

David Hall

© ④ SCHUBERT: *Impromptus, Op. 90: No. 1, in C Minor; No. 2, in E-flat; No. 3, in G Major; No. 4, in A-flat. Op. 142: No. 1, in F Minor; No. 2, in A-flat; No. 3, in B-flat; No. 4, in F Minor*. Alfred Brendel (piano). Vox STPL 512390 \$4.98, PL 12390\* \$4.98.

ALFRED BRENDEL  
Performances of sensitivity and strength



## HIGH SPIRITS: A SUPERBLY TUNEFUL ROMP

*The musical adaptation of Noël Coward's Blithe Spirit has rare authority and style*

MUSIC MAN Hugh Martin (how has Broadway managed to get along without him since 1951?) and lyricist Timothy Gray are the heroes of ABC-Paramount's delightful original-cast album *High Spirits*. In this musical adaptation of Noël Coward's *Blithe Spirit* they have chosen an approach fraught with peril: they have treated this familiar vehicle familiarly, using formulas (and transcending them), affectionate parody, literary and musical quotes—everything from *Shortnin' Bread* and *The Lass with the Delicate Air* to *Kiss Me Kate* and *My Fair Lady*. Handling this kind of dynamite takes a deft, sure, and experienced hand. What you get from these experts is not an explosion, but that lovely, elusive, and mysterious quality called Style. The unique talents of Bea Lillie, Tammy Grimes, and—most certainly—Noël Coward have together been fashioned into a seamless musical garment that pays us the fine compliment—unusual these days—of assuming that we have heard music and musicals before, flatters our taste and intelligence, and makes us willing accomplices in a light-hearted, tongue-in-cheek romp.

Tammy Grimes is, of course, *the* vocal presence on this disc. How can we be any less than delighted with the sublime oddity of her voice? A lisp, a slur, a buzz, a burr—is there a word to describe its winning strangeness? She is properly sly, wry, and impish as the ghostly nuisance Elvira, and her throatily blasé name-dropping in the irreverent *Home Sweet Heaven* marks it as a sure-fire show-stopper.

And if dear Beatrice Lillie comes through on this recording as only a medium-size medium, it is because her artistic wizardry is essentially visual—recordings have always shortchanged her a bit. But reviewers of the show itself have quite accurately assessed Miss Lillie's undiminished ability to enchant an audience, and despite the limitations of this sound-only version, it is quite impossible that anyone else could find more sheer delight in such a song as *Ouija*: it is hers alone.

Among other excellences is the singing of Louise Troy, whose voice has a clean, open, Mermanesque brilliance of the kind that may be expected to knock out a few footlights on its way to the last row of the balcony. Edward Woodward is neatly cast as the put-upon Cowardian husband, and when the script does not call for a Henry Higgins *parlando*, he can really



ABC-PARAMOUNT

TAMMY GRIMES, BEATRICE LILLIE, AND EDWARD WOODWARD  
*Simply and charmingly out to entertain*

sing. Hear him honey-smooth and eloquent on *If I Gave You*, a counterfeit folk song of such beguiling authenticity that it has a good chance of finding its way to this summer's hootenany, or *Forever and a Day*, a charming bit of nostalgia that is also patently a musical wink at Noël Coward.

*High Spirits* has no king-size goals: it sets out simply and charmingly to entertain. It is a superbly tuneful musical that sends its audiences out onto the street whistling—something that probably hasn't happened since the last Hugh Martin musical left Broadway (do you suppose someone could be persuaded to re-issue *Make a Wish*?).

The recording profitably exploits the resources of stereo, and its sonic presence is boosted but satisfying. There are sixteen tracks, forty-three minutes of music, and some inner-groove distortion. *William Anderson*

© 1964 HIGH SPIRITS (Hugh Martin-Timothy Gray). Original-cast recording. Beatrice Lillie (Madame Arcati), Tammy Grimes (Elvira), Edward Woodward (Charles

Condomine), Louise Troy (Ruth Condomine). Noël Coward, director; Fred Werner, musical director. ABC-PARAMOUNT ABCS-OC-1 \$6.98, ABC-OC-1 \$5.98.

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## HENRY MANCINI'S THE PINK PANTHER

*A gifted melodist brings a fresh sound  
to movie scoring*

THE growing popularity of Henry Mancini is one of the happier developments in contemporary light music. Mancini has managed to become almost universally admired by professional musicians while at the same time reaching the lay public.

His latest project, the musical score for the Peter Sellers movie *The Pink Panther*, contains no fewer than seven superior melodies. If lyricist Johnny Mercer gets his hands on them, we could have some brilliant new popular songs.

HENRY MANCINI

*Increasingly eminent in contemporary light music*



The tunes, all of which are contained in RCA Victor's new release of the film's score, are mostly Latin in feeling, in keeping with the film's Italian setting. The loveliest is a straight ballad, titled for recording purposes simply *Piano and Strings*. The one-note piano line lies like gray pearls on a blue velvet cushion of strings. Jazzmen would be well-advised to look this one over for possible inclusion in the repertoire. Without resembling any other tune specifically, it has that feeling of indefinable familiarity that one often finds in really first-rate songs. Two tracks in the album (*The Tiber Twist* and *Shades of Sennett*) disturb the mood of the rest of the material. But both—they are the deliberate satiric clichés their titles suggest—are no doubt effective in the film.

Mancini's work has, to be sure, been treated with a certain amount of condescension by those who think that the artist who wants to communicate to people must begin by selling out. Mancini is a product of television, isn't he? He wrote the scores for the *Mr. Lucky* and *Peter Gunn* shows, didn't he? Then how can he be good? Yet the catchy musical themes of those same shows have found their way into the repertoires of a surprising number of jazzmen—a pretty good test of validity for any piece of American popular music.

*Mr. Lucky* and *Peter Gunn* were directed by Blake Edwards. When Edwards (who also directed *Pink Panther*) went on to motion pictures, Mancini went with him. It was in this medium that Mancini began to come into his own. He wrote the score for *Days of Wine and Roses*, *Breakfast at Tiffany's*, and *Charade*. The first resulted in the song *Days of Wine and Roses*, the second *Moon River*, both with lyrics by Johnny Mercer.

While Mancini is an excellent and subtle orchestrator, his strength lies in his gifts as a melodist. The longer I listen to music, the more I treasure good melodies. They are far harder to write than is generally supposed. Mancini turns out a startling number of them, and *The Pink Panther* album (which utilizes some good jazzmen, incidentally, including a pianist who sounds like Jimmy Rowles) proves that he is now writing some of the most listenable light music ever to come to us as motion-picture underscores.

The only reservation I have about the disc is that the Dynagroove process seems to take all dynamics out of the score, producing sound of a bland slickness that reminds me of old *Saturday Evening Post* fiction.

*Gene Lees*

© ® HENRY MANCINI: *The Pink Panther*. Orchestra, Henry Mancini cond. *The Pink Panther Theme*; *Cortina*; *The Lonely Princess*; and eight others. RCA VICTOR LSP 2795 \$4.98, LPM 2795\* \$3.98.

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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# CLASSICAL

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

Ⓢ Ⓜ BACH: *Cantata No. 51, "Jauchzet Gott in allen Landen"; Suite No. 1, in C Major, for Orchestra.* Judith Raskin (soprano); Robert Heinrich (trumpet); Isidore Cohen and Gerald Tarack (violins); Alexander Kouguell (cello); Albert Fuller (harpsichord); Festival Orchestra of New York, Thomas Dunn cond. DECCA DL 710089 \$5.98, DL 10089 \$4.98.

Interest: Festive Bach  
Performance: Conscientious  
Recording: Somewhat diffused  
Stereo Quality: Good enough

Over the past few years, conductor Thomas Dunn has won considerable acclaim for his New York performances of the Baroque repertoire, in particular the major oratorios and liturgical scores of Handel and Bach. This disc offers a sampling of Dunn's work, which shows to best advantage in Bach's brilliant Cantata No. 51, a virtual concerto for voice with trumpet obbligato. Where Karl Richter in the Deutsche Grammophon Archive recording with Maria Stader as soloist emphasizes the tension of Bach's melodic line, Dunn takes a somewhat more broad and lyrical approach. Judith Raskin lacks Stader's icy and unerring brilliance of intonation and rhythmic accent, but she does bring more expressive warmth to what she sings.

Unhappily, the rather reverberant and diffused recorded sound (somewhat less pronounced in the mono disc) tends to vitiolate the measure of rhythmic drive Dunn brings to the music. Although the Archive and Decca discs offer equally valid approaches to the music, there can be no question but that Archive's superior sonic presence in both voice and orchestra gives it a decided edge over this newer one.

For me, the Bach orchestral suites seem second-drawer in imaginative content when compared to the Brandenburg

concertos and solo instrumental concertos. It takes more than the average measure of interpretive imagination and vitality to make this music a truly interesting experience. For all his conscientious adherence to double-dotting and other authentic Baroque performance practices, Dunn kindles little imaginative fire here. It seems rather a shame that another Bach cantata was not paired with No. 51, since the versions of the Suites led by Richter on Archive and Menuhin on Capitol are near-definitive. *D. H.*



THOMAS DUNN  
*A broad and lyrical approach to Bach*

Ⓢ Ⓜ BARTÓK: *The Miraculous Mandarin.* Budapest Philharmonic Orchestra and Hungarian Radio-Television Choir, János Ferencsik cond. *Cantata Profana.* József Réti (tenor); András Faragó (bass); Hungarian Radio-Television Choir, György Lehel cond. DEUTSCHE GRAMMOPHON SLP 138873 \$6.98, LPM 18873\* \$5.98.

Interest: First complete Mandarin  
Performance: Fascinating  
Recording: Could be better  
Stereo Quality: Okay

A notation on the record jacket ascribing the recording of these two extraordinary scores to the Hungarian firm of Qualiton is evidence that Deutsche Grammophon did not send its own engineering team to Hungary—a great

shame, inasmuch as the scoring and texture of both works demand all the dynamic impact and clarity that the best modern stereo techniques make possible. The recorded sound here is not bad, but it is not up to what the music deserves.

Of special interest is the first recorded performance of the whole of the lurid pantomime *The Miraculous Mandarin*. Up to now we have had on discs only the concert version of the music, which Bartók prepared after the work had been banned from the stage. For the concert hall, Bartók made a pair of small cuts in the early pages of the original, then halted abruptly at the climax of the savage music that accompanies the Mandarin's pursuit and seizure of the prostitute who aroused his unquenchable desire. This recording, however, gives us the ten minutes of concluding music depicting the attempts of the girl's accomplices to slay the Mandarin, and his quiet death when the girl, of her own will, assuages his desire. These are singularly moving pages in their expressive content and coloration—notably in the use of an off-stage chorus that vocalizes the Mandarin motive as his wounds finally begin to bleed. And this passage is fascinating as well in its thematic relationship to what has gone before. János Ferencsik is no match for Antal Dorati on Mercury (mono only) when it comes to savage dynamism, but he handles the closing pages beautifully.

*The Miraculous Mandarin* is the best example of Bartók's romantic-expressionist idiom. In the *Cantata Profana*, on the other hand, his musical language moves in the direction of a kind of regional classicism, expressed to thrilling and poignant effect in the compositional sequence of the Bach cantata. But in my opinion, not one of the recordings of the *Cantata Profana*, including the present one, has been a successful sonic realization of this remarkable work. The Hungarian Radio-Television Chorus on this disc might have put over the fugal hunting choruses—the work is based on a Romanian legend about a father whose seven sons are transformed into stags—to thrilling effect, but it is miked too distantly. Even with this reservation, thanks to the excellence of the soloists, this re-

*Explanation of symbols:*

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

corded performance is the best available of the *Cantata Profana*. D. H.

**BARTÓK:** *Music for Strings, Percussion, and Celeste* (see HINDEMITH)

**RECORDING OF SPECIAL MERIT**

© ④ **BEETHOVEN:** *Piano Concerto No. 3, in C Minor, Op. 37*. Gary Graffman (piano); Chicago Symphony Orchestra, Walter Hendl cond. RCA Victor VICS/VIC 1059 \$3.00, VIC 1059\* \$2.50.

Interest: Top-drawer early Beethoven  
Performance: Superb  
Recording: Likewise  
Stereo Quality: Good

There are seventeen recorded performances of the Beethoven C Minor Concerto listed in the current Schwann catalog, and eight of them are in stereo. This Victrola reissue of Gary Graffman's 1960 Chicago recording, the only low-price version in stereo, measures up splendidly to the best of its standard-price rivals starring Richter, Rubinstein, Backhaus, Fleischer, and Kempff. Graffman and Walter Hendl between them bring to the music just the right balance of dramatic tension and virile tenderness. The wonderful slow movement is projected with unusual spaciousness of line and warmth of tone, yet is free of any sense of dragging. The recorded sound is up to the very finest standard in its reproduction of both orchestra and Graffman's excellent piano. D. H.

© ④ **BEETHOVEN:** *Symphony No. 7, in A Major, Op. 92*. London Symphony Orchestra, Pierre Monteux cond. RCA Victor VICS/VIC 1061 \$3.00, VIC 1061\* \$2.50.

Interest: Favorite Beethoven staple  
Performance: Firmly classic  
Recording: A shade tubby  
Stereo Quality: Good enough

This is a first release of Pierre Monteux's reading of the Beethoven Seventh Symphony, although the taping probably dates back three or four years. Monteux's way with the music is quite what one might expect: no attempts to whip up frenzied sound and fury, yet a firm strength of both line and rhythm, and loving attention to detail. Only in the finale does Monteux let the drive inherent in the music have its full head, and to splendid effect. For me, however, it is the slow movement that emerges most felicitously under the Monteux baton. Not since the Toscanini-New York Philharmonic recording have I heard the long expository *crescendo* so beautifully graded.

My only reservation regarding this disc concerns the sound, which, in my stereo



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By LARRY KLEIN

copy, was distinctly bass-heavy and rather lacking in violin presence. But for those who want a classically molded Beethoven Seventh at a bargain price, this Monteux performance is currently the one to have. D. H.

**RECORDING OF SPECIAL MERIT**

© ④ **BEETHOVEN:** *Violin Sonatas: D Major, Op. 12, No. 1; E-flat, Op. 12, No. 3; A Major, Op. 30, No. 1*. David Oistrakh (violin); Lev Oborin (piano). PHILIPS PHS 900032 \$5.98, PHM 500032\* \$4.98.

Interest: Oistrakh Beethoven cycle  
Performance: Tops  
Recording: Good  
Stereo Quality: Good

The Beethoven violin sonatas do not lack for excellent performances on mono and stereo discs these days: Grumiaux-Haskil, Schneiderhan-Seemann, and Francescatti-Casadesus are the top contenders. If this Philips disc is any indication, however, it looks as though all will be eclipsed by Oistrakh and Oborin's sonata cycle. This 1962 Paris taping is beautifully done, both in over-all sound and in the equal balance between violin and piano. And there is no question but that Oistrakh and Oborin work together beautifully as a chamber-music team. There is a wonderful combination of elegance and brio in the readings of the two Opus 12 sonatas, and most particularly in the end movements of the D Major. In the A Major Sonata of Opus 30, Oistrakh makes a particularly delightful experience of the final variation movement.

This disc makes me want to hear the other two currently available, and whets my appetite for the final one of the series. D. H.

© ④ **BERG:** *Concerto for Violin and Orchestra; Chamber Concerto for Violin, Piano, and Thirteen Instruments*. Christian Ferras (violin); Pierre Barbizet (piano); Paris Conservatory Orchestra, Georges Prêtre cond. ANGEL S 36171 \$5.98, 36171 \$4.98.

Interest: Berg double-header  
Performance: Glossy  
Recording: A little bass-heavy  
Stereo Quality: Okay

While it is my guess that this new recording of Berg's Violin Concerto will find a lot of admirers, it seems to me not only to be inferior to the recent highly charged Stern-Bernstein version (Columbia MS 6373) but, taken only on its own merit, rather a mess stylistically. Neither soloist nor conductor has found the big line that this work—twelve-tone or not—so definitely possesses, and the piece, in consequence, has collapsed into a chain of small gestures. There is a lot of pseudo-Viennese attitudinizing—and, for that matter, a lot of legitimately lovely detail. But even in the days when this concerto was considered a technical "impossibility" and the distinctly limited Krasner performance was all we had, I never heard the work sound—as it does here—as if the composer didn't know quite what he would be doing in the next bar.

The *Chamber Concerto*, earlier in date than the violin concerto by a good bit, projects about as Central European an aura as can be found. Here again, Prêtre's



capacity for polishing and sweetening every sound within reach is of no help.

It should be added that Christian Ferras and the Conservatoire Orchestra play very beautifully, and the recorded sound is satisfying, although at my house the bass is heavy and needs adjusting. *W. F.*

**CARPENTER: *Concertino for Piano and Orchestra* (see PISTON)**

**RECORDING OF SPECIAL MERIT**

© ® **DELIBES: *Lakmé* (excerpts).** Gianna D'Angelo (soprano), Lakmé; Nicolai Gedda (tenor), Gerald; Jane Berbié (mezzo-soprano), Mallika; Ernest Blanc (baritone), Nilakantha; Chorus and Orchestra of the Théâtre National de l'Opéra-Comique, Georges Prêtre cond. ANGEL S 36107 \$5.98, 36107 \$4.98.

Interest: Important French opera  
Performance: First-rate  
Recording: Some reservations  
Stereo Quality: Excellent

The current near-oblivion of *Lakmé* is undeserved—this is a colorful and appealing score combining effective vocal writing with expert and inventive orchestration. Though it is not a masterpiece, to be sure, *Lakmé* is more than a vehicle for coloratura display. And yet, while works of comparable stature in the Italian and German wing of the repertoire flourish in the record catalog, even the availability, in the present instance, of a good cast was not sufficient encouragement for Angel to record *Lakmé* in its entirety.

As "highlights" albums go, however, this one is most satisfying. It is not a representative condensation of the score because it concentrates on the "exotic" episodes without offering the "English" element in relief. In fact, the important baritone part of Frederic is omitted entirely. On the other hand, the familiar arias are all here, and the ensemble pieces are well chosen.

