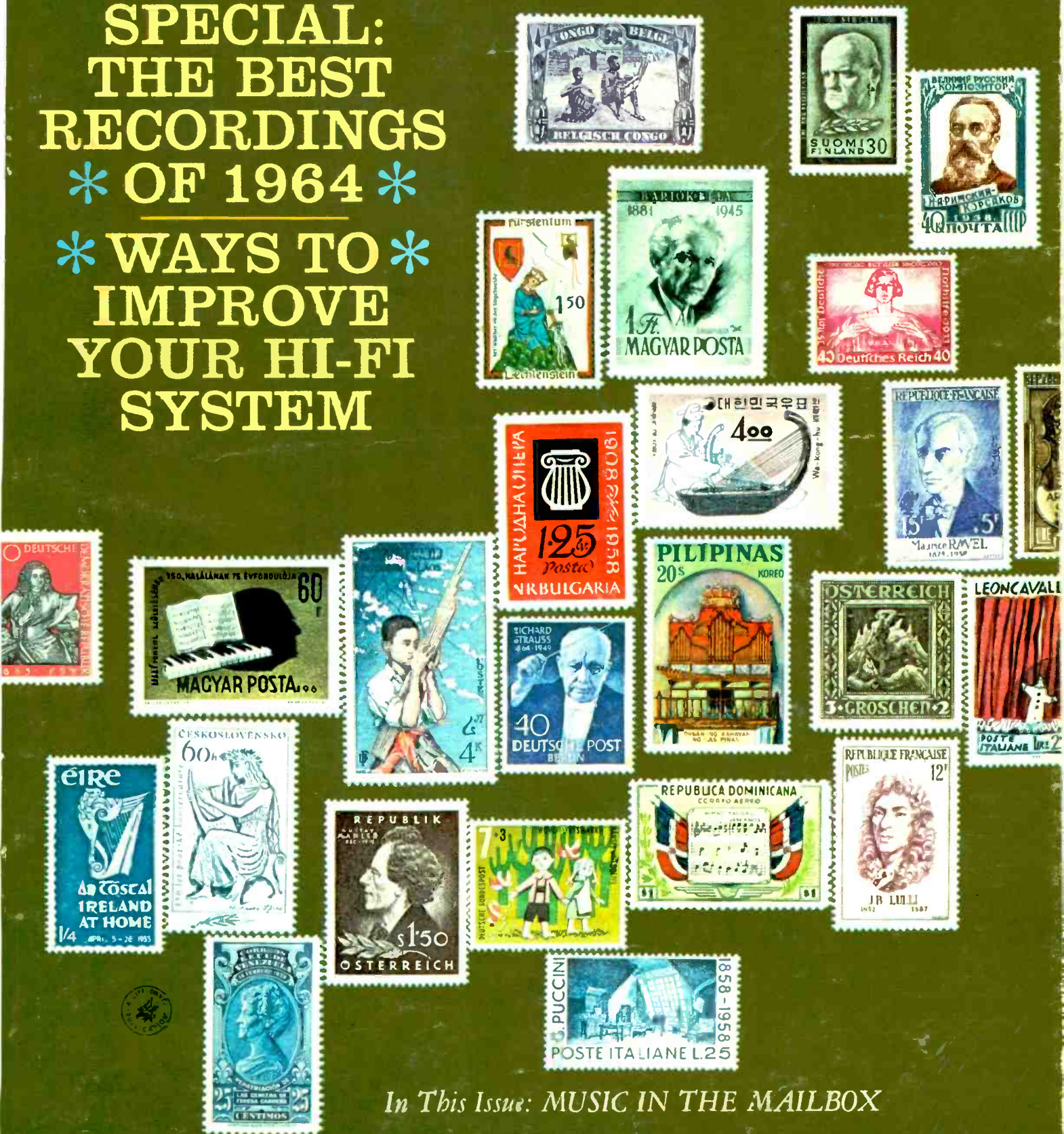


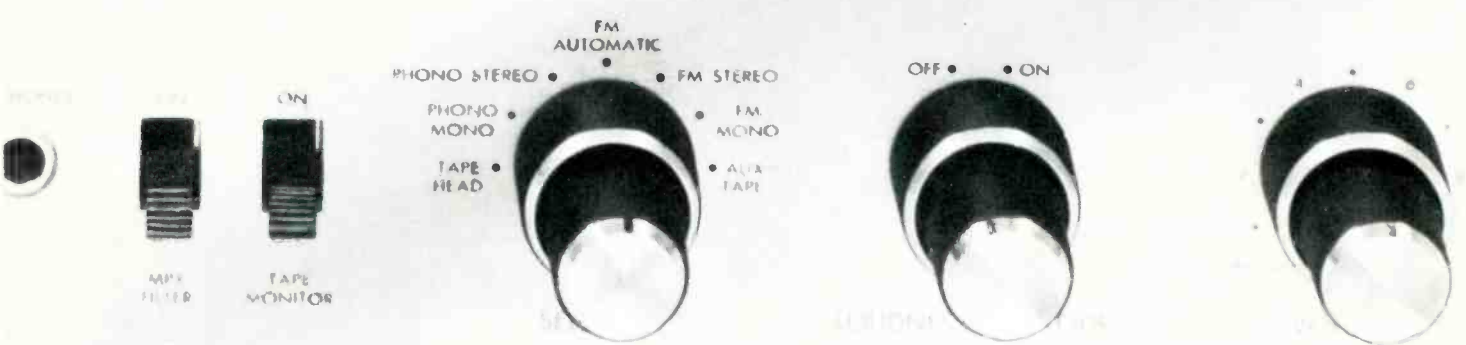
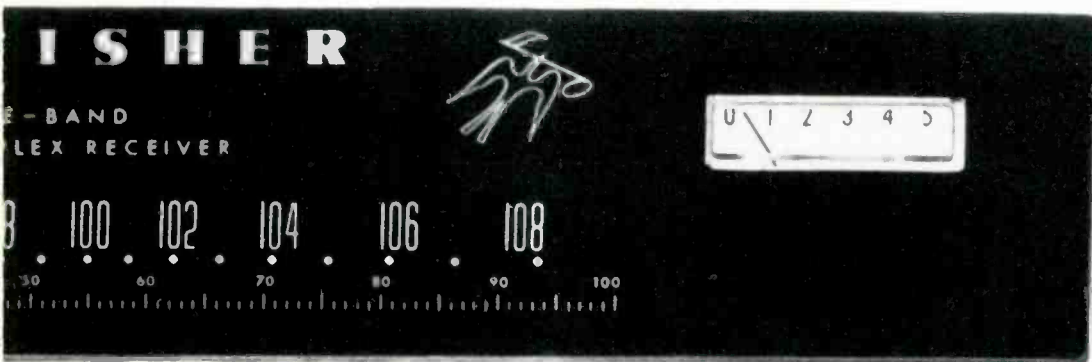
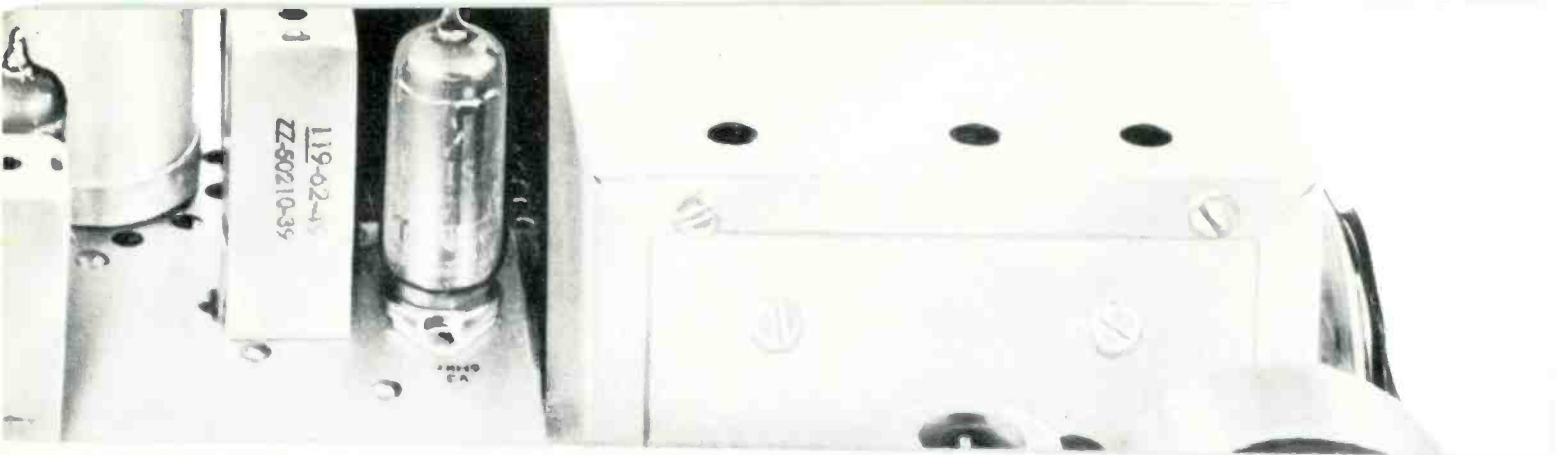
HiFi/Stereo Review

JANUARY 1965 • 50 CENTS

**SPECIAL:
THE BEST
RECORDINGS
* OF 1964 *
* WAYS TO *
IMPROVE
YOUR HI-FI
SYSTEM**



In This Issue: MUSIC IN THE MAILBOX



ers to this all-in-one Fisher receiver!

overheating and other life-expectancy problems as any *separately* sold Fisher component. No other manufacturer has gone quite that far in single-chassis stereo receiver design. (That is undoubtedly the reason why the Fisher 500-C is *the* best-selling high fidelity component in the world today.)

In areas where AM stations are still an important source of music, most users will prefer the new Fisher 800-C, which is completely identical to the 500-C except for including, in addition, a high-sensitivity AM tuner section with adjustable (Broad/Sharp) bandwidth plus a ferrite-rod AM antenna.

Also available is the Fisher 400, an FM Stereo receiver with 65 watts power output, at substantially lower cost.

And, if you are willing to pay a premium for the last word in

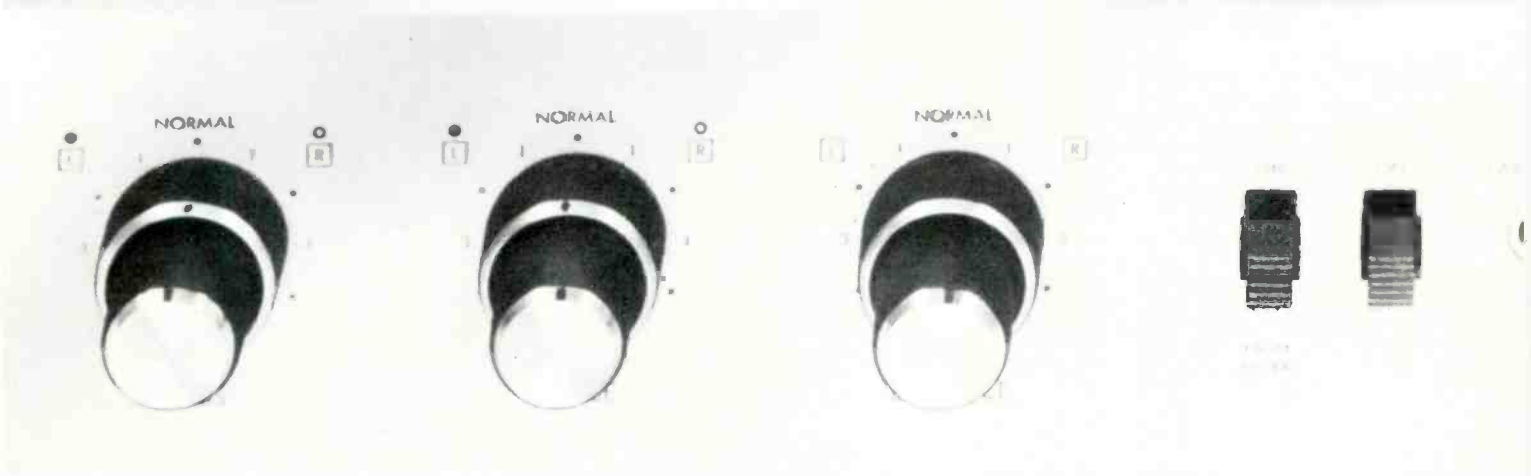
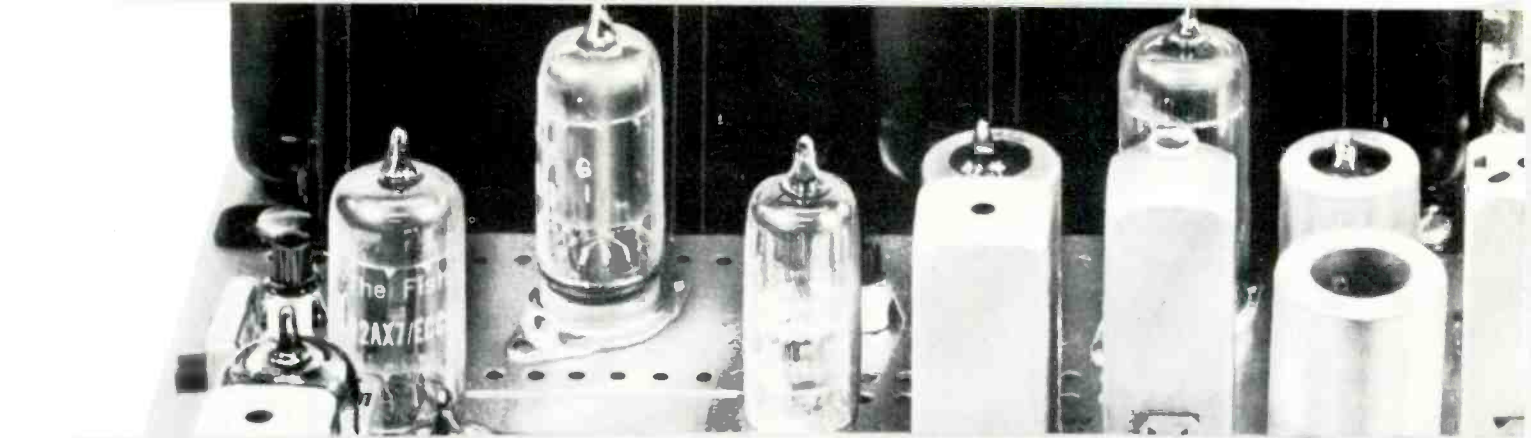
space-age electronics, there is the transistorized Fisher 600-T, a 110-watt FM Stereo receiver in the 'ultimate' category.

Any Fisher stereo receiver is ready to play as soon as you take it out of its shipping carton. Simply connect a pair of good loudspeakers to it—preferably as good as the Fisher XP-10's shown on the right. The famous XP-10 is a 3-way system that has been called "truly a step forward in smoothness, transient response and musical quality" by no less an authority than *Audio* magazine. There is no better 'marriage' in stereo today than that of a Fisher 500-C with a pair of these superlative speakers.

Prices: Fisher 500-C, \$389.50; Fisher 800-C, \$449.50; Fisher 400, \$299.50; Fisher 600-T, \$499.50; Fisher XP-10, \$249.50; walnut cabinet for any of the four receiver models, \$24.95.

*PATENT PENDING

ADER SERVICE CARD



Simply connect your Fisher speakers

The Fisher 500-C stereo receiver, shown here actual size, incorporates all of the electronics of an advanced stereo system—*everything* you need, on *one* compact chassis. It is, in effect, three professional-caliber Fisher components in one: a high-sensitivity FM Stereo multiplex tuner, a versatile stereo control-preamplifier and a heavy-duty stereo power amplifier.

The FM tuner section features the new Fisher GOLDEN SYNCHRODE* front end and has the remarkable IHF Standard sensitivity rating of $1.8 \mu\text{V}$. There are *four* wide-band IF stages and *three* stages of limiting, including the wide-band ratio detector. The multiplex circuitry is of the superior time-division type; critically accurate tuning is assured by the d'Arsonval-type signal strength meter. An exclusive feature is the Fisher STEREO

BEACON*, which instantly indicates FM Stereo broadcasts and *automatically* switches between the mono and stereo modes.

The master control section has provisions for every function required by the advanced high fidelity enthusiast, yet it is simple enough to be used by the entire family. Its special features include a four-position speaker selector switch and a front-panel earphone jack. The exclusive DIRECT TAPE MONITOR* permits both recording *and* playback with full use of all applicable controls and switches—without any change in cable connections.

The power amplifier section has 75 watts total music power output (IHF Standard) at only 0.5% harmonic distortion.

Most important of all, each of these three sections is just as ruggedly built, just as reliable in operation, just as free from

These are the speakers of a great stereo system.

All the other components are shown life-size under this fold.

(First, open the fold. Then mail this card.)



021

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Canadian residents write to
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Willowdale, Ont.



The Fisher XP-10

- Woofer:* 15" free-piston; approx. 16 cps free-air resonance;
2" voice coil with exclusive eddy-current damping; 6-lb. magnet structure.
- Midrange:* 8" cone; 1½" voice coil; 5½-lb. magnet structure.
- Tweeter:* 2" cotton, soft-dome type; 5½-lb. magnet structure;
14,000 gauss flux density.
- Crossover:* Full 3-way LC-type network with air-core coils;
crossover points at 200 and 2500 cps.
- Impedance:* 8 ohms.
- Frequency Response:* From below 28 cps to beyond range of audibility.
- Power Requirement:* 10 watts minimum; 60 watts maximum (program material).
- Cabinet:* 30½" high, 24¾" wide, 14¾" deep; Scandinavian walnut.
- Weight:* 80 lbs.

Finely adjustable counterweight cushioned in rubber

Dynamically balanced tone arm of Afrormosia wood

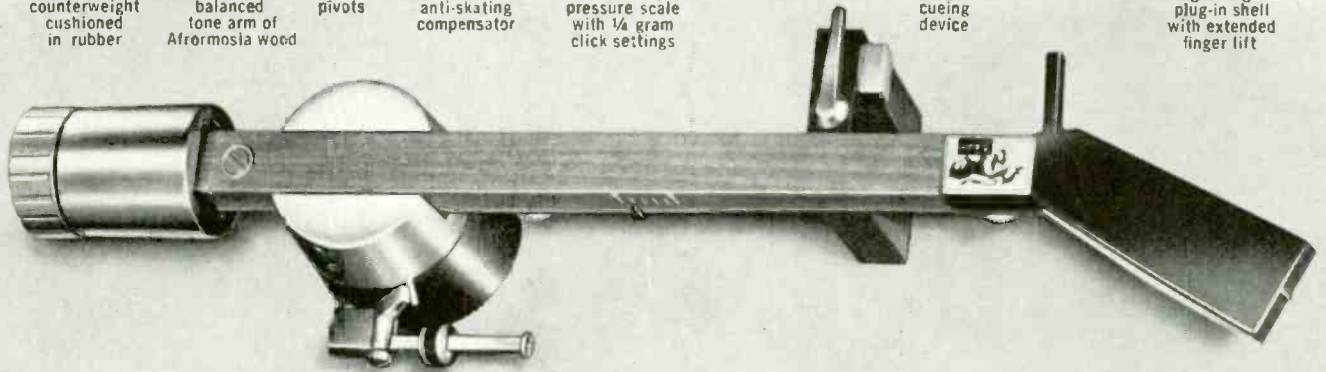
Needle pivots

Adjustable anti-skating compensator

Calibrated stylus pressure scale with 1/4 gram click settings

Integral cueing device

Lightweight plug-in shell with extended finger lift



The tone arm system of Garrard's new Lab 80 Automatic Transcription Turntable is a masterful combination of developments...all of them needed to achieve full benefit from the most advanced ultra-sensitive cartridges



"Which cartridge do you recommend?"

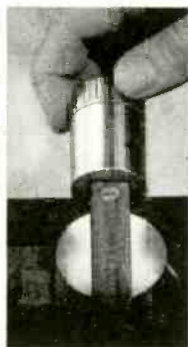
"Can I use the— model?"

"How lightly and precisely will it track?"

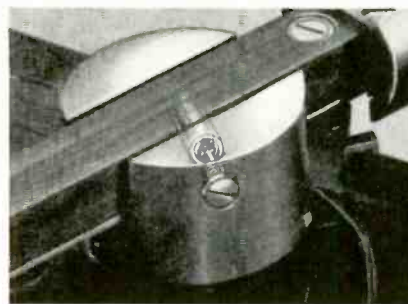
"Will it get the best performance from the pick up I select?"

These are certainly the most commonly asked (and misunderstood) questions concerning record playing equipment. Now they have been resolved with the development of the Lab 80 tone arm system. Distinguished in appearance...as well as performance...this unique tone arm is the ideal transport for cartridges of professional calibre, including those originally designed for use with separate arms. It is built of Afrormosia, the least resonant of all woods, held in precision alignment by an aluminum stabilizer along its entire length. The knurled counterweight can be finely adjusted to put the arm in perfect dynamic balance.

The built-in calibrated stylus pressure gauge has click adjustments, each click representing one-quarter of a gram.



It provides a precise method of setting the tracking force specified by the cartridge manufacturer, no matter how light



... to the correct fraction of a gram. Because of today's featherweight tracking, the slightest interference with free arm movement may affect the cartridge's performance. To avoid this, the Lab 80 arm moves on needle pivots, set into tiny ballbearings. Flat arm geometry cancels warp/wow; low center of gravity eliminates sensitivity to external jarring.

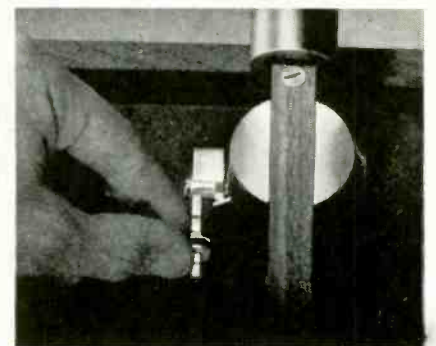
The lightweight removable shell is compatible with all cartridges...most particularly the low mass professional types. The shell slides into the arm on



channels...locks into position...cannot resonate or become misaligned.

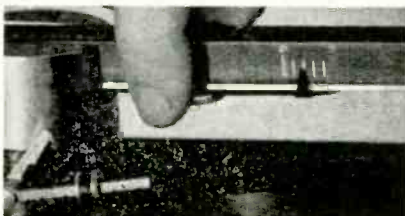
Because of the offset angle used to minimize tracking error...all tone arms

have an inherent tendency to move inward (skate) toward the center of the record. This tiny side pressure must be cancelled out accurately, to permit the arm to track sensitive cartridges without distortion. The Lab 80 accomplishes this with a patented adjustable anti-skating compensator, making it possible to use cartridges with the highest compliance and most delicate stylus assemblies.



This total performance tone arm system, plus an ingenious cueing control (built into an automatic unit for the first time) and the other advanced features which distinguish the Lab 80, are detailed, illustrated and explained in the Garrard 32-page Comparator Guide covering the entire line. For your complimentary copy, write: Garrard, Dept. GA-125, Port Washington, N.Y.

Garrard
WORLD'S FINEST



HiFi/Stereo Review

JANUARY 1965 • VOLUME 14 • NUMBER 1

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COVER PHOTO: BRUCE PENDLETON

Copyright © 1964 by Ziff-Davis Publishing Company. All rights reserved. HI-FI/STEREO REVIEW, January 1965, Volume 14, Number 1. Published monthly by Ziff-Davis Publishing Company at 134 South Wabash Ave., Chicago, Illinois 60605. Ziff-Davis Publishing Company also publishes Popular Photography, Popular Electronics, Electronics World, Popular Boating, Car and Driver, Flying, Modern Bride, Amaze and Fantastic. Subscription rate: one year \$1.00; additional postage for Canada and Pan-American Union Countries \$1.50; additional for all other foreign countries \$1.00. Payment may also be remitted in the following local currencies for a one-year subscription: Australian pounds (£2/16); Belgian francs (310); Danish kroner (43); English pounds (12/6/6); French francs (311); Dutch guilders (22); Indian rupees (31); Italian lire (45,000); Japanese yen (4,100); Norwegian kroner (151); Philippine pesos (23); South African rand (4.30); Swedish kroner (133); Swiss francs (27); or West German marks (23). Second-class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash.

HiFi/Stereo Review

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One Park Avenue, New York, New York 10016
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SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, Portland Place, Boulder, Colorado 80301. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

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EDITORIALLY SPEAKING

by FURMAN HEBB

LAST YEAR at this time, to accompany our record reviewers' annual choices of the best records of the preceding year, we listed in this space a selection of the year's best discs as chosen by the editors of *HF/SR*. This year we thought we would like to do the same thing, so below are our editorial choices of the best records of 1964. (Additionally, the selections made by our record reviewers are listed on pages 52-56.)

BACH: *Organ Works. Fantasia and Fugue in G Minor; Fantasia in G Major; Fantasia in C Minor; Passacaglia and Fugue in C Minor; Fantasia and Fugue in C Minor.* Helmut Walcha (organ). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73205 \$5.98, ARC 3205 \$5.98. An absorbing program, featuring superb sound and stunning playing from Walcha.

BACH: *The Well-Tempered Clavier, Book I, Preludes and Fugues, 9-16.* Glenn Gould (piano). COLUMBIA MS 6538 \$5.98, ML 5938 \$4.98. Glenn Gould's Bach at its best—original, provocative, daring, yet always convincing.

BLOCH: *Violin Concerto.* Yehudi Menuhin (violin); Philharmonia Orchestra, Paul Kletzki cond. ANGEL S 36192 \$5.98, 36192 \$4.98. Harmonic richness of the kind only the strings can provide and a grandeur of conception seldom achieved in the genre.

MAHLER: *Songs from Des Knaben Wunderhorn.* Maureen Forrester, Heinz Rehfuss; Orchestra of the Vienna Festival, Felix Prohaska cond. VANGUARD 2154 \$5.95, 1113 \$4.98. The recording reveals Mahler's fascinating orchestrations of these superb settings with stirring clarity, and the soloists contribute insight and vocal skill.

MOUSSORGSKY: *Boris Godounov (excerpts).* ANGEL S 36169 \$5.98, 36169, \$4.98. Here is the ideal disc for those to whom the complete *Boris* is too much of a good thing. Boris Christoff's performances are truly magnificent, the sound no less so.

SCHUBERT: *Impromptus, Op. 90 and 142.* Alfred Brendel (piano). Vox STPL 512390 \$4.98, PL 12390 \$4.98. First-rate music, performance, and sound. The quintessence of liquid, lyrical pianism.

SCHUBERT: *Die Winterreise.* Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL S 3640 two 12-inch discs \$11.96, 3640 \$9.96. A must performance of a must song cycle. Fischer-Dieskau competes only with himself.

VERDI: *Falstaff.* Evans, Merrill, others; RCA Italiana Opera Orchestra and Chorus, Georg Solti cond. RCA VICTOR LSC 6163 three 12-inch discs \$17.98, LM 6163 \$14.98. A boisterous performance—at moments too boisterous—in which the cast takes fire from Evans' hearty Falstaff and Solti's electric leadership.

VLADIMIR HOROWITZ: *Piano Recital.* COLUMBIA MS 6451 \$5.98, ML 5941 \$4.98. A magnificent rehabilitation of the battle-worn "Pathétique" Sonata plus incomparable Chopin and Debussy.

JOAN BAEZ: *In Concert/Part 2.* Joan Baez (vocals). VANGUARD VSD 2123 \$5.95, VRS 9113, \$4.98. It seems that every album Miss Baez makes is one of the best of the year, and this one is no exception.

ETHEL ENNIS: *Once Again.* Ethel Ennis (vocals). RCA VICTOR LSP 2862 \$4.98, LPM 2862 \$3.98. A fine record by a young popular singer who is apparently headed toward a brilliant career.

HIGH SPIRITS (Hugh Martin-Timothy Gray). Original-cast recording, ABC-PARAMOUNT ABCS-OC-1 \$6.98, ABC-OC-1 \$5.98. Singable, hummable, whistleable—and memorable. Easily the most musical musical of the year.

Coming in February's HiFi/STEREO REVIEW—On Sale January 22

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QUESTIONS AND ANSWERS ON STEREO FM

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LETTERS TO THE EDITOR

Music Lost and Found

● The immensely interesting and charming article "Searching for Lost Music" by James Goodfriend in your November issue contains one statement I wish to correct. That is, "Schmelzer's music has yet to find its way onto LP..." In the notes to the recording titled "The Dulcet Pipes" (Vanguard Bach Guild BG 645) appears the following sentence: "Viennese chamber music of the late 17th century is represented [here] by the flowing counterpoint of the one-movement Sonata for Seven Recorders, by Johann Heinrich Schmelzer (c. 1623-c. 1680), edited by Dr. Ernst Meyer from a manuscript in the Royal University Library of Sweden." This sonata, published by Schott of England, is quite well known among recorder players, for it is one of the very few original works written for seven fipple flutes. Although it is not a terribly exciting work, any of Schmelzer's other music would be welcome on records.

WERNER J. BAUM
Rochester, N.Y.

● I was very much interested in James Goodfriend's article "Searching for Lost Music," as I have been in other articles he has written. But he makes a slight error when he says, "Schmelzer's music has yet to find its way onto LP..." There is a recording of a six-movement ballet suite *School of Fencing* on Supraphon SUA 10412 ("Dance Music of Four Centuries") played by the Pro Arte Antiqua Ensemble.

Also, Mr. Goodfriend seems to imply that Kapp's is the only recording of Lully's *Carousel Music* of 1686. There are two others: Music Guild 49 and Nonesuch 1009.

ALEXANDER BELINFANTE
Berkeley, Calif.

The Hi-Fi Life

● I had to drop you a line regarding the wonderful article by John Milder in the November issue ("A Day in the Life of a Hi-Fi Salesman"). Mr. Milder's observations on the subject of high-fidelity salesmen were no less than delightful.