Gianna D'Angelo is a charming Lakmé. Her Bell Song is a trifle cautious and her trills are not very impressive, but she sings with a warm and pleasing tone quality throughout, her attacks are firm, her intonation clean, and her interpretation over-all is secure and well-studied. Both Gedda and Blanc are excellent in voice as well as characterization: Blanc, in particular, succeeds in creating an aura of menace without ever departing from legato elegance. Prêtre, in his customary excellent fashion, cuts to the music's essence, keeping a tight rein on sentiment, and concentrating on the color and passion of Delibes' writing.

Angel's sound is vivid and brilliant, but I have some reservations about the recording, nonetheless. Pre-echo occurs throughout the disc, the voices of Milles.



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COMMENTARY

⑤ ⑥ J. C. BACH: *Duet, in A Major, Op. 18, No. 5; Duet in F Major, Op. 18, No. 6*. J. S. BACH: *Concerto, in C Major, for Two Harpsichords and Strings (S. 1061)*. W. F. BACH: *Concerto a duo cembali concertati*. Rafael Puyana and Genoveva Galvez (harpsichords); Clarion Concerts Orchestra, Newell Jenkins cond. MERCURY SR 90322 \$5.98, MG 50322\* \$4.98.

This program of two-harpsichord and one-harpsichord-four-hands music is stimulating, and the live-wire performances are stunning: scales and trills are executed as though by one person. But the sound is close-up to the point of caricature, incredibly high-level, and jangly beyond description. Even with a 20-db treble cut, the instruments still sound like boxes of nails. I. K.

⑥ BACH: *Cantata No. 53, "Schlage doch, gewünschte Stunde"; Cantata No. 51, "Widerstehe doch der Sünde"; Cantata No. 170, "Vergnügte Ruh, beliebte Seelenlust."* Hilde Rössl-Majdan (contralto); Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER XWN 18392 \$4.98.

This is the best of the several reissues of Bach cantata recordings made by Westminster between 1951 and 1953. The gorgeous music and Rössl-Majdan's exquisite singing make this a requisite disc for any Bach collector. Scherchen's conducting is excellent, and the sound is quite good. I. K.

⑤ ⑥ BACH: *Concerto No. 3, in D Minor (after Alessandro Marcello, S. 971); Italian Concerto, in F Major (S. 971); Partita No. 1, in D Major (S. 828)*. Kenneth Gilbert (harpsichord). BAROQUE BC 2805 \$4.98, BC 1805\* \$4.98.

Kenneth Gilbert, a thirty-two-year-old Canadian, plays accurately but with metronomic regularity and heaviness. The slow movements are unimaginatively treated, and there is, for the most part, an absence of finger articulation and Baroque phrasing. The recording is overresonant and rather unpleasantly harsh. I. K.

⑤ ⑥ CORELLI: *Concerti Grossi: Op. 6, Nos. 2, in F Major; 6, in F Major; 7, in D Major; 8, in G Minor ("Christmas")*. Virtuosi di Roma, Renato Fasano cond. ANGEL S 36130, 36130 \$4.98.

The Virtuosi di Roma's string tone is full, their ensemble precision is striking, and their vitality is enjoyable. But stylistically they are deficient: the phrasing is Romantically long-line, dynamics are too graduated, and no attention is given to ornamentation or embellishment. The rather unimaginative harpsichord continuo plays, curiously, only in the *ripieno* sections. Edgy sound. I. K.

⑤ ⑥ KRAINIS CONSORT: *Sweet Pipes—Five Centuries of Recorder Music*. Bernard Krainis (recorder); Krainis Consort. COLUMBIA MS 6175 \$5.98, ML 5875 \$4.98.

The attractively varied repertoire here is drawn not only from the sixteenth through the eighteenth centuries, but from our own day. Krainis as a soloist has a spectacular technique, and observes stylistic niceties. But the pieces often sound glib, fast tempos seem to be taken for the sake of added brilliance, and slow movements are emotionally blank. The disc is exceptionally well recorded. I. K.

⑤ ⑥ VIVALDI: *Gloria; Credo*. Maria Stader, Alberta Pellegrini (sopranos); Anna Maria Rota (contralto); Chorus and Orchestra of the Maggio Musicale Fiorentino, Bruno Bartoletti cond. DEUTSCHE GRAMMOPHON SLP 13788 \$6.98, LPM 18788 \$5.98.

The editions of Vivaldi (including the works on this disc) prepared by Alfredo Casella (1883-1947), Italian composer, pianist, and editor, are deficient in scholarly attention to Baroque performance practices, and his suggested phrasing leads to rather Romantic performances. This characteristic is emphasized by the present performance, which is soggy in spite of fast tempos. I. K.

D'Angelo and Berbić are not clearly articulated over the orchestra in the duet "*Sous le dôme épais*," and, strangely, the bells in the Bell Song are barely audible.

It only remains to be added that there is a complete *Lakmé* in the catalog, the ten-year-old London A 4307, which is an enjoyable performance, but the singing on Angel's new offering is more distinguished. G. J.

FAURÉ: *Élégie* (see PROKOFIEV)

⑥ GLANVILLE-HICKS: *Nausicaa (excerpts)*. Teresa Stratas (soprano); John Modenas (baritone); Edward Ruhl (tenor); George Tsantikos (tenor); Sofia Steffan (contralto); Spiro Malas (bass); Michalis Heliotis (tenor); Vassilis Kourdouris (baritone). Athens Symphony Orchestra, Carlos Surinach cond. COMPOSERS RECORDINGS INC. CRI 175 \$5.95.

Interest: New opera  
Performance: Fair  
Recording: Passable

Since the early 1960's, Peggy Glanville-Hicks has been in Greece composing operas, the fourth of which is *Nausicaa*—set to a text from the novel *Homer's Daughter* by the British poet Robert Graves, and presented in Athens in 1961 with enough success to have made international news. CRI now presents recorded excerpts from the world-premiere production.

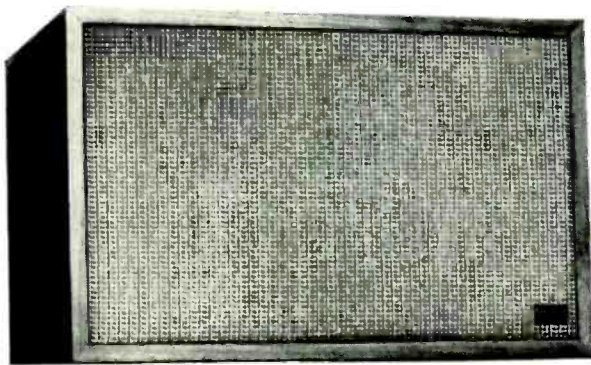
Miss Glanville-Hicks sees her more recent music as a way of avoiding the corner into which twentieth-century Western music has painted itself. Denser harmonies and more intricate counterpoint, free-for-all dissonance to the point of total saturation, and, finally and fatally, the bottomless pit of modern chromaticism, the twelve-tone method and serial methodology—these, for Miss Glanville-Hicks, represent the progressive diseases that are the undoing of Western music.

The reader will detect a similarity here to the ideas of Carl Orff and, like Orff, Miss Glanville-Hicks all but eschews the use of harmony—the better, she would tell us, to put total emphasis on melody. And as these excerpts from *Nausicaa* testify, Miss Glanville-Hicks knows the human voice and how to write for it. Bare as the vertical structure of her music is, she writes a complexly diatonic vocal line that is extraordinarily expressive and, at its best, quite singularly beautiful.

As for harmonic style, there of course is none. Bare octaves and unisons prevail in the orchestral accompaniment, and chord progression is all but absent. If, in theory, the dearth of harmonic activity should leave us free to attend more fully  
(Continued on page 68)

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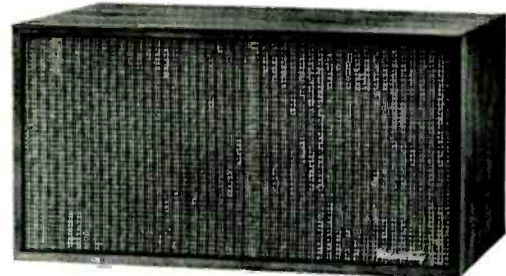
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Miss Glanville-Hicks' elegant and expressive vocal line, in simple fact—at this stage of the listening, at least—calls so much attention to itself that it ultimately distracts one even more.

Although Miss Glanville-Hicks' style has its own neoprimitive chic, it would be my guess that her value is less as an aesthetician than as an authentic composer in the conservative tonal tradition. *Nausicaa* commands our attention for the distinction of its vocal writing.

CRI's recording should satisfy the listener who wishes to acquaint himself with the music, but it is definitely not for the hi-fi-minded. *W. F.*

#### RECORDING OF SPECIAL MERIT

© ⑧ HANDEL: *Organ Concerti, Op. 7: No. 9, in B-flat Major ("Hallelujah"); No. 10, in D Minor; No. 11, in G Minor; No. 12, in B-flat Major. Organ Concerti (3rd Set, 1760): No. 13, in F Major ("Cuckoo and the Nightingale"); No. 14, in A Major; No. 15, in D Minor; No. 16, in F Major.* Marie-Claire Alain (Haerpf-er-Ermann Organ of the Église des Maronites in Paris); Anne-Marie Beckensteiner (harpsichord); Jean-François Paillard Chamber Orchestra, Jean-François Paillard cond. DECCA DL 710087/8 two 12-inch discs

\$5.98 each, DL 10087/8 \$4.98 each.

Interest: Final discs of complete set  
Performance: Scintillating  
Recording: Excellent  
Stereo Quality: Excellent

As in the first two volumes (DL 710085/DL 10085 and DL 710086/DL 10086), reviewed in the April issue of HiFi/STEREO REVIEW, Marie-Claire Alain here plays the Handel organ concertos with irrepressible rhythmic verve. The complete set of sixteen has never been served up better on records. Technically the interpretations are ideal, stylistically they are on a high level, and the sound is more than satisfactory. These are extremely enjoyable and highly recommended discs. *I. K.*

© ⑧ HAYDN: *Mass No. 7, "Missa in tempore belli."* Elsie Morison (soprano); Marjorie Thomas (contralto); Peter Witsch (tenor); Karl Christian Kohn (bass); Bedrich Janacek (organ); Chorus and Symphony Orchestra of the Bavarian Radio, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLPM 138881 \$6.98, LPM 18881\* \$5.98.

Interest: Late Haydn  
Performance: Excellent  
Recording: Very good  
Stereo Quality: Satisfactory

The *Mass in Time of War* (known also as the "Paukenmesse"), composed in 1796 for the name-day of the wife of Prince Nicholas Esterházy, is one of the most impressive of Haydn's twelve Masses. The music, in keeping with the age's *galant* fashion, is less devotionally intense than that of the Baroque era that preceded it, but the ravages of Napoleon at that time seem to have elicited from Haydn on this occasion an unusually great seriousness. The timpani solo in the *Agnus Dei* certainly expresses a feeling of anxiety quite unusual in the composer's religious works. Kubelik's performance here is admirable; he secures excellent playing and singing from his forces, and he has the benefit of an exceptionally fine group of soloists. Mogens Wöldike's interpretation on Vanguard 2075, 1061 is equally enjoyable, the difference between versions being principally a matter of acoustical setting: Vanguard is more close-up, particularly in the positioning of the vocal soloists, while the new DGG version seems designed to reproduce the feeling of a large church. The DGG reproduction is in general very satisfactory. Texts and translations are included. *I. K.*

© ⑧ HAYDN: *Symphonies: No. 1, in D Major; No. 17, in F Major; No. 57, in D Major.* Vienna State Opera Orchestra,

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Interest: Haydn symphonies  
Performance: Continuing high standard  
Recording: Very good  
Stereo Quality: Excellent

The Library of Recorded Masterpieces' thirteenth volume in its Haydn symphony series includes, to my knowledge, only one work, No. 17, not previously available on records in this country. An older performance of No. 1 (1759), on Haydn Society 9110 (mono only, recently reissued), was in its day of great interest for historical reasons, but the new recording is both technically and interpretively superior. Neither Haydn's earliest piece in this form nor No. 17 are extraordinary, certainly not up to Haydn's later work, but both are thoroughly enjoyable nonetheless. The gem on this release is No. 57, which begins with one of those grand, slow introductions typical of Haydn's last dozen or so symphonies. The remainder of the piece and most particularly its exuberant finale have a maturity that seems to me surprising for its date of composition—1774. The performances throughout are first-rate. The recording is very good, though a trifle strident toward the end of each side in both mono and stereo. *I. K.*

#### RECORDING OF SPECIAL MERIT

© ● HINDEMITH: *Concert Music for Brass and Strings*. BARTÓK: *Music for Strings, Percussion, and Celeste*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6579 \$5.98, ML 5976 \$4.98.

Interest: Bernstein's live-wire best  
Performance: Intense  
Recording: Excellent  
Stereo Quality: Very good

Leonard Bernstein is at his very best in music of this sort. His version of the Bartók is, to be sure, a world away from Herbert von Karajan's by-now classic job on Angel. Von Karajan plays the work as if it had always existed—like a great classic—with little of the tugging, pulling, heaving, and breast-beating that accentuate its slightly faded, expressionistic modernism. Bernstein, on the other hand, gives it the all-out emotional treatment that was more probably the composer's intention.

*Concert Music for Brass and Strings* was composed specially for the Boston Symphony Orchestra in the early Thirties, as a fiftieth-anniversary commemoration, and the piece is a knockout. It

abounds in long, diatonic lines, summoning calls from the brass and an aura of festivity and great good will. Bernstein is one of the very few conductors today who does not play Hindemith as if he were bored to death with the music. Who knows? Perhaps this sort of enthusiasm is the antidote to the downgrading of musical reputation that characterized the last years of the composer's life. *W. F.*

#### RECORDING OF SPECIAL MERIT

© ● HINDEMITH: *Mathis der Maler; Symphonic Metamorphosis of*

*Themes by Carl Maria von Weber*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6562 \$5.98, ML 5962 \$4.98.

Interest: Hindemith masterworks  
Performance: Brilliant and controlled  
Recording: Excellent  
Stereo Quality: Judicious

It isn't at all easy to get a critical review out of a recording that is as completely satisfying as this one is. The menu, to begin with, is superb: *Mathis der Maler*, in its symphonic form, is by common consent the composer's masterpiece,

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while the Weber *Metamorphosis* would surely poll high in a list of Hindemith's most successful and engaging works.

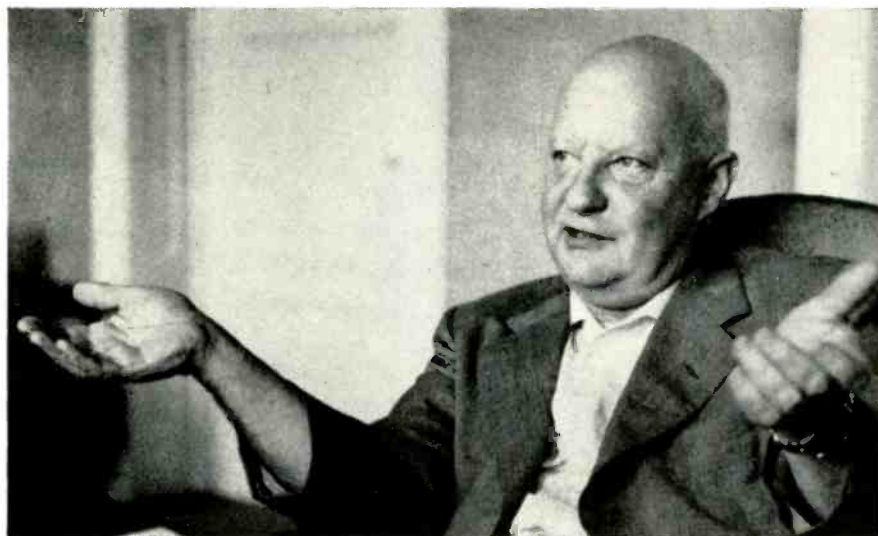
Ormandy and his men have been playing *Mathis der Maler* for so long and so regularly that they now play it with the ease and grace that they bring to a Brahms symphony. There is more to be said of the performances than that, of course. Ormandy's conception of *Mathis* has grown remarkably for a conductor so frequently accused of lacking the capacity for growth. The temptation here is to sort of switch on the mediaeval glow, set a tempo for the neo-Baroque polyphony, and let the music proceed apace. But Ormandy's new reading seeks out and finds contrasts of dynamics, tempo, and mood; he brings a more theatrical quality to the work and, in so doing, he has produced the most interesting *Mathis* on records.

The Weber *Metamorphosis* is and al-

represent the best of what we have come to think of as the "mature Hindemith." Simple as it is, the orchestral prelude is wonderfully evocative—we are, after it has run its ominous course and even after the first baritone solo, thoroughly prepared to accept Whitman on the terms of the musical metaphor that Hindemith has posed to us.

But, with the first choral entrance—and intermittently during the course of the entire piece—we are jarred by the composer's sudden indifference to the words of the text, to the mood and tone of the poetry. Then, at the moment when one has perhaps all but given up on the work, the composer suddenly snaps us back to the poetic world that he is all too well able to evoke when he wishes to.

The fault here is one that has done in the best efforts of more than one excellent twentieth-century composer. It is a



ERICH AUERBACH

PAUL HINDEMITH: a reinvigorated reputation?

ways has been a joy. It abounds in the sort of brusque, course jollity that, in Hindemith, is a counterpart to the Beethoven of the bucolic scherzo. It also sounds like several million dollars in the orchestra, and Ormandy and the Philadelphians do the work to a turn. *W. F.*

Ⓢ Ⓜ **HINDEMITH: *A Requiem for Those We Love, "When Lilacs Last in the Dooryard Bloom'd."*** Louise Parker (contralto), George London (bass-baritone); The Schola Cantorum of New York, Hugh Ross (director); New York Philharmonic, Paul Hindemith cond. COLUMBIA MS 6573 \$5.98, ML 5973 \$4.98.

Interest: Late and important Hindemith  
Performance: Cool  
Recording: Undistinguished  
Stereo Quality: Good

The Whitman Requiem is a big work and an important one. Its finest moments

disastrous precommitment to a certain musical technique. With Hindemith, it was the neo-Baroque, the long, free-wheeling contrapuntal lines that he loved so in Bach. But it is quite unsuited to the poetry of Walt Whitman. Words at times function like abstractions made of vowels and consonants to project the human voice and to sustain abstract musical ideas.

But the Requiem is still a work that deserves the close attention of anyone seriously concerned with important contemporary vocal music. Some of the solo arias are uncommonly touching, and the singing of Louise Parker and George London is superb.

The recorded sound seems to me to be rather less good than the best we have come to look for from Columbia's collaboration with the New York Philharmonic. *W. F.*

Ⓢ Ⓜ **LASSUS: *Mass, "Bell' Amftrit' altera"; Mass, "In die tribulationis."***

Prague Madrigal Choir, Miraslav Venhoda cond. VANGUARD BACH GUILD BGS 70651 \$5.95, BG 651 \$4.98.

Interest: Renaissance master  
Performance: Vigorous  
Recording: Very good  
Stereo Quality: Excellent

Flemish-born Roland de Lassus (c. 1530-1594), whose name is sometimes Italianized as Orlando di Lasso, spent a large portion of his career in service to the Bavarian court at Munich, and produced over two thousand works, of which fifty-three are Masses. Generally speaking, his efforts in this form have been neglected in our time in favor of the motets for which he was so renowned—as a glance at the Schwann catalog shows—and Vanguard is to be commended for giving us these first complete performances of two impressive works. Both Masses are of the "parody" type, in which the *cantus firmus* tune is based on another work—hence their titles. Both also are strongly chordal, particularly the Mass "*Bell' Amftrit' altera*" for a double choir of eight voices. The Prague Madrigal Choir, a mixed ensemble, sings the Masses with a great deal of vigor and fervor, and their performance is well paced for its liturgical nature. For ideal clarity, boys' voices would have been preferable, the ladies of this choir being inclined to spread their tones a bit. The interpretation would also have been more correct if the incipits for the Gloria and Credo had been intoned rather than omitted (the result here is something like listening to the beginning of Beethoven's Fifth without the first bar). The sound is very good, and the stereo spread is excellent. Texts and translations of the Mass are included.

*I. K.*

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **MOZART: *Symphony No. 39, in E-flat (K. 543); Symphony No. 40, in G Minor (K. 550).*** London Symphony Orchestra, Colin Davis cond. PHILIPS PHS 900036 \$5.98, PHM 500036\* \$4.98.

Interest: Mozart glories  
Performance: Deeply satisfying  
Recording: Full and transparent  
Stereo Quality: Excellent

In my review some months ago of *Harold in Italy* under Colin Davis' baton (Angel), I speculated whether this young man would not one day inherit the mantle of Sir Thomas Beecham. Now comes this recording by Davis of two of Mozart's greatest symphonies to lend yet more weight to my speculation.

It could be said, perhaps, that Davis does not bring to these readings quite the refinement of detail nor quite the

measured fierceness and drive that Beecham brought. But everything else is there—virility, driving power, tenderness, tonal weight, and fine feeling for over-all line and for tempo relationships between movements. Davis is free of mannerisms, too—Beecham was not always, even in Mozart. One senses here, as in Davis' *Harold in Italy*, that there is a *person* behind the interpretation, but one thus far uncorrupted by any urge to become bigger than the music he interprets. Only time and much more experience in the repertoire will tell whether Colin Davis is a nine-day wonder or whether he will indeed carry on significantly in the great tradition.

D. H.

⑤ ⑥ **MOZART: Violin Concerto No. 1, in B-flat Major (K. 207); Violin Concerto No. 5, in A Major ("Turkish," K. 219).** Isaac Stern (violin); Columbia Symphony Orchestra, George Szell cond. COLUMBIA MS 6557 \$5.98, ML 5957 \$4.98.

Interest: First of complete set  
Performance: Splendid  
Recording: Very good  
Stereo Quality: Fine

Of Mozart's seven violin concertos, the first five—incidentally, the only ones

authenticated—were written between the spring and winter of 1775, when the composer was nineteen. Though the initial two have occasionally been recorded, they are not often performed, and I cannot deny that they are less satisfying than the big three, K. 216, 218, and 219. However, on this disc, the first of a complete series of the violin concertos, No. 1 emerges as quite an extroverted dazzler, and Stern and Szell bring it off as neatly as one could wish. The same expertise can be heard in the familiar "Turkish" Concerto, and this interpretation, like Grumiaux's brilliant recent one, coupled with K. 216 on Philips 900012/500012, strikes me as one of the best that can be obtained today. Szell's treatment of the orchestra here is a particular delight: the carefully worked-out phrasing and articulation of the accompaniment are scintillating. Stern is in superb form technically in both works, and he even makes some effort to take his trills correctly—from the upper auxiliary note. But in the finale of K. 219, he treats some appoggiaturas as short grace notes rather than long, as they should be handled and as Grumiaux does them. These warm and sensitive performances as a whole are very rewarding, and I look forward with pleasure to the completion of the series by these distinguished artists. The somewhat high-level recorded sound is very good in both

mono and stereo, though the latter is smoother.

I. K.

⑦ **PISTON: Concertino for Piano and Orchestra (1937).** IVES: *The Fourth of July (1912-1913).* CARPENTER: *Concertino for Piano and Orchestra (1915).* Marjorie Mitchell (piano); Göteborg Symphony Orchestra, William Strickland cond. COMPOSERS RECORDINGS, INC. CRI 180 \$5.95.

Interest: Top-form Ives and Piston  
Performance: Good  
Recording: Passable

The Ives and the Piston works are worth the price of the show here. The Piston dates from 1937 and is a perfectly polished piece of merchandise—smoothly functional, effective as it can be, and most pretty and winning as musical expression. Since Piston is recognized as one of our first-line composers, there is something deeply disturbing about the fact that an accessible, attractive work like this is virtually never played in public.

The Ives is another movement from his work "*A Symphony: Holidays—Recollections of a boy's holidays in a Connecticut country town.*" *Washington's Birthday* (CRI 163) appeared a little  
(Continued on page 73)

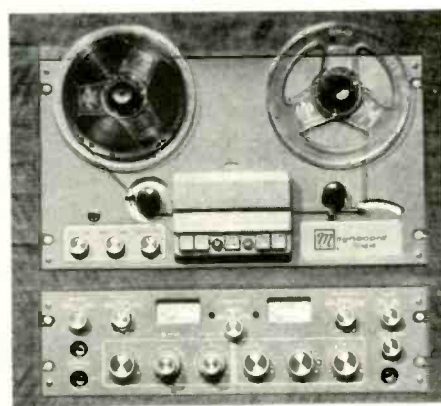
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**MUSIQUIZ**

**1.** A FAMOUS German symphonist, conductor, and intendant of the Vienna Opera wrote in 1901 to his wife: "I had a serious talk with Strauss in Berlin and tried to show him the blind alley he had got into. Unfortunately he did not follow what I meant. I can mean nothing to him, for whereas I see over his head, he sees only up to my knees." Who is the author of this judgment?

**2.** SOME composers, in a spirit of fun or in an access of self-consciousness, quoted from their own works in later compositions. Mozart, Wagner, and Strauss provide famous instances. Can you name their works in which quotes appear?

**3.** THE FIRST words of a Tin Pan Alley trifle, adapted from a famous concerto's opening movement are "One minor strain," in spite of the fact that the melody to which they are sung is entirely in a major key. The song is called, simply enough, "The Song \_\_\_\_\_ Wrote." (a) Who is the composer so graciously acknowledged in the title, and (b) from what work does the melody come?

**4.** IN 1819 Schubert wrote a song to a poem entitled *Prometheus* by one of Germany's greatest poets. Exactly seventy years later, another Austrian asserted that Schubert had misunderstood the poem, and composed a setting to show how it should be done. (a) Who was the author of the poem, and (b) who "corrected" Schubert?

**5.** A FAMOUS composer was constantly searching for operatic subjects in order to exercise his genius and, he hoped, to make money. While he turned out orchestral masterpiece after masterpiece, he considered operas about Macbeth, Attila, Ulysses, Romulus and Remus, and Bacchus. Who was he?

**6.** A LONDON musical society, to which Beethoven promised but never delivered the manuscript copy of his Ninth Symphony, dropped sponsorship of its orchestra recently. The connection was severed only a few years after the death of the orchestra's most eminent conductor, a crotchety genius who raised the orchestra and himself to world fame. Name (a) the musical society, (b) the orchestra it formerly sponsored, and (c) the now deceased conductor.

**7.** VERDI'S *Otello* is not the only Italian operatic treatment of the Shakespearean tragedy. Can you name the composer of an *Otello* that appeared in 1816?

**8.** IN HIS Requiem as well as his operas and chamber music, Mozart scored for an instrument that was the eighteenth-century equivalent of an alto clarinet. When George Bernard Shaw began to write music criticism in London a century later, he adopted the name of this instrument for a pseudonym, despite the fact that he thought its sound deplorable. What is it?

**9.** DYLAN THOMAS' death aborted his planned collaboration on an operatic treatment of the *Odyssey* with a leading contemporary composer, who later wrote a short chamber work in memory of Thomas. The piece, for tenor and chamber ensemble, utilizes the poet's *Do Not Go Gentle into That Good Night*. Can you name the composer?

**10.** JOHANN SEBASTIAN BACH had seven children by his first wife and thirteen by his second. Eleven died at birth or in early childhood. Five of the remaining nine became professional musicians, three of them more famous, for a time, than their father. Name these three famous sons of Bach.

**ANSWERS:**

1. Gustav Mahler.

2. In the supper scene of Mozart's *Don Giovanni*, there is a quote from *The Marriage of Figaro*; in Wagner's *Die Meistersinger*, Act III, a quote from *Tristan and Isolde*; and in Strauss' tone poem *Ein Heldenleben*, quotes from the opera *Guntram*, several tone poems, and a song.

3. (a) Tchaikovsky, (b) Piano Concerto No. 1.

4. (a) Goethe, (b) Hugo Wolf.

5. Beethoven.

6. (a) The Philharmonic Society, (b) The Royal Philharmonic, (c) Sir Thomas Beecham.

7. Gioacchino Rossini.

8. *Corno di bassetto*, or basset horn.

9. Igor Stravinsky.

10. (a) Wilhelm Friedemann (1710-1784), the eldest; (b) Carl Philipp Emanuel (1714-1788), the third son; and (c) Johann Christian (1735-1782), the youngest.



more than a year ago, and *Thanksgiving* (CRI 177) has also been made available. *The Fourth of July* is certainly the most hair-raisingly complex of them all—polytonal, polyrhythmic, poly-what-have-you, and an absolute nightmare to conduct and play. One wonders at and is finally in awe of the raw courage involved for William Strickland to face these relatively obscure European orchestras repeatedly with musical problems of this nature. That he continues to come through with Ives performances that are at least creditably representative of the music involved and are at best remarkably poetic and communicative is miraculous. At any rate, *The Fourth of July* is top-drawer Ives—as David Hall describes it in his extraordinarily apt sleeve notes: "... an aural equivalent in New England milieu of one of the livelier scenes in James Joyce's *Ulysses*..."

John Alden Carpenter's *Concertino*, which fills out the second side of the disc, seems to me to be of even less interest than is indicated by the modest claims made for it in the jacket notes. I would be the last man in the world to hold its lightness or even its innocence against it, but its nineteen-fifteenish view of Impressionism is so strangely naïve that it seems almost to be mocking. Marjorie Mitchell's reading of the piano part is stylish and shipshape, as is her work with the Piston. *W. F.*

© ® PROKOFIEV: *Symphony-Concerto for Cello and Orchestra*. FAURÉ: *Élégie*. Samuel Mayes (cello); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2703 \$5.98, LM 2703 \$4.98.

Interest: Prokofiev rarity  
Performance: Carefully polished  
Recording: Clear  
Stereo Quality: Good

Prokofiev's *Symphony-Concerto for Cello and Orchestra* seems to have been one of those frustrating "problem" pieces that turn up in the course of so many composers' lives—the piece that is every so often returned to and revised, only to elude its creator's plan once again. First sketched in 1933, the *Symphony-Concerto* was not completed until 1938, and its first performance waited until 1940. Finally, for what turned out to be the last time, the piece was revised again between 1950 and 1952, and, after the composer's death, was published in its present form.

As much as I dislike the not uncommon critical practice of pointing to the simple fact of a composer's struggle with his material as evidence of the inferiority of the piece involved, I concede a certain bafflement with this music. Its materials and their ensuing elaboration are, to be sure, clear of design, and the work's style is perfectly normal and characteristically



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straightforward. But the psychology of the music and its dramatic coherence are, to my ears, somehow suspect. Any one of many phrases can be quite perfectly beautiful, but the sense of their being the inevitable—or, for that matter, even the logical—consequence of what precedes them is somehow blurred.

I hasten to add that, like any little-known work of any major composer, the piece possesses *de facto* musical interest. It is furthermore superlatively performed both by Leinsdorf and his orchestra's first cellist, Samuel Mayes. The Fauré *Élégie* is a warmly beautiful encore, and the recording seems to me rather more gracious of sound and subtle of dynamic gradation than the Dynagroove products that I have previously heard. *W. F.*

© ① **SCHUMANN: *Symphony No. 1, in B-flat, Op. 38 ("Spring"); Genoveva: Overture, Op. 81.*** New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6581 \$5.98, ML 5981 \$4.95.

Interest: Vernal Schumann  
Performance: Exuberant  
Recording: Handsome  
Stereo Quality: Fine

This "Spring" Symphony is at a considerable remove from George Szell's more classic approach with the Cleveland Orchestra for Epic. But even with the exaggerations of Bernstein's reading here, there is none of the vulgarity that made his treatment of Schumann's C Major Symphony so distasteful.

Bernstein emphasizes the *maestoso* marking of the opening fanfare, then launches into an *allegro* that fairly sizzles with vitality and excitement. He takes a somewhat more serious view—in terms of tonal weight—of the other three movements, but the music is kept moving and no opportunity is lost to underline a dramatic rhythmic stress, a pause, or an unusual bit of horn or woodwind coloration. I am not sure that I would want to live with this "Spring" Symphony performance to the exclusion of all others, but it makes an admirable supplement to the Szell performance.

The *Genoveva* Overture is something of a concert rarity, but certainly worth reviving: it is a fine bit of High Romantic writing, horns up-leaping and all. The Bernstein performance is full of vim and vigor, and the engineers have produced fine, wide-open recorded sound. *D. H.*

© ① **SIBELIUS: *Symphony No. 1, in E Minor, Op. 39.*** Hallé Orchestra, Sir John Barbirolli cond. VANGUARD EVERYMAN SRV 132 SD \$2.98, SRV 132 \$1.98.

Interest: Fine early Sibelius  
Performance: Impassioned  
Recording: Mono better than stereo  
Stereo Quality: Good spread



LEONARD BERNSTEIN  
*Vim and vigor for the High Romantic*

Barbirolli's 1958 reading is infused with considerably more passion and spontaneity than that by its only stereo competitors—Ormandy and the Philadelphia on Columbia. Although the Hallé is no match for the Philadelphia, the players and their conductor display far greater interest in and enthusiasm for the music. My stereo disc was weak in violin presence—mono was better. *D. H.*

© ① **STRAUSS: *Festive Prelude; Don Juan; Till Eulenspiegel's Merry Pranks; Salome's Dance.*** Berlin Philharmonic Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON SLP 138866 \$6.98, 18866\* \$5.98.

Interest: Solid Strauss  
Performance: To the manner born



KARL BÖHM  
*Old-fashioned warmth in Strauss*

Recording: Full-bodied  
Stereo Quality: Natural

These affectionate, idiomatic renditions of touchstones of the Strauss orchestral repertoire have the sort of easygoing, ambling grandiosity for which our own orchestras tend to substitute blazing instrumental virtuosity. Although there is an attendant loss of excitement in Böhm's unmistakably Central European approach, one encounters instead a ripe, old-fashioned, schmalzy warmth that suits this not-so-long-ago "shocking" modernism rather better than the exhibitionism we are accustomed to.

The recording is somewhat subdued, but the sound is rich and quite spacious. *W. F.*

© ① **STRAUSS: *Till Eulenspiegel's Merry Pranks—Symphonic Poem, Op. 28; Death and Transfiguration—Symphonic Poem, Op. 24.*** Vienna Philharmonic Orchestra, Fritz Reiner cond. RCA VICTOR VICS/VIC 1004 \$3.00, VIC 1004\* \$2.50.

Interest: Strauss staples  
Performance: Good  
Recording: Good  
Stereo Quality: Good

Through temperament and interpretive flair, the late Fritz Reiner was always more responsive to the brilliant ironies of *Till Eulenspiegel* than to the grandiose rhetoric of *Death and Transfiguration*. He runs true to form in this excellent reissue of the 1957 RCA disc, now the only low-price stereo version. The *Till* is a superior job in every respect, and the *Death and Transfiguration* is an example of conscientious workmanship. The recorded sound remains as rich and brilliant as it was in 1957. *D. H.*

#### RECORDING OF SPECIAL MERIT

© ① **VICTORIA: *Responsories for Tenebrae (1585).*** Westminster Cathedral Choir, George Malcolm cond. ARGO ZRG 5149 \$5.98, RG 149\* \$5.98.

Interest: Intense Spanish polyphony  
Performance: Marvelous  
Recording: Superlative  
Stereo Quality: Ideal

Tomás Luis de Victoria (c. 1540-1611) in his mastery of polyphony is to Spain what Palestrina is to Italy. Among his most important works are the eighteen Responsories from the Office for Holy Week, written in 1585. These intense and mystical responses to the lessons at Matins for the three days preceding Easter are among the most magnificent examples of the high Spanish Renaissance. The power and profundity of these moving works is quite extra-

ordinary. George Malcolm, directing a truly splendid twenty-three-voice all-male choir, succeeds marvelously in underlining the passion of this music. His is a superlatively stylish performance, completely Spanish in atmosphere, dynamic in pacing, and wonderfully transparent in texture. Even if the sonic qualities were not as excellent as they are, I would still rank this release as among the greatest recordings of its type. The jacket included notes, but only synopses of the texts. I. K.

## COLLECTIONS

© J. C. BACH: *Concerto, in E-flat, for Harpsichord, Two Violins, and Cello, Op. 7, No. 5.* J. S. BACH: *Trio Sonata, in G Major, for Flute, Violin, and Continuo (S. 1038).* QUANTZ: *Trio, in D Major, for Flute, Violin, and Continuo.* TELEMANN: *Trio, in E-flat Major, for Two Violins, Cello, and Continuo (from *Musique de Table*).* VIVALDI: *Concerto, in A Minor, for Flute, Two Violins, and Continuo (P. 77).* London Harpsichord Ensemble (John Francis, flute; Trevor Williams and Raymond Keenlyside, violins; Ambrose Gauntlett, cello; Millicent Silver, harpsichord). NONESUCH H 71004 \$2.50, H 1004\* \$2.50.