WALTER HOTZNER
Allegro High Fidelity
San Francisco, Calif.

Slighted Cartoonist

● I agree wholeheartedly with the opinions expressed by readers Oakley and Ansleigh in the November "Letters" column with regard to cartoonist Paul Coker, Jr. But I feel that Rodrigues should not be slighted. Both Coker and Rodrigues draw excellent, brilliantly

witty cartoons—please publish more. And although most of the records I buy are classical, I find Gene Lees' reviews so good I read and reread them purely for enjoyment. Keep up the marvelous work!

STEPHEN SARPER
Miami Beach, Fla.

More "Live vs. Recorded"

● In the "Letters" column in the November 1964 HiFi/STEREO REVIEW, reader L. P. Hayden III takes me to task for "making excuses" in the August-issue debate about speaker size. I gather that he is referring to my explanation of why AR's live-*vs.*-recorded concerts have not included full orchestra, but have been limited to pipe organs, string quartets, and guitar.

Mr. Hayden writes: "I refer Mr. Villchur to the live-*vs.*-recorded concerts of a full symphony orchestra and G. A. Briggs' (full-size) Wharfedale speakers,



in such locales as Carnegie Hall, several years back. They were flawless."

Mr. Hayden's memory does not serve him well. In Mr. Briggs' admirable pre-stereo demonstrations of 1955 and 1956, the live sources (used separately) were pipe organ, piano, percussion ensemble, and woodwind quintet—not a symphony orchestra. I described the concerts in an article in the October 1964 issue of *Audio* magazine. The photograph of the Philadelphia Quintet in the article was sent to me by my esteemed colleague G. A. Briggs.

My original statement about the extreme difficulty of recording an orchestra under nonreverberant or echoless conditions stands, and is a statement of objective fact, not an "excuse."

EDGAR VILLCHUR
Acoustic Research, Inc.
Cambridge, Mass.

Folk-Music Pros and Cons

● Considering Gene Lees' almost enthusiastic review of the Beatles' latest recordings in a recent issue of your magazine, I find his article on "The Folk-Music Bomb" (November) slightly indigestible. Although Mr. Lees went to great effort to unearth the subtle and cleverly disguised beauties of the Beatles' music-making, he seems content to dismiss in six glib and generalized pages of

(Continued on page 12)



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1536. Incomparable versions of: Fare Thee Well, All My Trials, Silver Dagger, etc.

1083. Here is "an abundance of pulsating marches." — St. Louis Globe-Democrat

1457. Charade, Nina Never Knew, I Wish You Love, Fly Me To The Moon, 12 in all

1445. Earth Angel, You Send Me, Life Is But A Dream, Only Yesterday, 12 hits

1037. Original soundtrack of the Academy Award Winner. "Exciting."—HIFI Review

1590. Company of Cowards, Anything Love Can Buy, This Ol' Riverboat, 11 in all



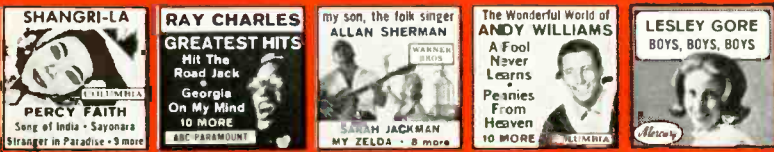
1447. Also: All My Trials, Rocky Road, Very Last Day, etc.

1603. Bernstein "at top of his form." — High Fidelity

1375. Lucky Star, I'll Make Believe, Be True to Me, 9 more

1538. Also: If I Had A Hammer, La Bamba, A-Me-Ri-Ça, etc.

1350. Also: Third Man Theme, Caravan, Solitude, etc.



1257. Also: Return to Paradise, Beyond The Reef, etc.

1327. Also: Sticks And Stones, One Mint Julep, etc.

1544. Also: Seltzer Boy, The Streets of Miami, etc.

135. Also: Dream, This Is All I Ask, Noe Is, 12 In all

1587. It's Gotta Be You, Leave Me Alone, Don't Call Me, 9 more



1556. World's Fair, Unisphere, Iberia, Elements, 2 more

1523. "A glittering performance."—Billboard

1023. Also: Love for Sale, Candy Kisses, Marry Young, etc.

108. "Most astonishing playing we've heard!"—Wash. Star

1448. Also: Sunshine Special, Goin' Home, Sinner Man, etc.



1090. "This is an extraordinary chorus." —New York Times

1325. Humoresque, Nocturne, Romance, Mazurka, 9 others

1130. Also: All The Love, Come Softly to Me, Hey Baby, etc.

1033. A show that's "perfectly wonderful!"—Ed Sullivan

1057. "Perhaps the greatest piano recording."—HIFI Rev.



1406. Also: Daddy, Come On-A My House, Blue Moon, etc.

1581. Also: Mama Said, You Don't Own Me, etc.

1554. Also: Days of Wine And Roses, Pink Panther Theme, etc.

1285. "Appealing tunes and lush romanticism."—Life

1373. Also: I Can Dream, Can't I?, If, Trying, etc.



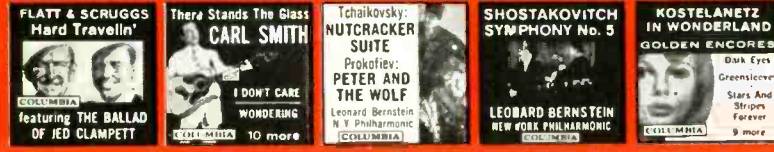
1258. Also: Midnight in Moscow, If I Had A Hammer, etc.

1003. Also: Volare, Around The World, Kansas City, etc.

1480. "Sparkling music, performance." — Musical America

1012. Also: What Do I Care, Forty Shades of Green, etc.

4051. Also: A Taste of Honey, My Honey's Loving Arms, etc.



1051. Featured on the Beverly Hills television show!

1443. Also: Slowly, Back Street Affair, More And More, etc.

1070. "Skillfully, warmly, richly performed."—High Fidelity

1288. "Will make your hair stand on end!" —HIFI Review

1508. Also: The Blue Cambo, Sabre Dance, Cielito Lindo, etc.

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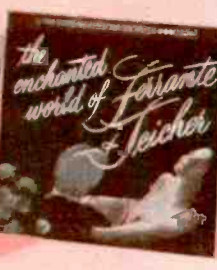
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1450. Johnny sings: Understand Your Man, Folsom Prison Blues, 12 in all

1301. Down with Love, Who Will Buy?, My Coloring Book, Gotta Move, 11 numbers

1612. Classic Sinatra: Let's Fall in Love, When I Take My Sugar to Tea, 12 in all

1583. Can't You See That She's Mine, On Broadway, Funny, 7 more

1616. Scheherazade, Aloha Oe, Skater's Waltz, Mexican Hat Dance, 12 melodies

1001. Andy sings: Never on Sunday, Maria, Love Is a Many-Splendored Thing, etc.

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1600. Corcovado, Once upon A Summer Night, 7 in all



1539. Also: My Heart Cries for You, Hey, Good Lookin', etc.



1501. Eight spanking new explosions of laughter and song



1602. Hailed as "a historic Hamlet!" — Life



1593. Gordon Jenkins' musical poems in praised Manhattan



1348. Also: Getting to Know You, The Sound of Music, etc.



1322. Performances are "quite dazzling." — New York Times



1302. Also: The High And The Mighty, I Got Rhythm, etc.



1261. "Superb... best recording." — Washington Post



1589. Also: Ballad of Moreton Bay, Beans Faste Fine, etc.



1459. The Academy Award Winning score by John Addison



1937. Also: Lost in The Stars, Too Close for Comfort, etc.



1055. "A work of genius... Colossal score." — High Fidelity



1083. Also: Rumble, The 3rd Man Theme, Honky-Tonk, etc.



1608. Also: Lovesong of Bay, Fraquesia's Serenade, etc.



* 965. Also: What'll I Do, Always on My Mind, Solitude, etc.



1300. Greensteaves, Humoresque, Clair de Lune, 12 in all



1605. America's most celebrated organist." — Newsweek



1057. Also: Johnny Reb, Comanche, Jim Bridger, etc.



1113. Also: A Guy Is A Guy, Whatever Will Be, Will Be, etc.



1056. "Fierce impact and momentum." — N.Y. World-Telegram



1345. Also: Empty Arms, A Tear Fell, You Send Me, etc.



1613. Also: Hot Rod U.S.A., Surf'n' Craze, etc.



1610. Also: Crooked Little Man, Wives And Lovers, etc.



1035. "Most lavish, beautiful musical; a triumph!" — Kilgallen



1542. Also: O Sole Mio, Sixteen Tons, Via Venato, etc.



1162. Also: Robin's Gambler, A Travelin' Man, 12 in all



1604. Highlights — Tamnhauses, Lottegrin, Siegfried, etc.



1598. Also: Cup of Loneliness, Color of The Blues, etc.



1607. Also: Drowsy Waters, The Hawaiian Wedding Song, etc.



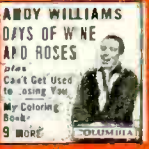
1039. Also: Party in Laguna, Barefoot Ventures, etc.



1577. Performed with "glowing intensity." — High Fidelity



1596. Also: Home on The Range, Carolina Moon, etc.



1602. Also: What Kind of Fool Am I, My Each Day, etc.



1595. Also: Because of You, All The Way, Secret Love, etc.



1597. Also: Now Long Is Forever, Please Talk to My Heart, etc.



1521. Also: When I Fall in Love, Like Someone in Love, etc.



1263. "Magnificent performances!" — High Fidelity



1030. "Music is exuberant... splendid tunes." — New Yorker



1183. Peff, The Magic Dragon, This Land is Your Land: 10 more



* 364. A definitive summary of the Count's greatest hits



1271. "Remarkable in many respects." — N.Y. Herald-Tribune



1442. The Sweetest Sounds, You'll Never Walk Alone, 10 more



1328. "Bold accents and rich color." — St. Louis Globe-Dem.



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unsubstantiated accusation all but his own chosen few.

The six pages could have been much more interestingly given over, I think, to advertisements.

CHARLTON H. ALLEN
Shirley, Mass.

● I can hardly wait to read the howls of anguish and indignation that will be generated by Gene Lees' puncture of the folk-music balloon. It was time somebody did it, and it was beautifully done. Please thank Mr. Lees for me.

DALE MADSON
Billings, Montana

● Such trash as Gene Lees' article "The Folk-Music Bomb" should not be published in a magazine of the quality of HiFi/STEREO REVIEW. The comparisons made by Lees between the modern folk singer and Cole Porter and George Gershwin are entirely out of place. This is like comparing the Rolling Stones to the Philadelphia Orchestra.

WILL HARTZELL
Collegeville, Pa.

● Re "The Folk-Music Bomb," I think that at this point something should be said in defense of modern folk music. Unfortunately, I can't think of a thing!

The folkies sound alike, dress alike, like alike, and even smell alike. Their egos seem to absorb great spurts of inflation by their telling the world that they are different, when in reality they display the most banal type of conformity. Their music is an insult to anyone with an ability to think. As an announcer on a good-music station, I refuse to play this God-awful junk.

CHARLES E. FOLEY
Station WGBF
Evansville, Ind.

● A friend of mine called my attention to Gene Lees' article "The Folk-Music Bomb." I was happy to see someone else besides myself writing about the silliness of the current folk boom, but I was not happy to see the churlish way Lees went about it.

The article is a hodge-podge of hysteria and clichés of the trade; it is no less anti-intellectual than the movement it attempts to excoriate. Tricks like comparing Arlen, Porter, and Gershwin with folk composers mean nothing—of course the latter lose. You cannot knock a man who makes good log cabins for not making Guggenheims.

Yoking things together the way Lees does is like comparing apples and pears. Positing Bob Dylan's idiotic liner notes as a norm loads the argument in two ways. First, no one takes Dylan's silliness seriously, save perhaps a few pubescents drawn in by what they think is Couth or Cool—these kids also buy Beatles records

(Continued on page 14)

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Playback quality is not usually considered a limiting factor of fine recorders, yet when the few truly outstanding recorded tapes are played on the Dyna Beocord through uncompromising music systems, you will be immediately aware of its clearer delineation of the subtlest orchestral nuances.

It is in making live recordings, however, that the full capabilities of this recorder are fully demonstrated. A combination of superb electronic and mechanical performance, plus unparalleled versatility, makes this truly a perfectionist's instrument. A substantial reduction in distortion; lower modulation noise by at least 10 db; smooth, foolproof handling of the thinnest tapes; and the built-in 6 channel mixer put the Dyna Beocord in a class by itself.

The serious recordist knows the importance of fine low impedance microphones, and the Dyna recorder is engineered to fully utilize their excellence, with built-in 50/200 ohm transformers, ultra-sensitive 50 μ v inputs, plug-in interchangeability for multiple-mike convenience and professional slide-type controls on the three stereo mixers.

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A full complement of controls is provided for monitoring via speakers or low impedance headphones through the internal 8 watt amplifiers, and enables the machine to function as the nucleus of a PA or home music system. Other features include: • 3 heads • 100 KC bias • hysteresis synchronous motor • automatic shutoff with foil tape, or at runout • tape lifters • "instant stop" pause control • click-free recordings • plug-in electronics • all solid state • exclusive electronic transistor protection • Dynaco's one year warranty.

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Values listed are for reproduction according to normal listening weighting (wow frequencies ≥ 4 cps attenuated 3 db/octave).

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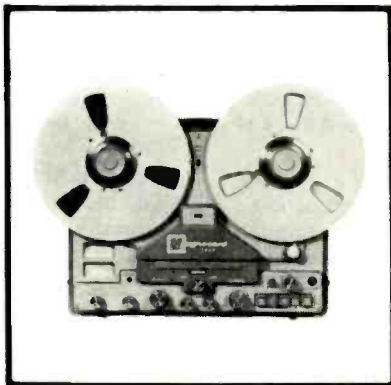
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because they dig the haircuts. Second, what Lees quotes is not a song, yet he goes on to compare this to a "nineteenth-century lament," *The Caribou Headstone* (apples and pears), and in the process reveals a turgid aesthetic sensibility.

Lees' long excursion into the nature of real folk song is commendable, but wrong, displaying what I think is the real reason the article is bad: he doesn't know much about folk music, either real or commercial. The superficiality of his reviews supports this. There is a real need for serious criticism of the folk field, but Lees is simply hostile. To write serious criticism, one should know what is going on and one should be able to listen. I think Lees misses on both counts. A lot of junk passes as folk music these days—so much of it that the term itself is being made meaningless and driven out of existence—as Lees points out in a long quote from an article of mine in *Listen*. Lees should concern himself with what is going on in the field and why, rather than simply flog a genre to which he is obviously insensitive and hostile.

BRUCE JACKSON
Cambridge, Mass.

● I believe that Gene Lees' explosion of "The Folk-Music Bomb" should be reprinted by the thousands and copies handed out at all future folkie "concerts" (how these juveniles do pick up big words!). Further, Mr. Lees should find an accomplice in each record company to slip a copy of the article into every folkie-record jacket. Of course, these suggestions should be considered only if it is demonstrated that the people they would affect can read words more efficiently than they do musical notes.

LEROY E. DOGGETT
Ann Arbor, Mich.

● Gene Lees does indeed deliver himself of some wonderfully "intemperate opinions on the subject of contemporary folk music." He also comes a cropper—through failing to do his homework, a sin of which he accuses the folkies—when he speaks of English hymnody as "all strongly influenced by the King James version of the Psalms."

The first Book of Common Prayer (1549) and later editions put forth in 1559 by Elizabeth I and in 1604 by James I employed the English Psalter found in the 1535 Bible translated by Miles Coverdale for Henry VIII. Because this Psalter was used week by week by men of all stations (and because it lent itself to congregational usage), the Psalter in the 1611 King James Bible has yet to replace it in subsequent editions of the Prayer Book. Indeed, for this reason the King James Psalter has never "caught on." Additionally, various metrical "psalm-books" set to music followed the Calvinist movement in the 1500's on the
(Continued on page 16)



Mr. Miller is an audiophile. He's also a cost-conscious accountant who wants a new stereo receiver.

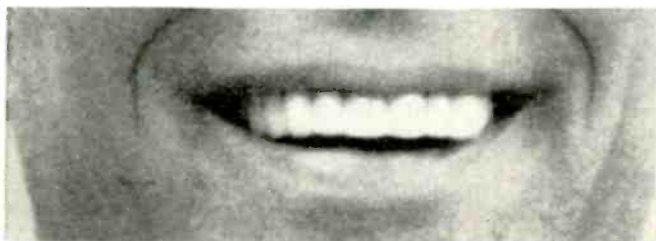


He listened to Brand X. \$425.



He listened to Brand Y. \$31995.

Then he saw the new Bogen RF35, a 35 watt FM-stereo receiver. "Interesting," he said, "What are the specs?" The salesman told him. "Hmmm," said Mr. Miller, "35 watts will drive most any speaker system." The salesman nodded: "Thirty-five clean, useable watts." "It sounds like 60." "That's right; distortion is almost unmeasurable." "And," said Mr. Miller, "20 to 20,000 cycles is more than anyone can hear." "Unless your name is Lassie." "How about that 0.85 uv. sensitivity for 20 db. of quieting? The RF35 actually meets broadcast-monitor standards." "That's Bogen. All that performance," said the salesman, "for only \$234.95." Mr. Miller computed rapidly. "Wrap it up," he said decisively. "And add," his voice trembled, "the new Bogen B62 stereo turntable. The \$64.95 model with variable speed control and automatic cueing." The audiophile/accountant wore a smile all the way home.



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J. S. Gardner
Troy, New York

"I'm so enthusiastic about the Koss Stereophones I recently purchased that I felt I had to let you know how much pleasure I am receiving from them.

Since I live in a thin-walled apartment house, with early-to-bed neighbors, I just wasn't able to play my rig as often as I would have liked—the funeral march from the Eroica booming away at 1:00 a.m. is not exactly a lullabye. Now, at last I am finally getting full enjoyment from my hi-fi—in fact, I have just ordered a second set of Stereophones for guests.

Joan Shumway
New York, New York

"I received a set of Koss Stereo headphones for Christmas and immediately realized they are the answer to a dream I've had for over 30 years. They fulfilled a need that has been gnawing at me since I first played my grandmother's Victrola and sat with my head inside the horn.

They so delighted my wife (who doesn't particularly care for music) that I had to buy her a pair or go without mine. A musician friend of mine bought two pair as soon as he heard mine.

Thanks again for developing Koss Stereophones they're great and my landlord is pretty glad I have them too."

Fred J. Dehler
Brooklyn, New York



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Continent and in Scotland, and their successors were for two hundred years the only hymnals used in Protestant America. It is from these and the Prayer Book-Coverdale Psalter, rather than from the Bible of James I, that American folk music's "vivid imagery" issues. Folk music, then, traces to a liturgical or worship tradition rather than to a literary one.

But Mr. Lees has done American taste a distinct favor, and his remarks should be required reading for every American youngster who owns a phonograph.

REV. H. WARD JACKSON
Frankfort, Kentucky

Reverend Jackson should notice that Mr. Lees does not say English hymnody was "all strongly influenced by the King James version of the Psalms," but rather that the language, imagery, and tone of word use was so influenced in the two examples given. And it is certainly a debatable point whether the liturgical influence is stronger than the literary one in these examples.

Baba the Turk

● Charles Reid's excellent article on Stravinsky, "Rakish Opera, Rakish Composer" (November), contains one inaccuracy. Betty Allen and not Regina Sarfaty was Baba the Turk in the concert version of *The Rake's Progress* in Carnegie Hall.

JAMES C. SMITH
New York, N.Y.

● I'm afraid Mr. Charles Reid's colonial complex is showing in his article "Rakish Opera, Rakish Composer" in your November issue. So Stravinsky chose to record in England so "Baba the Turk" would not sound like "Baba the Toik," hm? Is that also why three of his four principals are American imports?

ALEXANDER LERMONTOFF
New York, N. Y.

Cough-E-Zee

● With the concert season upon us, I believe your readers will be interested in a new product my firm is about to market. It is a cough drop designed to give you a cough. Now you can attend a concert or a recital even if you haven't a cold without the fear that you will have to remain silent while those all about you are coughing their heads off.

Our new cough drop, a blend of the finest foreign and domestic irritants arrived at after years of experimentation, makes it possible for you to join in those thunderous tuttis, or if you prefer, to add your own counterpoint to those pianissimo flute solos. Cough-E-Zees should also prove a boon to theatergoers, as nothing enhances the climactic moments of a play so much as a few well placed spasms of coughing.

DAVID CHARLES
Asheville, N. C.

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New Scott Solid-State Amplifier Passes Rugged Torture Tests

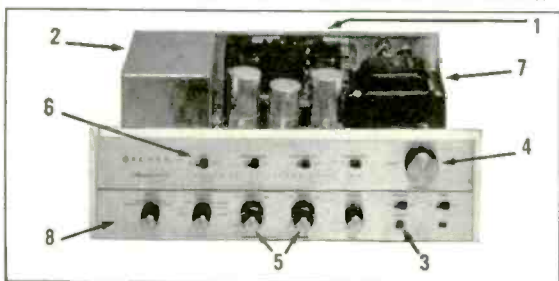
Now you can own a powerful 30 watt solid state amplifier constructed to standards unique in the high fidelity industry. The new Scott 260 uses rugged pre-tested heavy-duty components, including massive heat sinks, heavy printed circuit boards and new silicon output transistors. Critical electrolytics are hand selected and have operating capabilities far exceeding circuit requirements.

To insure the thoroughness of its quality control procedures, H. H. Scott called in transistor specialists with many years experience in the design of critical military components. Rugged tests were devised to subject the amplifier to conditions far more severe than encountered in normal use. These "torture tests" include: Applying a "step-stress-test" to a selected sample of all components used, simulating hundreds of hours of normal operating

life and showing up any components that might fail; applying a unique "surge and cycle" test, normally performed only on rugged military equipment, to simulate stresses the amplifier may be subjected to under the most severe home conditions; elaborate pre-test and checkout of all components, including transistors, to insure that components will not fail in service.

As a result of these extensive procedures, the 260 now combines the amazing virtues of transistors . . . their compactness, cool operating temperatures and fine sound . . . with the ruggedness and reliability that the audiophile has come to expect of finest Scott vacuum tube components. Backed by Scott's unique 2-year guarantee, the 260 will give you countless hours of trouble-free fine listening. Less than \$260.

SPECIFICATIONS: Sine-wave power, 30 watts/channel (8ohms); all-transistor design with direct-coupled silicon output stage. Harmonic distortion less than 0.8%. Frequency response 20 to 20,000 cps. Damping factor greater than 20; Load Impedances: 4, 8 or 16 ohms; full tape facilities including tape monitor and direct tape head input. Operating features: Derived center channel output; rumble filter; scratch filter; impedance selector switch. Matches all Scott tuners.



(1) Rugged silicon direct-coupled transistor output stage (2) Pre-amps on separate modular-type printed circuit boards (3) Stereo headset output (4) Master volume control (5) Separate bass and treble controls (6) Complete tape recorder input and output facilities (7) Massive power supply provides high power surges when music demands it (8) Handsome styling matches Scott Transistor Tuner model 312

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H. H. Scott, Inc. 111 Powdermill Road
Department 245-01 Maynard, Mass.

- Please send me your new 20-page full-color 1965 Stereo Guide and complete catalog.
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Name

Address

City Zone State.....

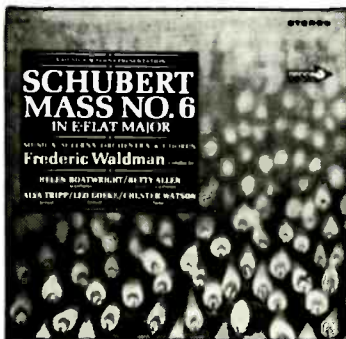


Export: Scott International, 111 Powdermill Road, Maynard, Mass. Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto. Cable HIFI. Price slightly higher West of Rockies. Subject to change without notice.

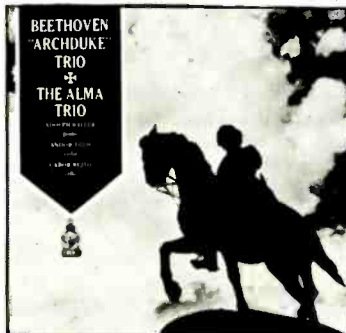
...An Unusual
Selection for the
Discriminating
Music Lover



VIVALDI: THE FOUR SEASONS
RUGGIERO RICCI, violin soloist and
conducting The Stradivarius Chamber
Orchestra • Featuring Fourteen Rare
Stradivari Instruments • A Baroque
masterpiece performed by a master
violinist on priceless examples of
the violin-maker's art.
DL 9423(M) • DL 79423(S)



SCHUBERT: Mass No. 6 in E Flat Major
• Helen Boatwright, soprano; Betty
Allen, mezzo-soprano; Alva Tripp,
tenor; Leo Goeke, tenor; Chester
Watson, bass; **MUSICA AETERNA OR-
CHESTRA AND CHORUS; FREDERIC
WALDMAN, CONDUCTOR.**
DL 9422(M) • DL 79422(S)



**BEETHOVEN: Trio in B Flat Major for
Piano, Violin, and Cello, Op. 97 ("Arch-
duke") • THE ALMA TRIO.**
DL 10099(M) • DL 710099(S)

(M) MONAURAL (S) STEREO

CIRCLE NO. 19 ON READER SERVICE CARD

S&Q

SOUND AND THE QUERY

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

BY LARRY KLEIN

Power-Amplifier Sensitivity

Q. I have seen power amplifiers with sensitivity ratings ranging from 0.5 to 2.5 volts. How is sensitivity measured, and what is its significance in terms of the over-all performance of a power amplifier?

A. H. HAGARTY
Indianapolis, Ind.

A. A power amplifier's sensitivity is measured by feeding a 1,000-cps test signal into its input and increasing the test-signal voltage until the amplifier is delivering its full rated power output. The input voltage at the full rated power output is the amplifier's sensitivity rating. Each channel of a stereo amplifier is tested individually, and both channels should have the same sensitivity rating.

If all other factors are equal, a power amplifier with high sensitivity is preferred because this means that the gain control in the preamplifier need not be turned up as high, and hence there is less likelihood of hum and noise.

Preamplifier sensitivity is measured in the same way, but instead of using the power output as a standard, the manufacturer's rated output voltage (usually between 2 and 5 volts) is used as the reference level. In addition, a preamplifier will have several sensitivity ratings. It will have its highest sensitivity at its tape-head input (about 2 millivolts). The next most sensitive input is its magnetic-phonograph input (about 4 millivolts), and the least sensitive are the tuner or auxiliary inputs (about 0.5 volt). One millivolt corresponds to 0.001 volt, and is abbreviated "mv."

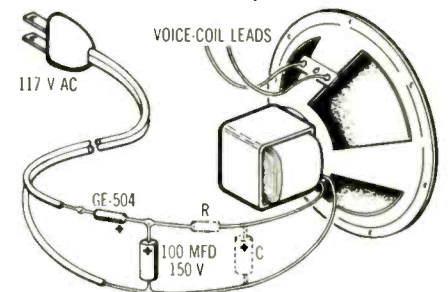
250-Ohm Speakers?

Q. I was given an old Magnavox console radio that has two 12-inch coaxial speakers. The speakers sounded good, so I thought I would install them in another cabinet for use as extension speakers. However, when I removed the speakers from the console cabinet I found that each speaker was marked 250 ohms, and had four wires coming from it. What are the extra wires for, and how do I go about connecting a 250-ohm speaker to an amplifier with 4-, 8-, and 16-ohm outputs?

JOSEPH CIRCONE, JR.
Newark, N.J.

A. From your description, the two Magnavox speakers are obviously older types that employ field coils (electromagnets) rather than the Alnico or

ceramic magnets used in modern speakers. The speaker's two extra leads are connected to this field coil and normally are wired into the power-supply circuit of the radio. The 250 ohms marked on the speaker refers to the resistance of this field coil rather than to the voice-coil impedance of the speaker (which is probably 4 or 8 ohms). Assuming the speakers are of reasonably good quality, a power supply for the speaker can be constructed using a 750-milliamper silicon rectifier (such as the GE-504) and a 100-microfarad, 150-volt electrolytic capacitor as shown in the diagram below. If the hum from the speakers is a little



high, add another filter capacitor (C in the diagram) of 50 to 100 microfarads, 150 volts, and a 10- to 15-ohm, 10-watt wire-wound resistor (R). Make sure that the capacitors and silicon rectifier are installed in the circuit with their polarity markings as shown. The resistor may run quite warm, so avoid pressing it against either of the capacitors.

Foreign Tubes vs. Domestic

Q. When replacing tubes in an amplifier, is there any advantage in using foreign equivalents—such as the ECC83 and ECC82 for the U.S. 12AX7 and 12AU7?

GERALD NOLAN
El Paso, Tex.

A. About six or seven years ago, the foreign tubes that appeared on the American market were specifically designed for hi-fi use, while the U.S. tubes of that day were general-purpose types. In recent years, however, U.S. tubes have been redesigned to achieve noise figures as low as their foreign equivalents, so that one type has no advantage over the other.

Mono-Stereo Conversion

Q. I would like to put together a small component hi-fi system, but both my budget and my room space are limited and I therefore can't justify a
(Continued on page 20)

Scott's New Stereo Compact Not Only Sounds Like A True Component System...

IT IS ONE!



There's only one best way to achieve fine stereo . . . and that's with separate components. So, when Scott, America's leading manufacturer of stereo components, decided to build a compact stereo system, only the finest separate components were utilized:

STEREO AMPLIFIER: Completely solid-state, with direct-coupled transistor output stage. Preamplifiers on printed circuit boards for optimum reliability, massive heat sinks for cool, conservative operation of output transistors. High fidelity specifications include: frequency response 20 to 20,000 cps; distortion at normal listening levels less than 0.5%; hum and noise level -80db below rated output; inputs for magnetic phono cartridge and extra high level inputs for tape recorder; front panel stereo headset output. Complete professional control facilities including separate bass and treble on each channel, loudness-balance control, input selector, balancing switch and stereo mode selector.