Interest: Baroque chamber concert  
 Performance: Enjoyable  
 Recording: Mostly fine  
 Stereo Quality: Very good

"An Eighteenth Century Concert," as this disc is entitled, is one of the initial releases by the new firm of Nonesuch Records, a subsidiary of Elektra. Based on what I have heard of the first issues, including this one, the recordings, both for technical and interpretive quality and for their bargain price, should be exceptionally attractive to collectors. Originally issued in 1961 by the British firm Pye, this record by the London Harpsichord Ensemble presents an extremely enjoyable concert of late Baroque works, none of them overfamiliar or (for that matter) particularly profound musically. Yet the pieces are very entertaining and stylishly rendered. The performances have lots of drive and energy, and the players sound as though they are having fun all the way. Nonesuch has added a bit of echo to what was originally a rather dry recording, and the sound, except for some distortion in the J. S. Bach trio sonata, also on the original Pye pressing, is well balanced and bright. I. K.

© JUSSI BJOERLING: *Operatic Duets.* Verdi: *La forza del destino: Solenne in quest'ora.* Don Carlo: *Io Pho perduta; Dio che nell'alma.* Otello: *Si, pel ciel.* Puccini: *La Bohème: O Mimi,*

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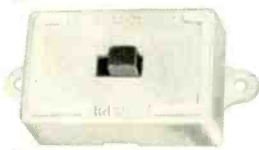
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tu più non torni. **Bizet:** *The Pearl Fishers: Au fond du temple saint.* Jussi Bjoerling (tenor); Robert Merrill (baritone). **Operatic Scenes: Puccini:** *Manon Lescaut: Ah! Manon, mi tradisce; No! Pazzo son!* **Verdi:** *Il Trovatore: Deserto sulla terra; Ah sì, ben mio; Di quella pira.* **Aida: Tu! Amonasro. Rigoletto:** *Questa o quella; Bella figlia dell'amore.* Jussi Bjoerling (tenor); various artists, including Licia Albanese, Zinka Milanov, Leonard Warren, and Boris Christoff; RCA Victor Orchestra, Renato Cellini cond.; Rome Opera House Orchestra, Jonel Perlea cond. RCA VICTOR LM 2736 \$4.98.

Interest: Souvenirs of Bjoerling  
Performance: Some brilliant singing  
Recording: Satisfying

During the 1950-1951 operatic season, Jussi Bjoerling and Robert Merrill recorded for RCA Victor five classic tenor-baritone duets. In the case of *Don Carlo*, which was triumphantly revived by the Met that season with Bjoerling and Merrill in the cast, their recording includes not just the duet, "Dio, che nell' alma infondere," but the entire preceding scene with Carlo's aria "Io l'ho perduta." The two artists were in splendid form in these excerpts, and the return of these extraordinary performances to the catalog is a cause for rejoicing. I regret only that the musical direction can not be considered to be in the same league as the singing.

For the second half of the disc, comprising excerpts from complete opera sets, the rejoicing must be of a somewhat more muted kind. For all the tonal beauty and brilliance of his singing, Bjoerling sounds restrained in the third-act finale of *Manon Lescaut* ("No, pazzo son!"), where a goodly amount of Italianate passion would not have been misplaced. The *Trovatore* scenes are splendid, but the inclusion of "Deserto sulla terra"—a mere snippet with an abrupt fade for an ending—was ill-advised. The same is true of the *Aida* choice (the final, tumultuous pages of the Nile Scene), for the "O terra, addio" duet that Bjoerling and Milanov sang magnificently in the complete set was surely available. Finally, although Bjoerling's "Questa o quella" is a delightful souvenir of his Duke, the Quartet is not particularly distinguished singing here, and reflects very little credit on the conductor.

Licia Albanese and Leonard Warren fill the brief moments allotted to them with immense authority. Except for some distortion in the inner grooves, the recordings wear their age (1950-1956) gracefully. Mainly for the exceptional singing by Bjoerling and Merrill contained on the first side, this reissue is warmly recommended. G. J.

### RECORDING OF SPECIAL MERIT

© **FRIEDRICH SCHORR:** *Scenes from Die Meistersinger von Nürnberg. Fliedermonolog; Gut'n Abend, Meister* (with Göta Ljungberg, soprano); *Jerum, Jerum; Wahnmonolog; Grüss' Gott, mein Junker* (with Rudolf Laubenthal, tenor); *Abendlich glühend* (with Lauritz Melchior, tenor); *Aha! Da streicht die Lene; Selig, wie die Sonne* (with Elisabeth Schumann, Lauritz Melchior, Gladys Parr, and Ben Williams); *Euch macht ihr's leicht; Verachtet mir die Meister nicht.* Friedrich Schorr (baritone); London Symphony Orchestra and Berlin State Opera Orchestra, Albert Coates, Lawrance Collingwood, Robert Heger, Leo Blech, and Sir John Barbirolli cond. ANGEL COLH 137 \$5.98.

Interest: Mastersinger  
Performance: Unparalleled  
Recording: 1927-1931 vintage

As if the competition of their peers and the still fresh memories of their predecessors were not enough, today's leading opera singers often find their achievements measured against older standards that, like Jean de Reszke's Tristan or Rubini's Arturo, live on in faded chronicles or in listeners' imaginations. But the Hans Sachs of Friedrich Schorr is very much a part of the living heritage. Now, for the first time, Angel has assembled in one amazing sequence the various Schorr recordings, made between 1927 and 1931 in Berlin and London. It is such a skillful job that scenes conducted by different hands at different times seem to blend into one continuous performance. And hearing it confirms a fact that needed verification only for the new generation of opera fanciers: there has never been a greater *Heldenbariton* than Friedrich Schorr in his prime. The strength, evenness, and warmth of his vocal tone, the control of his delivery, the clarity of his enunciation, the artistic quality of his phrasing—all these, as Schorr displayed them, lie beyond the gifts of the singers who have inherited his roles. His voice rolls out with sonorous power and ample reserve, and at the other extreme he can produce a full-throated *piano E* (in the *Wahnmonolog*) that would have done credit to De Luca. The rapid-fire ejaculations of the misguided Bayreuth tradition were not for Schorr. It is a revelation to hear Wagner's melody ennobled by this kind of legato singing at its best.

Göta Ljungberg, Rudolf Laubenthal, and especially Lauritz Melchior make impressive contributions, and the ethereal tones of Elisabeth Schumann in the opening phrases of the quintet are a special delight. The orchestral sound is

(Continued on page 78)

# THE CARUSO GOLDMINE: \$40,000,000 IN FIFTY YEARS

By RAY ELLSWORTH

ONE OF the great romances of this century was Enrico Caruso's love affair with the phonograph. The great tenor made 266 recordings (including some never released), all but thirty-three of them for the Victor Talking Machine Company, now RCA Victor. (The others were three cylinders for the Anglo-Italian Commerce Company—later made into discs by Pathé—seven Zonophones, and twenty-three for the Gramophone and Typewriter Company.) Caruso's most popular discs were the 1907 "Vesti la giubba" and the 1908 "La donna è mobile," each selling over a million copies—an astonishing number when one considers that Caruso records were priced a dollar or so higher than most others. In certain concerted recordings the price went as high as seven dollars for a single one-sided record (for the famous *Lucia sextette*)—and this in an era when a factory worker was glad to receive five dollars for a full day's work. Nothing dampened sales. The total sales of Caruso records to date is estimated at over \$40,000,000.

By the time of Caruso's death in 1921, the Victor Company had paid him some \$1,825,000 in royalties, more than he earned from all his other singing activities combined during his career, including his 607 performances at the Metropolitan. And the magic did not end when Caruso died. From the tenor's death to date, Victor has paid his estate another \$2,200,000 in record royalties—for a grand total of over \$4,000,000. As recently as 1959, Victor paid \$47,000 into the Caruso estate. In 1960 came a whopping \$72,000, and in 1963, \$16,000, sums most contemporary artists would be happy to be gathering in. And there is every probability the royalties will continue to roll in, for Caruso has a new LP reissue almost every year, as though he were still alive and packing them in at the Met.

This year's Caruso release is called "Operatic Rarities," and its blurb proclaiming "Now—First Time on LP!" suggests that Victor must have done well with last year's Caruso reissue, "Voice of the Century" (LM 2639), for that, too, had a lot of rarities. It is heartening to learn that Victor has finally awakened to the value of these lesser-known but not less fine records.

The yield this year, however, is not quite as good as last. But since Caruso never made a really bad recording, almost anything Victor chooses to resurrect is welcome. The set boasts one really choice performance, the "Il Sogno" from *Manon*, an example of a kind of Caruso artistry denied those acquainted only with his "Vesti la giubba" mood. (This aria, incidentally, and also the two *Germania* arias have been on LP before—albeit in less effective versions.) The two quartets are outstanding, especially the *Martha*, and the duets with Amato and Scotti are first-rate. The "Parmi veder" from *Rigoletto* is a bit strained,



A Caruso self-caricature

but is an off-beat memento of a key Caruso role. Most of the selections are recordings Caruso made only once—"exclusively for the Victor"—and have that interest and value.

The transfers have been well done, and the sound is reasonably clean, but the sonics are still unmistakably of a bygone era.

Ⓞ **ENRICO CARUSO:** *Operatic Rarities*. **Giordano:** *Andrea Chénier: Come un bel dì di maggio*. **Verdi:** *Rigoletto: Parmi veder le lagrime. La Forza del Destino: Ivano, Alvaro; Le minaccie* (with Pasquale Amato). **Don Carlo:** *Dio, che nell'alma infondere* (with Antonio Scotti). **Flotow:** *Martha: Siam giunti, o GiovINETTE; Presto* (with Frances Alda, Josephine Jacoby, Marcel Journet). **Massenet:** *Manon: Il Sogno*. **Gomez:** *Salvator Rosa: Mia picciarella*. **Tchaikovsky:** *Eugene Onegin: Lenski's Air: Franchetti: Germania: Studenti Udite! Non chiuder gli occhi vaghi*. **Puccini:** *La Bohème: Addio, dolce svegliare* (with Geraldine Farrar, Gina Viafora, Antonio Scotti). **Rubinstein:** *Nero: Ah, mon sort!* Enrico Caruso (tenor). RCA VICTOR LM 2700 \$4.98.

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rather faded, of course, but it is reproduced with reasonable clarity on excellent surfaces. The accompanying booklet contains the necessary historical data and an informative essay by Desmond Shawe-Taylor.

G. J.

© **TOSCANINI CONDUCTS OVERTURES.** Cherubini: *Ali Baba; Anacreon; Medea*. Cimarosa: *Il Matrimonio segreto; Il Matrimonio per raggiro*. Gluck: *Iphigenia in Aulis*. Mozart: *The Magic Flute; The Marriage of Figaro; Don Giovanni*. Rossini: *L'Italiana in Algeri; The Siege of Corinth*. Brahms: *Tragic Overture, Op. 81; Academic Festival Overture, Op. 80*. NBC Symphony Orchestra, Arturo Toscanini cond. RCA VICTOR LM 7026 two 12-inch discs \$9.96.

Interest: Overture panorama  
Performance: Vintage Toscanini  
Recording: 1943-1953

Save for the Rossini *Siege of Corinth* Overture, studio-recorded in 1945, all of these performances stem from live broadcasts, and as such they confirm my impression that Toscanini's peak perform-



ances with the NBC Symphony took place during the decade of the Forties, and that after 1950 there occurred a falling-off in precision and vitality (with a few notable exceptions).

Mozart's *Magic Flute* Overture, in this 1946 performance, is one of the all-time great Toscanini readings. On the other hand, the 1938 recording of the Brahms *Tragic Overture* with the BBC Symphony exhibits more fire and more control than the 1953 performance offered here, in which the tempo contrasts are more exaggerated than they were fifteen years earlier.

The performances of the Cherubini *Medea* and the Cimarosa *Matrimonio segreto* are in the Maestro's top form, and though some may cavil at the lack of *Gemütlichkeit* in the reading of Brahms' *Academic Festival Overture*, there is no denying its excitement.

The pianissimo pizzicato opening of Rossini's *L'Italiana in Algeri* is obscured by audience noise, but the performance is a good one, and makes me wish for a reissue of Toscanini's hair-raising 1936 78-rpm recording, with the New York Philharmonic, that RCA has never brought out on LP.

Toscanini is said to have refused release during his lifetime of the studio-

recorded *Siege of Corinth* Overture on the grounds of excessive reverberation, and, hearing it here, I am inclined to agree with his judgment.

On the other hand, there remain a number of Toscanini studio recordings that I hope will be reissued by RCA in its Treasury of Immortal Performances series—the Wagner *Faust* Overture, the Samuel Barber Adagio for Strings, and above all the Haydn Symphony No. 98 in B-flat.

D. H.

© **JENNIE TOUREL: Sings Rossini and Poulenc.** Rossini: *Ariette vil-lageoise; Adieux à la vie; Petite melodie sur la gamme chinoise; A Grenade; Chanson de Zora*. Poulenc: *Fiançailles pour Rire (La dame d'André; Dans l'herbe; Il vole; Mon cadavre est doux comme un gant; Violon; Fleurs)*. Jennie Tourel (mezzo-soprano); Allen Rogers (piano). COLUMBIA MS 6565 \$5.98, ML 5965 \$4.98.

Interest: First recordings  
Performance: Expert  
Recording: Routine but good  
Stereo Quality: Negligible

The fresh individuality of this program is characteristic of Jennie Tourel's wide-ranging art. Rossini's songs date from the years when, his operatic career behind him, he lived the carefree life of a Parisian socialite. Actually, Rossini composed rather a lot during this period—mainly songs and piano pieces, but only for his own amusement and for the entertainment of his friends. There is an unpretentious *salon* quality about the five songs on this disc, but a certain adventurousness is also evident. In *Adieux à la vie*, for example, the entire vocal line is carried on a single note. While the piano part provides harmonic variety, the performer is left with the considerable challenge of sustaining interest by means of expressive and dynamic variations. There are hints of Bizet in the mildly exotic *A Grenade* and *Chanson de Zora*, and of Debussy in the whole-tone progressions of the *Petite Melodie*.

Unlike Rossini, Francis Poulenc made the French language an organic part of his song-writing art. In the poems of Louise de Vilmorin which make up *Fiançailles pour Rire*, he had little beyond the sound of words to work with, for these are but fleeting evocations of mood and atmosphere. Poulenc's musical expression is unfailingly inventive, and provides an ideal, if somewhat unsubstantial, setting for these elusive vignettes.

Miss Tourel interprets the Poulenc songs with convincing mastery. She is charming and affectionate in the Rossini group as well, but here her voice sounds less firmly controlled and rather uneven in tone.

G. J.

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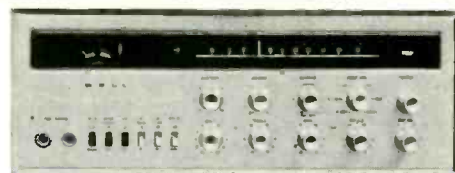
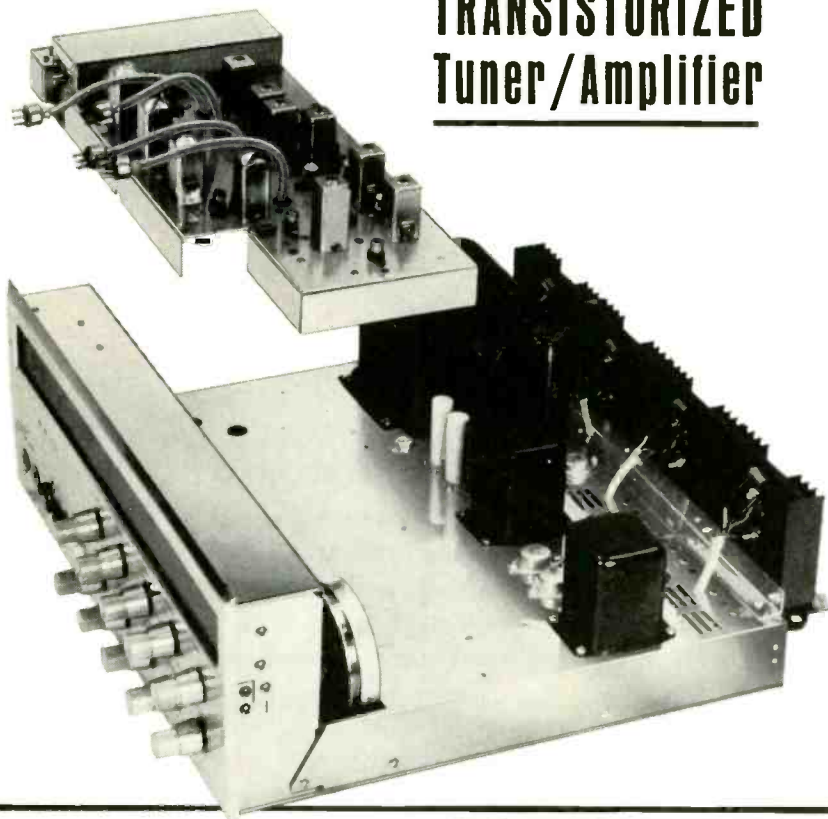
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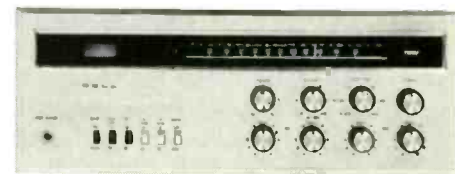
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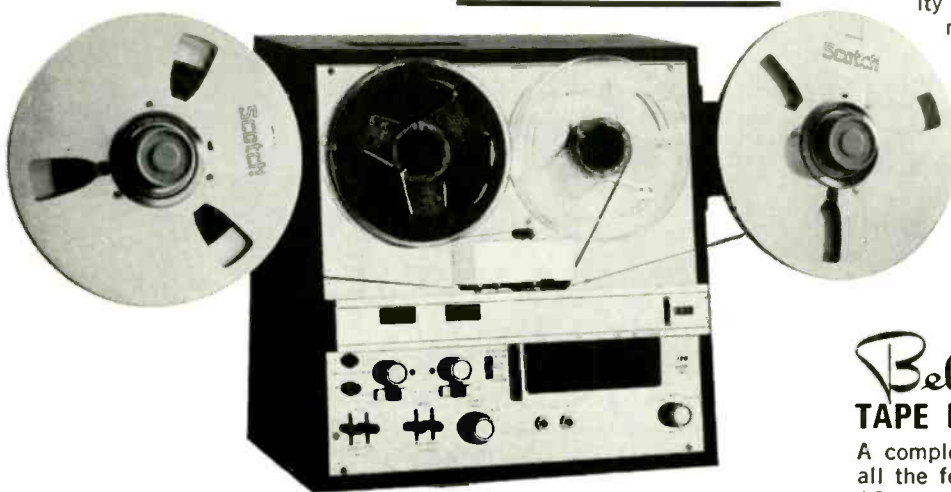
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# JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

## RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **CANNONBALL ADDERLEY:** *Nippon Soul*. Julian "Cannonball" Adderley (alto saxophone), Nat Adderley (cornet), Yusef Lateef (flute, oboe, tenor saxophone), Joe Zawinul (piano), Sam Jones (bass), Louis Hayes (drums). *Nippon Soul; Easy to Love; The Weaver; Tengo Tango; Come Sunday; Brother John*. RIVERSIDE RS 9477\* \$5.98, RM 477 \$4.98.