FM STEREO TUNER: This tuner can be purchased in-

NEW SCOTT STEREO COMPACT — A superb component system assembled in a handsome cabinet.

stalled in the Stereo Compact or added at any time. Features sensitive Scott nuvistor silver-plated front-end; time-switching multiplex circuitry; fully automatic stereo switching; silicon IF stages. Sensitivity is better than 3 μ v. This is a highly sensitive component, suited to the finest systems.

SPEAKERS: Unique Scott-designed systems, each using two driver elements. Heavy-duty crossover assures smooth response throughout the audio range. Sealed enclosures utilize acoustic-suspension design principles. These speakers produce truly amazing sound.

RECORD CHANGER AND CARTRIDGE: H. H. Scott chose one of the finest component record changers, and a superb magnetic phono cartridge with diamond stylus to assure true component sound.

CABINET: A handsome walnut cabinet houses the tuner, amplifier and record changer. A unique view-lift lid covers the record changer and protects it while in use. Price only \$299.95 With FM Stereo Tuner \$129.95 extra.



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- Please send me your new 20-page full-color 1965 Stereo Guide and complete catalog.
- Send me complete information on new consoles by Scott . . . component quality in beautiful, hand-finished cabinets.

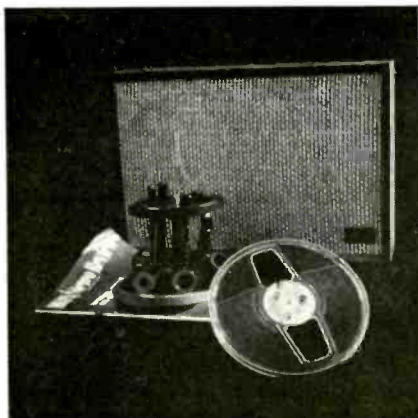
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SCOTT®

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Leisurely taped on the fabulous



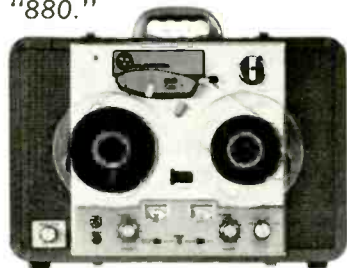
88 STEREO COMPACT

Choice of Music-Lovers and Music-Makers.

Features exclusive "Edit-Eze" cuing and editing. Superb 30-18,000 cps frequency response for finest mono or stereo recording with three hyperbolic heads. Monitor-off-tape, Sound on Sound, Erase-Protek, automatic shut-off, tapelifters, are but some of the many features to let you thoroughly enjoy high quality tape recording.

4-track model \$339.95
2-track model \$347.95
Walnut enclosure ... \$ 15.95

For portable model with speakers ask to see the "880."



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CIRCLE NO. 48 ON READER SERVICE CARD

stereo setup. At some future date, however, I would like to convert to stereo. Do you have any recommendations on the type of equipment I should buy now that will make the future conversion as financially painless as possible?

GERALD WAGNER
Buchanan, Mich.

A. There are several possible approaches. If you can obtain good used mono components at a low price, they may be your best bet as a starter. I would suggest, however, that you purchase a stereo preamplifier and use it to drive a single power amplifier. You can then purchase a second power amplifier when converting to stereo.

Avoid buying an off-brand speaker, because when converting to stereo, you may not be able to get another speaker whose frequency response matches yours. Buy a stereo cartridge (rather than a used or new monophonic cartridge), since the current stereo cartridges, by and large, are as good as or better than the best mono cartridges.

If you are going to buy a used turntable, have it demonstrated, if at all possible, using a stereo cartridge played through a stereo system with good bass response. Many of the older mono turntables had vertical rumble that was not picked up by a mono cartridge but could be obtrusive in stereo.

Wattage Ratings

Q. I notice that in your test reports on amplifiers the power output of one channel of an amplifier is measured when both channels are driven. What is the reason for this roundabout approach?

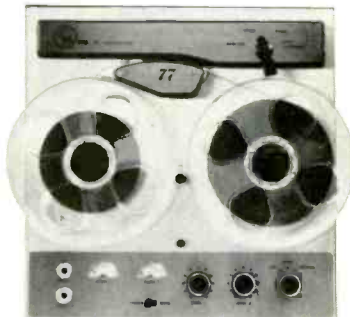
BEN MORGAN
Flushing, N.Y.

A. As a high-power amplifier is driven to produce more and more output power, there is an increasingly heavy current demand on the amplifier's power supply. As the current demand increases, the power-supply voltage falls. This voltage drop in the power supply in turn causes less total audio power to be available from the amplifier's output stage. When both channels of a stereo amplifier are driven, the current demand on the amplifier's power supply is increased substantially, and the power-supply voltage falls accordingly. Therefore, an amplifier output measurement made with both channels driven is far more stringent and provides a truer indication of the actual power capabilities of the amplifier when reproducing stereo.

As for measuring power output on only one channel of the amplifier, this is done simply for convenience's sake. Since the measurement wanted is watts per channel, it makes more sense to measure only one channel than to add the outputs of both and then divide by two.



Record it for life!



77 STEREO COMPACT

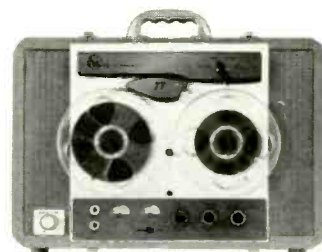
Enjoy full fidelity performance on every occasion with this low priced mono and stereo tape recorder.

So easy, so simple to use it's a "top value" for the entire family.

Two speeds, record/playback preamplifiers, record interlock and light, mono and stereo controls and VU meters.

A single lever controls all tape motion for easy operations.

A "top value" at \$239.95
Walnut Enclosure \$ 15.95
See also the portable "770" with speakers.



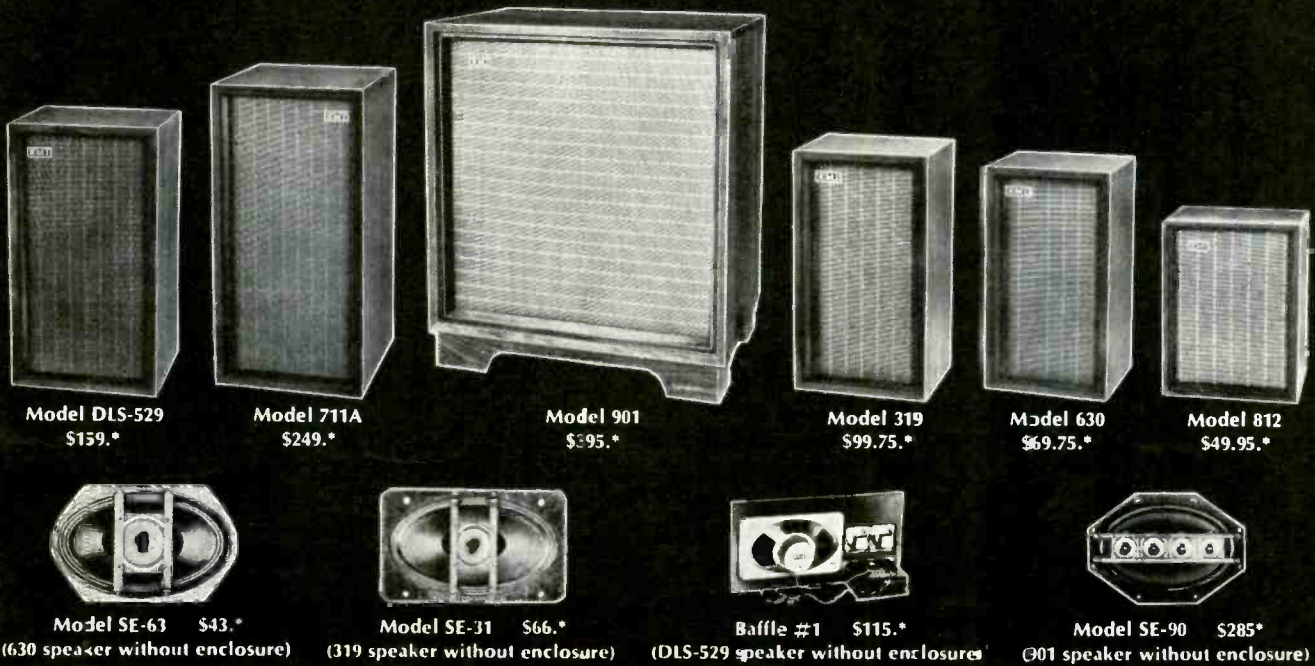
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CIRCLE NO. 58 ON READER SERVICE CARD
HIFI/STEREO REVIEW

What do these "dangerous" loudspeakers have in common?



The uncommon ability to make all receivers and amplifiers sound better.

You could use the finest receivers and amplifiers made, but you still wouldn't have the best sound unless you used the finest loudspeakers made . . . the EMI "dangerous" loudspeakers.

All of these fine EMI loudspeakers are designed to meet specific acoustical needs and requirements. One of these models will be just right for you. And within each model category, you will find transient-perfect sound reproduction that's in a class by itself.

There may be some dealers who do not have EMI loudspeakers and will demonstrate other speakers for you. But don't be misled. Listen to an EMI at a franchised dealer — and then compare! We have no fear of the inevitable judgment of your ears. Choose from six excellent EMI models. Also available without cabinets for personal custom installation.

* All prices slightly higher in South and West

EMI

SCOPE ELECTRONICS CORPORATION

235 East 42nd Street, New York, N.Y. 10017

Distributed in Canada by: HARTONE ELECTRONICS INDUSTRIES, LTD. / 298 BRIDGELAND AVE., TORONTO 19, ONTARIO

and now...
**second
 best!**

(at
 \$30
 less
 than
 the
 best)



DUAL 1010
 Auto/Standard Turntable
 only \$69.50

Says Julian D. Hirsch
 in Dec. HiFi/Stereo Review:

“In my review of the Dual 1009... its performance was comparable to the better manual arm and turntable combinations. The Model 1010... is designed to deliver essentially the performance of the 1009, but at a considerably lower price.

“... can be used with practically any cartridge on the market.

“With the 1010 on the bench next to the speaker, I was unable to induce any acoustic feedback, even at high volume and with maximum bass boost.

“(speeds) unaffected by line voltage variations from 95 to 135 volts.

“... low rumble figure is approximately the same as I measured on the 1009.

“... wow (0.06% at 33 rpm) and flutter (0.02%) were very good.”

This astonishing performance in a \$69.50 turntable is possible only because it shares the precision engineering and many advanced features of the incomparable DUAL 1009 itself... including the renowned Continuous-Pole™ motor. For example: automatic and manual single play, Elevator-Action™ changer spindle, feather touch slide switches, acoustically damped soft spring footings. For more, see your United Audio dealer.

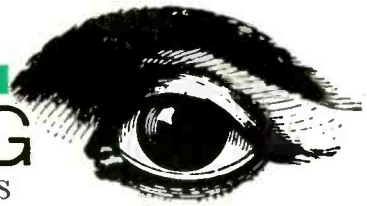
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 12 WEST 18th ST., NEW YORK, N.Y. 10011

DUAL'S THE FINEST... THE RECORD PROVES IT SINCE 1900
 In Canada: DUAL OF CANADA, 24 Milford Ave., Toronto 15, Ontario

CIRCLE NO. 43 ON READER SERVICE CARD

JUST LOOKING

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



● **Altec Lansing** announces the Super Duplex 604E 15-inch coaxial loudspeaker, the latest model in its 604 series. The high-efficiency 604E has a dual magnetic structure (weighing 26 lbs. 13 oz.), the rear section of which drives a sectoral horn. The Super Duplex

Compliance is rated at 20×10^{-6} cm/dyne and the elliptical stylus is a 0.2 x 0.9-mil biradial hand-polished diamond with 15-degree vertical tracking angle. The elliptical-stylus cartridge is priced at \$29.95, the elliptical replacement stylus is \$14.95.

circle 183 on reader service card



604E is also offered in a studio enclosure suitable for monitoring purposes in recording and broadcasting studios. For the home, Altec has designed the 855A cabinet, finished in walnut and mounted on an angled recessed base. Loudspeaker impedance is 8 ohms, and the system is designed with a two-section, 1,500-cps L/C crossover network. Price: \$199.

circle 181 on reader service card

● **Colorsound's** Model 201 translates sound signals (bass, medium, and high frequencies) into corresponding intensities of red, green, and blue lights. The Colorsound 201 is designed to perform

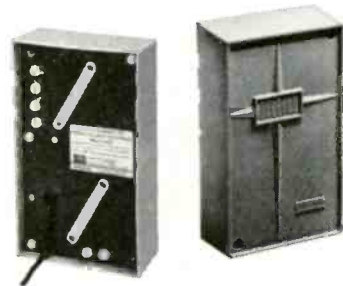


with any home-entertainment high-fidelity sound system and contains a built-in high-sensitivity microphone. The 201 will control any standard wall, ceiling, or table-lamp fixture equipped with an inexpensive adapter fitted with 120-volt colored bulbs. The light fixture's power cord is plugged into a standard a.c. outlet on the back of the 201. The transistorized Colorsound unit is capable of controlling up to 1,000 watts of lamp load, and is guaranteed for one year against any defect in parts or workmanship. Price: \$199.50.

circle 182 on reader service card

● **Empire** announces a new 880PE elliptical-stylus cartridge and elliptical-stylus replacement. Frequency response of the 880PE is 8 to 30,000 cps, output voltage is 8 millivolts per channel, and channel separation is better than 30 db.

● **Jerrold** has introduced the Model SRX FM preamplifier, a unit with 18 db of amplification. Designed to compensate for the normal loss of signal strength in stereo broadcasts, the transistorized SRX is compact and can be mounted anywhere indoors between the antenna and



the FM set. Serrated washers provide fast, easy connection. A feature of the SRX is a built-in TV-FM isolation signal splitter, which permits a TV antenna to supply FM signals also. List price: \$29.95.

circle 184 on reader service card

● **Olson Electronics** is distributing a motional-feedback stereo system, Model AM-229M, in which a second voice coil in each speaker generates a distortion-cancelling feedback voltage. The AM-229M system consists of a special 30-watt stereo amplifier and a pair of two-way speaker systems. The amplifier has



inputs for magnetic or crystal phono, tuner, tape, and auxiliary. Frequency response is 30 to 25,000 cps. Hum and noise is -60 db. Amplifier size is $14\frac{3}{4} \times 9\frac{3}{4} \times 5\frac{3}{8}$ inches, and the oiled walnut speaker cabinets are $19\frac{3}{4} \times 11\frac{3}{4} \times 6$ inches. Price: \$149.98.

circle 185 on reader service card

(Continued on page 26)

because It performs
change with my
wants

I used a Fairchild 412
Occupation is Corporate
RESIDENT

I was under
impression it would
be with change
Empire Turntable
District Sales
Representative for:
Electronics

because EVERY
IT TO BE
BEST SELLER
MARKET.
REK-O-CUT
STORE OWN

I purchased it because I favor
turntable but like the
convenience of a changer
with this, I hope the best
of the former without the
drawbacks of the latter.
I formerly used a REK-O-KUT
My occupation is Teacher

I purchased it because CONVENIENCE OF CHANGER -
TRACKING AT 1-2 GMS
GOOD APPEARANCE + REPUTATION
I formerly used a WEATHERS TURNTABLE
My occupation is ENGINEER

I purchased it because WANTED
COMPACT CHANGER WITH
TURNTABLE QUALITY
I formerly used a REC-O-CUT
My occupation is ELECTRICIAN
because VARIABLE
SPEED + ALSO AUTOMATIC
PLUS IT WAS EASY FOR MY
WIFE TO MANIPULATE.
I formerly used a THORENS
My occupation is LAWYER + BUSINESS

I purchased it because I OWN MANY
OPERA RECORDINGS + CAN
NOW HAVE SUPERB PERFORMANCE
AS WELL AS CONVENIENCE
REK-O-KUT
My occupation is ACCOUNTANT
SUPERVISOR

I purchased it because IT LOOKS
LIKE THE BEST Combination
OF THE MARKET. WHAT
FILE I've SEEN PROVES
I formerly used a Fairchild Arm
+ MOVING TURNTABLE
My occupation is INVENTOR
REPRESENTATIVE
FORMERLY AN ENGINEER

I purchased it because OF THE
REK-O-KUT WITH
ITS CAPABILITY.
I formerly used a REK-O-KUT WITH
MITS GRAB LAM MUM
My occupation is ENGINEER

I purchased it because IT
TRACKING, REPUTATION
AMONG PROFESSIONALS
OF SUPERIATIVE QUALITY
I purchased a REKOCUT
to have all features of a pro-
fessional turntable & record
changer... I'm satisfied it does.
I formerly used an AR turntable
My occupation is Research Consultant

I purchased it because I want
turntable which could
1st class cartridge
used a changer occa-
sionally this was the solu-
I formerly used a Thorens
My occupation is Scientist

I purchased it because I need
good automatic
changer
I formerly used a Presto turntable
My occupation is Scientist

I purchased it because I want
flexibility of a changer, but
as close to turntable performance
as possible
I formerly used a Fairchild 412
My occupation is Business

QUENTLY EXPECT TO
PAY FOR IT.

I formerly used a REK-O-KUT
My occupation is CARGO CHECKER

editorial mention in: Hi-Fi
friend dealer other
I purchased it because I wanted
top quality turntable
also changer capability
I used a Fairchild
Occupation is Engineer
I purchased it because I NEEDED
CHANGER - PLUS THE
TURNTABLE
I used a THORENS TD 12
Occupation is STUDENT
I purchased it because I wanted the
best possible changer repla-
ceable
turntable
I formerly used a Fairchild Turntable
Occupation is Res. Engineer

I purchased it because OF
SUPERIOR QUALITY
OVER
OTHERS
I used a Thorens
Occupation is Electronics

I purchased it because OF
SUPERIOR QUALITY
AND WORKMANSHIP
I formerly used a REK-O-KUT
My occupation is POSTAL CLERK

I purchased it because I want
turntable which could
1st class cartridge
used a changer occa-
sionally this was the solu-
I formerly used a Thorens
My occupation is Scientist

I purchased it because I need
good automatic
changer
I formerly used a Presto turntable
My occupation is Scientist

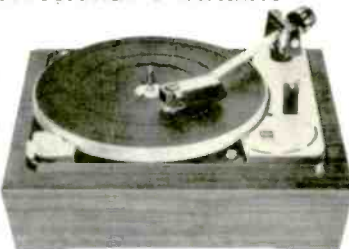
Who ever heard of trading up to an automatic from a manual turntable?

Lots of people, now. Witness these love notes to Dual.* Not that we hold any grudge against manual turntables... especially the better ones. On the contrary. We appreciate their help in proving just how good the DUAL 1009 really is. And what a value at just \$99.50.

*From actual warranty cards sent in by DUAL 1009 owners. All are available for examination upon request.

DUAL 1009

Auto/Professional Turntable



- tracks flawlessly as low as 1/2 gram
- dynamically balanced tonearm
- fine-thread adjust counterweight
- continuously variable direct-reading stylus force from 0 grams up
- automatic and manual single play
- Elevator-Action™ changer spindle
- constant speed Continuous-Pole™ motor
- 7 1/2 lb. dynamically balanced platter
- anti-skating compensation
- and Vari-Pitch™ speed control (±3%) for all four speeds!

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DUAL'S THE FINEST... THE RECORD PROVES IT SINCE 1900
In Canada: DUAL OF CANADA, 24 Milford Ave., Toronto 15, Ontario

because of demonstration
San Francisco
Fidelity Show

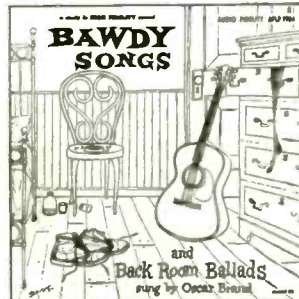
Rek-o-cut & Empire
Radio Station
manager

Unsurpassed



sound reproduction!

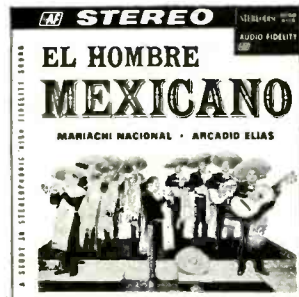
AUDIO FIDELITY



BAWDY SONGS, Vol. 1, O. Brand—Roll Your Leg Over, No Hips At All, One-Eyed Reilly, Sam Hall, The Sergeant, Rollin' Down The Mountain. **AFLP1906**



BAWDY SONGS and Backroom Ballads, Vol. 2, Oscar Brand—Lusty, spicy musical folklore. Winnipeg Whore, Erie Canal, A Gob Is A Slob, etc. **AFLP1806**



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CIRCUS CALLIOPE—From Gay 90s Village comes the Wurlitzer Calliolo to the N.Y. World's Fair. **AFLP2127/AFSD6127**



THE BRAVE BULLS! Banda Taurina Music of the Bullfight Ring! El Relicario, Cielo Andaluz, La Virgen de la Macarena, etc. **AFLP1801/AFSD5801**



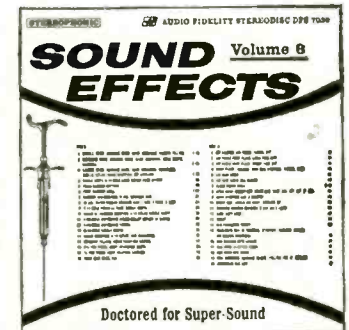
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● **Sherwood's S-9000** transistor stereo amplifier has a continuous sine-wave power rating of 50 watts per channel with both channels operating. Power bandwidth is from 12 to 23,000 cps at 1 per cent distortion. Harmonic distortion at rated power is under 0.5 per cent and does not exceed 0.15 per cent at normal listening levels. Input sensitivities for rated output power are: phono, 1.8 milli-



volts; tape head, 1.0 millivolt; and tuner, 0.25 volt. Maximum noise and hum below rated output: phono, 70 db; tuner, 80 db. The amplifier's transformerless output circuits will handle 4-, 8-, and 16-ohm speakers. A short-circuit protection circuit virtually eliminates transistor failure or fuse replacement caused by shorted speaker terminals or other improper operation.

The S-9000's front-panel controls include a selector for tape-head, phono, tuner, and auxiliary inputs; a stereo-mono mode selector; bass, treble, loudness, and channel-balance controls; switches for tape-monitoring, high- and low-frequency filters, loudness compensation, phasing, and speaker on-off. A stereo headphone jack is also provided. Size: 14 x 4 x 12 1/2 inches. Price: \$299.50.

circle 186 on reader service card

● **3M** is producing Scotchflex flat speaker wire, designed for stereo, intercom, and background-music systems. The Scotchflex cable No. 800 has four conductors of No. 22 stranded wire embedded in a flat vinyl strip. The strip's adhesive backing will adhere to any clean, relatively smooth surface. Accessories include terminals for connecting amplifiers or speakers to the cable. Splices and connections are made by pressing a U-Element connector into place. This makes an electrically efficient, mechanically strong connection. For long connections, two of the cable's conductors can be connected together to achieve decreased electrical resistance. Thus connected, the No. 800 cable serves as a 19-gauge, two-conductor wire. Each of the cable's four conductors has a current capacity of 4.5 amperes and a resistance of 0.016 ohm per foot. The system is chemically inert, and can be painted over.

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● The Institute of High Fidelity has published a second edition of its informative 64-page *Introduction to Hi-Fi & Stereo*. Written for the non-technical music listener, the booklet is available for 25¢ from the Institute of High Fidelity, 516 Fifth Avenue, New York, N.Y. 10036.

HOBSON'S CHOICE? NEVER AGAIN!

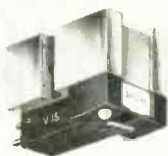
If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

THE CARTRIDGE



V-15



M55E



M44



M7/N21D



M99



M3D

ITS FUNCTION, ITS FEATURES . . .

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low . . . cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens".) Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs . . . makes the stylus scratch-proof . . . ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

IS YOUR BEST SELECTION

If your tone arm tracks at 1½ grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question your cartridge. It is designed for the purist . . . the perfectionist whose entire system *must* be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of ¾ to 1½ grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1½ and 3 grams, the M44-7 is for you . . . particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2½ gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

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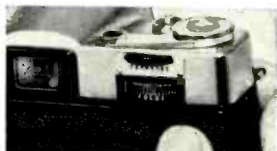


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(FROM THE FRONT)



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This is the new electric eye Fujicorex. Behind its conventional looking front, is a rather revolutionary back. See the film advance lever? Right below are all essential controls... automatic electric eye exposure control wheel and the focusing wheel. Your thumb sets the proper exposure, focuses and advances the film. Your 9 other fingers don't do very much. Don't grope. Don't fumble. Don't poke the lens.



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STEREO PERCEPTION

LAST fall, while pinch-hitting as a hi-fi salesman for a vacationing friend, I had the highly educational experience of being asked questions by people who were buying components for the first time. Many of these questions were seemingly naïve, but they cut right through to the fundamental principles of audio. I would therefore like to share some of these questions with my readers during the next several months, and include also the answers I tried to give.

Why do you need two of everything in stereo? I remember one little run-in I had with a customer who insisted that stereo was a fraud, just another trick to sell new equipment. He couldn't understand why you need "two of everything"—recording tracks, amplifiers, speakers. "They both play the same music, don't they?" And from that he jumped to his conclusion: "Stereo is double for nothing."

By way of reply, I simply switched the showroom's demonstration setup from stereo to mono. Yes, it was still the same music, but it seemed shrunken, without depth or spaciousness. One could no longer pinpoint the instruments in the orchestra. The illusion of concert-hall acoustics transferred to the listening room was gone. Even my cantankerous customer heard—and was impressed by—the difference.

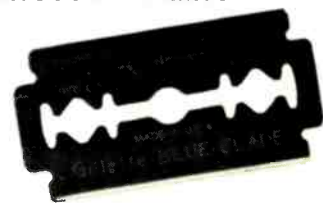
What causes the stereo effect? Some people, I learned, think it's the equipment. But in fact, the most important stereo component of all is in your own head. Stereo has existed as long as there have been two-eyed, two-eared creatures on earth. We have eyes and ears in pairs not just to provide a spare in case one gives out, but to make sight and hearing three-dimensional. Close one eye and try to place your index finger on some specific spot on a desk or table in front of you. You will find that without the use of both eyes, it is more difficult to touch the spot selected. This demonstrates how two-eyed vision provides depth perception, the third dimension that is lacking when you look at things with only one eye.

Something similar holds true for two-eared hearing, and the second channel in a stereo setup may be thought of as the electronic equivalent of your second ear. A stereo recording played on stereo equipment in your home reproduces the audible clues that your ears and brain use to perceive the acoustic third dimension.

Two factors enter into the aural perception of space. One is directionality. This enables the listener to pinpoint the locations of individual performers—the violins on the left, the brass on the right. But the other factor, depth, is even more important in creating the illusion of musical realism. The depth dimension is captured by reproducing the acoustic environment (the reverberation characteristics) of the hall in which the original performance took place. To capture these two aural aspects of the original musical performance, the two-channel stereo principle—"two of everything"—is absolutely essential. The acoustics of the concert hall thus reproduced can then supplant, to a greater or lesser degree, the smaller acoustical environment of your listening room. Even when recording a solo instrument, the opportunity of capturing the hall's acoustical environment justifies recording in stereo.

You can't hear the ADC Quiet Cartridge... All you hear is the music.

Some cartridges sound smooth no matter what the orchestra is doing. No chance of sharp sounds; rolled-off high frequencies take care of things like that. Everything turns into a soft characterless blur, thanks to harmonic distortion. Remember when some listeners used to treasure cartridges like that, years ago?



Today we know better. Or should. We want the musical truth as composer, conductor, and performers see it: Sometimes soothing and seductive. Sometimes and stark. But never overruled by the coloration of any particular cartridge.



The ADC Quiet Cartridge doesn't have a sound of its own. In fact, you can't hear it at all. All you can hear is the music as it exists on the record. No distortion to add to or subtract from the subtle colorations of composer and conductor. No response dips or peaks to exaggerate musical balance. The ADC Quiet Cartridge faithfully follows the record without interpreting on its own.



See for yourself . . . Write for our free Curve Comparator Guide.



Dept. HS-15

AUDIO DYNAMICS CORPORATION

ADC POINT FOUR / E

Pickett District Rd., New Milford, Conn.

Should Sherwood's new solid-state amplifier be rated at 150 watts?...300 watts?...or 100 watts?

Audio power *should* be one of your major criteria of amplifier performance. The important thing is to use the same yardstick of comparison.

Among responsible component manufacturers, the commonly-accepted expression of audio power today is "MUSIC POWER"—the amplifier's output capability across the full spectrum of orchestral sound.

If you simply like to play with bigger numbers, multiply MUSIC POWER by two (the way some manufacturers do) and you get "PEAK POWER". It's exactly the same rating but it *looks* twice as powerful.

But the really important measurement is "CONTINUOUS SINE-WAVE POWER" with both channels operating simultaneously. This is the *meaningful* measurement, used in laboratory work. It separates the wheat from the chaff.

Sherwood's new S-9000 delivers 150 watts of MUSIC POWER... 300 watts of PEAK POWER... and 100 watts of CONTINUOUS SINE-WAVE POWER at less than 1/2% harmonic distortion. (At normal levels, distortion never exceeds 0.15%).

Unequalled power—by *any* standard—is just one of the important engineering advances built into the new Sherwood solid-state amplifiers. Here are some more:

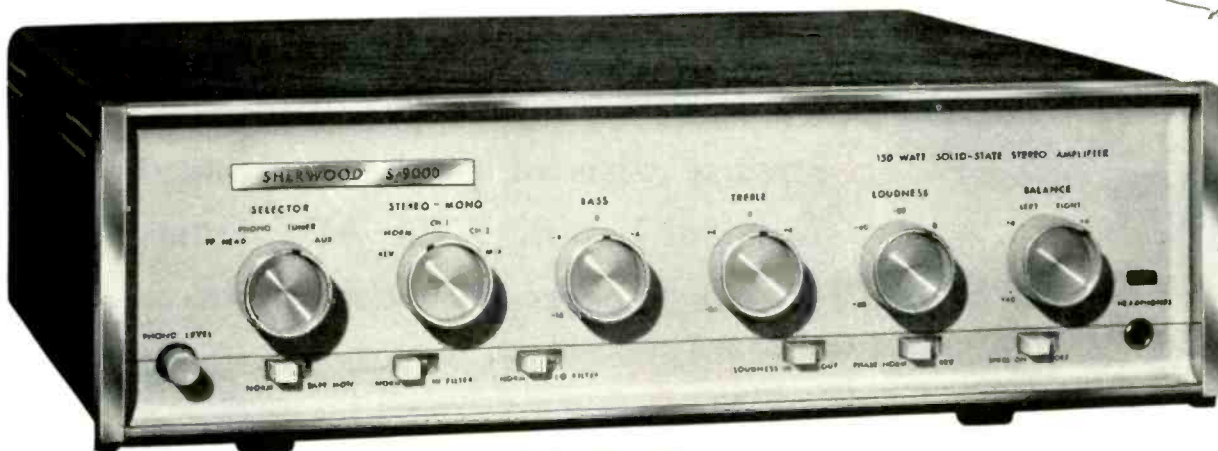
Military-type Silicon Transistors. Used exclusively throughout Sherwood circuitry. Twice the heat-reliability of ordinary germanium transistors. Safe for even the most confined custom installations.

Exclusive transistor short-circuit protection. (Pat. Pend.) New system virtually eliminates transistor failure or fuse replacement due to shorted speaker terminals or other improper operation.

Additional features: Phono input noise less than -65db., with no microphonics or hum / Professional Baxandall tone controls / Tape monitoring and tape-head playback facilities / Stereo headphone jack with speaker disabling switch / Glass epoxy circuit boards / Compact size—14" x 4" x 12 1/2" deep.



Wait till you hear Sherwood's new Tanglewood 4-way speaker system! Each six-speaker system handles 75 watts of program material. Unique design of dual, 10" uniflex woofers achieves unprecedented 34-cycle closed-box resonance. Overall response: 29-17,500 cps \pm 2 1/2 db. \$219.50



Model S-9000 / solid-state, integrated stereo amplifier / \$299.50

Also available in a 50 watt Music Power version as the Model S-9500 / \$179.50

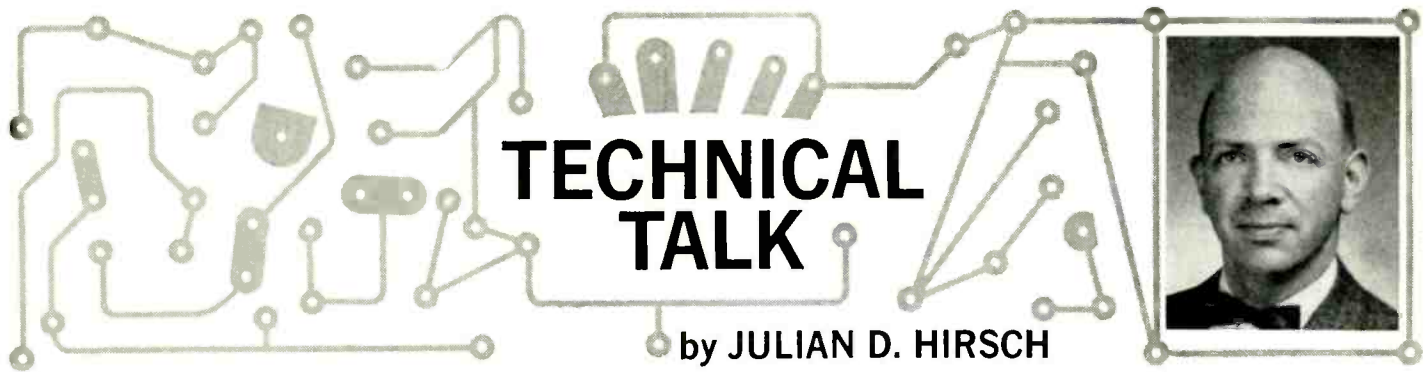
Walnut-grained leatherette cases for either model, \$8.50 Prices slightly higher in Far West

For complete specifications and new catalog, write Dept. R-1

Sherwood

HIGH FIDELITY

SHERWOOD ELECTRONIC LABORATORIES, INC., 4300 NORTH CALIFORNIA AVENUE, CHICAGO, ILLINOIS 60618



● **TRANSISTORS:** Regular readers of this column will recall that I have had, in the past, some reservations about solid-state (transistor) high-fidelity components, notably power amplifiers. Many of the early designs appeared to reflect the designers' inexperience with the peculiarities of semiconductors. Also, transistors having the special characteristics required for high-fidelity applications were not then available. I found that many of the first solid-state amplifiers had poor frequency response, excessive distortion, and a tendency to burn out their output transistors when overdriven.

But by last year, I began to see clear signs that solid-state components were coming of age. A few transistor amplifiers (expensive ones) proved to be superb instruments, outperforming practically any vacuum-tube model. Reliability was also much improved, although I did damage several of the units I tested by driving them at full power for the time required to make distortion measurements. While the average home user is not likely to have cause to treat an amplifier in this way, I found it annoying that the units would not hold up under normal test procedures.

There can no longer be any doubt, however, that transistors are here to stay. Virtually every major manufacturer now offers a broad line of transistor components, and at least one has dropped all vacuum-tube models from his line. Lower-price solid-state models are being produced, with somewhat less power than the original de luxe models but with similar performance. Transistor stereo FM tuners are also much in evidence. Some earlier models with transistor r.f. amplifiers suffered from overload on strong local stations, producing spurious signals at various points on the dial. For this reason, some manufacturers have chosen to use tiny nuvistor tubes in the tuner's input stages in order to overcome this difficulty, while others claim to have solved the problem with specially designed circuits. (See "Transistor High Fidelity" in the May 1964 issue of *HiFi/STEREO REVIEW*.) I expect to learn more about how successful these manufacturers have been as I test the new models in months to come.

Although in my estimation there does not seem to be much technical justification for transistor FM tuners or

preamplifiers, the growing popularity of single-chassis receivers has spurred their development. After all, if the power amplifiers of a receiver are transistorized, it makes sense to use a fully solid-state tuner and control section if there are no compelling reasons to do otherwise.

Transistor reliability, I believe, has finally been achieved. Most of the new amplifiers can withstand anything up to being driven to full power output into a short-circuited load. And even under this condition, the amplifier will do no more than blow a fuse. I have, for example, seen at least one amplifier operating at full power output in a setup that automatically short-circuited the speaker output circuit every five seconds. The amplifier continued to function perfectly. No doubt others can withstand the same treatment.

What about the sound of the 1965 solid-state amplifiers and receivers? It would not be fair, of course, to attempt to judge them on the basis of a few moments' listening. I have already given one of the new receivers a preliminary check, however, and its sound is excellent. The significance or even the reality of "transistor sound" may be arguable, but the clean, transparent quality of these receivers is undeniable. The one I now have is 100 per cent solid-state, and the tuner section seems to be totally free of overload problems or other vices.

I am also tremendously impressed by the fact that this fully enclosed 75-watt receiver is only faintly warm after many hours of operation. Low temperatures mean long component life and alignment stability. I suspect that some of the new stereo receivers will require little or no maintenance over a

period of many years. Here, when all the ad-man's enthusiasm has been discounted, is the real strength of solid-state design, and the reason why I believe that vacuum tubes will disappear from high-fidelity equipment within a few years.

● **HI-FI SHOW NOTES:** There were a number of noteworthy trends discernible at the recent New York High Fidelity Show. Many manufacturers are offering "compact" or portable systems consisting of a record changer, a small built-in solid-state amplifier, and a pair of small remote speakers. Some of these are very good, and some are quite dismal-sounding. Unfortunately, there is no way

REVIEWED THIS MONTH

●
Acoustic Research AR-4 Speaker
Weathers Townsend Record Player
●

for the consumer to tell good from bad except by listening, so don't be misled by external similarities. The units are not alike, by any means.

I was gratified to see a couple of new full-range electrostatic speakers at the show. Some of the truest, most uncolored sound I have ever heard was the product of full-range electrostatic speakers, and it is a pity that their high price, size, fragility, and special amplifier requirements have limited their acceptance by the public. One of the new models solves the last problem by incorporating separate amplifiers for the high and low frequencies. The integrated amplifier-speaker approach has been used commercially for a couple of years by one manufacturer, and I think it is even more advantageous for electrostatic speaker systems. We should hear more about this in the future.

Another significant trend that caught my attention was the proliferation of excellent-sounding small speaker systems. Many of these are of true bookshelf dimensions, in that their 10- to 12-inch depth makes it possible for them to be accommodated easily on the average bookshelf. In fact, some of the smaller units would make nice bookends.

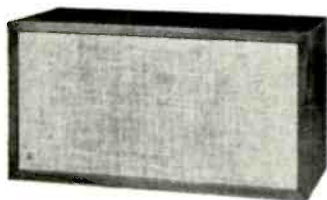
The sound of most of these systems can be described as sweet, smooth, and unobtrusive. While lacking the ability to reproduce very low bass, the small systems seem, as a rule, to have a very open, nonboomy sound. Technically, it appears that most manufacturers are convinced that the bass drivers of the small systems should be of the acoustic-suspension type. This implies the use of a

sealed, well-braced cabinet, a woofer with a long-throw voice coil, and a cone suspension capable of extended excursion without distortion. This employment of acoustic-suspension techniques in small systems is evident even among those manufacturers who do not consider acoustic suspension suitable for their standard-size bookshelf or larger systems.

The tweeters found in the small speakers appear to present no problems for designers, except that the use of large sectoral horns is obviously ruled out. There appears to be a trend toward the use of dome tweeters, both for the wide dispersion this type affords and because, in general, they offer a fairly good efficiency match for the miniature long-throw woofers. Wide dispersion, which provides the illusion of a large sound source, becomes, I suspect, a special consideration for the design engineer planning a small speaker system.

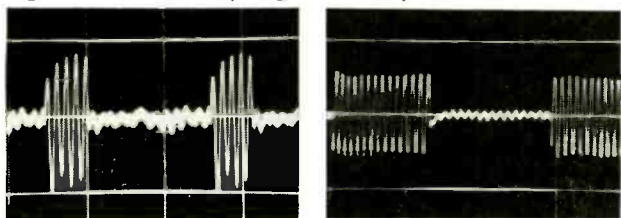
The prices of the small speakers may appear high when compared with those currently being paid for the standard bookshelf types. After all, it is possible to purchase a system almost twice as large for only a few dollars more. However, the economics of speaker manufacturing are such that the major cost must always be attributed to the magnetic structure, and the magnets used in the small speakers rival in size, weight, and efficiency those used in larger systems. Large magnets are used to maintain system efficiency. Long-throw voice coils, in general, make for low efficiency because only a small section of the voice coil is in the magnetic gap at any one time.

ACOUSTIC RESEARCH AR-4 SPEAKER SYSTEM



● THE acoustic-suspension loudspeaker system, pioneered so successfully by Acoustic Research, has been scaled downward in price and size in the new AR-4 bookshelf speaker. The AR-4, like the AR-2 and the AR-3, employs a sealed enclosure in which the springiness of the enclosed air supplies a large part of the speaker cone's restoring force. This technique makes it possible to obtain low-distortion bass response from a relatively small cone woofer.

The AR-4 has an 8-inch woofer, with an L-C crossover at 1,500 cps to a 3½-inch direct-radiator tweeter mounted in a sealed compartment within the main enclosure. Owing to its moderately high efficiency, the AR-4 can be



Oscilloscope tone-burst photos show the AR-4's excellent transient response. Burst at left is at 1,000 cps; at right, 450 cps. Curvature in the 1,000-cps trace is owing to test equipment.

driven fully by a 12- to 15-watt amplifier. A tweeter-level control on the rear of the speaker adjusts high-frequency response to the acoustical characteristics of the listening room.

The AR-4 is considerably smaller than the other AR systems, measuring 19 x 10 x 9 inches, and weighs less than 20 pounds. It is finished on four sides and can be installed either horizontally or vertically. The system's impedance is 8 ohms.

My tests showed that the AR-4 has the smoothness and low distortion that characterize the larger AR systems. My automatically plotted frequency-response curves, taken from eight different microphone positions, showed substantial agreement with the curves published by Acoustic Research. My measurements were made with the tweeter level set at the indicated "normal" position and with the speaker mounted on a shelf in a mid-wall location. Unlike some smaller speaker systems that either go dead or distort badly below about 70 cps, the AR-4 produced very clean if diminished output down to at least 30 cps. The smoothness of the system is attested to by the fact that no peaks or dips greater than 2.5 db were measured from 30 to 15,000 cps. The smoothness of the bass roll-off is an indication that substantial bass boost can be applied with the amplifier's tone controls without causing distortion or other ill effects. Even with no tone-control compensation, the measured response was within ± 5 db from 47 to 13,000 cps, which is very good per-

(Continued on page 36)

AR two-speed turntable.....	\$ 78.00
<i>(includes oiled walnut base and transparent dust cover)</i>	
Dyna Stereodyne III cartridge.....	19.95
Dynakit SCA-35 integrated amplifier.....	139.95
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The Dynakit SCA-35 integrated amplifier was described simply and accurately in the 1964 *Hi-Fi Tape Systems* as "the finest low-powered amplifier on the market." We have nothing to add except to note that the all-in-one° SCA-35 has more than adequate power to drive AR-4 speakers.

°Also available at a slightly higher price with preamp and power amplifier separate.

Modern Hi-Fi wrote of the new AR-4 speaker: "The results were startling...the AR-4 produces extended

low-distortion bass. The power response and dispersion of the AR-4's tweeter are as good as those of units that cost many times as much. All in all, it is difficult to see how AR has achieved this performance at the price."

These components comprise a complete record-playing system that will play both monaural and stereo records at 33½ or 45 rpm. A Dynakit FM-3 stereo tuner may be added simply by plugging in to the SCA-35.

You can hear this stereo system at the AR Music Room, New York City's permanent hi-fi show on the west balcony of Grand Central Terminal.

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formance indeed from a speaker of this size and price.

The tone-burst transient response of the AR-4 was among the best I have ever encountered, showing no ringing or spurious output at any frequency. In harmonic-distortion tests, the AR-4's performance, particularly considering its under-\$60 price, was also exceptional. When driven at a 10-watt level (much louder than normal), distortion was under 2.5 per cent down to 70 cps.

The over-all sound of the AR-4 can be described as being closer to that of the AR-3 than to the AR-2a. Although the AR-4 is always clean and musical, its bass is noticeably thinner than the more expensive AR-2a or the AR-3, and the extreme top end does not have quite their

shimmer. However, on piano, or on other material that consists of predominantly mid-range frequencies, the AR-4 sounds very much like the AR-3. In my listening room, the region from 300 to 2,000 cps was elevated by several decibels relative to the lower and higher frequencies, and the dominance of the middles appeared to make the sound more immediate. The AR-4 has plenty of highs, and corner mounting, if feasible, would enhance the low-end frequency response when desired.

Considering the performance and the price of the AR-4 (\$57 in oiled walnut or unfinished birch, \$51 in unfinished pine), I rate the speaker an outstanding value.

For more information, circle 188 on reader service card

WEATHERS TOWNSEND RECORD PLAYER



● THE Weathers Townsend is a low-cost single-speed ($33\frac{1}{3}$ -rpm) integrated record player with top-quality performance. Like other Weathers turntables, it has a light aluminum platter that is driven by a tiny 600-rpm synchronous motor. A soft-rubber drive wheel on the motor shaft contacts the inside of the turntable rim. The on-off switch, in addition to controlling the power to the motor, removes the rubber drive wheel from the turntable rim when the unit is switched off, to prevent the formation of flat spots on the wheel.

The turntable bearing assembly and the tone arm are rigidly coupled, and are suspended as a unit from the motorboard on three compliant springs. The resonant frequency of the turntable-arm system is about 5 cps, which effectively isolates it from jarring and vibration. The walnut tone arm is of the familiar Weathers design, and will accept any standard cartridge. The arm has an adjustable counterweight for setting stylus tracking force. The finger lift is well placed, and the arm has an excellent feel.

I measured the rumble of the Weathers Townsend as -27 db in both the lateral plane and when combining both vertical and lateral components. These figures must be qualified, however, since they were taken (as are all my turntable measurements) following the NAB standards. The motor of the Townsend revolves at 600 rpm, which is one-third the speed of most phono motors. Consequently, its main rumble frequency is at 10 cps instead of the usual 30 cps. If the Townsend's rumble figures were weighted to reflect the relative inaudibility of sounds at extremely low frequencies, they would be much more impressive. The important thing to bear in mind is that the rumble of the Townsend is totally inaudible under any listening conditions, and is also sufficiently low that there is practically no chance of overloading an amplifier with subsonic rumble. I would thus rate the Townsend excellent insofar as rumble is concerned.

The wow and flutter were each a negligible 0.05 per

cent. Speed was exact, and was unaffected by line-voltage variations from 70 to 135 volts. The floating arm-turntable suspension proved quite effective. I could not induce acoustic feedback even with the turntable mounted directly in front of a speaker system, and it was unaffected by any jarring short of outright pounding on the base.

The arm had a low tracking error—less than 0.4 degree per inch of radius over the useful record surface. The arm's cartridge mount can be adjusted for correct overhang (and consequent low tracking error) with different types of cartridges.

The Townsend is also available with the Weathers LDM ceramic cartridge for an additional ten dollars. The unit I tested was so equipped, and I measured the cartridge's performance. The cartridge had somewhat better over-all performance than the unit I reported on in the June 1963 HiFi/STEREO REVIEW cartridge survey. Frequency response was within ± 2.5 db from 30 to 20,000 cps on one channel, and fell off slightly above 12,000 cps on the other channel. Stereo separation was about 30 db up to 5,000 cps, better than 20 db at 10,000 cps, and about 17 db at 18,000 cps. This represents excellent performance. The cartridge sounded as good as it measured. The sound was sweet and bright, with the extended highs contributing a little extra sparkle to those recordings having any appreciable musical content above 10,000 cps.

The output of the LDM cartridge is about 7 millivolts. Although it is not subject to magnetic hum induction, it is important that the system be properly grounded to avoid hum from electrostatic sources. The output cable from the player has a separate ground clip that accomplishes this task very well. The tracking force was factory-set at 3 grams, and at that force it easily tracked any record I tried.

A minor annoyance I found was that the Townsend's plastic-foam record pad came off every time I lifted a record from the turntable. This could be cured by the application of a little rubber cement between the pad and the turntable.

The Weathers Townsend with base, but without cartridge, sells for \$59.95. This surely makes it one of the best buys in record players. With the LDM cartridge, it is priced at only \$69.95, making the combination an even greater value.

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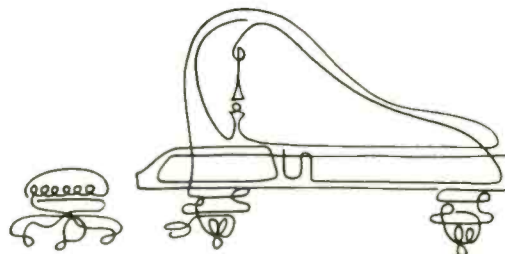


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HOW TO PLAY THE PIANO

By ARTHUR MYERS

I TOOK UP piano playing about three years ago. By now I know where all the notes on the piano are, although I must admit I have trouble finding some of them on short notice. So I tend to stick to pieces that sound good when they are played slowly.

About a year ago I found I could play *Gertrude's Dream*, by L. V. Beethoven, quite well. But I rarely got requests for *Gertrude's Dream*. In fact, nobody would even believe that Beethoven ever wrote anything of the sort, which is not true; he did. Anyway, nobody wanted to hear me play it, even if they were willing to admit that Beethoven did write it. Everyone wanted to hear something by Gershwin.

I figured that if I were ever to become a social success through my piano playing, I would have to learn something more modern, more in tune with the times than *Gertrude's Dream* by L. V. Beethoven. So I got a lot of books, called *Hits of the Thirties*, *Hits of the Forties*, *Hits of the Fifties*, *Hits of the Sixties*, and so on.

What intrigued me most about these was their instructions to the player. I don't mean things like *Poco agitato*, or *molto rubato*, or *subito allegro*. I don't have any notion of what these mean, and I doubt that I ever will. There's something un-American about that kind of talk, anyway. The directions that fascinated me were the ones they had written in English. They tell you exactly how you're supposed to play the piece, and no nonsense about it.

Some instructions look easy, but they can be deceptive. Take, for example, *For You*, which says at the beginning of the refrain, "Dreamily." Of course, if anybody really played it dreamily, he'd lose his place. Actually, I sometimes lose my place even when I'm paying close attention. But after awhile I did feel that I had gotten so I could play *For You* pretty dreamily. Imagine my chagrin when a friend who was watching over my shoulder as I played *For You* said, at the end of my rendi-

tion, "It says dreamily, not drearily."

Despite such rude shafts, I still think I can play dreamily, within the limits, of course, of not losing my place. I also think I'm getting pretty good at "Gracefully and not fast," as well as "Slowly and tenderly." Sometimes they throw some hard ones at you, though. I stay away from those pieces. For example, occasionally they will say to play "In jolly tempo." That's very hard to do when you don't know where your next note is coming from.

And sometimes they cross you up, too. At the beginning of a piece they say, "Rather slow but with rhythm." So far so good. But you get a little way along and you run into "A little faster and rhythmical." You start sweating, but you plunge on gamely. The clincher—and where I throw in the towel—is when it suddenly says, "Gaily!"

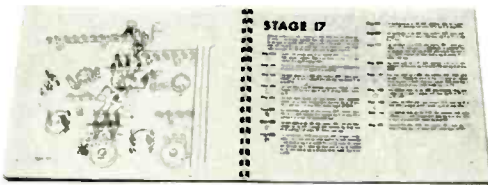
Then take Gershwin's *Mine*. They tell you to play it "Slowly, with much expression." Now I'm good with the slowly, but I have a little trouble with the expression. However, I'm working on it, and hope soon to add *Mine* to my repertoire, which so far is only *Gertrude's Dream*.

My favorite direction, though, is "Not fast." I'm very good at that. It says "Not fast" at the beginning of Gershwin's *Beginner's Luck*. I often practise *Beginner's Luck*, and I always practise it not fast. If someone were to ask me now to play something from Gershwin, I would play *Beginner's Luck*, not fast. A frequent variation of "Not fast" is "Not too fast." For example, you find this instruction in *South American Way*. I often reflect that of all the people who have played this number on the piano, I may well be the only one who has never, never played *South American Way* too fast. To tell the truth, though, I never have been too wild about *South American Way*. It is my feeling that a song should offer the artist something more in the way of a challenge. But what *does* come after *Mine* and *Gertrude's Dream*?



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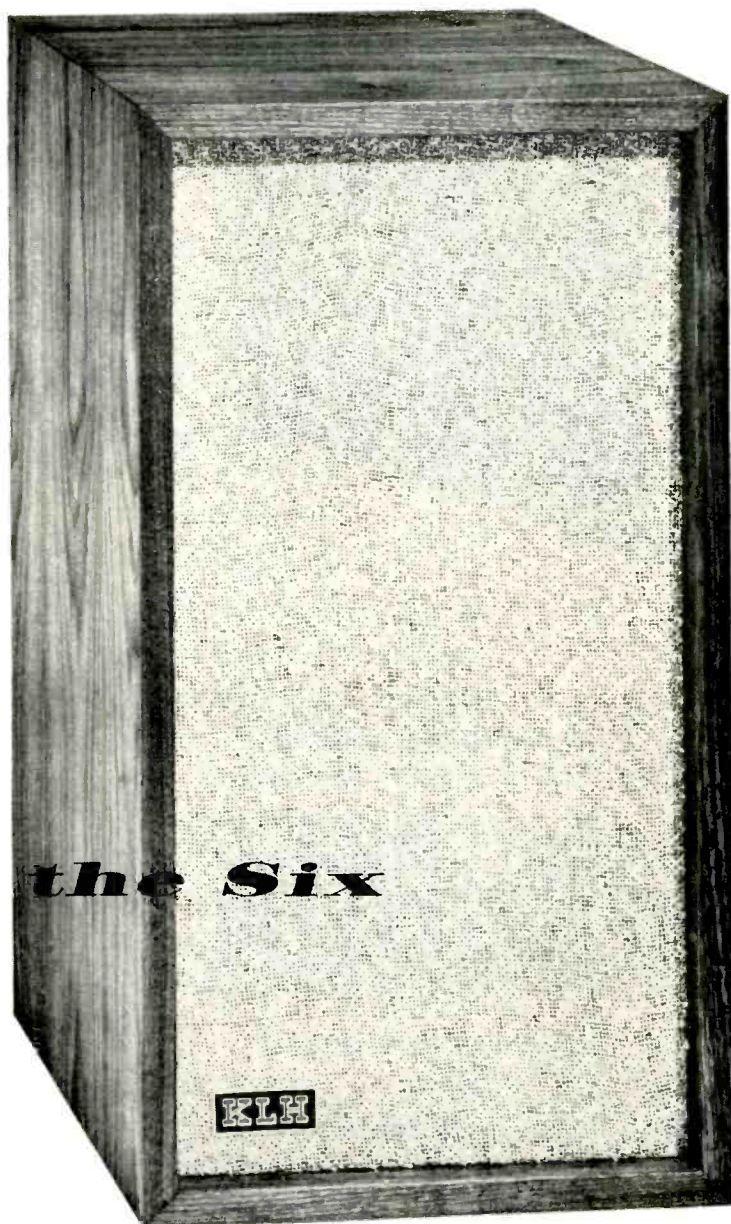
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HIFI/STEREO REVIEW



"The Hunter's Funeral Procession," or "Wie die Tiere den Jäger begraben."
(Woodcut after a drawing from "Die guten Freunde," Moritz von Schwind, 1850)

Mahler's *FIRST SYMPHONY*

IN THE 1880's a young musician was moving from one provincial German opera house to another as the conductor of the "second-string" repertoire of operas—Marschner, Lortzing, and the like. When he was given an opportunity in Olmütz to conduct operas by Wagner and Mozart, he could not bring himself to "profane" these works with the inferior forces at his command. The flaming young musical idealist was Gustav Mahler. He had already composed a considerable amount of music himself, but it still lay, unperformed, in manuscript.

During the years 1883 and 1884, the twenty-three-year-old Mahler was the second conductor in the city of Kassel, and it was probably during that period that he began work on his First Symphony. In 1884 Mahler made a spectacularly successful conducting debut in Leipzig, and from then until his death in 1911 he was best known to his contemporaries as a conductor. But Mahler's major significance in his own eyes was as a composer, and one of the remarkable aspects of the musical life of the mid-twentieth century is the extent to which we have come to agree with Mahler's own assessment of his importance. "*Mein Zeit wird kommen*"—"My time will come"—he prophesied. That Mahler's time has indeed come here and now is indisputable.

Following the Leipzig conducting triumph, Mahler's fortunes rose steadily. In 1888 he was appointed Director of the Royal Opera at Pesh (now part of Budapest), a singular honor for a young man not yet thirty. Early in his second season there, Mahler conducted the initial performance of his First Symphony. The audience had grown to respect the conductor in the highest degree, but that performance aroused conflicting emotions, perplexity perhaps chief among them. And small wonder, for Mahler had prepared a "Program Outline" of awesome

proportions, calling the work a "Symphonic Poem in two parts" and giving it the title "The Titan," after the novel of the same name by the German Romantic writer Jean Paul. The various movements were described by Mahler as follows:

Part I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn.

2. A Chapter of Flowers. [This movement, an Andante, was withdrawn by Mahler after a Weimar performance of the score. He never reinstated it.]

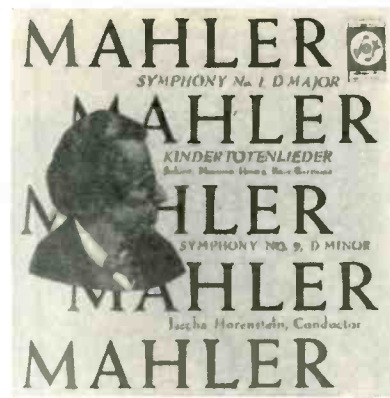
3. Full sail! (Scherzo)

Part II. *Commedia umana*.

4. Stranded. A funeral march à la Callot [Jacques Callot, the seventeenth-century French engraver]. The following remarks may serve as an explanation, if necessary. The author received the external incitement to this piece from a pictorial parody well-known to all children in South Germany, "The Hunter's Funeral Procession." The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by

5. *Dall'Inferno al Paradiso (allegro furioso)*, the sudden outbreak of a profoundly wounded heart.

I have quoted Mahler's own vivid word-picture of the First Symphony in full because it gives a fanciful and undeniably accurate indication of what was in the composer's mind at the time of the work's creation. Mahler later disavowed this program—and indeed all programmatic descriptions of his music—but the fact remains that the spirit of romantic fancy so directly conveyed by these words is integral to an understanding of the music. One could in fact wish that more conductors would take the



The first choice among today's recordings of Gustav Mahler's *Symphony No. 1* is the warm yet tightly controlled reading of Georg Solti on the London label. Other notable interpretations of "The Titan" *Symphony* are provided by the late Bruno Walter for Columbia and by Jascha Horenstein for Vox.

trouble to read and ponder Mahler's words before conducting the symphony.