Interest: Cannonball live  
Performance: Spirited  
Recording: Excellent for in-performance

The well-knit Cannonball Adderley sextet makes a specialty of generating excitement, and it should come as no surprise to anyone that they do so more effectively in public performance than in the studio. Their in-concert recordings have always been their best, and this new one, made during performance at Sankai Hall in Tokyo, is no exception.

Once again, one is struck by how great an asset multi-instrumentalist Yusef Lateef has been to the group since he became its third hornman. He is invaluable everywhere on this disc, but is perhaps most effective on his own *Brother John*, where his eerie oboe suggests the soprano saxophone work of John Coltrane, for whom the piece is named. Cannonball himself is still a striking, awesomely adept instrumentalist, nowhere more so than on his lightning entrance on *Easy to Love*. Brother Nat is a fine, maturing cornetist, seemingly adding Clark Terry touches in direct proportion to the number of Miles Davis tricks he has discarded. Also noteworthy is pianist Joe Zawinul's approximation to Ellington on the latter's seldom-played *Come Sunday*. J. G.

Ⓢ Ⓜ **ART BLAKEY:** *A Jazz Message*. Sonny Stitt (alto and tenor saxophones), McCoy Tyner (piano), Art Davis (bass), Art Blakey (drums). *Cafe; Just Knock*

### Explanation of symbols:

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

on *My Door; Summertime; Blues Back; Sunday; The Song Is You*. IMPULSE AS 45 \$5.98, A 45\* \$4.98.

Interest: Old pros  
Performance: Expert  
Recording: Good  
Stereo Quality: Good

Art Blakey, usually associated with his Jazz Messengers, here appears in a quartet with saxophonist Sonny Stitt, bassist Art Davis, and pianist McCoy Tyner. A fine, skillful, relaxed album has come out of the meeting—basic jazz without frills. Blakey has a tendency to overpower solo-

impressive than their younger associates, although Tyner is here less rigid than I have ever heard him with Coltrane. Davis is an astonishing soloist, but a more forceful ensemble player would have been preferable with this group. J. G.

Ⓢ Ⓜ **DAVE BRUBECK:** *Time Changes*. Dave Brubeck (piano), Paul Desmond (alto saxophone), Eugene Wright (bass), Joe Morello (drums); orchestra, Rayburn Wright cond. *Iberia; Unisphere; Shim Wha; World's Fair; Cable Car; Elementals*. COLUMBIA CS 8927 \$4.98, CL 2127\* \$3.98.

Interest: Third-stream Brubeck  
Performance: Largely successful  
Recording: Good  
Stereo Quality: Good

One side of this new Dave Brubeck disc is pretty much according to formula: the Quartet in experiments with unusual time signatures, some of the tracks losing more by their complexity than they gain by their uniqueness. *Shim Wha* is a refreshing, charming introduction to drummer Joe Morello as composer. *Unisphere* is Brubeck-Desmond counterpoint revisited, and *World's Fair* is an unusual harsh but exhilarating example of Desmond's blues playing.

On the reverse side is *Elementals*, a Brubeck piece subtitled *Concerto for Anyone Who Can Afford an Orchestra*. The concerto contains a little of everything. The harmonies, especially at the opening and closing, owe much to Hindemith. I suppose the work could be called Third Stream; it is, as might be expected, not as technically advanced as the work of Gunther Schuller, but is correspondingly less abstruse. Brubeck has created a work that could serve him and his quartet well. J. G.

Ⓢ Ⓜ **GARY BURTON/SONNY ROLLINS CLARK TERRY:** *Three in Jazz*. Gary Burton (vibraphone), Jack Sheldon (trumpet), Monty Budwig (bass), Vernell Fournier (drums); Sonny Rollins (tenor saxophone), Don Cherry (cornet), Henry Grimes (bass), Billy Higgins (drums); Clark Terry (trumpet, flugelhorn), Hank Jones (piano), Milt Hinton (bass), Kenny Burrell (guitar),

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CANNONBALL ADDERLEY  
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ists unsure of themselves, but in the company of accomplished craftsmen such as Stitt, he shows, as he has before with Thelonious Monk, that he can be an invaluable accompanist. He takes no solos, incidentally. Stitt, who seems to come out from behind his models more with every new recording, is forceful and confident, relying less and less now on his amazing facility. Since *Sunday* is a Lester Young specialty and *The Song Is You* a Charlie Parker favorite, it was inevitable that Stitt's work on these two tracks would reflect them, but he is nonetheless confidently himself, especially on the two blues. Professionalism and experience tell—Blakey and Stitt are generally more

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Osie Johnson (drums), Willie Rodriguez (bongos, conga drum). *Hello, Young Lovers; You Are My Lucky Star; Stella by Starlight; Cielito Lindo*; and seven others. RCA VICTOR LSP 2725 \$4.98, LPM 2725\* \$3.98.

Interest: Combos  
Performance: Variable  
Recording: Good  
Stereo Quality: Good

RCA Victor has apparently assembled this disc anthology from some recorded leftovers of three different groups. The pieces by the Gary Burton Quintet are pleasant and moderately inventive. Burton remains an interesting vibraphonist, but rather for his potential than his achievement. During Mike Gibbs' fascinating *Blue Comedy*, trumpeter Jack Sheldon's imitation of Miles Davis constantly threatens to deteriorate into parody. The three pieces by Sonny Rollins and company are minor efforts by one of our most important jazzmen. (He no longer works with this group, which included two Ornette Coleman alumni—trumpeter Don Cherry and drummer Billy Higgins.) Of the three, *I Could Write a Book* is most interesting as a delightful example of Rollins' humor. Clark Terry is heard here in one of his rare outings as a leader. He plays it safe, but is ingratiating, and at his best on *When My Dreamboat Comes Home*, an almost perfect vehicle for him. The album as a whole is pleasant and diverting. J. G.

⑤ ⑥ **KENNY DORHAM: *Una Mas***. Kenny Dorham (trumpet), Joe Henderson (tenor saxophone), Herbie Hancock (piano), Butch Warren (bass), Anthony Williams (drums). *Una Mas (One More Time); Straight Ahead; São Paulo*. BLUE NOTE ST 84127 \$5.98, 4127\* \$4.98.

Interest: Different Dorham  
Performance: Henderson excels  
Recording: Good  
Stereo Quality: Good

The title track of this album marks trumpeter Kenny Dorham's entry into the marathon sweepstakes. *Una Mas* means "one more time," which, if Dorham had acted on the suggestion, would have been a little too much, since the tune already covers an entire side. Its all-purpose material lends itself to improvisation in different styles, so the piece sounds in part like a blues, in part like *Love for Sale*, and generally like Horace Silver's latin compositions. *São Paulo*, an overtly latin piece, is also indebted to Silver, and *Straight Ahead* is a blues. This last contains Dorham's best work on the disc. Dorham is a conservative musician, and these extended forms may not really be for him, but he plays the blues with the same unexciting meticulousness that has

kept him around—close to but never at the top—for years.

Dorham has found a very fine young tenor saxophonist in Joe Henderson, whose Coltrane style gives the album most of its fire. The rhythm section could hardly be better. Butch Warren is now Monk's bassist, and pianist Herbie Hancock and drummer Anthony Williams are currently with Miles Davis. Most of today's younger drummers are indebted to Art Blakey and Elvin Jones, and are somewhat overwhelming, but Anthony Williams' quieter intricacies, derived from Kenny Clarke and Philly Joe Jones, are a delight, and he will surely soon be of major importance. J. G.

⑤ ⑥ **ERROLL GARNER: *A New Kind of Love***. Erroll Garner (piano); orchestra, Leith Stevens cond. *Louise; Steve's Song; Paris Mist; The Tease*; and six others. MERCURY SR 60859 \$4.98, MG 20859\* \$3.98.

Interest: Predictable Garnerisms  
Performance: Technically assured  
Recording: Not so spacious  
Stereo Quality: Okay

For the first time in his career, Erroll Garner has written music for a film, *A New Kind of Love*. In this album, he performs the themes he conceived for the picture, as well as three standards that also figure in the score. In the background is a thirty-five-piece orchestra performing orchestrations—by Pete Rugolo, Jimmy Haskell, and Nathan Van Cleave—of arrangements blocked out by Garner and conductor Leith Stevens.

Garner's tunes are based on simple, attractive lines, but none of them is at all memorable. His playing is characteristically full of gusto in the high-spirited swinging numbers and awash with romanticism in the ballads. The orchestrations are polished but mechanical. At best, this is a brightly colored mood album, but judged by jazz criteria, it is a demonstration of how narrow and shallow Garner's conception has become. N. H.

⑤ ⑥ **BOBBY HACKETT: *Plays Bert Kaempfert***. Bobby Hackett (trumpet), orchestra, Dick Hyman cond. *Take Me; Bert's Tune; The Bass Walks; Happy Trumpeter; Now and Forever*; and seven others. EPIC BN 26080 \$4.98, LN 24080\* \$3.98.

Interest: Hampered Hackett  
Performance: Slick and skillful  
Recording: Very good  
Stereo Quality: Okay

Bert Kaempfert is the German trumpeter, band leader, and composer who achieved international fame with his recording of *Wonderland by Night*. This, along with eleven other Kaempfert songs,

is heard here as recorded by trumpeter Bobby Hackett. Until recently, this sort of enterprise would have been unusual for Hackett, who is best known as a Beiderbecke standard-bearer, and is certainly one of the finest traditional jazzmen around. But in the last year he has recorded the music of Mancini and of *Oliver!*, so why not Kaempfert?

Perhaps Kaempfert has become popular because his songs all sound vaguely like others that many regard with affection—*Wonderland* like *Three Coins in a Fountain*, *Danke Schoen* like *Morität*, and so forth. Adding to these *African Beat*, *Mexican Market Day*, and *Sunday in Madrid*, the album's total effect is a *déjà vu* "around the world with Bert Kaempfert," interspersed with pleasant little trick tunes, based on exercises of the kind that have always been trumpet specialties. The backing by Dick Hyman is facile, and there is a fine unnamed guitarist. Hackett's tone and phrasing are as splendid as ever, even in this material. If Hackett, who deserves more recognition, becomes popular only by means of innocuous recordings such as this—and his rescue work for Jackie Gleason's strings—it will be a little sad. J. G.

#### RECORDING OF SPECIAL MERIT

© ① **WOODY HERMAN: 1961.** Woody Herman (clarinet, alto saxophone); orchestra. *Deep Purple*; *Jazz Hoot*; *The Strut*; *Cousins*; and five others. PHILIPS PH15 600118 \$4.98, PHM 200118\* \$3.98.

Interest: Blazing big band  
Performance: Irrepressible  
Recording: Very live and clear  
Stereo Quality: Excellent

Woody Herman's present band, a group of young swingers, attacks the listener with such overwhelming energy and enthusiasm that it is difficult at first to arrive at a balanced assessment of its worth. As has almost always been the case in a Herman band, the instrumental sections are well unified, and the orchestra as a whole drives ahead with a crackling force that now exceeds in impact even that of Count Basie's unit. At the core of the orchestra's rhythmic propulsiveness is the drumming of Jake Hanna.

Only after repeated listenings is it possible to discern some weaknesses amid the clamor. Except for trombonist Phil Wilson, an instrumentalist of bold originality and satiric wit, there are no distinguished soloists. All the hornmen are capable, but only Wilson is formidable. The repertoire—both the originals and the arrangements of standards—is essentially conservative. The scores, to be sure, are admirably shaped to the fervor and stamina of these charging young players; but this listener would wel-

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come at least occasional experimentation which would lead the musicians beyond what they can already do so easily. I am not faulting the Herman band for not being avant-garde, but I do think that some of its scores could be musically more exploratory without losing their humor and fire. *N. H.*

© ① **ELVIN JONES/JIMMY GARRISON:** *Illumination!* Elvin Jones (drums), Jimmy Garrison (bass), Prince Lasha (clarinet, flute), Sonny Simmons (alto saxophone, English horn), Charles Davis (baritone saxophone), McCoy Tyner (piano). *Nuttin' Out Jones; Half and Half; Gettin' On Way; Just Us Blues;* and two others. IMPULSE AS 49 \$5.98, A 49\* \$4.98.

Interest: Searching jazz session  
Performance: Generally excellent  
Recording: Very good  
Stereo Quality: Well-balanced

Jones and Garrison are regular members of John Coltrane's unit, as is pianist McCoy Tyner. Two of the hornmen, Prince Lasha and Sonny Simmons, are of the avant-garde, and first made their reputations on the West Coast.

At the vital center of these performances is Elvin Jones, a drummer of extraordinary intelligence and imagination. He is a master at juggling polyrhythms while feeding the soloists a succession of incisive cross-accented and maintaining a rock-steady beat. Lasha and Simmons emphasize exclamatory, speech-like pitches and cadences in their work. Though emotionally powerful, their solos are occasionally diffuse (for example, Simmons' extended statement on the English horn in *Nuttin' Out Jones*). Charles Davis, highly respected by venturesome Eastern musicians, provides body for the ensemble with his baritone saxophone, and his solos are agile and sensitively shaded. McCoy Tyner continues to grow as a lyrical but crisply disciplined pianist, and Garrison is a superior rhythm-section anchor.

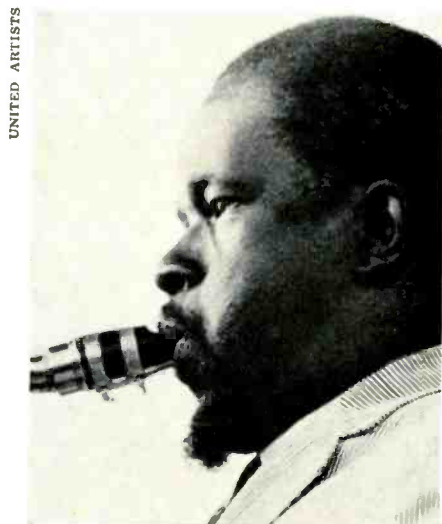
Of the originals, the most substantial are Tyner's impressionistic *Oriental Flower*, Lasha's Monk-ish *Nuttin' Out Jones*, and Davis' unusually structured *Half and Half*, with its supple manipulation of 3/4, 7/4, and 4/4 meters. Clearly, Jones and Garrison wanted this to be more than a casual "blowing session." *N. H.*

© ① **BARBARA LEWIS:** *Snap Your Fingers.* Barbara Lewis (vocals), unidentified accompaniment. *Frisco Blues; Stand by Me; Twist and Shout; What'd I Say; Baby, Workout;* and eight others. ATLANTIC SD 8090 \$4.98, 8090\* \$3.98.

Interest: New "soul" singer  
Performance: Promising

Recording: Good  
Stereo Quality: Good

Barbara Lewis, a young lady unknown to me before I received this review disc, has evidently achieved considerable recognition as a singer of rhythm-and-blues. On this, her second record, she sings songs associated with some of the best-known performers in the field: Ray Charles, Bobby Blue Bland, the Isley Brothers, Brook Benton, Jackie Wilson, and others. She has a fine, full voice, which she uses with considerable musicianship. Also, she has enough sensitivity to adapt herself to the requirements of the individual tunes: she shouts, croons seductively, and supplies most of what is needed in between. Her backing is expert in the style. Jacket annotator Al Aronowitz, who I think can be trusted in such matters, finds Miss Lewis a "prodigious talent," and compares her extensively with Ray Charles. For me, she



KEN MCINTYRE  
*Satisfying control and assurance*

has none of Charles' shattering emotional impact. She is only nineteen, however, so we shall wait and see. *J. G.*

#### RECORDING OF SPECIAL MERIT

© ① **KEN MCINTYRE:** *'Way, 'Way Out.* Ken McIntyre (flute, alto saxophone, bass saxophone, oboe), Bob Cunningham (bass), Edgar Bateman (drums); string accompaniment. *Miss Ann; Lois Marie; Tip Top; Kaijee;* and three others. UNITED ARTISTS UAS 6336 \$4.98, UAJ 3336\* \$3.98.

Interest: McIntyre with strings  
Performance: Complex and fascinating  
Recording: Very good  
Stereo Quality: Good

Ken McIntyre is a dedicated, articulate young man who plays jazz on reed instruments. He stands more or less in the middle of the avant-garde: he favors the

speech-like saxophone approach employed by Ornette Coleman, Eric Dolphy, and others, but at the same time he works with readily accessible melody, harmony, and rhythm. Before this release, McIntyre, like most musicians of his persuasion, had worked with small combos. Here, with bassist Bob Cunningham and drummer Edgar Bateman, he branches out into a program of his own music played by the trio plus a thirteen-piece string section.

The combination works out far better than one would have thought, and the success is a credit to McIntyre. He obviously understands the strings completely, and uses them in a jazz context far more effectively than most others who have tried. His string writing on *Miss Ann* is the sort of thing we find in Hodeir and Schuller—thickly textured blocks of harmony—but in other places he branches out into complex rhythms and extended passages with considerable success. McIntyre's own playing continues to grow in control and assurance. *Kaijee*, which owes a debt to John Coltrane's soprano saxophone playing, is the only track I find derivative. Perhaps the most satisfying number is the blues *Chittlins and Cavyah*, with its hair-raising ending over a sustained string chord. *J. G.*

#### RECORDING OF SPECIAL MERIT

© ① **JIMMY WITHERSPOON:** *Evenin' Blues.* Jimmy Witherspoon (vocals), Clifford Scott (tenor saxophone), Bert Kendrick (organ), T-Bone Walker (guitar), Clarence Jones (bass), Wayne Robertson (drums). *Grab Me a Freight; Cane River; Kansas City; Drinking Beer;* and six others. PRESTIGE 7300 \$4.98.

Interest: Big-city blues  
Performance: Superior  
Recording: Vivid

Jimmy Witherspoon is an exceptionally authoritative urban-blues singer. His voice is deep and warm, his beat is powerful, and he sings the blues "from the inside." He makes his wry tales about the eternal insufficiency of money and love sound like spontaneous bursts of autobiography. And when he launches into a swaggering story of pleasure (*Good Rocking and Don't Let Go*), his earthiness is unself-conscious and prideful. Witherspoon has a more sensitive command of dynamics than many of his blues colleagues, and he always exhibits a sweeping narrative skill.

The accompaniment suits him exactly. The rhythm section crackles, T-Bone Walker's guitar acts as a second voice, and Clifford Scott's tenor saxophone is alternately gutty and breathily rueful—depending on the requirements of the piece. This is easily one of the year's most satisfying blues sessions. *N. H.*



# HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# ENTERTAINMENT

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

Ⓢ Ⓜ ROBERT GOULET: *Manhattan Tower*. Robert Goulet (narration and vocals); orchestra, Gordon Jenkins cond. *Manhattan Tower; The Man Who Loves Manhattan*. COLUMBIA CS 2450 \$5.98, OL 6050\* \$4.98.

Interest: Topophilia  
Performance: Goulash  
Recording: Excellent  
Stereo Quality: Very good

If somebody had to re-do *Manhattan Tower*, Gordon Jenkins' twenty-year-old, maudlin love-letter to New York City, I suppose it might as well be Robert Goulet. He and the *Tower* deserve each other. Who else could (without blushing) read such claptrap: "One day love found its way into my tower. Love came through the door with a big bundle of happiness under her arm. Love walked in and took me by the hand—and the sound of a million violins filled the room."

Vaughan Monroe used to sound as if he had a marble throat, but Robert Goulet seems to have a cement jaw. He tries to phrase for meaning like Sinatra, but the lines—such as they are—come out choppy. His vocal equipment is fundamentally good, but he uses it with the sensitivity of a seven-year-old playing *Chopsticks* on a Bechstein.

This is the third album about New York City to come my way in a month. I can imagine the record-company men saying, "Now I've got this great original idea, see? The World's Fair is opening, and all the people who go there will want to take back musical souvenirs, see? And so we'll put together this collection of songs about New York, and. . ."

G. L.

Ⓢ Ⓜ VERA LYNN: *The Wonderful Vera*. Vera Lynn (vocals); orchestra, Tony Osborne cond. *My Heart Tells Me; With These Hands; Autumn*

#### Explanation of symbols:

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

*Leaves*; and nine others. LONDON PS 359 \$4.98, LL 3359\* \$3.98.

Interest: Old pro  
Performance: Tasteful  
Recording: Bright  
Stereo Quality: Excellent

Either Vera Lynn is mellowing with age or I am. Her singing used to offend me,



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but now I rather like it. She is on the corny side, to be sure, but at least she is one English singer who does not sound as if she had gone to Berlitz to learn to sound American. What's more, she has now accumulated an enormous amount of professional experience, and when an intelligent person acquires that, talented amateurs can't beat them.

This collection of straight-ahead sentimental tunes is set in superbly tasteful orchestrations by Tony Osborne. Every time I hear one of these English recordings with a huge and beautifully rehearsed string section, I realize just how much juice is being squeezed out of American music by the American Federation of Musicians and the record companies. Who blames Sarah Vaughan, Frank Sinatra, Sammy Davis, Jr., and all the others for going to Europe to make discs, where they can get string sound like that on this record? G. L.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ OSCAR PETERSON AND NELSON RIDDLE: *Oscar Peterson and Nelson Riddle*. Oscar Peterson (piano); orchestra, Nelson Riddle cond. *My Foolish Heart; My Ship; Come Sunday*; and seven others. VERVE V6 8562 \$5.98, V 8562\* \$4.98.

Interest: Topnotch pop-jazz  
Performance: Professional  
Recording: Good  
Stereo Quality: Good

In the last few years, more and more jazz musicians of stature have been aiming—or have been required by artist-and-repertoire men to aim—some of their recordings at the popular-music market. The practice springs from economic necessity, created by the shrinkage of the jazz audience and consequently of the market for "pure" jazz recordings. Critics may or may not approve of the results, but it is unfair to label musicians who do this as traitors to artistic principle. (In some cases, the musician's choice is either to make such recordings or to apply for work at the U.S. Post Office, that standard refuge of unemployed jazzmen.)

"Oscar Peterson and Nelson Riddle," a new Verve disc, is designed for the popular-music market. There are ten tracks, the musical plan of most of them being two or three choruses of Peterson's piano against Riddle's orchestrations. All the tunes, except an exquisite ballad by Peterson called *Nightingale*, are standards. So the disc cannot be evaluated by criteria established by Art Tatum, Earl Hines, and Bud Powell (or, for that matter, by Peterson himself). It must be considered as against, say, Roger Williams or Peter Nero. And Peterson, with his musicianship and taste, shows up such sugar-merchants as unimaginative and tasteless fumbler.

For this disc, artist-and-repertoire man Jim Davis teamed Peterson with the gifted and (usually) tasteful Nelson Riddle, who is rightly considered the dean of pop-music arrangers. It is a credit to everyone concerned. The orchestra never gets in Peterson's way, and neither does he get in its way. He plays the melody

choruses simply, and when the orchestra is carrying the melody, he restricts himself to runs in and around the chords.

Because of the ballad emphasis, the record has a certain sameness of mood throughout, an after-midnight quality that is not unattractive. Greater variety in tempos and flavors would have made this a more stimulating album. Nonetheless, what we have here is not watered-down jazz but some extremely good pop music from one of America's most skilled arrangers teamed with one of our finest jazz pianists. *G. L.*

Ⓢ Ⓜ **DELLA REESE:** *At Basin Street East.* Della Reese (vocals); orchestra, John Cotter cond. *Put on a Happy Face; 'S Wonderful; Anything Goes;* and nine others. RCA VICTOR LSP 2872 \$4.98, LPM 2872\* \$3.98.

Interest: Della on location  
Performance: Lively  
Recording: Very good

The question of in-performance *versus* studio recording has been much debated. Drawing upon my own observations of both, I feel that there is at least one very real advantage to recording instrumental jazz in night clubs: the opportunity such occasions afford for "recovering"—that is, turning wrong notes into interesting ideas by following up with the musical skills fundamental to the art of the improvising instrumentalist. But it seems that it is usually unwise to record singers this way, for errors that go unnoticed by an audience become painful with repetition on a recording.

This is one of the few successful in-person recordings by a singer that I have ever heard. Engineer Ray Hall has achieved sound that, in the best moments, approaches studio quality. And Miss Reese sings with a tremendous vitality that only performance before an audience seems to elicit from many singers. Yet she does not make any of the errors that usually mar such discs. Finally, instead of that subtle disconnectedness that you feel in the ensemble playing of even the best musicians under studio conditions (they're lucky to get three run-downs of an arrangement before taping it), the orchestra (a big band) is tremendously "tight," presumably because of repeated playings for shows. The rhythm section is particularly powerful. The musicians are not identified in the liner notes.

Miss Reese has developed into an exciting and vital performer in up-tempo material. She is less effective as a ballad singer, for here her pronunciation, which sounds like both Nellie Lutcher's and Edward G. Robinson's, interferes. But most of these tracks are up-tempo, and they swing hard. This album is a good showcase for Miss Reese's best qualities. *G. L.*

Ⓢ Ⓜ **THE ROOFTOP SINGERS:** *Good Time!* Erik Darling, Bill Swanoe (vocals, guitar); Lynne Taylor (vocals); John Cresci (drums); Wendell Marshall (bass). *I'm On My Way; Old Joe Clark; It Don't Mean a Thing; Rock Island Line;* and ten others. VANGUARD VSD 79134 \$5.95, VRS 9134.

Interest: Commercial folk  
Performance: Briskly accomplished  
Recording: First-rate  
Stereo Quality: Excellent

A sequel to "Walk Right In" (Vanguard VSD 2136, VRS 9123), this collection by the Rooftop Singers further demonstrates their concern with accenting the "entertainment" value in folk material. Emphasis is thus placed on polish and a brightly colored vocal blend. The occasional solo interpolations are competent,

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CATERINA VALENTE  
*She swings in any idiom*

but lack the impact of distinctive musical personalities. Erik Darling has shown, in some of his recordings under his own name, that he is capable of more emotional depth than his colleagues in this trio, but in his one solo track here, *Shady Grove*, Darling's approach is as shallow as theirs.

Shallowness, in sum, is the pervasive characteristic of the Rooftop Singers. They are spirited and efficient, but they have chosen to specialize in the show-biz aspects of quasi-folk music. In that category, they are more resourceful than such units as the New Christy Minstrels and the Kingston Trio. But their performances have too little bite, spontaneity, and earthiness to warrant the attention being paid them at present. Vanguard's sound is superb. *N. H.*

**RECORDING OF SPECIAL MERIT**

Ⓢ Ⓜ **SISTER SOURIRE:** *The Singing Nun, Her Songs, Her Joys.* Sister

Sourire (vocals and guitar). *Avec Toi; Chante, Rivière; Dans les magasins;* and nine others. PHILIPS PCC 609 \$5.98, PCC 209 \$4.98.

Interest: Belgian religieuse  
Performance: Unique  
Recording: Good  
Stereo Quality: Negligible

What does Sister Sourire have to which the public responds, even though her songs are in French, a language comparatively few Americans understand? Her second disc, just released here by Philips, gives some further clues. There is about her singing an ineffable sweetness, a gentle celebration of life. This kind of feeling—it is in the music as well as the words—is very rare. You do not have to speak French to get the message. You do not have to be Catholic or even religious.

These songs come like a breath of fresh air after the rank and raucous sexuality we have been subjected to for years by our own popular music.

Sister Sourire plays the guitar well, too, by the way. She gets a lovely sound from the instrument, and plays with ample technique, sensitivity, and taste.

The recorded sound is good. The stereo reprocessing from mono tapes is done well, but is hardly necessary. Try this record. I think you will like it, whatever your musical inclinations. *G. L.*

**RECORDING OF SPECIAL MERIT**

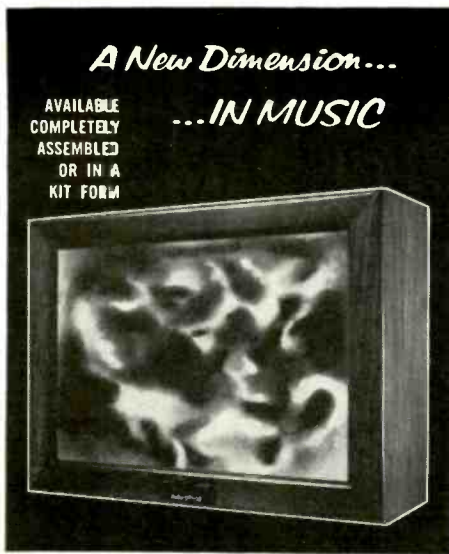
Ⓢ Ⓜ **CATERINA VALENTE:** *Songs I've Sung on the Perry Como Show.* Caterina Valente (vocals); orchestra, Johnny Keating cond. *Blue Moon; More than Likely; Corcovado;* and nine others. LONDON PS 355\* \$4.98, LL 3355 \$3.98.

Interest: Vocal versatility  
Performance: Vibrant  
Recording: Bright  
Stereo Quality: Excellent

Ⓢ Ⓜ **CATERINA VALENTE:** *I Happen to Like New York.* Caterina Valente (vocals), orchestra, Johnny Keating cond. *Autumn in New York; Something's Coming; Lullaby of Broadway;* and seven others. LONDON PS 362\* \$4.98, LL 3362 \$3.98.

Interest: Valente à l'Americain  
Performance: At times affected  
Recording: Brittle  
Stereo Quality: Clear

The pop singer who ventures into a foreign language faces several problems, not the least of which is getting the proper sounds of the language. Even more formidable is the problem of getting the inflected rhythm of the language right, for both the rhythm of the music



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and the ability to project the sense of the lyrics depend on it. Caterina Valente, who seems to sing in just about every language but Urdu, is very good at it. Sometimes she comes a-cropper, but not often.

Miss Valente's rhythmic skill is equal to—and not unrelated to—her linguistic skill. She swings in any idiom, being as comfortable in the modern samba of Jobim's *Corcovado* as she is in American songs built on jazz. Miss Valente's musicianship permits her to do things not possible for most other singers. At times in both albums she sings unison with the lead trumpet to create a most attractive brass-section voicing. In *Whispering* in the first album, she does an overdubbed duet with herself. The counterline she sings is Dizzy Gillespie's *Groovin' High*, which is built on the familiar chords of *Whispering*.

There are, however, elements of Miss Valente's work in both albums that I find disturbing. Her high notes are often harsh and, in the first LP, not infrequently flat. In addition, she sometimes affects a slow vibrato, something like that of jazz alto saxophone and trumpet players. It works on horns, but not on the voice.

Miss Valente's affectations go far toward undermining the second LP. Her *Autumn in New York* is awkwardly exaggerated, and her accent is thicker than elsewhere. In the context of American-style torch-singing, these lapses make her sound pretty phony. The album grows phonier as it progresses, and Miss Valente's pretense of hipness finally gets her into trouble in Duke Ellington's *Take the "A" Train*. She refers to it as a "choo-choo." The "A" train is of course not a choo-choo; it's a line of the New York subway system, which is electric, and Miss Valente has obviously never taken it to Harlem or anywhere else.

Because the "New York" disc is so quasi-this and quasi-that, the "Como" album is the better example of Miss Valente's prodigious talent. G. L.

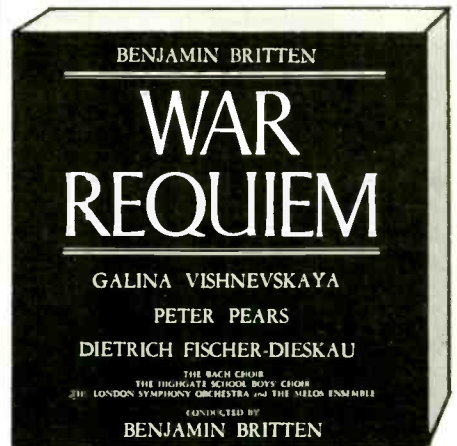
## FOLK

© THEODORE BIKEL: *A Folksinger's Choice*. Theodore Bikel (vocals and guitar), Walter Raim and Dick Rosmini (guitars), Jim McGuinn (banjo), Russell Savakus and Lyle Ritz (bass), Bob Creash (accordion), Richard Schulze (recorder). *The Forty-Second; Galton Weaver; Highland Muster Roll; Wallaby Stew; Vicar of Bray; Charladies Ball*; and ten others. ELEKTRA 7250\* \$5.95, 250 \$4.98.

Interest: Different Bikel  
Performance: Lacks excitement  
Recording: Good

The highly popular Theodore Bikel is best described as an actor who sings folk

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songs. He has considerable theatrical astuteness, and he brings it to bear on the drama inherent in most folk songs. As a result, he usually makes a diverting or exciting experience out of the material he chooses for himself. To date, his greatest success has been with Jewish material. But here his songs are in what he calls "the Anglo-Saxon idiom," more particularly from the British Isles and Australia. One of them, *Away with Rum*, is a parody of a Salvation Army song, and Bikel's deadpan delivery brings out its humor. For the rest—a varied collection dealing with miners, sailors, rakes, and rebels—most of Bikel's energy seems to be wasted on getting the accents right, and the songs sound dull and lifeless. A little more freedom in interpretation might have saved the day. J. G.

© LOS INDIOS TABA-JARAS: *Los Indios Taba-Jaras*. Herundy and Mussapere (vocals and guitars). *Serra Azul; Alma Llanera; Eita!; Meu Piao*; and ten others. ARAVEL AB 2001 \$3.98.

Interest: South American folk  
Performance: Charming  
Recording: Extremely good

Los Indios Taba-Jaras are two young Brazilian Indians named Herundy and Mussapere who created a considerable stir here about a year ago with their version of *Maria Elena*. That recording interested me primarily because the two singers are members of a tribe that claimed to have had no contact with the outside world before 1930—and the music sounded as if Django Reinhardt might have recorded it.

This new disc on the Aravel label is quite different. For one thing, it features vocals, harmonized in that instantly entrancing open South American manner. There is also a considerable rhythmic sophistication not evident in the previous piece. This new program is made up of folk songs, originals by Mussapere, and three songs from a Brazilian film of a few years back, *O Cangaceiro*. There is a light, deft charm to these songs and performances that is almost sure to please anyone interested in folk music. The sound quality is excellent. J. G.

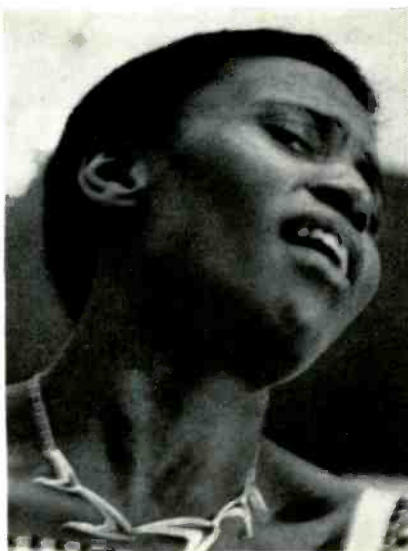
© THE KINGSTON TRIO: *Time to Think*. The Kingston Trio (vocals). *Seasons in the Sun; Ally Ally Oxen Free; If You Don't Look Around; Turn Around*; and eight others. CAPITOL ST 2011 \$4.98, T 2011\* \$3.98.