That Mahler's First Symphony now has sufficient popularity to warrant its being considered part of the basic repertoire is attested to by the current availability of no fewer than eleven recordings of the work, with a twelfth (by Sir John Barbirolli and the Hallé Orchestra) said to be forthcoming soon in Vanguard's Everyman series. Two conductors have recorded the symphony twice: Paul Kletzki, first with the Israel Philharmonic Orchestra about a decade ago (Angel 35180) and more recently with the Vienna Philharmonic (Angel S 35913); and Bruno Walter, with the New York Philharmonic in the early 1950's (Columbia ML 4958) and subsequently, shortly before his death, with the hand-picked Columbia Symphony Orchestra on the West Coast (Columbia MS 6394, ML 5794). Four of the remaining seven discs exist in stereo as well as mono: Sir Adrian Boult and the London Philharmonic Orchestra (Everest 3005/6005); Bernard Haitink and the Amsterdam Concertgebouw Orchestra (Philips 900017/500017); Erich Leinsdorf and the Boston Symphony Orchestra (RCA Victor LSC/LM 2642) and Georg Solti and the London Symphony Orchestra (London 6401/9401).

For three movements, the later Bruno Walter performance is nearly ideal. The conductor, who was a close friend and disciple of Mahler, brings to his rerecording a lifetime of devotion to the Mahler ethos, and infuses these three movements with a personal meaning that moves one as a revelation of universal truth. But curiously, Walter's performance of the disorganized but hypnotically arresting last movement falls completely flat: the tempo seems deliberately held back, and the thrust and cumulative impact of the score are not allowed to develop.

The Kletzki rerecording is a blot on that conductor's reputation as a fine Mahler conductor. He brings little imagination to his handling of the music, and Angel's reproduction is on the shallow side. But the performance is removed from serious consideration above all else by a huge and inexplicable cut that Kletzki makes in the last movement. The movement rambles, it is true, but a conscienceless excision is no way to solve the problem.

Leinsdorf scored an enormous personal triumph in Boston early in his first season as the Boston Symphony's

Music Director with exciting performances of the Mahler First. His recording, unfortunately, does not capture the brilliance and dash of his concert performances. Here there is an air of overrefined polish and calculation. The conductor's more recent recording of Mahler's Fifth Symphony is, in my opinion, much more successful. The Leinsdorf Mahler First recording does, however, have a most unusual distinction: for months after its release it was one of the best-selling discs of serious music in the country.

Young Bernard Haitink has some individual ideas about the symphony, but in the end he does not quite succeed in bringing the thing off. In this regard, be it noted, he has grown considerably in his conception of the Mahler First in the few years since he recorded it: last April I heard him conduct a really first-rate performance of the music in New York.

THIS brings us to the most recent of the recordings of the symphony, and in many ways the most satisfying of the lot: the one by Georg Solti and the London Symphony Orchestra. Some years ago, in a recording with the Amsterdam Concertgebouw Orchestra of Mahler's Fourth Symphony, Solti revealed an intuitive response to the music of Mahler. That success is repeated in his recording of the First Symphony. Solti shapes the music lovingly and yet succeeds in keeping the loose structure under firm control. Playing and sound, too, are exemplary.

Solti's, then, is my recommendation for the best all-round recording of Mahler's First Symphony. But a final word of praise must go to the mono-only recording conducted by Jascha Horenstein, included in a three-disc Mahler omnibus collection that also includes the composer's *Kindertotenlieder* and Ninth Symphony (Vox VBX 116). Horenstein may well be one of the most underrated conductors of our time. His recordings, especially of Mahler, reveal a superb intellect and high technical achievement. His recording of Mahler's First is a brilliant accomplishment, especially the last movement, which he succeeds in making more convincing than any other conductor who has recorded the score.

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After two months of what **Popular Science** described as "the most extensive listening tests ever made by any magazine," a panel of experts chose components for stereo systems in several price categories. The components in the highest rated system were to be the best available no matter what the price.* "Where there was a more expensive component that produced a detectable improvement in sound," stated **Popular Science** authors Gilmore and Lockett, "it was chosen."

AR-3 speakers and the AR turntable were the choices for **Popular Science's** top system.

The **Popular Science** panel was not alone in its findings. Two other magazines — **Bravo!** and **Hi-Fi Tape Systems** — selected components for the best possible stereo system; AR-3 speakers and

THE AR-3's WERE CHOSEN AS BEST.

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Two of **Popular Science's** five-member panel check speakers.

the AR turntable were the choices in each case. **Gentlemen's Quarterly** chose the AR turntable for its top (\$3,824) system, but relegated AR-3's to its "medium-cost" (\$1,273) system. (The complete lists of selected components, as they appeared in these four magazines, are available on request.)

The AR turntable by itself has been reviewed by leading authorities as the best in the entire field regardless of price.

Yet you can spend many times the price of these AR components. AR-3 speakers are \$203 to \$225 each, depending on finish (other models from \$51), and the two-speed AR turntable is \$78 including arm, base, and dust cover.

*Speakers limited to "compacts" for reasons of practicality in the home.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

CIRCLE NO. 63 ON READER SERVICE CARD

HIFI/STEREO REVIEW

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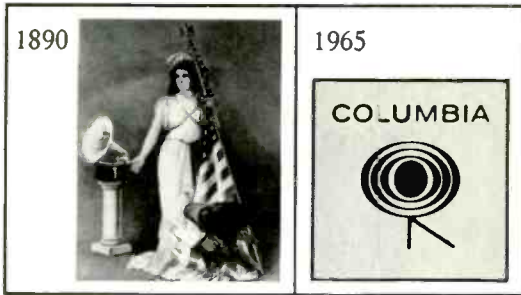
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&VLADIMIRHOROWITZ&AL
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 MILLIONS MORE

to



COLUMBIA
 RECORDS

(on its seventy-fifth birthday)

to GODDARD
 LIEBERSON
 (on his twenty-fifth executive anniversary)



MY FIRST meeting with Goddard Lieberson was in no sense social, having been induced by a pressing business matter. Some three minutes after our introduction, however, the president of Columbia Records had somehow got me involved in a discussion of Baron Corvo and that singular if uncelebrated author's curious novel, *Hadrian the Seventh*. This led to speculation about Nicholas Breakspear, the twelfth-century Englishman who — as almost anybody wouldn't know — became pope as Adrian IV. After that I guess you could say the conversation widened. At any rate it covered, and with quite an appearance of coherence, not only London theatrical acoustics (superior, thanks to soft plaster) and early Presidential



On the facing page, drawn in the highly expressive pictorial language perpetrated by actor-artist Zero Mostel (at left), is perhaps the warmest and wittiest of all the anniversary congratulations received by Columbia's president Goddard Lieberson. It is not only emphatic (i.e., "!!!") but, like its deceptively monumental author, is also graced by a hundred fastidious little elegancies (i.e., "oops"). Best of all, this impassioned no-sense letter manages to say everything and nothing, depending on the imagination (or conscience) of the recipient.

campaign songs but the life and loves of Louis Moreau Gottschalk (a likewise not ragingly familiar musicological specialty of mine, and one on whom, as it turned out, Mr. Lieberson had been keeping up a casual dossier of his own for several years). Half an hour later we were both startled when an associate reminded Lieberson that he had some business untransacted and a plane to catch. With the dazzling aplomb one usually associates with high-wire stars, Lieberson thereupon opened, conducted, and closed our official meeting in a neat downward spiral lasting rather less than fifteen seconds—just long enough, in fact, to get him gracefully from behind his desk and me to the door. Topping even his conversational performance, his flawlessly executed farewell was something to see. With a faint inclination of the head, an elegant flick of the hand, Lieberson bestowed what, with regard to royalty, I think Ronald Firbank once called “the Smile Extending.” I could not quite suppress a charming impression that he was bestowing it from a floodlit center ring—an immaculately controlled institutional courtesy in every way worthy of, say, the Flying Codonas.

As will be noted below, this vivid, Daring-Young-Man-on-the-Flying-Trapeze quality of Lieberson’s has apparently charmed practically everybody around him since his college days. Given that; given also his acknowledged gifts as a serious composer *and* administrative virtuoso—and given, finally, his commanding position in a powerful communications complex—it comes as no surprise that Lieberson has contracted a global roster of lively professional and personal friendships with the recordable great of this world. His popularity with the Higher Ups of the next one is per-

1760 NORTH WETHERLY DRIVE
HOLLYWOOD 49, CALIFORNIA
MAY 21, 1964

A QUARTER OF A CENTURY OF SERVICES TO SERIOUS
MUSIC IS AN EXCEPTIONAL EVENT AND IT DESERVES
PHRASES THEREFORE I SERIALIZED THE FOLLOWING

TWENTY FIVE NOTES OF WARMEST CON-

GRATULATIONS AND MANY HAPPY RE-

-TURNS TO GOODBARD LIEBERSON

I. Stravinsky

Lieberson’s serialized greeting from Stravinsky.

haps more problematic, since his private wit is historically and happily profane. But in evidence of his unqualified success here below, Lieberson’s twenty-fifth anniversary with Columbia Records (which is simultaneously celebrating its own gala, namely its seventy-fifth birthday) has in recent months elicited from his admirers some of the most newsworthy fan mail in corporate history. Some blithe examples are reproduced in these pages, and as collected by Lieberson’s executive associates in two massive and sumptuous presentation albums, the signatories of these congratulatory songs, paintings, poems, and caricatures constitute a glittering Who’s Who of the socio-musico-theatrical world. In the Lieberson albums, a couple of illustrious British knights yclept Olivier and Gielgud



Glee! Mr. Horowitz plays for Mr. Lieberson . . .

inscribe themselves fondly as "Larry" and "John," while Adlai Stevenson (in a letter reproduced at the right) reveals himself as by far the neatest diplomatic punster on the high-level cultural scene. Igor Stravinsky humorously serializes his personal musical message (shown opposite), contriving precisely twenty-five notes for twenty-five years. Upon my questioning Mr. Stravinsky as to the general views behind this greeting, he countered with an anecdote indicating that the greatest composer of his time also has an alert ear for matters remote from his music desk. According to Stravinsky, an anguished young salesman approached Lieberson at a recent Columbia convention.

YOUNG SALESMAN: "Mr. Lieberson, it is very difficult to push so much tough music. Stravinsky maybe—okay. But Schoenberg! And those *other* guys. . . ."

LIEBERSON: "Where's your pride? *Anybody* can sell *My Fair Lady*."

"Goddard Lieberson's whole policy," said Stravinsky, suddenly serious, "is in that story, and it is a policy to which anyone concerned with the music of our own time owes a great debt."

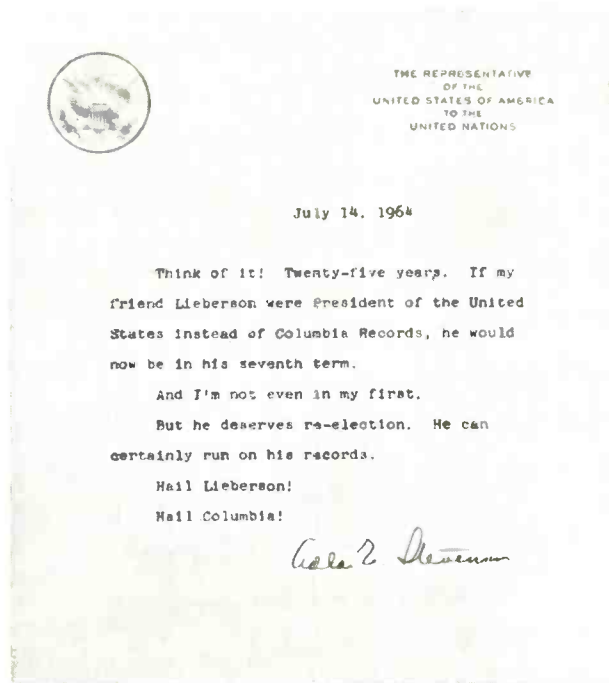
Since "the music of our own time," as a matter of practical fact, breaks down into numerous subdivisions, national and otherwise—particularly as regards its prospects of public performance and commercial recording—it is interesting that Aaron Copland enlarges Stravinsky's



and intrepid Mr. Lieberson plays for Mr. Horowitz.



USA's Stevenson and Columbia's Lieberson recording A. Lincoln.



point in another context. Recalling that American music not many years ago was all but nonexistent on records, Copland calls it "a lucky day for American music when Goddard Lieberson became head of Columbia Records. Being himself a composer makes it easy for him to identify with his colleagues. He has accomplished a man-size job in breaking down conventional recording practises as they apply to contemporary composers. We are all in his debt."

Lieberson's policies of course affect infinitely more performers than composers, and it is a matter of common report that many a performer has been allergic to the commercial influences that permeate the recording industry. Vladimir Horowitz puts his finger neatly on this troublesome intangible. Says Horowitz, "It is easier to value than to understand an artist. Consequently, most relationships between businessmen and performers are difficult at best. Because Goddard Lieberson is himself an artist, he creates a rare, warmly sympathetic climate

for those like himself involved in the making of records."

As one talks with the performers who have been associated with Lieberson, one note is sounded so repeatedly that it seems to point to a consistent trait in his treatment of them. It is no secret that, because of his own artistic awareness, Lieberson's standards are in fact uncompromisingly high. Yet the note that he seems to project is definitely paternal and permissive. Barbra Streisand's letter of congratulations gratefully refers to it: "The world is full of people. In the last few years I've met a lot of them. You are one of the few who has consistently offered me support in whatever I chose to do."

At the conclusion of her note, Miss Streisand adds "P. S. Also I think you are good looking." And since Lieberson could in all likelihood have been a matinee idol if he had chosen to work in the theater, Miss Streisand's remark about his looks is not irrelevant. She was



Left to right: composer Aaron Copland, playwright Edward Albee, and pianist Glenn Gould. Above, Barbra Streisand and friend.

simply acknowledging another element of Lieberson's effectiveness in working with performers.

Given his first name, it is perhaps inevitable that Lieberson's incoming correspondence frequently begins with the salutation "Dear God." His anniversary greetings contain a number of these as well as a "Good Goddard!" They also reflect the fact that he speaks several languages, and a short note from Yves Montand is written in five; it begins "Liebe Loverson" and ends with "Shalom!"

Lieberson himself is highly responsive to this kind of playfulness, as is indicated by his gleeful implication in a series of clowning pictures by famed fashion photographer Richard Avedon (three of which are reproduced at the right). Since this propensity of Lieberson's is well known, his anniversary provided a field day for humorously inclined well-wishers, and he came in for volumes of friendly needling from such masters of the art as Art Buchwald and Groucho Marx, each of whom zestfully expanded his congratulatory chore into a full-length Lieberson portrait of dubious resemblance. Buchwald intro-



In a series of sun shots commemorating a Fire Island holiday, Lieberson conspires with fashion photographer Richard Avedon to produce (above) a glamorous male model in the Station Wagon Set; (right) a fiendish New York executive on the lam; and (above, on facing page) a lonely searcher for Truth on the seashore.

duces us to a young world-beating ball-of-fire fresh from college—Phi Beta Kappa, naturally, and *summa cum laude*—who wins the Olympics single-handed and shoots down Zeros between cocktails while waiting for Albert Einstein to grasp his boyish ideas about nuclear fission. Groucho of course develops *his* characterization in a crescendo of outrageous personal remarks, rebuking Lieber-son for characteristics unbecoming to “a man in his position, which is usually horizontal.”

By contrast, two well-wishers who expressed their views on Lieber-son with total seriousness were pianist Glenn Gould and playwright Edward Albee. Gould, to begin with, is firmly convinced that “the future of music will be measured by the future of recording. In our generation,” he reasons, “the process of recording has begun to free itself from that memory of the public listening experience that shaped its earlier years. It has come to assert its autonomy—to define its own identity. Technology has made new acoustic values, new performing values (and for that matter, composing values too) available to an audience now made more than audience—one whose relationship to, and participation in, the recorded product is undergoing a transformation. In this situation, we can only celebrate the fact that Goddard Lieber-son, perhaps the most vital and inquisitive musical executive of this generation, is helping to guide the most significant *musi-cal* media through a crucial time of transition.”

Edward Albee, however, directs our attention to another area that is perhaps equally close to Lieber-son’s heart. “Both plays and music exist on paper,” says Albee, “but neither art form has its full life unless it is heard.

The invention of recording has allowed us, hypothetically, a complete record of both. But not all record companies, not all men in charge of them, have Goddard Lieber-son’s sense of double responsibility. Other people record Anton Webern and Samuel Beckett, too, of course. But it is Lieber-son, with the authority of Columbia Records, who has given such projects a boost with the wider public.”

Since this is demonstrably true, it is likely that nothing in Lieber-son’s anniversary album pleased him more than a portrait of himself (below) by Al Hirschfeld, the unique caricaturist-historian of the New York theater. With the accolade of Hirschfeld’s pen and the highest references from Zero Mostel (see page 46), Lieber-son moves into Broadway history among showbiz royalty, a society he loves and one that obviously adores him.

Robert O’Jergeld



In his caricature portrait of Goddard Lieber-son, Al Hirschfeld captures an amiably Satanic note familiar to many of his subject’s friends and associates.



**THE
BEST
of 1964**

*HF/SR'S RECORD REVIEWERS
SELECT
THEIR FAVORITE RECORDS
OF THE PAST YEAR*



DAVID HALL

⑤ ④ MOZART: *Requiem, in D Minor (K. 626)*. Soloists; chorus; Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 7030 two 12-inch discs \$9.96, LM 7030 \$9.96.

This recording is a profoundly moving experience, documenting the performance given last January during the Solemn Pontifical Mass in memory of John F. Kennedy.

⑤ ④ MOUSSORSKY: *Boris Godounov*. George London, Bolshoi Theater soloists and chorus, Alexander Melik-Pachayev cond. COLUMBIA M4S 696 four 12-inch discs \$23.92, M4L 296 \$19.92.

A splendid Boris and thrilling singing by the Bolshoi chorus is what this recording has; not even minor sonic shortcomings can detract from its impact.

⑤ ④ VERDI: *Four Sacred Pieces*. Philharmonia Chorus and Orchestra, Carlo Maria Giulini cond. ANGEL S 36125 \$5.98, 36125 \$4.98.

The *Stabat Mater* and *Te Deum* from these four creations stand among the most powerful expressions of Verdi's genius, and Giulini's performance is magnificent.

⑤ ④ BERNSTEIN: *Symphony No. 3 ("Kaddish")*. Felicia Montealegre; Jennie Tourel; Camerata Singers; Columbus Boychoir; New York Philharmonic, Leonard Bernstein cond. COLUMBIA KS 6605 \$6.98, KL 6005 \$5.98.

This flawed panorama of musical imagination is one of the most impressive American works in years.

⑤ ④ IMBRIE: *Concerto for Violin and Orchestra*. EFFINGER: *Little Symphony No. 1*. Carrol Glenn; Columbia Symphony Orchestra, Zoltan Rozanyai cond. COLUMBIA MS 6597 \$5.98, ML 5997 \$4.98.

A violin concerto by American composer Andrew Imbrie (b. 1921) that might very well take its place alongside similar efforts by Berg, Bartók, and Stravinsky.

⑤ ④ SCHUMAN: *Symphony No. 8*. New York Philharmonic, Leonard Bernstein cond. BARBER: *Andromache's Farewell*. Martina Arroyo, New York Philharmonic, Thomas Schippers cond. COLUMBIA MS 6512 \$5.98, ML 5912 \$4.98.

Although Barber's piece falls short of his finest efforts, the Schuman symphony is a somber, hard-driving, original work—the best American symphony in years.

⑤ ④ IVES: *Pieces for Chamber Orchestra; Songs*. Corrine Curry; Luise Vosgerchian; Boston Chamber Ensemble. Harold Farberman cond. CAMBRIDGE CRS 1804 \$5.98, CRM 804 \$4.98.

I feel that my original review of this collection of the music of Charles Ives somewhat underrated the disc—and particularly soprano Corinne Curry.

⑤ ④ MAHLER: *Symphony No. 2, in C Minor ("Resurrection")*. Collegiate Chorale; Jennie Tourel; Lee Venora; New York Philharmonic, Leonard Bernstein cond. COLUMBIA M2S 695 two 12-inch discs \$11.96, M2L 295 \$9.96.

Leonard Bernstein pulls off a miracle in this stunning version of the "Resurrection" Symphony.

⑤ ④ BRITTEN: *Serenade for Tenor, Horn, and Strings; Young Person's Guide to the Orchestra*. Peter Pears; Barry Tuckwell; London Symphony Orchestra, Benjamin Britten cond. LONDON CS 6398 \$5.98, CM 9398 \$4.98.

Peter Pears and Barry Tuckwell provide just what Britten's wonderful score has been waiting for all these years.

⑤ ④ HAYDN: *Symphonies: No. 95, in C Minor; No. 101, in D Major ("Clock")*. Symphony Orchestra, Fritz Reiner cond. RCA VICTOR LSC 2742 \$5.98, LM 2742 \$4.98.

Fritz Reiner's last recording sets forth all that is greatest in these two Haydn masterworks.

⑤ ④ STRAVINSKY: *Symphony of Psalms; Symphony in C*. Toronto Festival Chorus; CBC Symphony Orchestra, Igor Stravinsky cond. COLUMBIA MS 6548 \$5.98, ML \$4.98.

The *Symphony of Psalms* receives here a perfect combination of strength, propulsion, and clarity.

⑤ ④ BRAHMS: *Piano Quintet, in F Minor, Op. 34*. Rudolf Serkin (piano); Budapest Quartet. COLUMBIA MS 6631 \$5.98, ML 6031 \$4.98.

Serkin is marvelously successful in recapturing the romantic spirit in which this music was written.

WILLIAM FLANAGAN



⑤ ④ POULENC: *Stabat Mater; Four Motets*. Régine Crespin, Rene Duclos Chorus; Paris Conservatoire Orchestra, Georges Prêtre cond. ANGEL SFS 36121 \$5.98, FS 36121 \$4.98.

One of the late Francis Poulenc's most ravishing yet typical works in a recorded performance that, for my taste, is just about perfect.

⑤ ④ VAUGHAN WILLIAMS: *A London Symphony*. Hallé Orchestra, Sir John Barbirolli cond. VANGUARD EVERYMAN CLASSICS SRV 134 SD \$2.98, SRV 134 \$1.98.

A glowing performance of the British master's imperfect but wonderfully evocative musical picture of London—pre-World War I.

⑤ ④ STRAUSS: *Songs*. Lisa Della Casa, Arpad Sandor. RCA VICTOR LSC 2749 \$5.98, LM 2749 \$4.98.

Lisa Della Casa brings a cool, crystalline purity to the elegant post-Romanticism of Richard Strauss' lieder style. The recording as an entity comes disturbingly close to perfection.



GEORGE JELLINEK

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

Two master interpreters collaborate in an overwhelmingly effective account of Schubert's tragic cycle.

Ⓢ Ⓜ SMETANA: *The Bartered Bride*. Lorengar, Wunderlich, Frick; Bamberg Symphony, Rudolf Kempe cond. ANGEL S 3642 three 12-inch discs \$17.94, 3642 \$14.94.

An irresistibly buoyant performance of a delightful opera Met audiences have not seen since 1941.

Ⓢ Ⓜ RICHARD STRAUSS: *Die Frau ohne Schatten*. Bjoner, Thomas, Borkh, Fischer-Dieskau, Mödl; Chorus and Orchestra of the Bavarian State Opera, Joseph Keilberth cond. DEUTSCHE GRAMMOPHON SLPM 138911/4 four 12-inch discs \$23.92, LPM 18911/4 \$23.92.

A memorable in-performance recording of Strauss' somewhat windy but awe-inspiring masterpiece.

Ⓢ Ⓜ VERDI: *Requiem Mass*. Schwarzkopf, Ludwig, Gedda, Ghiaurov; Philharmonia Orchestra, Giulini cond. ANGEL S 3649 two 12-inch discs \$11.96, 3649 \$9.96.

Ⓢ Ⓜ VERDI: *Requiem Mass*. Amara, Forrester, Tucker, London; Westminster Choir, Philadelphia Orchestra; Eugene Ormandy cond. COLUMBIA M2S 707 two 12-inch discs \$11.98, M2L 307 \$9.98.

The Angel version rates slightly higher, but both new editions of Verdi's masterpiece are immensely moving, brilliantly conducted, and sumptuously recorded.

Ⓢ Ⓜ TSARS AND KINGS. Boris Christoff (bass); Paris Conservatory Orchestra, André Cluytens cond. ANGEL S 36172 \$5.98, 36172 \$4.98.

Boris Christoff commandingly and dramatically captures operatic monarchs in their moments of anguish.

Ⓢ Ⓜ NICOLAI GHIAUROV: *Bass Arias from Russian and Italian Operas*. Nicolai Ghiaurov (bass); London Symphony Orchestra, Edward Downes cond. LONDON OS 25769 \$5.98, 5769 \$4.98.

A sensational recorded debut by one of the most prodigiously gifted vocalists of our time.

Ⓢ Ⓜ RÉGINE CRESPIN: *Operatic Recital*. Régine Crespin (soprano); Covent Garden Orchestra, Edward Downes cond. LONDON OS 25799 \$5.98, 5799 \$4.98.

Régine Crespin on this disc transforms operatic chestnuts into fresh musical discoveries.

Ⓢ Ⓜ WAGNER: *Scenes from Die Meistersinger von Nürnberg*. Schorr, Ljungberg, Melchior. ANGEL COLH 137 \$5.98.

Friedrich Schorr here displays a standard that *Heldenbaritons* of an entire generation have not matched.

Ⓢ Ⓜ *Academy of St. Martin in the Fields: A Second Recital*. Academy of St. Martin in the Fields, Neville Marriner cond. L'OISEAU-LYRE SOL 264 \$5.98, OL 264 \$5.98.

This excellent English chamber orchestra plays eighteenth-century concerti grossi with splendid precision.

Ⓢ Ⓜ BACH: *Five Organ Works*. Helmut Walcha. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73205 \$5.98, ARC 3205 \$5.98.

The granite-like strength of Walcha's Bach is magnificently demonstrated in this fine collection.

Ⓢ Ⓜ BEETHOVEN: *Cello Sonatas*. Mstislav Rostropovich, Sviatoslav Richter. PHILIPS PHS 2-920 two 12-inch discs \$11.96, PHM 2-520 \$9.96.

The playing here is remarkable, and the recorded sound presents the two instruments in ideal balance.

Ⓢ Ⓜ HANDEL: *Rodelinda*. Stich-Randall, Forrester, Roessler-Majdan, Watts, Young, Vienna Radio Orchestra, Brian Priestman cond. WESTMINSTER WST 320 three 12-inch discs \$14.94, XWN 3320 \$14.94.

Handel's magnificent 1725 opera, in its first recording, makes an especially strong impression.

Ⓢ Ⓜ MONTEVERDI: *Magnificat a sei voci; Messa a quattro voci (1640)*. Choir of the Carmelite Priory, George Malcolm cond. L'OISEAU-LYRE SOL 263 \$5.98, OL 263 \$5.98.

The intensity of Monteverdi's sacred music is spectacularly revealed on this excellent disc.

IGOR KIPNIS



Ⓢ Ⓜ MOZART: *Serenade No. 10, in B-flat Major, for Thirteen Wind Instruments (K. 361)*. London Wind Soloists, Jack Brymer cond. LONDON CS 6346 \$5.98, CM 9346 \$4.98.

One of the composer's greatest works for winds in a superbly played performance, recorded to perfection.

Ⓢ Ⓜ MOZART: *Sinfonia Concertante in E-flat Major for Violin, Viola, and Orchestra (K. 364); Exsultate, Jubilate (K. 165)*. Druian, Skernick, Raskin; members of the Cleveland Orchestra, George Szell cond. COLUMBIA MS 6625 \$5.98, ML 6025 \$4.98.

First-rate Mozart in wonderfully stylish performances, impeccable in precision.

Ⓢ Ⓜ THE PLAY OF HEROD. New York Pro Musica, Noah Greenberg cond. DECCA DXSA 7181 two 12-inch discs \$11.96, DXA 187 \$9.96.

Noah Greenberg's reconstruction of the twelfth-century *Play of Herod* is a worthy successor to the New York Pro Musica's justly famous *Play of Daniel*.

⑤ ④ SHAKESPEARE: *Hamlet*. Richard Burton, Hume Cronyn, Alfred Drake, others. John Gielgud, director. COLUMBIA DOS 702 four 12-inch discs \$17.00, DOL 302 \$15.00.

The range, depth, and sweep of Mr. Burton's justly celebrated performance are captured with amazing realism on this best of recorded *Hamlets*.

⑤ ④ TENNESSEE WILLIAMS: *The Glass Menagerie*. Montgomery Clift, Julie Harris, Jessica Tandy, David Wayne. Howard Sackler, director. CAEDMON Theatre Recording Society 301 two 12-inch discs \$11.90.

This most beautifully realized of all its author's works for the stage is performed with tenderness and sensitivity by an ideal cast.

⑤ ④ SHAKESPEARE: *Othello*. Laurence Olivier, others. John Dexter, director. RCA VICTOR four 12-inch discs VDS 100 \$17, VDM 100 \$15.

As the Moor of Venice, Laurence Olivier, surrounded by a topnotch cast, seems to take up where Paul Robeson left off. The production moves at a headlong pace.

⑤ ④ CHEKHOV: *Uncle Vanya*. Laurence Olivier, Joan Plowright. Michael Redgrave, Sybil Thorndike, others. Laurence Olivier, director. PHILIPS PHS 2701 two 12-inch discs \$9.96, PHM 2701 \$7.96.

Every silence—as well as every speech—contributes to the claustrophobic atmosphere of a country house where the characters are trapped like flies in amber. A breathtaking performance.

PAUL KRESH



⑤ ④ O'NEILL: *Strange Interlude*. Ben Gazzara, Pat Hingle, Geraldine Page, Franchot Tone, others. José Quintero, director. COLUMBIA DOS 698 five 12-inch discs \$21, DOL 288 \$19.

A gifted cast draws the listener into this imperfect but powerful play.

⑤ ④ SIDNEY MICHAELS: *Dylan*. Alec Guinness, Kate Reid, others. Peter Glenville, director. COLUMBIA DOS 701 three 12-inch discs \$17, DOL 301 \$15.

A stunning piece of theater tracing the story of poet Dylan Thomas' travels in America.

④ JONATHAN SWIFT: *Treasury—Gulliver's Travels*. Denis Johnston (reader). SPOKEN ARTS 856 \$5.95.

Denis Johnston reads these excerpts from Swift in a manner as tart and graceful as Swift's prose itself.

④ WALT WHITMAN: *Leaves of Grass, Volume Two*. Ed Begley, reader. CAEDMON TC 1154 \$5.95.

Mr. Begley's masterly reading brings the poet's rhapsodic, surging lines to exhilarating life.



NAT HENTOFF

⑤ ④ BOB DYLAN: *Another Side of Bob Dylan*. COLUMBIA CS 8993 \$4.98, CL 2193 \$3.98.

A significant new stage of development for America's leading composer of folk material. The songs are more humorous and less cosmic, but the interpretation remains intensely, burning personal.

⑤ ④ ERIC DOLPHY: *Out To Lunch*. BLUE NOTE 84163 \$5.98, 4163 \$4.98.

The remarkably original alto saxophonist, flutist, bass clarinetist, and composer, who died in 1964, reveals the full scope of his passion, wit, and virtuosity in this recording—which also features four other superior jazzmen.

⑤ ④ THE DILLARDS: *Live!!! Almost*. ELEKTRA EKS 7265 \$5.95, EKL 265 \$4.98.

Young Bluegrass musicians from Missouri demonstrate not only their expert knowledge of and feeling for the country music tradition but also their ability to add to and expand it.

⑤ ④ CARMEN MC RAE: *Live at Sugar Hill*. TIME 52104 \$3.98, 2104 \$3.98.

The best of today's female jazz singers, hitherto represented by constricting studio recordings, is heard in her natural setting, an intimate night club.

⑤ ④ CECIL TAYLOR: *Live at Café Montmartre*. FANTASY 86104 \$4.98, 6014 \$3.98.

Cecil Taylor, a major composer-pianist in the front rank of the "new jazz," recorded this absorbing album during a stay in Denmark.

⑤ ④ AL COOPER'S SAVOY SULTANS: *Jumpin' at the Savoy*. DECCA 74444 \$4.98, 4444 \$3.98.

The legendary house band of the Savoy Ballroom at the height of the swing era demonstrates why some more renowned orchestras preferred not to follow it.

④ DUKE ELLINGTON: *Daybreak Express*. RCA VICTOR LPV 506 \$4.98.

Sixteen judiciously selected reissues from one of Ellington's more creative periods (1931-1934), including two fine vocals by the late Ivie Anderson.

④ WOODY GUTHRIE: *Library of Congress Recordings*. ELEKTRA EKL 271/272 three 12-inch discs \$12.00.

Three hours of songs and conversation, recorded in 1940 by the most influential American folk writer and singer of the twentieth century.



GENE LEES

⑤ ④ ANTONIO CARLOS JOBIM: *Plays*. VERVE V 68547 \$4.98, V 8547 \$3.98.

I've probably played this disc more than any other in the last year. All the songs are by Jobim—and so are the guitar playing and (thanks to overdubbing) the subtle piano work.

⑤ ④ ETHEL ENNIS: *Once Again*. RCA VICTOR LSP 2862 \$4.98, LPM 2862 \$3.98.

Miss Ennis is, I feel, one of the most promising of the younger female singers. This album is not faultless, but it's a good showcase of her potential.

⑤ ④ TONY BENNETT: *The Many Moods of Tony*. COLUMBIA CS 8941 \$4.98. CL 2141 \$3.98.

This was the year Tony Bennett came into his own, and this fine album shows where his career is now heading.

⑤ ④ MEL TORMÉ: *Sunday in New York*. ATLANTIC SD 8091 \$4.98, D 8091 \$3.98.

Far and away the most controlled and musical male

singer now active, Mel Tormé is heard to advantage on most of these tracks. Some are routine, but not many.

⑤ ④ HENRY MANCINI: *The Pink Panther*. RCA VICTOR LSP 2795 \$4.98, LPM 2795 \$3.98.

This was to my mind the best motion-picture score of the year. Full of good tunes, it makes a solid disc.

⑤ ④ JACK JONES: *Where Love Has Gone*. KAPP KS 3396 \$4.98, K 3396 \$3.98.

Jack Jones is the best male pop singer to come up in the last five years, and this is his best recording.

⑤ ④ NAT KING COLE: *My Fair Lady*. CAPITOL SW 2117 \$4.98, W 2117 \$3.98.

Of all the discs released in anticipation of the film version of *My Fair Lady*, this tour de force by Nat King Cole is the finest.

⑤ ④ JACQUELINE DANNO: *Sings Favorite French Songs*. CAPITOL ST 10321 \$4.98, T 10321 \$3.98.

The suspicion is that Miss Danno is the heiress to Edith Piaf's mantle as the queen of emotional realism.

NOTE: There are no Broadway shows among my selections because I didn't hear one this year I thought was up to the standards of the past. Frank Sinatra is also conspicuously missing. I almost included his "It Might as Well Be Swing" album, but on reconsideration, it doesn't seem to deserve best-of-year status. G. L.

⑤ ④ CHARLES MINGUS: *Mingus Mingus Mingus Mingus Mingus*. IMPULSE AS 54 \$5.98, A 54 \$4.98.

Reworkings—styled for a large orchestra and with new titles—of some of the better early pieces of one of our best jazz composers, and certainly the most volatile and unpredictable one.

⑤ ④ MILES DAVIS: *Miles Davis in Europe*. COLUMBIA CS 8983 \$4.98, CL 2183 \$3.98.

One of the giants of contemporary jazz sets down an inspired distillation of his work of the past several years, taped at a French jazz festival.

⑤ ④ CECIL TAYLOR: *Live at the Café Montmartre*. FANTASY 86014 \$4.98, 6014 \$3.98.

Possibly the most brilliant pianist in jazz, and certainly the most advanced, working with absolute freedom in a Copenhagen night club.

⑤ ④ BUFFY SAINTE-MARIE: *It's My Way!* VANGUARD VSD 79142 \$5.95, VRS 9142.

I said harsh things about this singer when her first record came out, but after considerable listening I find her a moving, powerful performer.

⑤ ④ THELONIOUS MONK: *Big Band and Quartet in Concert*. COLUMBIA CS 8964 \$4.98. CL 2164 \$3.98.

The giant of the Fifties in solo, with his quartet, and with a large orchestra at Philharmonic Hall.

JOE GOLDBERG



④ BILLIE HOLIDAY: *A Rare Live Recording of Billie Holiday*. RIC M2001 \$4.98.

Wounding night-club performances of the core of her repertoire, often surpassing in intensity her studio recordings of the same songs, by the greatest jazz singer we have had.

⑤ ④ DUKE ELLINGTON: *Piano in the Foreground*. COLUMBIA CS 8820 \$4.98, CL 2029 \$3.98.

In a rare excursion—accompanied only by bass and drums—the composer, arranger, and bandleader after whom all others have modelled themselves shows that Duke Ellington is also one of our few really important jazz pianists.

⑤ ④ JOAN BAEZ: *In Concert/Part 2*. VANGUARD VSD 2123 \$5.95, VRS 9113 \$4.98.

It should be enough to say that this is the best album of folk songs that Miss Baez has ever made; in other words, it is one of the finest folk-music albums released during the last few years.

REPORT FROM SALZBURG: MUSIC FESTIVALS AND MUSICOLOGICAL CONGRESSES

A DELEGATE TO THE NINTH INTERNATIONAL MUSICOLOGICAL CONGRESS
COMMENTS ON THE SALZBURG MUSIC FESTIVAL AND DESCRIBES SOME
OF THE PROBLEMS THAT NOW VEX MUSICOLOGISTS

By FRITZ A. KUTTNER

WHEN, after a transatlantic flight, you happen to land in zero visibility at some unknown airport, you can always tell by two infallible indicators that you have arrived in Europe: (1) toilet paper has been replaced by rolls of sandpaper; and (2) in whatever direction you turn, there is a music festival. There are, to be sure, quite a few music festivals in the United States, but in Europe music festivals are now big business—so much so, in fact, that sometimes the term "racket" comes to mind.

The annual music festival in the lovely old Austrian town of Salzburg is no exception. During the July-August festival weeks, the streets are as jammed with motor traffic as Times Square at rush hour, and the noise and gasoline fumes can match anything New York's garment district has to offer. Hotels and inns are overcrowded, often overpriced, and lacking in comforts without which no third-rate American motel could hope to stay in business. Tickets for good or medium-quality seats at festival performances are either unavailable or so outrageously expensive that even well-heeled tourists decide to skip a number of programs. Last summer the box-office price of a good orchestra seat for a performance of *Rosenkavalier* was \$18 plus a "reservation fee," and a rather mediocre Mozart concert—given at eleven in the morning!—was \$4 for a seat in the third row from the rear. Any leading American orchestra could offer the same program, in much superior performances, at a civilized hour and at lower prices.

Everything with two or more wheels rolls into Salzburg

to fight for parking space, and everything with two legs pushes into the hot and airless concert halls (there is no air conditioning), pretending that this is a musical paradise on earth. Among the sadder aspects of the situation is that the Austrians themselves seem to have been caught up in the festival machinery. Some families save up, over a year of penny-pinching, enough to make a two-day festival pilgrimage, paying for four tickets as much as one-third of their monthly salaries. If you were to ask me which festival to attend, my answer, based on experiences with a number of them, would be to travel around for your pleasure, and if you hear of an event nearby, get a ticket. Pick your music à la carte according to your taste.

THIS past summer, I was in Salzburg from August 30 to September 5, one of five hundred musicologist-guests of the Mozarteum and the City and Province of Salzburg, attending the Ninth International Musicological Congress. (The term "guests" is a little misleading, since hospitality was limited to the use of the Mozarteum's concert and lecture halls for the meetings. For everything else, including festival performances, the participants, like other tourists, had to pay through the nose.)

The International Musicological Society meets every three years. The last "traditional" meeting of the Society was in Cologne in 1958, when some 120 papers and ten discussion panels were offered. In 1961, in New York City, the program format was drastically changed. In an attempt to avoid the dissipation of energies into a hundred different small-scale contributions, delegates were asked

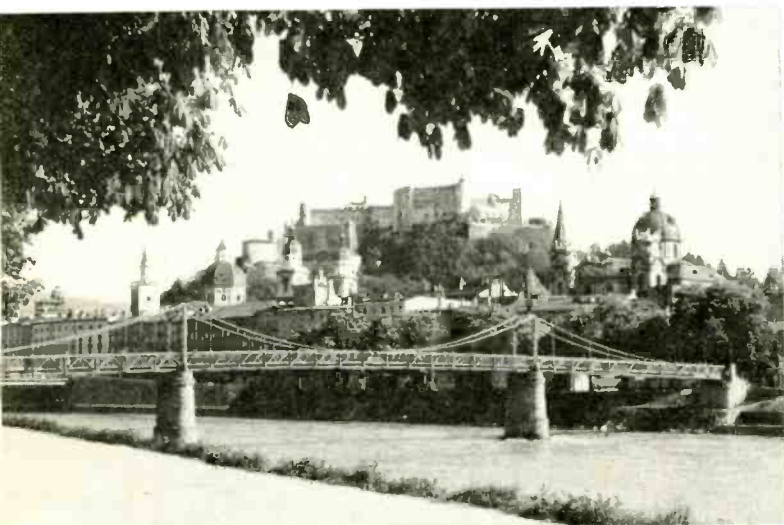
REPORT FROM SALZBURG

to concentrate their efforts on some twenty topics of urgent concern, to be aired in a series of round-table discussions. Although the results in 1961 gave little reason for enthusiasm, the same discussion-panel system was repeated for the 1964 Salzburg meeting. Unfortunately, it produced some deplorable results—or nonresults. The congress was, in plain language, a poor one.

One of the greatest problems encountered in organizing an international congress of musicologists involves the question of national prestige. The delegations of various countries watch jealously for "equal representation," and sometimes they force papers or speakers of doubtful merit on the program committee. An attempt to criticize or reject individual contributions is likely to produce accusations of chauvinism or prejudice against the national group involved. At earlier congresses, when many different papers were given at each session, one could always expect to hear a reasonable number of good or excellent papers along with the inevitable mediocre ones. But when the programing is conducted within a discussion format—as was the case at Salzburg—as inexperienced moderator and a couple of incompetent panelists can frustrate an entire session.

MOST of the sessions at Salzburg dealt with important problems of the past—that is, with musical history. But

The "Old Town" of Salzburg—a view across the Salzach River.



two interesting contemporary topics were also considered. One of these was the psychology of musical hearing, and the other was the use of information-theory techniques for musical analysis.

Concerning the first of these, the psychology of musical hearing, a definite split between the European and American approaches was clearly evident. For more than

a hundred years. European students of musical psychology have considered this subject to be an aesthetic or quasi-philosophical one, and this attitude continues to dominate European thinking. American scholars, on the other hand, feel that this approach loses itself in useless speculation, and is obsolete in the face of the spectacular advances made in experimental psychology during the last twenty-five years. European specialists have often ignored the steadily growing literature on the psychology of hearing or, worse, they do not even know that it exists. The Americans are no longer interested in what they consider to be time-wasting intellectual exercises. They are eager to interpret and use the new discoveries that have application in their field.

Oddly enough, some of the most important revisions of our previous views on auditory processes stem from military research done during and since World War II. The many new applications of auditory techniques in submarine warfare, in communications, and in aircraft technology have greatly increased our knowledge of human responses to auditory phenomena. Every important submarine base has research laboratories that study different aspects of hearing, and they keep coming up with fascinating answers in areas never really investigated before: the influence of training and tradition on the acuteness of our hearing; the separation of mixed sounds by selective processes; the influence of fatigue or stress on listening, interpretation, and discrimination thresholds. Thousands of such investigations are going on here and

A Salzburg landmark—the building in which Mozart was born.



abroad, and there is no way of foreseeing what effects they will have, twenty years from now, on our comfortable but old-fashioned notions about both general and musical hearing.

THE use of information theory in musicological studies is so new that it still leaves room for a considerable amount of skepticism and criticism. Its central idea is that any act of communication involves a transfer of information through the use of a variety of symbols. These

tensity, and instrumental or vocal timbre. In fact, our system of musical notation is essentially a graphic representation of numerical values, and this makes our music accessible to statistical analysis. Unfortunately, Western music is so complex that hundreds of variables must be analyzed and related in order to give a comprehensive numerical account of a composition. For any kind of accuracy, I would judge that every single note in a musical work would have to be defined by twenty or more different numbers. This would be an enormous task in terms

PHOTOS COURTESY AUSTRIAN INFORMATION SERVICE



From 1779 to 1781 Mozart was the Konzertmeister and organist to the Salzburg court and Cathedral (seen above, right center).

may be visible signs or signals; sound in the form of words or in the dots and dashes of Morse code; or letters and other written or printed symbols. Information, in the mathematical or engineering sense, consists of raw data that are subject both to measurement and to quantitative manipulation.

But while languages appear to be suited to information-theory processes, music does not. Music usually conveys only abstract ideas and, most frequently, it communicates directly to our emotional centers, bypassing all intellectual processes. Any associations we have when listening to music are highly subjective.

Under such circumstances, information theory is unlikely to help us analyze music in aesthetical terms. It is true that attempts toward the measurement of such values have been made by a few daredevil psychologists, but it will be a long time before such efforts can be called successful—or acceptable to other scholars. However, the structure of music is susceptible to numerical analysis. It is possible to express in numerical terms, for example, such characteristics as pitch, intervals and interval relations, duration, rhythm, meter, tempos, loudness or in-

of the required preliminary analytical work, and it might be argued that no further analysis by information-theory processes or computer techniques would then be needed.

To get away, for the time being, from such gigantic projects, experimenters have chosen to study, by numerical analysis, the intervals between each of two neighboring tones in a composition. Wilhelm Fucks, a German information-theory specialist, has analyzed the intervals of consecutive tones in the first-violin or vocal parts of fifty-seven compositions from Palestrina (*ca.* 1550) to Nono (*ca.* 1960). Statistical analysis showed—as was to be expected—considerable changes of interval distribution in the various musical periods—even on the basis of such extremely limited analysis. No new knowledge was added, of course, by this experiment, because orthodox musicological analysis had established such crude stylistic differences long ago, plus an overwhelming number of much finer stylistic points. But Fucks had succeeded in showing what he wanted to show: that even a very primitive information-theory analysis produced correct results. It follows, apparently, that more detailed and refined analysis can produce more valuable results. This

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means that information theory could be a valuable tool for future musicological studies. The new vistas opened by such possibilities are fascinating, but simultaneously alarming. Will the musicologist of the future be a statistician and mathematician, interpreting works of music in terms of tabulations, ratios, and percentages? And if he does this, will he be enriched by his scientific precision, or will he have lost something that made his work beautiful and spiritually rewarding?

The layman-reader who finds the whole subject of information theory forbiddingly technical and abstruse can take comfort from the knowledge that he has a great deal of distinguished company. In Salzburg the chairman of the session on information theory had to spend a major part of the program explaining to his audience what the subject was about, and after that only a very limited discussion could develop because only two or three of the nine panelists were sufficiently familiar with the topic to make an informed contribution.

This no-hit, no-run session illustrated a basic problem of musicology today. There in Salzburg sat many a traditionally trained musicologist, used to the old humanistic approach to the psychology of hearing and to the analysis of musical form, prepared as always to discuss the aesthetic and philosophical aspects of his discipline. But there mocking him were long columns of measurements, curves, and graphs—nothing but figures and statistics. A perfect fifth was no longer a constant, but somehow subject to influences of learning, surroundings, or territorial custom; an octave could have all kinds of sizes; and a dissonance had lost any idea of tension. No wonder musicologists were either alarmed or vexed. The two sides—the “old-fashioned European aestheticians” and the “overmaterialistic Americans experimenting with aesthetic values”—were either talking past each other or looking down on each other.

The fine arts are not, to be sure, total strangers to the exact or quantitative sciences. Music is closely related to both acoustics and arithmetic; painting depends on geometry for perspective, on chemistry for colors; architecture could not exist without physics and mathematics. Modern psychology—and especially psychiatry—is increasingly involved with chemistry and biochemistry, and pure mathematics research now often looks rather like philosophical work. In view of this, it seems at first surprising that scholars in the humanities are so easily terrified when quantification raises its head in their disciplines, but the reason is an old one: the traditional approach to the fine arts has always been, since Greek antiquity, of a philosophical, aesthetic, and historical nature. Until the eighteenth century, there was no strict division between the sciences and the humanities. The total accumulated

knowledge of mankind was still manageable, and many universalists could be equally well informed in all fields. The nineteenth and twentieth centuries, however, produced such enormous amounts of new knowledge that a split between the sciences and the humanities has by now widened into what seems to be an unbridgeable gap. C. P. Snow, the noted British author-philosopher, has deplored this separation in his famous essay on “The Two Cultures,” but without being able to propose convincing remedies.

HOWEVER, it would be quite wrong to conclude from the disappointments at Salzburg that all the money and effort spent on these musicological congresses are wasted. Only first- or second-time participants have high expectations for the proceedings, or leave in disappointment if they find the papers or discussions unsatisfactory. Old-timers who attend two or three such meetings a year go for different reasons—to meet their friends and colleagues from various countries for an exchange of new ideas and methods, for information on research in progress in other places, for consultation on problems and difficulties encountered in their own work, and the like. This goes on outside the actual sessions, during luncheon and dinner, in the corridors of the buildings while cutting uninteresting sessions, and after hours over a glass of beer.

It is here that ideas for new research projects and collaborations are born, here that the availability of a scholar for a faculty opening is cautiously explored, and here that someone looking for a new job will let other members know he is available. Here also groundwork may be laid for getting research funds, and subsidies may be found for the publication of scholarly works whose high printing cost would otherwise keep them forever in manuscript. It is here that invitations for guest lectures or exchange scholarships between universities and countries may be worked out, and faculty-raiding may be carried on by those colleges with money enough to enhance their reputations with an array of illustrious faculty names. And here, finally, is the place to work out schemes for torpedoing the two or three absolute stinkers every professional organization has in its ranks.

I have never come back from any congress without some gain of a professional or material nature, apart from the pleasure and profit that result from making new friends or meeting brilliant men. If you add to that good food and drink, good talk, and the pleasures of listening to good music, you will see why I am already looking forward to the meeting in Yugoslavia in 1967, where we should get, for the first time, a close look at what musicologists are up to behind the Iron Curtain.

Fritz A. Kuttner will be remembered for his article “Musical Archeology,” in last month’s issue of HiFi/STEREO REVIEW.



The Austrian stamp on the envelope at left, commemorating the two-hundredth anniversary of Mozart's birth, is especially attractive to the collector because of the special "Mozarts Geburtshaus" cancellation on both the day (January 21, 1956) and the place (Salzburg) of its issue.

MUSIC IN THE MAILBOX

By WILLIAM ANDERSON



THE postage stamp at the left, "American Music," unwittingly initiated, last fall, a chain of events that has culminated in the display of musical philately appearing on this month's cover. It may surprise you to learn—it did me—that this stamp, issued last October 15, is only the ninth example in United States postal history of an issue that can properly be called a "musical" one. It honors the golden jubilee of the American Society of Composers, Authors, and Publishers—better known as ASCAP. (Coincidentally, 1964 was also the silver jubilee of another composers' organization, Broadcast Music Incorporated—better known as BMI.) It was the U.S. Post Office's midsummer announcement of the impending issue, however, that inspired me to investigate the subject of stamp issues, stamp collecting in general, and musical

stamp collecting in particular—the "music in your mailbox" referred to in the title.

I must confess that my experience with stamps had hitherto been limited, like most people's, to buying them and licking them. Somewhat ashamed of my ignorance, I plunged into my researches, following a trail that eventually led me to Mr. George Guzzio, a New York stamp dealer (and collector from the age of six), the proud proprietor of the most impressive collection of musical stamps it has so far been my pleasure to see, and a mine of stamp lore general and particular.

When you think about it, it becomes obvious that it would be financially and physically impossible for even the wildest enthusiast to collect all the stamps ever issued. And it becomes particularly obvious when you discover, as I did, that there is a considerable number of countries quite literally in the *business* of issuing new stamps, and the more the merrier. The only answer, obviously, is to specialize—on stamps featuring sports, or aircraft, or

children, or music—and let your stamp collection be a “topical” one. Mr. Guzzio thus became my man in music topicals, and his splendid collection is the source of the stamps pictured on these pages and on the cover.

As mentioned above, the new American stamp is the United States’ ninth issue in the field of music. The first five appeared in 1940, in an unprepossessing series commemorating famous American composers. It is a cultural area in which we are evidently not too strong, for the five composers so honored—selected by President Franklin D.

Musical instruments, of course, have long been musical-stamp favorites, with the post-horn understandably being used quite often. And such rarities as a Philippine issue featuring an organ constructed entirely out of bamboo (shown in color on the cover) are calculated to gladden the heart of any collector. Great musical events also provide opportunities for stamp issues—for example, the opening of the rebuilt Vienna Opera House after World War II. One of the most unusual occasions to inspire a stamp issue was the repatriation to Venezuela in



President Franklin D. Roosevelt, a stamp collector himself, honored musicians Foster, Sousa, Herbert, MacDowell, and Nevin in 1940.

Roosevelt—were Stephen Foster, John Philip Sousa, Victor Herbert, Edward MacDowell, and Ethelbert Nevin. Francis Scott Key got his inning in 1948, with the issue of a stamp commemorating his *Star Spangled Banner*. Then, in 1960, there were issued two stamps (one at four and one at eight cents) bearing the likeness of pianist Ignace Jan Paderewski, but this was in connection with the postal department’s “Champions of Liberty” series (Paderewski had been president of Poland), and, strictly speaking, not really in the musical category. Poland, incidentally, first honored Paderewski philatelically (1919) in the same way—as president—then again, in 1960, as pianist. Such stretches of topical logic are quite legitimate in the stamp game, however, and thus it may even be possible to include in a musical collection two unusual Hawaiian issues, one (1875) a portrait of King Kalakaua, reputed to have written both words and music of Hawaii’s old national anthem, and the other (1890) of his sister, Queen Liliuokalani, also an amateur composer, and author of *Aloha Oe*.

The commemoration of a national anthem is but one of many possible occasions available to postal officials for the issuance of a musical stamp. Birth and death anniversaries of composers are always good for an issue (Belgium’s 1956 stamp commemorating the two-hundredth anniversary of Mozart’s birth is an excellent example), as are natal and funeral events in the lives of famous instrumentalists and singers. Opera singers, for some reason, are not well represented on stamps. Nellie Melba made it in an Australian issue of 1961 commemorating the centenary of her birth, and soprano Emmy Destinn in a 1953 Czechoslovakian issue marking the seventieth anniversary of the Prague National Theater.

1938 of the ashes of famed pianist Teresa Carreño, who had died in New York in 1917. A world-wide concertizer, she had studied piano in New York with Louis Gottschalk, in Paris with Anton Rubinstein, and was married (four times) to a succession of musicians. It is a singularly beautiful stamp (see cover) for a singular woman.

Only a little less unusual in its motivation was Austria’s issue, in 1922, of seven stamps to be sold for ten times their face value, the price difference to go for the benefit of needy musicians. (The use of postage stamps—called “semi-postals”—to raise money for charitable causes is not unusual in Europe.) The series is among the most beautiful in the whole stamp world, and the seven portraits used, interestingly enough, are not even identified. Austrians know their composers.

Music enthusiasts in East Germany are apparently at least as knowing as they are in Austria. In 1956 there appeared a set of two portrait stamps to mark the centenary of the death of Robert Schumann, the background being a sheet of music manuscript. An early purchaser, obeying a very human impulse, promptly took the stamp home and tried the music over on his piano. To his surprise, he found that the music was Schubert’s (*Wanderers Nachtlied*), not Schumann’s. Needless to say, the stamp was promptly withdrawn and reissued with the first page of Schumann’s *Mondnacht* in the background. The pair—the correct version and the boo-boo—is now a must for any music stamp collection.

Another beautiful set, now quite elusive and expensive, is Germany’s 1933 issue, on the fiftieth anniversary of the death of Wagner, of nine stamps bearing scenes from the composer’s principal operas. Wagner, of course, is understandably a popular subject for German stamps, but

he has also been honored by a Russian issue on the occasion of the one hundred fiftieth anniversary of his birth. Russia, however, experiences no difficulty in finding composers of her own to honor on stamps—Tchaikovsky, for instance, has at least half a dozen to his credit. Most interesting of Russian stamps, perhaps, is one issued in 1951 for the one hundred seventy-fifth anniversary of the founding of the Bolshoi Theater. It bears portraits of five Russian greats: Glinka, Borodin, Moussorgsky, Rimsky-Korsakov, and Tchaikovsky.

Smaller countries, too, can usually discover among their citizenry at least one musical personality worth honoring with a stamp: Finland has its Sibelius, Norway its Grieg, and the Gabon Republic lays claim to Bach biographer, organist, and humanitarian Dr. Albert Schweitzer—his famed missionary hospital is located at Lambaréné in Gabon, and the young (1960) African republic honored him with a stamp for his eighty-fifth birthday in 1960.

For a collector whose book of past issues is already well-filled, keeping up with the new issues is a snap. But there



The only opera singers so far honored on stamps are Emmy Destinn (left) and Nellie Melba.

remain a few philosophical problems. Should, for example, King Phumiphon of Thailand or Frederick the Great of Prussia, both of whom already appear on stamps, be included in a musical collection? The king is an accomplished composer and jazz artist, and composer Frederick even has an entry in the Schwann catalog. And what of the 1951 Ecuadorian issue bearing the portrait of pianist Harry S Truman, of *Missouri Waltz* fame? But I suppose interested collectors can be trusted to lick these problems as they come to them.



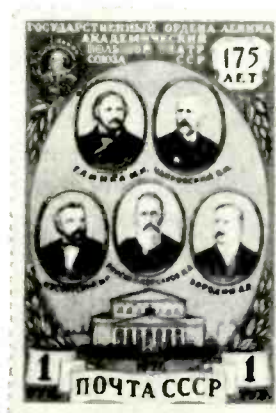
Austria's 1922 semi-postals carried portraits of Haydn, Mozart, Beethoven, Schubert, Bruckner, Johann Strauss (the Younger), and Wolf.



East Germany's 1956 issue on the centenary of Schumann's death first appeared with a Schubert manuscript (left), was reissued with one of Schumann's (right).



Russia's 1951 Bolshoi Theater issue includes a portrait of a nonmusical ringer—Lenin—in the upper left corner. Richard Wagner, of course, is a very popular stamp subject—even in Russia.



Brass chains attached to a ceiling beam support the equipment cabinet, isolating it from vibration.



INSTALLATION OF THE MONTH

A SUSPENDED HI-FI STEREO CENTER


SOMETHING old and something new are tastefully combined in George J. Junkin's stereo installation in his Hermosa Beach, California home. Mr. Junkin himself designed and built the cabinet in his woodworking shop to go with his living room's open-beam, Early American décor. The cabinet is constructed of clear birch throughout, and is finished with a maple stain and clear lacquer coating. The four brass chains by which the cabinet is suspended are attached to antique brass hooks on the sides of the cabinet. These are in turn fastened to an overhead beam. The two speakers (Wharfedale W-40's) are similarly supported by brass chains from an overhead beam, and are spaced about ten feet apart. Holding the equipment cabinet away from the wall, to permit proper ventilation of the components, are four rubber-tipped brass door stops.