Interest: Serious folk  
Performance: Shallow  
Recording: Good  
Stereo Quality: Very good

In "Time to Think," the Kingston Trio

concentrate on folk songs that have moved them, as they say in the liner notes, "far beyond listening enjoyment." There is a threnody on the death of President Kennedy (*Song for a Friend*) along with anti-war material (*Patriot Game, Last Night I Had the Strangest Dream*), songs of social protest (*Coal Tattoo, Deportee*), and descriptions of loneliness (*Hobo's Lullaby, No One to Talk My Troubles To*). Except for the unimaginative lament for the late President, the choices are good, but the performances are bland. The best of intentions cannot substitute for their ordinary voices, static rhythms, and an incapacity to communicate depth of feeling. N. H.

© THE LIMELITERS: *More of Everything!* The Limelitters (vocals and instrumental accompaniment). *There's Many a River; The Best Is Yet to Come*;



MIRIAM MAKEBA  
*Striking songs from South Africa*

*Last Class Seaman*; and nine others. RCA VICTOR LSP 2844 \$4.98, LPM 2844\* \$3.98.

Interest: Group singing  
Performance: Virile  
Recording: Good  
Stereo Quality: Good

Perhaps what the Limelitters do should not be called folk music at all. It is simply group singing, virile and vital, and that's the end of it. Though Glenn Yarbrough has recently been replaced in the trio by Ernie Sheldon, the group's distinguishing characteristics—musicality, warm vocal blend, and exuberant humor—remain intact.

Their material here is somewhat better than what one is accustomed to hearing on the current crop of folk-fad releases. There is one very funny new song, about a bigamist, called *Minneapolis-St. Paul*, and a richly amusing Woody Guthrie tune, *Last Class Seaman*, for example.

Both singing and playing are well above the folk standard. And the trio's sense of show biz, although it may outrage purists, is what makes the Limelitters delightful. G. L.

#### RECORDING OF SPECIAL MERIT

© MIRIAM MAKEBA: *The Voice of Africa*. Miriam Makeba (vocals); chorus and orchestra, Hugh Masekela cond. *Nonthini; Tuson; Le Fleuve; Come to Glory; Mayibuye*; and seven others. RCA VICTOR LSP 2845 \$4.98, LPM 2845\* \$3.98.

Interest: African folk songs  
Performance: Passionate  
Recording: Excellent  
Stereo Quality: Good

Miriam Makeba, the electrifying singer from South Africa, is light-years away from such others of her countrymen as Marais and Miranda. Even though many of her interpretations sound polished up and smoothed off for local (American) consumption, we still get from her work a powerful feeling of the polyphony and crossrhythms that are our major musical debts to Africa. And, of course, some of these songs are not very far from our own blues.

The variety on this disc is remarkable. Miss Makeba sings a pop song, a calypso song, a Cuban song, and a Shakespearean lyric in addition to African material. But it is the last that makes the strongest impression. Some are as simple as children's songs, others so complex that I am sure non-Africans could not sing them. In all of them, Miss Makeba is striking and forceful. Some of this material may make little impact on ears conditioned to Western music, but I am sure no one could resist the slow, insinuating call to the new bride called *Qhude*—it is nothing less than a gem. Arranger-conductor-husband Hugh Masekela has contributed notes that reflect the poetry of the music. J. G.

© JOHN JACOB NILES: *Sings Folk Songs*. John Jacob Niles (vocals, dulcimer). *Frog Went A-Courting; John Henry; The Frog in the Spring; I Wonder As I Wander*; and four others. FOLKWAYS FA 2373 \$5.95.

Interest: Singular folk figure  
Performance: Intensely dramatic  
Recording: Uneven

John Jacob Niles, now seventy-two, has long been one of the most original figures in folk music. Besides his work as a collector, he has written songs in traditional style that are so convincing that for years performers believed they were centuries old. Three Niles songs are included here: *The Lass from the*



*Low Country, I Wonder As I Wander, and Go 'Way from My Window.*

As a performer, Niles was one of the first Americans to apply an adaptation of the traditional minstrel style to Anglo-American songs. His voice is high and fervent (the notes cite accurately its "almost religious exultation"). His phrasing is highly stylized, and at times there is more artifice than art in his interpretations. For example, Niles can be arch in lullabies and children's tunes, and he can be excessively melodramatic, as in his interpretation in this set of *Lass from the Low Country*. Too, his approach is jarringly out of focus in work songs such as *John Henry* or the sardonic gambling song *Jack o' Diamonds*. Yet, at other times (*I'm So Glad Trouble Don't Last Away, Who Killed Cock Robin?*, *Posheen, Posheen, Posro*) Niles can be an enchanting weaver of moods. He is an uneven performer, but there is clearly no one else like him, and he has made a firm place for himself in American folk-song history.

N. H.

© ODETTA: *It's a Mighty World*. Odetta (vocals, guitar), Bruce Langhorne (guitar), Leslie Grinage (bass). *I've Been Told; Reminiscing; Chevrolet; Sweet Potatoes; Bull Jine Run*; and seven others. RCA Victor LSP 2792 \$4.98, LPM 2792\* \$3.98.

Interest: More Odetta  
Performance: Mannered  
Recording: Very good  
Stereo Quality: Good

There can be no doubt that Odetta is one of our most deeply committed folk singers—she is an activist, and she believes what she sings. But in performance, a second commitment to her musical training and technique is often at odds with her obvious sincerity. As a result, she too often emerges as a mannered, and therefore irritating, performer. So she is for much of her new RCA Victor disc. *Camphorated Oil*, a child's parody of *John Brown's Body*, is too heavy-handed here to be amusing, and many of the songs of oppression and sorrow lose their impact when related by someone who sounds like a *grande dame*. Exempt from this criticism is the beautiful *Love Proved False* and the superb guitar work by both Odetta and Bruce Langhorne. It is ironic and unfortunate that genuine feeling can be feigned by singers who have far less of it than Odetta.

J. G.

© SLEEPY JOHN ESTES: *1929-1940*. Sleepy John Estes (vocals, guitar); accompaniment. *Street Car Blues; Jack and Jill Blues; Brownsville Blues; Working Man Blues*; and eight others. RBF 8 \$4.98.

(Continued on page 90)

JULY 1964



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Interest: Rare blues recordings  
Performance: Striking storytelling  
Recording: Reasonably good

Sleepy John Estes, a major blues singer of the 1930's, had been living, blind and on relief, in rural Tennessee until he was rediscovered a couple of years ago. He is now recording again for the Delmar label; and in this RBF set (distributed by Folkways), Samuel Charters has brought together twelve collectors' recordings made by Estes between 1929 and 1940. Estes was—and is—a blues singer of searing lyricism. Rhythmically, his beat is more flexible than is the case with many contemporary blues singers, and he is skilled at subtly altering his vocal texture to underscore moods and narrative points. This collection includes diverse love songs—poignant, gentle, persuasive—along with a description of jail life and an account of an accident in which Estes almost drowned (*Floating Bridge*).

N. H.

© © ORRIEL SMITH: *A Voice in the Wind*. Orriell Smith (vocals and guitar). *The Deceived Girl; Over the Hills; Chilly Winds; Geordie*; and eight others. COLUMBIA CS 8924 \$4.98, CL 2124\* \$3.98.

Interest: Attenuated folk-singing  
Performance: More form than substance  
Recording: Excellent  
Stereo Quality: Good

Orriell Smith is the eighteen-year-old daughter of an opera singer. She sounds as if she has been classically trained, and is much more secure technically than most of the other young city folk singers. Her lovely voice is burnished, penetrating, and well suited in quality to the lyrical material she prefers. She concentrates on English, Scottish, and Irish ballads, and when she does include a contemporary tune, it is a love song (Ewan MacColl's *The First Time I Saw Your Face*) rather than one of social criticism or protest. Miss Smith impresses the listener with the beauty of her voice, but she is emotionally unconvincing. She sings *about* loneliness and love and tragedy, but she seldom seems able to get inside the song. Until she does so, Miss Smith will remain a highly skilled but detached interpreter. Folk songs can be successfully performed as quasi-art songs, but when they are made to sound as rarefied as they do here, there is no real communication.

N. H.

## THEATER

© © FUNNY GIRL. (Jule Styne-Robert Miller.) Original-cast album. Barbra Streisand, Sydney Chaplin, Danny Meehan, Kay Medford; orchestra and chorus, Milton Rosenstock cond.

CAPITOL SVAS 2059 \$6.95, VAS 2059\* \$5.95.

Interest: Hit show  
Performance: Variable  
Recording: Excellent  
Stereo Quality: Very good

I regret that I cannot join those who are doing handstands over Barbra Streisand's performance in *Funny Girl*, at least to the extent that her singing on this record permits judgment. To be sure, it is head and shoulders above her work in her pop albums. Perhaps Miss Streisand needs the vehicle of a characterization—she portrays Fanny Brice in the show—to settle her singing down. Her exaggeration, her affectation, her gasping, and her harsh, nasal sound are all present on this disc, but they are not nearly as conspicuous as they are in her earlier albums, in which she was simply being herself. In the comedy songs here, she is enormously effective, at times even brilliant. Perhaps Miss Streisand is a lousy ballad singer but a genuinely talented comedienne.

Jule Styne's music is quite good. The show is a period piece, and Styne has evoked the mood of an earlier time without falling into the trap of merely imitating its music. Bob Merrill's lyrics are excellent—a little long on cleverness, a little short on poetry, but excellent nonetheless. And Ralph Burns, at one time Woody Herman's composer-arranger and now one of the busiest chartmen in New York, has set the songs beautifully.

G. L.

## SPOKEN WORD

© TREASURY OF ROBERT BROWNING. Robert Speaight (reader). SPOKEN ARTS 861 \$5.98.

Interest: Browning anthology  
Performance: Courtly  
Recording: Good

All the Browning you need for a dull evening at home is contained on this hour-long record. Browning's ideas are compelling, but his long poems buckle under the weight of their rhetoric. Mr. Speaight's readings are eloquent but somewhat turgid and reinforce the unholstered aspects of the poet's language.

P. K.

© PULITZER PRIZE POETS: *Reading Their Own Poems*. Archibald MacLeish, Peter Viereck, Theodore Roethke, Richard Wilbur, Robert Penn Warren, Stanley Kunitz, W. D. Snodgrass, Phyllis McGinley, Alan Dugan. LIBRARY OF CONGRESS PL 29 \$5.40 postpaid. (Available only from Recording Laboratory, Music Division, Library of Congress, Washington, D. C. 20540.)





DYLAN THOMAS  
*Like Noah, singing in the sun*

edged in his collected poetry, the late Dylan Thomas is represented in this remarkable album by twenty-eight—a valuable heritage from a major talent of our time. To hear the organ tones of this poet's florid voice reciting the heady stuff of his poems, with their high seasoning of imagery and their clangor of sound, is to float free on a flood-tide. One after another, in a voice that becomes inextricably a part of their beauty, the works that made his reputation roll forth—the magnificent villanelle *Do Not Go Gentle into That Good Night*, the heart-rending *Ceremony after a Fire Raid*, the seascape of intellect *Light Breaks where No Sun Shines*. The later poems, bound in by an increasing discipline, are well represented. In them, the images seem to grow even more exact and to shine with an even higher burnish, although their themes become increasingly more somber

CAEDMON RECORDS

and nostalgic. With his personal, intense tone, the use of bizarre imagery and metaphor, and abrupt shifts in time and space, Thomas reveals his indebtedness to the spiritual parents of his verse, the Metaphysical poets of the Baroque age. Like them, he lived in a time when old certainties were being dethroned by new discoveries. And like his forebears of the seventeenth century, he responded by singing to dispel the darkness, through lyrics of extravagant sensual beauty where thought is transformed into emotion—all written, as he said, "for the love of man and in praise of God."

Since the poems were recorded at different times and in varying moods and circumstances, one is occasionally startled by an abrupt change in timbre. The reading here of *In My Craft or Sullen Art*, one of the loveliest of the lot, is for Thomas unusually subdued and understated, the voice deeper and younger-sounding than it is in the recitations before and after it.

In the *Author's Prologue*, read complete, Thomas compares himself to a "moonshine-drinking" Noah on a patchwork ark that "sings in the sun," and the effect, after the ardor of the readings that have gone before, is like stepping down that ark's gangplank into a world sadly silent.

P. K.

## HUMOR

© © MOMS MABLEY: *Out on a Limb*. Moms Mabley (performer). MERCURY SR 60889 \$4.98, MG 20889\* \$3.98.

Interest: City-bred Negro humor  
Performance: Skillful  
Recording: Very good  
Stereo Quality: Competent

Although her recordings and her occasional Playboy Club appearances are gradually bringing Moms Mabley to the attention of white audiences, her public remains the Negro population in the large cities. Her albums almost always consist of theater performances before a segment of that Negro public, and that is the case here. The importance of hearing Moms in performance is that her timing depends on the continuing interaction between her and her listeners. Their mutual understanding is similar to that of an admired preacher and his congregation—except that much of what Moms says would, of course, be out of bounds in church.

Moms mixes two traditions. The older is that of the vaudeville repertoire with its jokes about sexual appetites and its lightly mocking references to homosexuality. The other is that of the social critic. Moms shares with her audience the Negro's impatience to be rid of segregation, and her chief method of attack is irony, as in a wry, witty resetting of the

MERCURY RECORDS



MOMS MABLEY  
*The witty nitty gritty*

Cinderella tale in the context of today's civil rights revolution.

Not all of Moms' lines work, but her effectiveness does not depend on jokes as such. She triumphs through the impact of her personality—that of a wise, gravel-voiced woman who does not suffer fools patiently but has intense pride of race and a special empathy with the younger generation. Although she is primarily talking to Negroes, and in a sense, for many of them, Moms' wit can easily be comprehended by any white listener at all aware of what it is to be an American Negro now, as the "unfinished revolution" continues to gather momentum.

N. H.

© VAUGHN MEADER: *Have Some Nuts!* Vaughn Meader, Joe Silver, Bob McFadden, Phil Leeds, Fay DeWitt, Roy Stuart, Norma Macmillan, Jim Connell (performers). VERVE 15042 \$4.98.

Interest: Political satire  
Performance: Loudable  
Recording: Very good

It is a pleasure to be able to report that Vaughn Meader is capable of other types of comedy besides lampoons on our late President. On this disc, he acquits himself brilliantly in political skits that do not flinch from firing at such targets as a visit to a "grief therapist" in a mortuary run along Disneyland lines, the Ku Klux Klan (in a department store being fitted for new sheets during a January white sale), and a telethon run by the "John Lurch Society" for the purpose of collecting Communists (one enthusiastic little girl turns in her teacher). Sometimes Meader's hand is a shade heavy, but for the most part, his sense of timing is true.

P. K.

© BOB NEWHART: *Faces Bob Newhart*. WARNER BROTHERS W1517 \$3.98.

Interest: Soft-spoken comedy  
Performance: Dreary  
Recording: Satisfactory

This is another chapter in the decline and fall of a comedian. Newhart seems to grow steadily content with less, and to take longer to say it. His opening move is promising: "reflections on TV commercials" cover some old ground but give rise to some unsparing and impudent asides. After that, the routines are by turns incredibly old-hat, plain boring, or just disgusting—his nudists and unhousebroken puppies depend desperately on shocking *somebody*, but we of this generation are a case-hardened audience. Bob Newhart ought really to face Bob Newhart, and then to assemble some decent material on a par with "Abe Lincoln vs. Madison Avenue" and "Cruise of the Codfish," the routines that brought him fame.

P. K.



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# STEREO TAPE

Reviewed by CHRISTIE BARTER

Ⓢ **BACH: *St. Matthew Passion* (excerpts).** Teresa Stich-Randall, soprano; Hilde Rössl-Majdan, contralto; Waldemar Kmentt and Uno Ebrelius, tenors; Walter Berry and Hans Braun, basses; Vienna Chamber Chorus, Boys' Choir of the Schottenstift and Vienna State Opera Orchestra, Mogens Wöldike cond. VANGUARD VTC 1682 \$7.95.

Interest: *Matthew Passion* in part  
Performance: Sober  
Recording: Very good  
Stereo Quality: Adequate

There is much to admire on this reel but not enough of it. Wöldike's conducting is straightforward and stylistically unmannered; the soloists, with the possible exception of Waldemar Kmentt (who rather forces his way into his upper register), are all in top form; and the chorus, though small, is well balanced. Included here are a dozen excerpts from the complete recording, available on discs since 1959, the opening chorus being followed directly by the tenor's recitative and aria "*Ich will bei meinem Jesu wachen*" (Nos. 25 and 26), the ladies' duet leading to the rousing "*Sind Blitze, sind Donner*" (No. 33), and the contralto aria "*Erbarme dich*" (No. 47), glowingly sung by Hilde Rössl-Majdan. The second sequence picks up the soprano's "*Aus Liebe*" (No. 58) and moves on to the core of the *Passion* drama (Nos. 71 to 73), concluding with the magnificent "*Mache dich, mein Herz, rein*" (No. 75), movingly delivered by Walter Berry. The final chorus (No. 78), like the others, is sung with a minimum of dynamic contour, which generally robs the performance of the dramatic impact it might have had. But the recording itself is somewhat low-level and hissy. Let us hope, in any case, that a complete *St. Matthew* in this medium is not far off. C. B.

Ⓢ **BRAHMS: *Symphony No. 3, in F Major, Op. 90; Symphony No. 4, in E***

*Explanation of symbols:*

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

*Minor, Op. 98.* Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCK 80136 \$11.95.

Interest: Ansermet's Brahms  
Performance: Admirable  
Recording: Very good  
Stereo Quality: Spacious

This twin-pack, completing Ansermet's Brahms symphony cycle on tape, is very much like the first coupling, reviewed in this space in May. There is much to be



MOGENS WÖLDIKE  
*Admirably straightforward Bach*

said for the performances, for the buoyant, compelling tempos of the outer movements, the careful regard for the inner voices and fine detail in the solo parts, and the structural unity of each work as a whole (even the repeat in the first movement of the Third is taken). The Suisse Romande also plays beautifully—expressively and with the precision and polish for which it is so widely known. Yet what seems to be lacking here, as before, is a sense of poetry. Ansermet brings to these scores neither the romantic ardor of Toscanini nor the concentration of power of Klemperer, and anyone who expects to find these qualities in his Brahms will be disappointed by this set. First-rate sound. C. B.