A Bogen Model RP-230 stereo receiver is installed in the upper left section of the cabinet. At the upper right

is a Viking 88 Stereo Compact tape recorder, which is especially adaptable to panel-mounting. When not in use, the components are concealed by doors that lift up and slide back into the cabinet.

The bottom doors swing open to reveal a Garrard Type A record changer equipped with a Shure M7D cartridge. The changer is installed on a slide-out base for convenience of operation. Also in the lower section of the cabinet is a drawer for storing tapes, plus another for accommodating such accessories as stereo headphones and a tape-head demagnetizer. A third compartment, in the lower left section of the cabinet, provides storage space for records.

Aside from its attractive appearance, Mr. Junkin's chain-supported installation offers a definite acoustical advantage: the entire system is immune to shock and vibration, whether transmitted acoustically or through the floor.



QUESTIONS AND ANSWERS ON UPGRADING YOUR HI-FI SYSTEM

BEFORE YOU ATTEMPT TO UPGRADE YOUR HI-FI SYSTEM,
YOU SHOULD BE AWARE THAT SOME IMPROVEMENTS
ARE WORTH MAKING, WHILE OTHERS ARE NOT

By JOHN MILDER



ALTHOUGH no formal survey has ever been made on the subject, I think it is fairly safe to assume that most high-fidelity systems are never quite finished. Even those listeners whose original intention was to buy one set of audio components to last a lifetime will usually find something worth adding, or replacing, every year or so—a set of headphones here, a new elliptical stylus there. Many others, of course, go all out in pursuit of highest fidelity, trading in their last-year's amplifiers and speakers as soon as newer models appear on the market.

Certainly no one would deny that the search for better sound through audio-system upgrading is a worthwhile preoccupation. And although there is usually more than one way to go about making a worthwhile improvement, there are two basic factors to take into account whatever your approach: your present equipment and your ultimate ambitions. There has been such a confusing proliferation of new and improved equipment in the past couple of

years, however, that many have hesitated to take their first steps toward improved sound quality. The questions and answers that follow may help you to decide on the best course to follow.

Q My present stereo amplifier is rated at 20 watts per channel. Should I trade it in for an amplifier with more power?

A There are many ifs to consider here. If you are thinking of swapping 20 watts for 30, the answer is no: the added power would probably not be audible, and therefore worth neither the money nor the trouble. If you are thinking about using an amplifier with twice your present power (or more), the question is whether you will really achieve what you hope to with it. If you like to play your music loud, and if you have medium- or low-efficiency speakers, you should have a high-power

UPGRADING YOUR HI-FI SYSTEM

amplifier to handle orchestral peaks without distortion. If your speakers sound harsh on crescendoes, a higher-power amplifier may improve matters. But if your complaint is that the sound is generally unsatisfactory (too thin or too brilliant, audibly fuzzy, boomy, or hollow), the problem probably lies elsewhere—in your speakers, for instance, or in your cartridge. Try to pinpoint your dissatisfaction before deciding that a higher-power amplifier will cure it. And keep in mind that some medium-power amplifiers with very clean clipping characteristics and fast recovery from overloads may actually sound more powerful than nominally higher-power units of mediocre design. All else being equal, however, if a 40- or 60-watt amplifier is substituted for a 20-watt one, there should be a definite (if not startling) improvement in sound.

Q Should I add a stereo adapter to my mono FM tuner, or should I get a new stereo FM tuner?

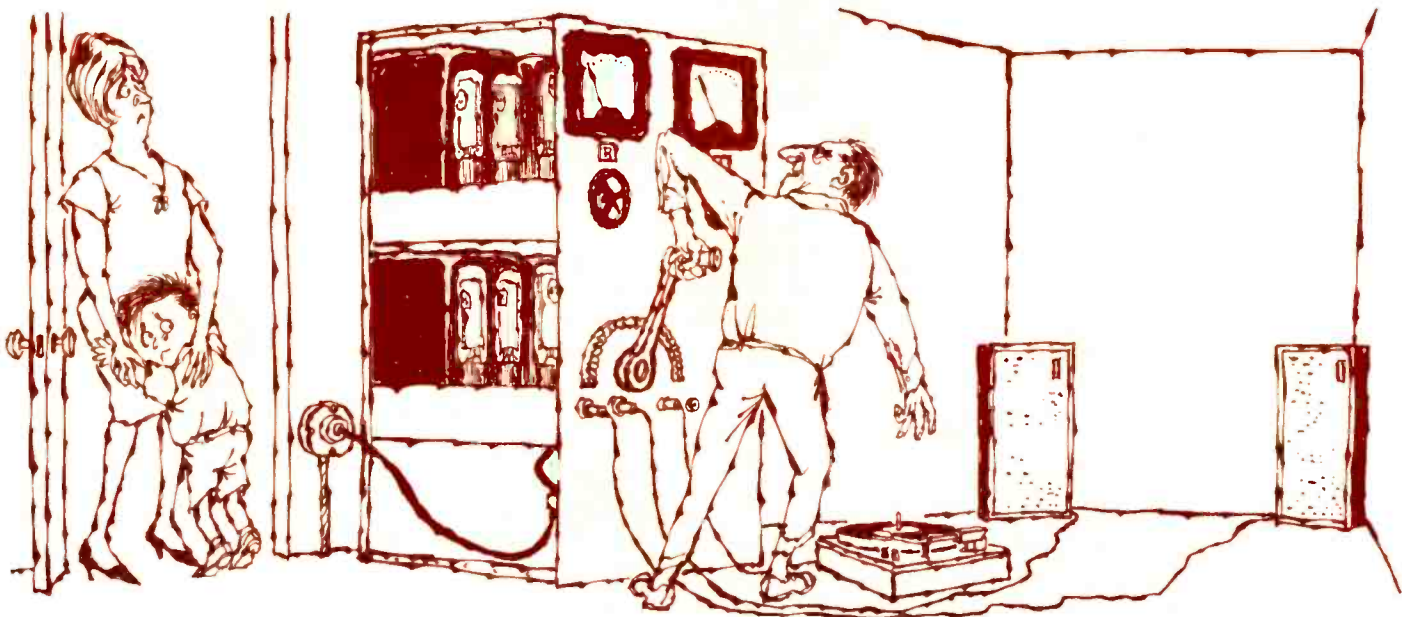
A With few exceptions, even fairly recent mono tuners are a bit tricky to convert to stereo—and, in some cases, they give rather disappointing performance when they have been converted. The presence of a jack labelled "multiplex" on your tuner, for example, is no guarantee that the tuner's circuits have the bandwidth necessary for fully satisfactory stereo performance.

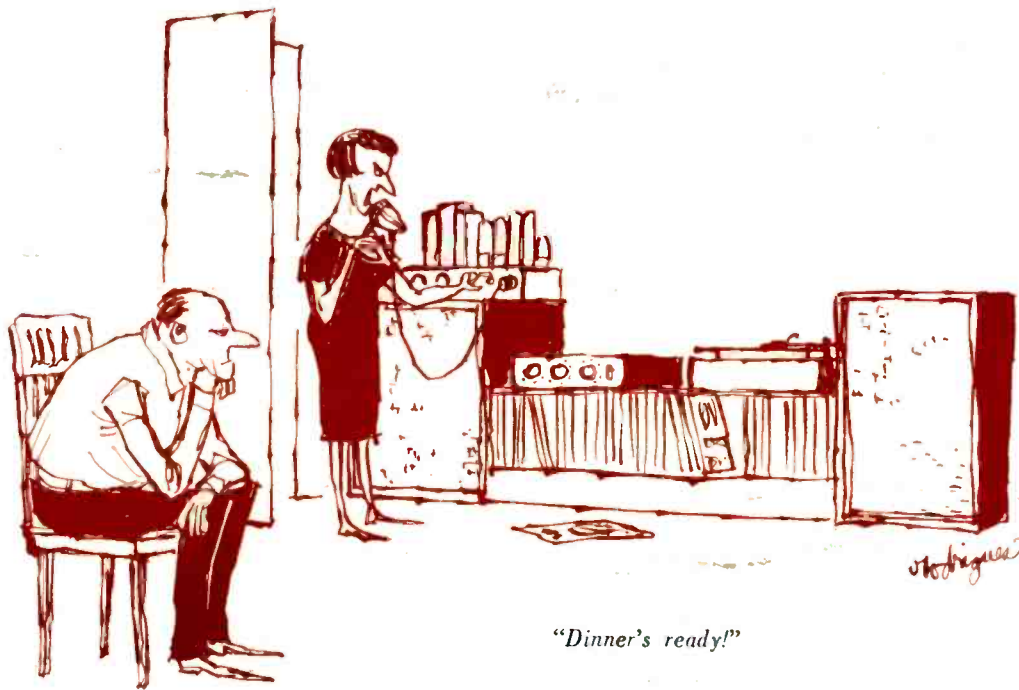
If the limitations of your budget rule out the purchase of a new stereo tuner, don't go out and buy just any stereo adapter—check first with the manufacturer of your tuner. If conversion is feasible, he can tell you whether any special precautions are necessary. And, almost invariably, the original manufacturer's own adapter will provide the best performance. Most of the so-called universal adapters do not provide optimum results with all tuners. It is also a good idea to have your tuner realigned and adjusted to the adapter by a qualified audio service technician.

Q I am finally "going stereo," and I already have one good speaker. Should I get another just like it, or should I trade it in on a new matched pair?

A Needless to say, no one answer will cover all the possible variations this question could encompass. If your present speaker is of fairly early vintage, it is generally unwise to attempt to purchase a duplicate, even if you can find one. A pair of new speakers will probably cost less, look better, and sound better.

On the other hand, your present speaker may be too good to part with, particularly if the virtues you prize in it are not reflected in its trade-in value. If this is the case, and an exact match is either impossible or beyond your budget and space limitations, one alternative would be to purchase a less expensive system (if possible, from the manufacturer of your old speaker) that matches the mid-range and high-frequency response of your old unit reasonably well. A mismatch in the low frequencies will seldom be noticed, but the mid- and high-frequency response of stereo speakers should be similar to avoid disconcerting shifts in the apparent location of musical





"Dinner's ready!"

instruments. The manufacturer will be happy to tell you which of his present models will best serve as a stereo companion for your older unit.

Q My present cartridge tracks at two grams. Should I get one that tracks at a gram or less?

A Not if your present pickup sounds satisfactory. The importance of tracking force has been over-emphasized in the past few years, and the "lighter the better" approach is full of pitfalls. The right tracking force for any cartridge is the force that yields minimum distortion on most records, rather than the lowest force at which the stylus will stay in the groove. Too light a tracking force will cause a stylus to lose proper, steady contact with the groove. It will bounce from side to side and damage the modulations in the groove wall. A force that is slightly too heavy, on the other hand, will simply increase the vinyl's normal give under the stylus. As long as you give your records a rest between playings, their grooves will spring back into shape with no sign of damage.

Q Should I trade in my present speakers for ones with wider frequency response?

A A speaker's rated frequency response, taken by itself, is meaningless for quality-comparison purposes. Not only do speaker manufacturers use widely different methods of testing and expressing response, but a speaker's frequency response is only one of many factors that determine its over-all sound.

If your present speakers sound boomy or thin, the real problem may be their placement in your room. Remember that the proportion of bass in a speaker's over-all sound

increases as it is moved toward intersecting room surfaces. If the speakers sound distorted only on loud orchestral passages, the problem may be insufficient amplifier power. If they sound shrill or dull when you play records, the problem may be traceable to your cartridge.

If you do decide that you want better speakers, forget about frequency response as an arbitrary index of quality and concentrate on what your ears can tell you about a speaker's performance. (For suggestions on what to listen for, see the August 1963 issue of *HIFI/STEREO REVIEW*, pages 31-35).

Q My present tuner, rated at 4 microvolts IHF sensitivity, doesn't get all the stations I want. Should I buy a more sensitive tuner?

A Before you decide to do so, check your present antenna. In many cases, failure to receive all the stations in your area (or failure to receive them clearly) may have nothing to do with your tuner's sensitivity. If you are using a twin-lead folded-dipole indoor antenna, it may either be oriented incorrectly for some stations (its sensitivity is greatest when placed broadside to the direction of a station's signal), or it may be picking up a number of signal reflections that cause multipath distortion—a fuzzy reception quality that is often attributed to inadequate tuner sensitivity. If no amount of experimentation with an indoor antenna seems to yield results, consider using an outdoor antenna. If you live in a metropolitan area, where surrounding buildings may bounce signal reflections from several directions, your need for a directional outdoor antenna to avoid distortion may be greater than that of a fringe-area listener. And in most cases, a relatively modest investment in an antenna (and,

UPGRADING YOUR HI-FI SYSTEM

when necessary, a rotator) will improve reception more than an added microvolt or two of tuner sensitivity.

On the other hand, the premium-quality tuners, with their higher sensitivities, invariably have superior capture ratios and quieting curves. In a fringe-area installation, these factors, plus the slight gain afforded by the higher sensitivity, may make the difference between adequate and excellent stereo reception.

Q My stereo cartridge is a little over two years old. Should I replace it with one of the latest models?

A Definitely yes. Cartridges have improved enormously in the last two years. But when shopping for a new cartridge, and before you decide on a particular model, check whether it is compatible with your present tone arm, since some of the new premium cartridges require a tone arm capable of very light tracking forces. In this and in other instances, the financial pain of replacement will be eased by the comparatively low price of many present-day pickups—often less than half that of earlier models.

Q Can I convert my mono hi-fi system to stereo piece by piece?

A More often than not, yes. The logical first addition, for the sake of your present record collection, and other records you will be buying, is a new stereo cartridge, keeping in mind the cautions given in the answer above. However, unless your present player was designed after the advent of stereo discs, it is likely to produce rumble when playing records in stereo, or perhaps even damage the stereo record grooves. You may therefore have to replace the turntable, tone arm, and cartridge together. Also, one of today's high-quality stereo pickups will not always work well in an older tone arm. It may give distorted sound because of the arm's tracking inadequacies, and the stylus assembly might collapse when tracking at the high forces demanded by the arm.

The second step in converting a mono setup to stereo should be either the purchase of a stereo amplifier or another speaker. For the moment we will concentrate on the amplifier, because, if two speakers cannot be squeezed out of your budget right away, most tube stereo amplifiers can be set up to drive a single speaker. This is done by connecting a protective resistor across the output terminals of the unused channel or (when *specifically* declared possible by the manufacturer) by connecting the two input

and output channels in parallel for monophonic output. The latter arrangement will provide almost double the mono power. Remember, however, that it is not possible to parallel the outputs of most *transistor* amplifiers; if in doubt, check with the manufacturer of your amplifier.

Q I have a ten-year-old console radio-phonograph combination. Can its sound be brought up to high-fidelity standards?

A Not unless you are prepared to invest a lot of time, effort, and cold cash. It is generally a frustrating proposition to attempt to upgrade a console piece by piece, because each improvement tends to make audible a previously concealed flaw in some other console part.

This is not to say, however, that some changes are not worth making under certain conditions. One step that frequently makes sense, for instance, is to replace the console's record changer with a quality component record changer or turntable. Whether or not the console's changer has been acting up, an improved player would still be a definite benefit because of the gentler treatment your records would receive from a better (and usually lighter-tracking) tone arm and cartridge. Depending upon your budget and the possibility of using the new record player in a future all-component system, any of several changers or turntables selling for \$45 to \$100 might do very well. It may also be possible to use one of the new premium-quality ceramic cartridges, such as the Sonotone Velocitone Mark IV. A local serviceman can tell you whether the console's amplifier will produce adequate volume with the moderately low signal voltage (about 0.25 volt) put out by the premium quality ceramics. The stereo terminals of the cartridge can be connected together for mono operation, or the two cables from the new stereo player can be combined through a Y-connector. A stereo cartridge with a 0.7-mil stylus will, of course, not only play your older mono LP's, but will also give you the option of buying stereo records for use in the full-fledged stereo setup you may be buying at a later date.

Although you may feel an urge to experiment as well with the console's speakers, you are advised to do so with caution. A good speaker system, if substituted for the one built into the console, may do nothing more than expose the inadequacy of the amplifier by emphasizing hum and treble distortion. (This does not rule out, however, one simple change that will usually give you improved sound: try connecting a small extension speaker to the set's built-in speaker and placing it in another part of the room.)

John Milder, who frequently writes about hi-fi equipment for HiFi/STEREO REVIEW, has in the past been a retail salesman of audio gear (see "A Day in the Life of a Hi-Fi Salesman," November, 1964), now works for a major hi-fi manufacturer.

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



CLASSICAL

GUSTAV MAHLER'S "RESURRECTION" SYMPHONY

Leonard Bernstein directs a superb realization of a visionary score

AMONG the few moments of solace given us during those terrible days just after November 22, 1963 was a presentation of Gustav Mahler's "Resurrection" Symphony on CBS television. The performance, with Leonard Bernstein conducting, had taken place some months earlier, but had been preserved on videotape. However, the same artists



GUSTAV MAHLER
Prefiguring the linear style

also recorded the work for Columbia Records in late September, and this performance has now been released.

This gigantic score, with its final visionary tonal fresco of the Last Judgment and the Resurrection, has had a number of distinguished recorded performances. These include the first one, in the middle 1930's, with Eugene Ormandy and the Philadelphia Orchestra, and the stereo discs by Mahler disciples Bruno Walter (for Columbia) and Otto Klemperer (for Angel). It has taken Leonard Bernstein, however, to achieve a reading that combines the finest elements of Ormandy's dramatic sense, Walter's grandeur, and Klemperer's disciplined intellectuality. And while the earlier releases all suffered from sonic flaws, Columbia's new recording is well-nigh perfect: for the first time, we have a sonic realization of the Mahler Second Symphony that can be considered as being on the same level of excel-

lence as the musical realization set forth by the conductor.

Perhaps Bernstein's most striking musical achievement here lies in the sense of both musical and dramatic cohesiveness he brings to the three interconnected final movements—nearly fifty minutes of music. Ordinarily, the episodic last movement does not hold together in performance. The slightest miscalculation in pacing or in dynamics is sufficient to make the structure sag at one point or another, thereby destroying the magical effect of the whole. Bernstein is the first and only conductor I have heard who has held the whole of this "Last Judgment" sequence together without a single misstep, and the end effect is overwhelming. To Jennie Tourel must go special kudos for a wonderfully touching rendi-



WESTMINSTER RECORDS

The noteworthy cast for Westminster's new recording of *Rodelinda* includes Maureen Forrester, John Boyden, and Helen Watts.

A HIGH-STYLE *RODELINDA*

Handel's 1725 opera makes a highly successful debut on records

DESPITE the current resurgence of Baroque music, recordings of operas by George Friderick Handel are not so plentiful that the release on discs of one of his stage works is an ordinary occurrence. At the time it was written, in 1725, *Rodelinda* was one of the composer's most successful endeavors. In its first season it was given fourteen times, it was presented the following season as well, and revived once again in 1731. The opera certainly owed part of its favorable reception to the composer's dazzling score, but perhaps even more to the London audience's appetite for the spectacular: heading the original cast were Senesino, a favorite alto castrato, and in the lead part was the female soprano, Francesca Cuzzoni, whose brown and silver gown stole the show.

Today, without castrati and other fashionable eighteenth-century sensations, the opera must stand on the merits of its magnificent music and the stylistic sensibilities of whatever cast one is fortunate enough to be able to hear. Although *Rodelinda* was the first Handel opera to be revived in our own time (1920, in Germany) and has been produced periodically since, this is the first recording of the score to be made available (except for a long out-of-print and highly abridged version on Period).

Musically, *Rodelinda* is a succession of static arias, each portraying the mood of the person singing. The dramatic action is carried forward entirely through recitative, most often accompanied only by the continuo harpsichord with cello. The arias are invariably of the A-B-A or *da capo* type, with the conclusion of each being a repetition of the opening material; the singer in Handel's day was expected to adorn that repetition with embellishments as well as to improvise cadenzas at the appropriate spots. Regardless of the quality of the music, these vocal adornments are an essential ingredient of a dramatic work such as this one, and their omission, as is the case with so many recordings and performances of Handel, is apt to make the string of arias tedious to most ears. Fortunately, a small handful of performers (notably Joan Sutherland and her husband in such recordings as *Alcina* or the just-issued excerpts from *Julius Caesar*) realize the necessity for adopting correct stylistic practices, with the result that much eighteenth-century music of this type is being brought back to life.

In this respect, Brian Priestman's direction of *Rodelinda* is impressive. Not every aria is embellished, and some of the additions are distinctly conservative; there are, however, enough sections that are adorned to make this performance one of the better-rendered Handel recordings

tion of the *Urlicht* song-setting, with the promise of redemption from earthly woe that becomes fulfilled in the following, and final, movement. In the preceding Scherzo, Bernstein's just-right pacing communicates a wonderful blend of the satanic and the satirical.

Only in the *ländler*-style second movement, which serves as an intermezzo between the mighty "Death Celebration" of the first movement and the visionary last three, do we find Bernstein slightly off form. His treatment of this deliberately naïve music seems a bit sentimental when compared with Bruno Walter's elegant and classic statement of it. In the opening movement, which I have always regarded as one of Mahler's finest—and a remarkable precursor (1894) of the linear orchestral style that became the vogue a generation later—Bernstein seeks, within the framework of a broad musical line, to achieve an intensified sense of drama through freely varied changes of tempo. His daring pays off handsomely.

Columbia's production staff has outdone itself in seeing that not one detail of Bernstein's interpretation escapes sonic realization. When it is borne in mind that this involves episodes ranging in sonority from chamber-instrumental size to those involving augmented brass, extra percussion, organ, chorus, and soloists, one begins to appreciate the magnitude of the engineering accomplishment. The stereo sound is magnificent in its illumination of detail, its localization effects, its sense of breadth and depth, and its richness of texture. *David Hall*

© MAHLER: *Symphony No. 2, in C Minor ("Resurrection")*. New York Philharmonic; Jennie Tourel (contralto); Lee Venora (soprano); the Collegiate Chorale, Leonard Bernstein cond. COLUMBIA M2S 695 two 12-inch discs \$11.96, M2L 295 \$9.96.

to date. And there are other stylistic assets: dotted rhythms are properly exaggerated, there is an excellent and thoroughly imaginative harpsichord continuo, the orchestra is suitably small, and the conducting is exceptionally sensitive to the dramatic moods.

Westminster's choice of singers, too, is noteworthy—making a mistake here could easily mean the downfall of such a production. The women in particular are first-rate: Teresa Stich-Randall as the Queen of the Lombards presents a brilliantly sung portrait of the proud Rodelinda, while Maureen Forrester is equally convincing as the dispossessed king, Bertarido. As for the two villain roles, John Boyden acquits himself with distinction, but Alexander Young is less at ease in the difficult roudades than the remainder of the strong cast.

Foremost in interest, nevertheless, is the music itself. It is most urgently recommended that those whose only familiarity with the opera is the well-known "Dove sei" (beautifully sung here by Forrester) become acquainted with the remainder of this score. There are almost no weak parts here, and the succession of gorgeous arias is quite staggering. The recording is virtually complete, though there are some cuts in the recitative, and Handel's later additions are not included. ("Sono i colpi," a lively aria at the conclusion of the first act in the original production, however, is inexplicably omitted.)

Westminster's recording is generally first-rate in both mono and stereo versions, but the latter is preferable for the dramatic positioning of the voices. Extensive program notes together with a libretto and translation are provided.

Igor Kipnis

© 1965 HANDEL: *Rodelinda*. Teresa Stich-Randall (soprano), Rodelinda; Maureen Forrester (contralto), Bertarido; Hilde Roessl-Majdan (contralto), Eduige; Helen Watts (contralto), Unulfo; Alexander Young (tenor), Grimoaldo; John Boyden (bass-baritone), Garibaldo; Martin Isepp (harpsichord continuo); Vienna Radio Orchestra, Brian Priestman cond. WESTMINSTER WST 320 three 12-inch discs \$14.94, XWN 3320 \$14.94.

ENTERTAINMENT

A GLOWING PERFORMANCE OF *THE GLASS MENAGERIE*

*Tennessee Williams' most touching play
is re-created by a superb cast*

WHILE *The Glass Menagerie* is far from being the most sensational of Tennessee Williams' plays, it is surely the most beautifully proportioned and human of them all, a fine-spun web of humor and pathos in a new dramatic form that paradoxically freed the theater from slavish realism and at the same time intensified its reality.

True, the plot could hardly be called a gripping one, but its movement is such that it avoids the plodding and the obvious as mere tape-recorder realism never can. And through its dramatic insight, its ability to discover magic in the commonplace, through the poetry of its structure as well as its dialogue, and because it so accurately traces the geography of the human heart, the play brought to the American theater a fine freshness that even twenty years later is not in the least stale.

In his production notes, Williams calls this a "memory play," and suggests that it "can be presented with unusual freedom of convention." He points out that "because of its considerably delicate or tenuous material, atmospheric touches and subtleties of direction play a particularly important part." Director Howard Sackler, who might be called the Toscanini of the spoken word, has taken his cue from this statement and has shaped for the ear a production that is exceptional in its loyalty to the playwright's intent. Freed from the restrictive requirements of the stage and from the young Williams' rather naïve instructions calling for titles and cartoons to be projected on a screen, the director has blended music, sound effects, and the talents of a fine cast to re-create the play with force and radiance.

Even those who keep in hallowed memory the original portrait of Amanda drawn by the great Laurette Taylor are bound to respond to Jessica Tandy's insight, authority, and power here—from her irritatingly inconsequential table-talk chatter at the opening to her later moments of immense but simple dignity. Montgomery Clift's portrayal of Tom mirrors the play's tightrope balance between tears and laughter, while Julie Harris as the timorous Laura handles her every scene with delicacy and restraint. David Wayne, as the well-meaning "gentleman caller," once again demonstrates his remarkable ability

Shaping an authoritative performance: l. to r., Howard Sackler, Julie Harris, Jessica Tandy, Montgomery Clift, David Wayne.



CAMERON RECORDS

to immerse himself utterly in the dramatic requirements of a role.

Throughout, each episode is outlined and ornamented with gentle music, underscored with pauses of silence, with the rushes and ebbs of speech and sound, and the matching of voice against voice, mood against mood. This is no mere documentation of a stage production, but an exceptionally beautiful and effective transformation from that medium to the quite different requirements of the phonograph. *Paul Kresh*

© ® TENNESSEE WILLIAMS: *The Glass Menagerie*. Montgomery Clift, Julie Harris, Jessica Tandy, David Wayne. Howard Sackler, director. CAEDMON THEATRE RECORDING SOCIETY 301, two 12-inch discs stereo and mono \$11.90.

JAZZ

AN EXHILARATING JAZZ RECORDING

*The late Eric Dolphy is heard
in his best album as leader*

ERIC DOLPHY, who died in Europe last June at the age of thirty-six, made a number of remarkable jazz recordings, most notably with Charles Mingus and in sessions he headed himself. But with the release of the new disc "Out to Lunch" on Blue Note, we now have an album that most successfully illustrates Dolphy's talents as a leader. Not only is his own playing masterful, but he assembled for the date a group of superior young jazz musicians who, like Dolphy, had singularly imaginative ideas of their own to contribute to the jazz idiom.

Dolphy is heard on alto saxophone, flute, and bass clarinet. On alto, he is slashingly incisive in the title tune as he plays with his characteristic speech-like pitches and cadences. Dolphy's humor, evident in live appearances but insufficiently captured on his records, comes through in his alto saxophone work in *Straight Up and Down*. On *Something Sweet, Something Tender*, Dolphy is on bass clarinet, and he and bassist Richard Davis together play a unison duet that is one of the most beautifully sustained lyrical passages in all of recorded jazz. And on *Gazzelloni*, Dolphy demonstrates how fully he made the flute an adjunct of his musical personality.

The only other horn is trumpeter Freddie Hubbard, who here delivers one of his freest, most melodically resourceful performances on record. The rhythm section is stunning, both in ensemble and in individual solos. Vibist Bobby Hutcherson is a musician of rhythmic ingenuity and harmonic freshness, and Richard Davis has matured into one of the most consistently arresting bass soloists in

jazz. Young Tony Williams, a member of Miles Davis' combo, has experienced spectacularly sudden—and justifiable—renown. Rather than laying down explicit, regular time patterns, Williams plays with challenging freedom. At times his is an important voice in the ensemble, and he helps the soloists explore their own rhythmic capacities by opening new routes for them.

All five compositions are by Dolphy, and they indicate how far he had come as an original jazz writer. *Hat and Beard* is an affectionate, witty portrait of Thelonious Monk. *Something Sweet, Something Tender* is achingly poignant, and *Gazzelloni* is a tribute to a fellow flutist. *Out to Lunch* is less distinctive, but it provides a pliable framework for the soloists. The final *Straight Up and Down* is an exceptionally striking jazz theme, one of the more durable originals of recent years. A funny, lurching description of a drunk, it demonstrates that the "new thing" in jazz is not always somber.

Collectively, the performances are exhilarating because of the interplay between the musicians. For those who think high spirits are alien to avant-garde jazz, "Out to Lunch" is a valuable corrective. *Nat Hentoff*

© ® ERIC DOLPHY: *Out to Lunch*. Eric Dolphy (alto saxophone, flute, bass clarinet), Freddie Hubbard (trumpet), Bobby Hutcherson (vibes), Richard Davis (bass), Tony Williams (drums). *Hat and Beard; Something Sweet, Something Tender; Gazzelloni; Out to Lunch; Straight Up and Down*. BLUE NOTE 84163 \$5.98, 4163* \$4.98.