**FAURÉ: *Élégie, Op. 24* (see PROKOFIEV)**

**HAYDN: *Symphony No. 103, in E-flat Major* (see MOZART)**

Ⓢ **LISZT: *Piano Concerto No. 1 in E-flat Major; Piano Concerto No. 2 in A Major.*** Leonard Pennario (piano); London Symphony, René Leibowitz cond. RCA Victor FTC 2154 \$8.95.

Interest: Expected Liszt coupling  
Performance: Unexpectedly good  
Recording: Bright  
Stereo Quality: Ample

Leonard Pennario gives virile accounts of the two Liszt piano concertos, investing his performances with breadth, if not grandeur, and considerable technical finesse. Comparison with the Richter recordings, made with the same orchestra (Philips PT 900-000), discloses noticeable differences. The engineering on the latter may not be as dazzlingly brilliant, but the Russian pianist's lucid approach to these works still outclasses Pennario's in power and concentration, and Richter's excellence is matched by the conducting of Kyril Kondrashin. The piano in this Victor recording also would appear to be a little too closely microphoned—at least for my listening comfort. C. B.

Ⓢ **MOZART: *Symphony No. 41, in C Major (K. 511, "Jupiter").*** HAYDN: ***Symphony No. 103, in E-flat Major ("Drum Roll").*** Vienna Philharmonic, Herbert von Karajan cond. LONDON LCL 80138 \$7.95.

Interest: Popular classics  
Performance: Stylish  
Recording: Very good  
Stereo Quality: Well-defined

Believe it or not, this is the first "Drum Roll" on tape, and it is an elegant one—a little rigid at times, but not without warmth and humor even at the rather headlong tempos Karajan sets for himself. His "Jupiter" is likewise vigorously paced, though articulate and beautifully phrased. As usual, the Vienna Philharmonic (Continued on page 94)

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harmonic gives him its very best, and the sound is wholly satisfying. C. B.

### RECORDING OF SPECIAL MERIT

© PROKOFIEV: *Symphony No. 5, Op. 100; Symphony-Concerto for Cello and Orchestra, Op. 125.* FAURÉ: *Élégie, Op. 24.* Samuel Mayes (cello); Boston Symphony, Erich Leinsdorf cond. RCA Victor FTC 3007 \$10.95.

Interest: Welcome Prokofiev  
Performance: Expansive  
Recording: Superior  
Stereo Quality: Nearly ideal

This reel is an important one on several counts. It is the first fruit of an enlightened agreement between the Boston Symphony and RCA Victor to record the major orchestral works of Serge Prokofiev; it introduces one major work (the so-called *Symphony-Concerto, Op. 125*, to tape), and it offers, for the first time in this medium, a really satisfying performance of the great Fifth Symphony. Strange as it may seem, for a score so popular with conductors and audiences alike, the Fifth has been available to tape buyers, and this for some time, in only two versions—one by Sir Malcolm Sargent for Everest and another by George Szell for Epic. Neither conductor was able to draw from the music all the composer put into it, or to project what is there with the requisite breadth, vigor, and intensity. All this Erich Leinsdorf does—in his hands the music moves with a compelling dignity and dynamic force from beginning to end, with moments of hearty lyricism and tonal warmth.

Needless to say, the impact of Leinsdorf's view of this work is greatly enhanced by the recording itself, which in addition to its manifest technical virtues realizes the long-playing advantages of tape. The Fifth, as Victor's decision-makers wisely saw, handily occupies one sequence of a twin-pack reel; the *Symphony-Concerto* all but fills the other. Although brilliantly scored and thematically rich, it nonetheless remains, to my ears, structurally weak. The able soloist, Samuel Mayes, is the BSO's erstwhile first cellist—he leaves this fall to join the Philadelphia Orchestra. C. B.

© TCHAIKOVSKY: *Swan Lake, Op. 20: Suite.* Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor FTC 2153 \$8.95.

Interest: Major ballet score  
Performance: High-powered  
Recording: Brilliant  
Stereo Quality: Marked

The Boston Pops under Fiedler as usual whips up a good deal of excitement in these excerpts from *Swan Lake*, which

have been chosen for just that purpose. The tempos are generally faster than any company of dancers would permit, and the performances as a whole are more driven. But they work. Balletomanes will be shocked and unhappy. The casual listener should be pleased, for the music sounds bigger, better, and more vivid than ever. Stereo directionality is pronounced, and the dynamic range of the recording is certainly impressive. C. B.

© VERDI: *Falstaff (excerpts).* Fernando Corena (bass), Falstaff; Ilva Ligabue (soprano), Alice Ford; Fernanda Cadoni (mezzo-soprano), Meg Page; Regina Resnik (mezzo-soprano), Dame Quickly; Lydia Malimpietri (soprano), Nannetta; Renato Capecchi (baritone), Ford; Luigi Alva (tenor), Fenton; Robert Bowman (tenor), Bar-dolph; Michael Langdon (bass), Pistol. New Symphony Orchestra of London, Edward Downes cond. LONDON LOL 90075 \$7.95.

Interest: Verdi's Falstaff  
Performance: Effective  
Recording: Excellent  
Stereo Quality: Spacious

Anyone considering purchase of this reel must keep in mind the forthcoming tape release by RCA Victor of a complete *Falstaff* with Geraint Evans (FTC 8008). Corena, to be sure, has proved at the Metropolitan this season that he can be dramatically and vocally effective in the title role, and he is that here. The support he receives from the rest of the cast, especially from Regina Resnik as Dame Quickly, could hardly be more sympathetic. But the opera itself does not take easily to excerpting, so that, as so often happens in this recording, its scenes must be brought to an abrupt stop, almost in mid-phrase. The London highlights are also arranged in a kind of crazy-quilt fashion, so that Falstaff's honor monolog is followed in the first sequence not by the meeting of the merry wives in Ford's garden (this scene opens the second sequence) but by the second scene of Act Two, beginning with Dame Quickly's report on her first interview with Falstaff and ending with the latter's "*Quand'ero paggio.*" Then comes Falstaff's second major monolog—the wine-drinking scene in Act Three, which Corena brings off nicely, followed by the arias of Fenton and Nannetta near the end of the opera, beautifully sung by Luigi Alva and Lydia Malimpietri. The first scene of Act Two, from Dame Quickly's entrance with "*Reverenza!*" to the elaborate exit of Falstaff and Ford, occupies the greater part of the second sequence. Through it all, Edward Downes' direction is spirited and marvelously controlled, and the sound is robust. C. B.

## COLLECTIONS

© **CLEVELAND ORCHESTRA:** *Bohemian Carnival*. Smetana: *The Moldau*; *Three Dances from the Bartered Bride*. Dvořák: *Carnival Overture*; *Four Slavonic Dances*. Cleveland Orchestra, George Szell cond. Epic EC 834 \$7.95.

Interest: Familiar Slavic pops  
Performance: Authoritative  
Recording: Bright  
Stereo Quality: One-sided in part

George Szell rarely records the "light classics," but when he does he turns, quite naturally, to the music of Smetana and Dvořák. On discs he has been represented for some time by Smetana's *The Moldau*, to which he again here imparts a nobility seldom found in the average



GEORGE SZELL  
*Remarkable finesse for Slavic pops*

concert-hall performance, and by the complete *Slavonic Dances* of Dvořák, four of which are played here with a charm and youthful vigor that whet the appetite for more. Added to these are three orchestral excerpts from *The Bartered Bride* and the *Carnival Overture* (originally entitled *Bohemian Carnival*), in readings of remarkable vitality and finesse that serve to confirm the fact that Szell is the leading conductor of this music both here and abroad. The recorded sound, though a little weak on the bass end, is spacious, robust, and beautifully balanced, except in the second sequence, where the left channel is favored. C. B.

### RECORDING OF SPECIAL MERIT

© **RÉGINE CRESPIN:** *Italian Operatic Arias*. Verdi: *Il Trovatore: Tacea la notte. Un Ballo in Maschera: Morrò ma prima in grazia. Otello: Salce, salce; Ave Maria*. Ponchielli: *La Gioconda: Suicidio!* Mascagni: *Cavalleria Rusticana: Voi lo sapete*. Puccini: *Madama Butterfly: Un bel dì*. Boito: *Mefistofele:*

*L'altra notte*. Régine Crespin (soprano); Orchestra of the Royal Opera House Covent Garden, Edward Downes cond. LONDON LOL 90076 \$7.95.

Interest: Familiar vocal fare  
Performance: Superb  
Recording: Outstanding  
Stereo Quality: Discreet

Of the very few operatic recitals on tape, none is more pleasing, in every way, than this one introducing the leading soprano of our day. The repertoire is exclusively Italian and well enough known, but Mme. Crespin has both the instinctive sense of style and the vocal resources to make almost anything she sings sound fresh, spontaneous, and utterly compelling. Her delivery of Amelia's "*Morrò ma prima in grazia*" is a little short on temperament, but not Gioconda's "*Suicidio!*," in which she combines interpretive force with supreme taste. The *Otello* arias and Butterfly's "*Un bel dì*" are simply exquisite. Mme. Crespin favors rather unhurried tempos, and Edward Downes supports her in this, yet her tone is invariably full, free, and evenly colored over a remarkably wide range. The recording is clean and nicely balanced. C. B.

## ENTERTAINMENT

© **HARRY BELAFONTE:** *At the Greek Theatre*. Harry Belafonte (vocals); chorus and orchestra, Howard Roberts cond. *Look Over Yonder; Be My Woman, Gal; Glory Manger; Shake That Little Foot; Windin' Road*; and twelve others. RCA Victor FTO 6004 \$12.95.

Interest: Belafonte  
Performance: Overproduced  
Recording: In-performance  
Stereo Quality: Pronounced

It is axiomatic in the film industry, in journalism, and in any of the other massive media that editing can make or break a piece of work, but that it is as necessary as it is inevitable. Logically, the same must hold true for recordings, and in-performance recordings in particular. This one, made almost a year ago during Harry Belafonte's four-week stand at Los Angeles' Greek Theatre, is clearly a case in point. About half of it—Belafonte's solos, including the Christmas spiritual *Glory Road* and the ballads *Try To Remember*, *Windin' Road*, and Fred Hellerman's *Sailor Man* among them—might have made up a delectable program for the home listener. The rest should have been chucked. The larger numbers, involving the entire company of singers and dancers, too often and too obviously rely on visual effects and sight (Continued on page 97)

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gags, and in some, notably the seemingly interminable *Zombie Jamboree*, Belafonte's attempts at ad-lib humor and topical satire fall flat. C. B.

© ELLA FITZGERALD: *These Are the Blues*. Ella Fitzgerald (vocals), Wild Bill Davis (organ), Roy Eldridge (trumpet), Ray Brown (bass), Herb Ellis (guitar), Gus Johnson (drums). *Jail House Blues; In the Evening; See See Rider; You Don't Know My Mind;* and six others. VERVE VSTC 309 \$7.95.

Interest: Deep blues  
Performance: Variable  
Recording: Good  
Stereo Quality: Okay

Ella Fitzgerald, perhaps the busiest recording artist going, will have to go some to outwear her welcome. Even when she turns to material that is largely beyond her emotional range, as she does here, she commands the listener's undivided attention. Singing these classic blues, Miss Fitzgerald's equally classic style too often gets in the way of what should be a direct, straight-from-the-gut expression of misery and woe. Yet there are moments in each song when style and content suddenly make wonderful sense. Such is the case (and it comes as some surprise) through nearly all of *St. Louis Blues*, to which she gives a leisurely six minutes. Here you can believe that Ella really knows what she is singing about. The organ backing by Wild Bill Davis, spelled by an occasional solo break by Roy Eldridge on trumpet or by Herb Ellis's guitar, is appropriate and generally unobtrusive. C. B.

© STAN GETZ: *Reflections*. Stan Getz (tenor saxophone); orchestra and conductor unidentified. *Moonlight in Vermont; If Ever I Would Leave You; Love; Reflections;* and seven others. VERVE VSTC 307 \$7.95.

Interest: Ballads via Getz/Schifrin  
Performance: Lyric and sweet  
Recording: Clean  
Stereo Quality: Pronounced

Aside from a few pungent solos (in Bob Dylan's *Blowin' in the Wind* and the classic *Moonlight in Vermont* especially), Stan Getz remains pretty noncommittal in this set. So interest will probably center on the arrangements provided by Claus Ogerman and Lalo Schifrin, half of which employ, instead of the usual strings, a chorus of voices—simply and most effectively in Will Jason's *Penthouse Serenade*. Also there are Latin treatments of *Love* and Henry Mancini's *Charade*, a scat version of Harold Arlen's *Sleeping Bee*, and two Schifrin originals, the rather languid title number and *Nitetime Street*. C. B.

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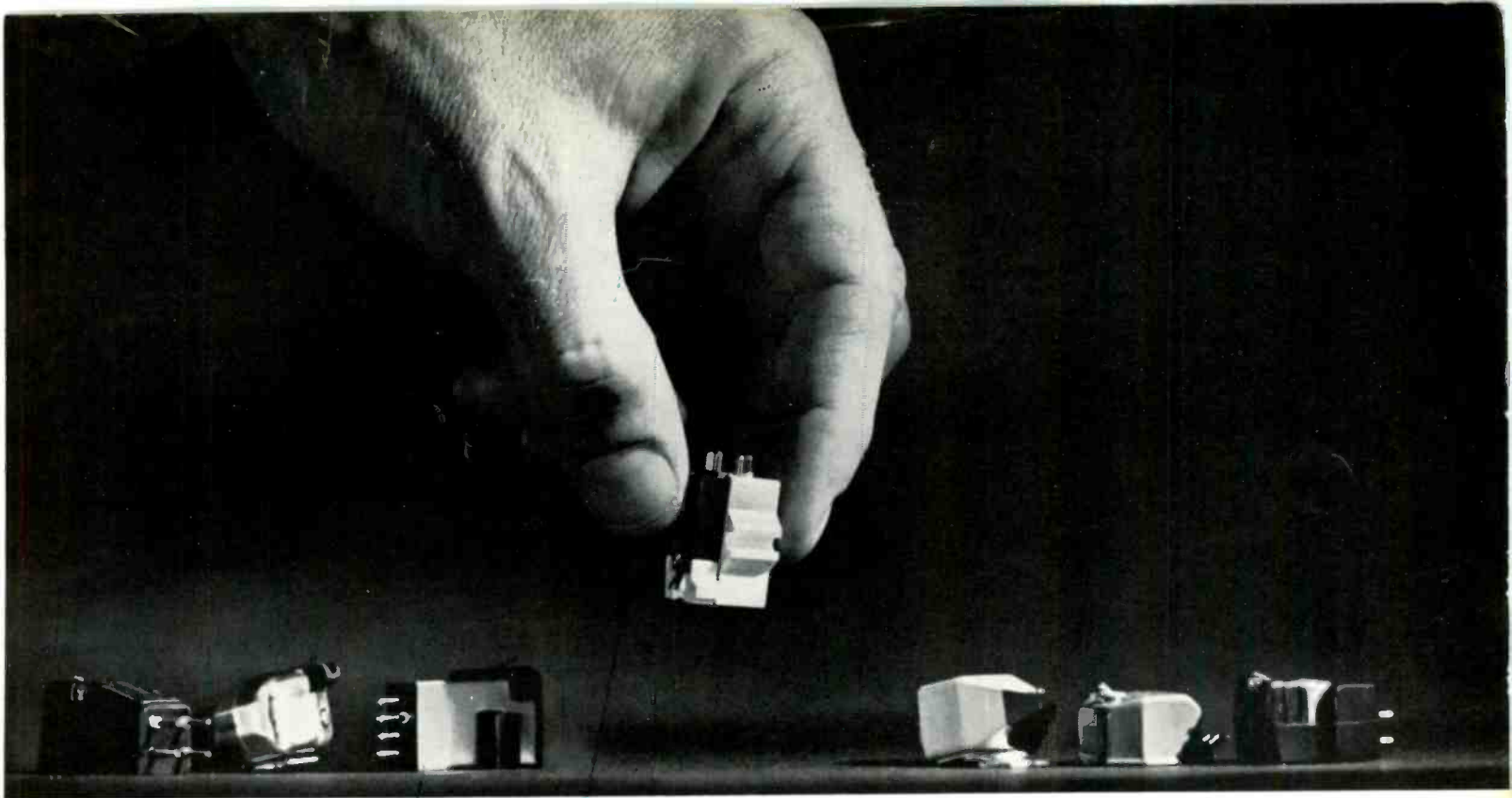
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# Pick any cartridge you like.



## Of course!

This business about some cartridges not being suitable for record changers has nothing to do with your Miracord. There are automatics, and there are automatics.

Your Miracord will handle and track any cartridge available today at its recommended stylus force setting. And whether you play it manually or automatically, it will operate and perform gently and reliably.

Miracord has gone to great pains to give you quality. And you need not make any compromise in the choice of your cartridge. Pick the cartridge you like; install it in your Miracord; then sit back and enjoy really great record performance. In fact, may we suggest that you listen to the Miracord with the new Elac 322 stereo cartridge.

**BENJAMIN  
MIRACORD**

BENJAMIN ELECTRONIC SOUND CORP., 80 Swalm Street, Westbury, New York sole U. S. distributor for Miracord turntables, Elac cartridges, and other Electroacoustic® audio components

**CIRCLE NO. 8 ON READER SERVICE CARD**

IN 1956,  
 AGAIN  
 IN 1960,  
 AND NOW  
 IN 1964...



every microphone in the "pool" radio-TV coverage of both Republican and Democratic National Conventions is Electro-Voice. Performance—not politics—determined the choice, and for the third term, it's E-V by a landslide. Performance is the main plank on which every E-V microphone and speaker is built.

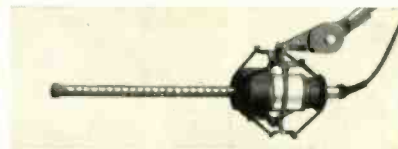
*May we have your vote?*



Model 643 Cardiline\* Unidirectional Microphone



Model 668 Dynamic Cardloid Boom Microphone



Model 642 Cardline\* Unidirectional Microphone



Model 654 Dynamic Omnidirectional Microphone



Model 666 Variable-D® Dynamic Cardloid Microphone

\*T. M.

ELECTRO-VOICE, INC. Dept. 741F, Buchanan, Michigan 49107

CIRCLE NO. 15 ON READER SERVICE CARD

**Electro-Voice**  
 SETTING NEW STANDARDS IN SOUND