ERIC DOLPHY
High spirits among the avant-garde



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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ARNE: *Songs to Shakespeare Plays*. *Where the bee sucks* (*The Tempest*); *Come away, death* (*Twelfth Night*, two settings); *The Cuckoo Song* (*Love's Labour's Lost*); *Blow, blow, thou winter wind* (*As You Like It*); *Soft flowing Avon* (*Ode to Shakespeare*); *Tell me where is fancy bred?* (*The Merchant of Venice*); *The Owl* (*Love's Labour's Lost*); *Come unto these yellow sands* (*The Tempest*); *Dirge* (*Cymbeline*); *Behold your faithful Ariel* (*The Tempest*); *Sweetest Bard* (*Ode to Shakespeare*); *Solenn Dirge* (*Romeo and Juliet*). Maureen Forrester (alto), Alexander Young (tenor), Martin Isepp (harpsichord). Vienna Academy Chamber Choir, Vienna Radio Orchestra, Brian Priestman cond. WESTMINSTER WST 17075 \$4.98, XWN 19075 \$4.98.

Performance: Perfection
Recording: First-class

Of all the recorded bounty washed up on our turntables during the Shakespearean Quatercentennial just past, Westminster's new release of "Songs to Shakespeare Plays" by Thomas Augustine Arne must be counted one of the most welcome.

The album title would seem to imply that the song lyrics here are all by Shakespeare, but not so. The "enlightened" theater audiences of eighteenth-century England did not take their Shakespeare straight, but rewritten, reorganized, happy-ending-ed, and, above all, embellished with music. Although the plays themselves are already crammed with songs, producers of the time often commissioned new songs and "musical entertainments" for their productions. Thus we have in this collection (in addition to Shakespeare's own lyrics) a dirge for *Cymbeline* by poet William Collins, another dirge (by an untalented hand unknown to me) for *Romeo and Juliet*, a manufactured song for *The Tempest* (in part by Shakespeare, but using a passage that is not a song in the original play), and an *Ode to Shakespeare* by playwright-actor David Garrick which includes a fractured quote from Milton's *L'Allegro*.

Although the Garrick ode does elicit from Arne some beautiful vocal writing, it is apparent from this disc that his musical sensitivity was one peculiarly suited to the

poetical sensitivity of Shakespeare. This is not to say that the songs are either "Shakespearean" or "Elizabethan"—they are very much of their own time. They have, however, like the works of Shakespeare, a flavor uniquely English, and it is this quality that permits them to blend so completely and so naturally with the words.

London-born Arne (1710-1778), a largely self-taught musician, had the misfortune to come to his musical maturity just in time to encounter the flood-tide of the popularity of Handel, who had first arrived in England the year the English composer was born. The spirit of English music up to the time of

matic point.) The diction of tenor Alexander Young is impeccable, and his sure command of both words and music combine to make his singing effortlessly idiomatic. These qualities are nowhere better displayed than in *Sigh No More Ladies* (*Much Ado*).

The sound is outstanding in both mono and stereo: clean, warm, and perfectly balanced. Martin Isepp's harpsichord is especially well captured in the Dirge from *Cymbeline*. "... howling winds and beating rain/In tempest shake the sylvan cell."

Thomas Arne is for the time being represented in the catalog only by selections from his music for Milton's *Comus* and the present addition, which I hope signals some kind of revival. For this one we will have to thank eighteenth-century scholar and Arne specialist Dr. Percy Young, who prepared the music editions for the disc.

William Anderson



MAUREEN FORRESTER AND ALEXANDER YOUNG
Opulent tone, impeccable diction

Purcell, it seems to me, had best expressed itself through the voice, in a style of forthright simplicity and clarity of melodic line. Arne was the last of that tradition, and even his writing shows traces of the Italianate complexity and ornateness, the purely Continental elegance masquerading as simplicity that marked the work of Handel and other writers of Italian opera whose music deluged England in the first half of the eighteenth century. The English accent disappeared, not to be heard again, I think, until the present century gave us Benjamin Britten.

The singing of both soloists in this delightful eighteenth-century program is, in a word, ravishing. Alto Maureen Forrester, superb throughout, is at her opulent best in *The Cuckoo Song* (Spring) and *The Owl* (Winter) from *Love's Labour's Lost*. (These should have been put on consecutive tracks in the album, however, since they appear together in the play and are intended, through their juxtaposition, to make a dra-

Ⓢ Ⓜ BACH: *Cantata No. 29: Sinfonia; Cantata No. 79: Nun danket alle Gott; Cantata No. 140: Wachet auf!; Gloria sei Dir gesungen; Cantata No. 147: Jesu, Joy of Man's Desiring; Cantata No. 142: Concerto; Final Chorale; Christmas Oratorio: Final Chorale of Part I; Final Chorale of Part VI; Cantata No. 129: Final Chorale; Cantata No. 208 ("Birthday Cantata"): Pales' Aria (No. 13); Sheep May Safely Graze; Cantata No. 146: Duet—"My Spirit Be Joyful"; Chorales: Was Gott tut, das ist wohl getan; Lobe den Herrn; Lass dein Engel mit mir fahren; Doxology; Ein feste Burg; Cantata No. 207: Final Chorus; March. E. Power Biggs (organ); Columbia Chamber Symphony, Zoltan Rozsnyai cond. COLUMBIA MS 6615 \$5.98, ML 6015 \$4.98.*

Performance: Spirited
Recording: Good enough

This attractive holiday package of Bach originals and cantata- or chorale-movement arrangements, called "Music of Jubilee," includes a seven-inch bonus record containing festive extracts from earlier Biggs recordings of Gabrieli, Handel, Jeremiah Clarke, and Soler, as well as Bach. For the new performances, Biggs played a restored eighteenth-century organ at Eisenstadt, Austria, and the resulting sound, both of the instrument and of the surrounding *Stadtpfarrkirche*, is pleasingly authentic.

Presumably the instrumentation of the vocal parts in the selections written originally for voices has been done by Mr. Biggs himself—for the most part, effectively and in proper style. However, I enjoyed most the originally instrumental pieces, such as the

(Continued on page 78)

Explanation of symbols:

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

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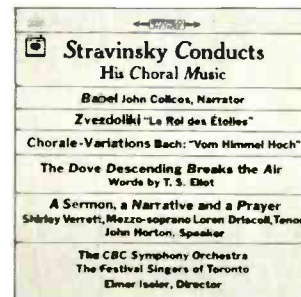
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brilliant Cantata No. 29 sinfonia, which Bach arranged from his E Major solo violin partita, and the delightful opening concerto movement for Cantata No. 142. The very attractive excerpt from the *Birthday Cantata* No. 208 (preceding the familiar "Sheep May Safely Graze") is wrongly called an "instrumental trio" here. It is played that way, and excellently, too, but it was written as an aria, the ground bass of which Bach used also for the lovely aria "My Heart Ever Faithful" in his Cantata No. 68.

Although Biggs and his comrades under Zoltan Rozsnyai's able direction have made every effort to create an atmosphere of authenticity in their presentation, purists may well object to the large number of arrangements here. Nevertheless, for sheer enjoyment with Christmas and Easter festivities, this is a record that can be heartily recommended to all. *D. H.*

© ® BARBER: *Piano Concerto*. John Browning (piano). SCHUMAN: *A Song of Orpheus*. Leonard Rose (cello). Cleveland Orchestra, George Szell cond. COLUMBIA MS 6638 \$5.98, ML 6038 \$4.98.

Performance: Top-drawer
 Recording: Excellent

I suppose that when you get right down to it, the most uncontroversial and unassailable fact about Samuel Barber's piano concerto (first performed by John Browning at New York's Philharmonic Hall on September 24, 1962) is the extraordinary history of its success. American composers, as a rule, don't seem to have a great deal of luck when it comes to writing solo-instrument concertos in the great virtuoso mold. Save for the Gershwin Concerto in F, it would be difficult to mention more than a handful that have come near even a temporary vogue, to say nothing of posing a threat to the standard repertoire.

Yet Barber's concerto—commissioned by his publishers, G. Schirmer, in celebration of the company's one hundredth anniversary—has been widely performed both in this country and abroad and received some thirty performances during the 1963-64 season alone. Its having won the 1963 Pulitzer Prize is even an anticlimax to its performance record.

The work itself, taken as much as possible out of the context of its spectacular public success, is a puzzling one to evaluate. It is perhaps superfluous to say that the piece is made with the most robust, sure-footed sort of craftsmanship—we would expect nothing less from Barber. Nor would it be difficult to guess that the work would be an "effective" one, in the audience-rousing, superpianistic sense of that word. But, although it seems to be the nature of our era to be suspicious of what is "effective," to think of what is "effective" as somehow lacking seriousness, no charge of meretriciousness can be made here. The work's pianistic brilliance is built into it with the same inevitability that one finds counterpoint built into a Bach fugue. And while the piano writing is perhaps, in a certain inescapable sense, lacking in any intrinsic originality, it is still full of invention, rich in detail, and even at its showiest quite gravely considered.

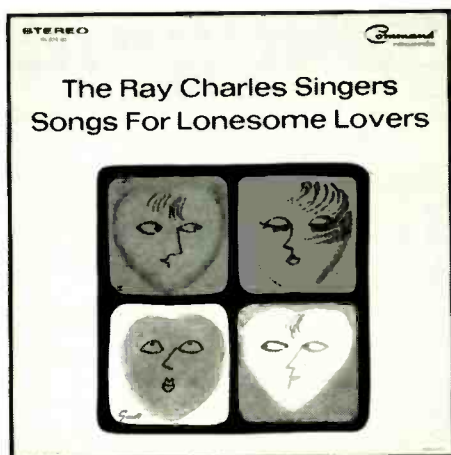
Having said these things and, at the same time
(Continued on page 82)

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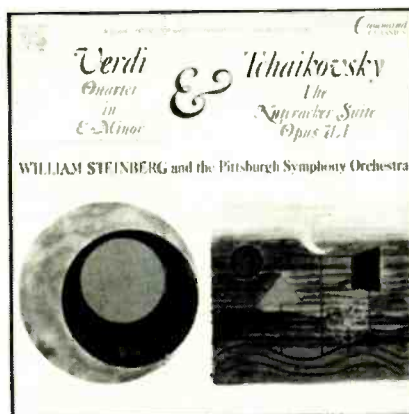
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WILHELM KEMPF has been no stranger to record collectors over the past thirty years. Indeed, my first major experiences with the Beethoven piano sonatas on records came in the early 1930's from Brunswick gold-label "Hall of Fame" 78's, pressed from German Polydor masters, featuring Kempff in the "Funeral March" and "Appassionata" sonatas. Since the Schnabel Beethoven Sonata Society sets were far out of reach at \$2.50 per disc (\$17.50 per album, and separate records not available), the Kempff Brunswick discs at one dollar each were not only good values but first-rate Beethoven interpretations in no way inferior to Schnabel's records.

The latter's recordings of the complete Beethoven sonatas were made during the five-year period 1932-1937, but Kempff did not tackle the cycle in earnest for discs until after World War II, by which time he could enjoy the advantages of magnetic tape and LP technology. By 1952, American Decca had released for the first time on LP the complete Beethoven sonata cycle, performed by Kempff on fifteen discs, at a total cost of \$74.70. Not long after, London completed the cycle of Kempff's senior colleague Wilhelm Backhaus on fourteen discs, and in France, veteran pianist Yves Nat did the "thirty-two" in a ten-disc set issued by Discophiles Français, from which a few LP excerpts were released in this country by the Haydn Society.

Then, in late 1956, RCA Victor re-issued the Schnabel series in a deluxe \$80 album of thirteen LP's that was available for only a very short period, and a year ago, Angel did an even finer job of re-processing from the original 78-rpm masters, bringing out its GRM 4005 album at a price of \$77.98. The Kempff mono album considered here is DGG's reply to Angel. The end is not yet in sight, however, for Vox is working on a stereo-mono series of five Vox Boxes, with Alfred Brendel doing not only all the sonatas but the variations, bagatelles, and small piano pieces as well. This will add up to fifteen discs—the cost to be \$49.75, or a mere \$39.80 for those who want just the sonatas.

But what about the Wilhelm Kempff DGG recordings? First of all, it must be said that the DGG technicians have not only distributed the music cannily in order to cram the thirty-two sonatas onto ten discs, but, more importantly, they did a superb job of reprocessing the original tapes and pressing the discs themselves. I found the piano wholly warm in sound and full in impact from first to last, with only a slight trace from time to time of overdistant miking and glassy middle-register tone.

As to performance, Kempff is more refined and less daring than Schnabel. He excels in the early sonatas and in the predominantly lyrical middle-period ones, and in the later sonatas he has far less trouble with finger mechanics than Schnabel—in the fugal episodes of Op. 101, for example, and throughout Op. 106, the "Hammerklavier."

The first of the high points of the

WILHELM KEMPF'S COMPLETE BEETHOVEN SONATAS

By David Hall

Kempff mono set I would single out is Op. 31, No. 3, in E-flat, capped with a wonderfully brilliant finale here. Then there is Op. 81a, the "Lebewohl" Sonata, to which Kempff brings unusual expressive phrasing, tonal coloration, and rhythmic flexibility. Elegance is the key note of his performance of Op. 22 in B-flat, and he brings a fine sense of humor to the concluding rondo of Op. 31, No. 1, in G. The minor but lovely Opp. 78 and 79 sonatas are also a joy in Kempff's readings. And for this reviewer the peak of pleasure comes with Kempff's sensitive contrast of the masculine and feminine movements that make up Op. 90 in E Minor.

As with Schnabel, some of the "popular" sonatas come off less well at Kempff's hands. Op. 31, No. 2, in D Minor ("The Tempest") sounds labored here, and there are more dramatic readings of the "Appassionata" and more brilliant ones of the "Waldstein" in the catalog. I would turn to the old Gieseking Columbia disc (ML 4774) for the "Waldstein" and to Richter on Angel (S 35679, 35679) and RCA Victor (LSC/LM 2545) for the most convincing currently available readings of Op. 31, No. 2, and of the "Appassionata," respectively.

When we come to the last four great sonatas, we have to reckon with two different sets of recorded performances by Kempff—the later ones being recent stereo tapings. The most immediate observable difference between the two is

the brighter and closer-up sound of the newer recordings, an advantage in the craggy movements, but something of a loss in the more lyrical episodes. To choose between the two "Hammerklavier" is impossible, for the Kempff playing of the final pages of the slow movement in the mono set achieves, through phrasing and dynamics, a poignancy that is not equalled in the newer version. His earlier pacing is better, too—a full minute faster, making for a more tightly knit conception. On the other hand, the satanic fugal finale emerges from the newer disc with a taut ruggedness that adds up to one of the most impressive tonal realizations of this knotty movement I have ever heard. A slightly more deliberate tempo here accounts in part for the more telling articulation of the trills, leaps, and running figures that count for so much in this movement's musical texture.

As for Op. 109, Kempff achieves in the earlier recording a bigger climax to the peroration of the great variation-finale, but the famous double trills emerge to far better effect in the new stereo disc. The final thirty seconds of the *prestissimo* second movement are marred in the mono recording by a distinct drop in pitch.

The two performances of Op. 110 are almost wholly consistent with one another in tempo, but in the sublimely lyrical final pages, the Kempff *cantabile* is more magical in its effect on the mono disc. As for Op. 111, its stormy C Minor opening movement needs all the brilliance and presence that the finest modern recording can offer—in addition to which Kempff's more deliberate tempo makes of the more recent recording of the movement a shattering dramatic experience. Both readings of the *Arietta* finale are beautiful realizations, both in letter and in spirit, of Beethoven's farewell to the medium of the piano sonata.

The complete mono set by Kempff offers a wonderfully satisfying view of the complete Beethoven sonatas, especially in their lyrical aspects, and the sound is very good all the way. The Schnabel recordings, of course, remain unique documents, especially in those instances in which the older master chooses a daring and provocative course in interpretation, but both sound and technique are decidedly more uneven than on the Kempff set.

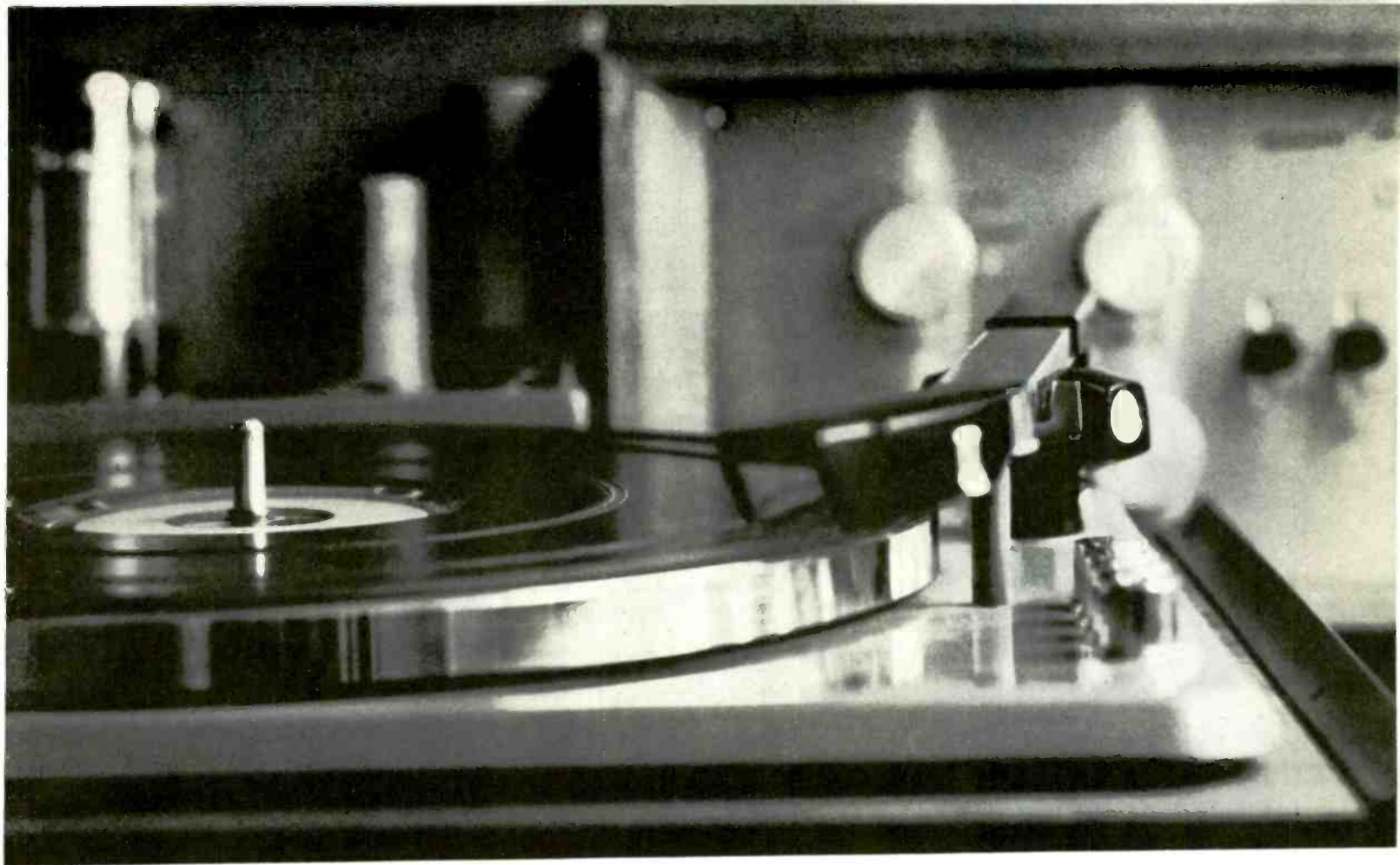
As for the pair of stereo recordings, three of the four last sonatas included on them provide even greater insight than the earlier interpretations for the listener who would share this artist's probing of the Beethoven pianistic testament.

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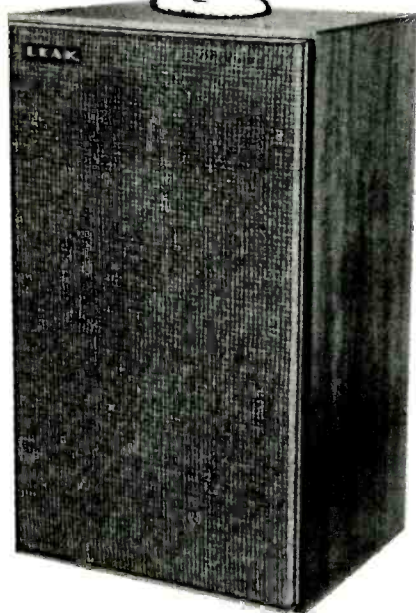
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time, noting that I have listened to the work several times, I nonetheless find myself troubled by a sense of this music's being in some way quite faceless. This is certainly not a comment on Barber's eclecticism, for some of the most personable stylists of our day—Poulenc, Britten, or, to name the man who most influences Barber's concerto, Prokofiev—are also the most thoroughgoing eclectics. But once one has put Barber's concerto aside, it is somehow difficult to recall its sound, its texture, even its ambiance. For all its sharply delineated thematic materials and for all Barber's skillful manipulation of them, it is a work with which at least one listener finds strange difficulty in making an identification.

While William Schuman's fantasy for cello and orchestra, *A Song of Orpheus*, is also a concerto of sorts, it is by nature a far less conventionally conceived work. Not just in the freedom of its essentially one-movement form, but in the sense that the shape of the piece, the use of the orchestra—indeed, the whole concept of the piece—grows out of the possibilities of the solo instrument.

This piece does have a sharply defined musical face and, although it is in no sense fashionably avant-garde, it does not yield its secrets or its pleasures (or, for that matter, its failings) readily. Schuman remains, to my mind, one of our most underrated composers—in spite of the considerable prestige that he holds in our musical community.

It seems impossible that either composer could be anything but ecstatic with the performances their works receive under these auspices. Browning brings a full-blown virtuoso flair to the Barber concerto, but he tempers it with the cool precision and objectivity that characterize his generation. Leonard Rose, who commissioned the Schuman piece under a grant from the Ford Foundation, plays as if indeed the work were his own. George Szell's accompaniments with the Cleveland Orchestra are highly polished and lucid, and Columbia's recorded sound leaves nothing at all to be desired.

W. F.

© M BARTÓK: *Concerto for Orchestra*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6626 \$5.98, ML 6026 \$4.98.

Performance: Supervirtuosic
Recording: Ditto

Hard on the heels of the Leinsdorf-Boston Symphony recording of Bartók's *Concerto for Orchestra*—the piece with which that organization made its recording debut with its new conductor, if I recall correctly—we now have this equally virtuosic, high-voltage performance from the Ormandy-Philadelphia competition. To complicate matters, Dorati's version with the London Symphony, wedged in between the other two releases, turned out to be no slouch.

It is an embarrassment of riches, and any choice must be made on the basis of one's view of the work itself. Although some of the very best people disagree, I have come to see it myself as essentially an orchestral vehicle—a perfectly respectable and even lovable genre in which the virtuosity and color of the modern orchestra constitute the subject matter of the work itself. The popular precedents for this sort of piece among composers of the first rank—Ravel's *Boléro*

and, perhaps less patently, *La Valse* will serve to illustrate—require no emphasis here.

Seen thus, the Bartók *Concerto* seems to me to be taken rather too soberly, methodically, and seriously by Leinsdorf, rather as if he were trying to cool off the surface to better emphasize a serious inner fiber that I do not believe the work possesses. Dorati is precise and matter-of-fact. There is a certain dead-pan sense of the piece, to be sure, but the London orchestra is no match in dazzle for either the Boston or the Philadelphia orchestras.

Which brings us back to Ormandy, who plays it full of beans and with a certain native-Hungarian schmaltz—in the right places, of course—that becomes it wonderfully. Add to this Columbia's full-bodied and brilliant sound and the indefatigable brilliance of the Philadelphia Orchestra, and we have what I, at least, believe to be the preferred performance.

W. F.



FABIAN BACHRACH

WILLIAM SCHUMAN
A knotty work for cello and orchestra

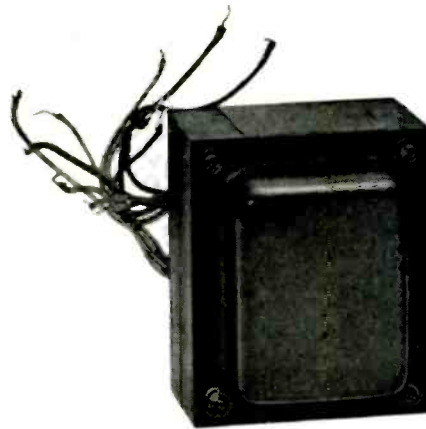
RECORDING OF SPECIAL MERIT

© M BARTÓK: *Sonata for Two Pianos and Percussion*. DEBUSSY: *En Blanc et Noir*; *Six Epigraphs Antiques*. Robert and Gaby Casadesus (pianos); Jean-Claude Casadesus and Jean-Paul Drouet (percussion). COLUMBIA MS 6641 \$5.98, ML 6041 \$4.98.

Performance: Brilliant and original
Recording: Excellent

This is perhaps as original a performance of the Bartók sonata as we are soon likely to have on records. The Casadesus team has found in the work a range of piano coloration and a leanness of sound that make it quite a different work—at least half a world away from the more Central European performances of the piece that we are accustomed to. This one has brilliance aplenty, and an astonishing array of ringing, clangorous piano effects. It has been brought closer to the world of Impressionistic piano music than one would ever have guessed possible.

The Debussy playing on the second side is sheer joy. It isn't music we hear much—doubtless because it isn't the composer at his best. Still, listening to the Casadesus team,
(Continued on page 84)



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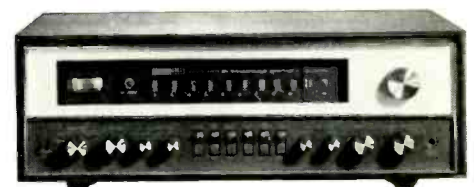
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it wouldn't occur to one that it wasn't the best of all possible Debussy.

Columbia has done a first-rate job of recording the problematical Bartók work, and the straight two-piano recording is scarcely less to be admired. *W. F.*

RECORDING OF SPECIAL MERIT

© ① BRITTEN: *Young Person's Guide to the Orchestra; Serenade for Tenor, Horn, and Strings*. Peter Pears (tenor); Barry Tuckwell (horn); London Symphony Orchestra. Benjamin Britten cond. LONDON CS 6398 \$5.98, CM 9398 \$4.98.

Performance: Superb
Recording: Handsome

Benjamin Britten, it appears, is one of those rare composers whose recorded performances of their own work do more than simply set forth their interpretive views of their music. This new recording of the *Serenade for Tenor, Horn, and Strings*, for example, must stand comparison to the old one, which gave us a far fresher-voiced Peter Pears and, in the late Dennis Brain, a horn player whose way with this particular work was (and remains) matchless.

Still, Pears has matured so as an artist that his singing in this most recent version compensates in style for what it lacks in beauty of sound. But above all, Britten himself gives so compelling an account of the work that, in the final analysis, it must take interpretive precedence over the earlier one.

It is also a pleasure to hear Britten on his own thrice-familiar *Young Person's Guide*. He knows where the instrumental jokes are, and manages, in some mysterious way, to keep the piece modest and unassuming—even in its fugal finale—without loss of the vaguely Elgarian grandeur that is the tradition in which the work was conceived.

A pleasure, a joy, and a rich experience all the way, this disc—and London's recorded sound is as grand as one could ask. *W. F.*

DEBUSSY: *En Blanc et Noir; Six Épi-graphes Antiques* (see BARTÓK)

FALLA: *Nights in the Gardens of Spain* (see RAVEL)

© FAURÉ: *Piano Music (Volume One)*. *Theme and Variations, Op. 73; Thirteen Barcarolles and Four Valse-Caprices: Pièces Brèves, Op. 84*. Evelyne Crochet (piano). Vox SVBX 5423 three 12-inch discs \$9.95, VBX 423 \$9.95.

© FAURÉ: *Piano Music (Volume Two)*. *Preludes, Op. 103; Five Impromptus and Thirteen Nocturnes; Songs without Words, Op. 17; Mazurka, Op. 32*. Evelyne Crochet (piano). Vox SVBX 5424 three 12-inch discs \$9.95, VBX 424 \$9.95.

Performance: Solid and musicianly
Recording: Good

This is one of those off-the-beaten-path recording projects that—by whatever logic, or lack of it—has now been undertaken twice. Grant Johannesen, one of our better-known younger pianists, took on the assignment, three or four years ago, of putting on discs for the Golden Crest label the complete piano works of Gabriel Fauré, which should certainly be more widely known in America. Now Evelyne Crochet—a French musi-

cian now living and working in the United States—has done exactly the same thing for Vox.

There is a good deal to admire about Miss Crochet's playing here. She is obviously served by a cultivated musical intellect, she has a definite sense of what is innately French about Fauré's peculiar and subtly personal view of Romanticism, and she puts musical values before purely pianistic ones to a degree that warrants repetition of this particular critical cliché.

Yet, when the returns are in, it is my own feeling that she falls somewhat short of Johannesen's achievement. The music is somehow bigger, more dramatic, more alive in his performance—and it would be nonsense for anyone to try to suggest that it shouldn't be, that Miss Crochet's readings are somehow more truly Fauré.

Vox's recorded sound on the new set is good—perhaps better than that—but, even with stereo, it does not seem to me sufficiently better than Golden Crest's to alter my preference. *W. F.*

© ① GINASTERA: *Concerto for Piano and Orchestra (1961); Piano Sonata*. Hilde Somer (piano); Vienna Philharmonia Orchestra, Ernst Maerzendorfer cond. DESTO DS 6402 \$5.98, D 402 \$4.98.

Performance: Honorable
Recording: Good

To mince no words, this piano concerto by the admirable Argentine composer Alberto Ginastera leaves me all but totally and inexplicably cold. For some reason that I am hard pressed to put a finger on, I simply do not believe a bar of it.

What it is, on the surface, is a hybrid of sorts: it sounds and acts like a conventional nineteenth-century piano concerto in every way except one. The exception is its technique, a sort of not-too-forbidding, twelve-tone serialism. But the technique has been jacketed into an over-all formal plan that is not only traditional, but familiar and predictable. The piano writing, as well—for all its skill and ingenuity—is strictly of the old school. Note for example the rhetorical octave cadenza that is the piano's first declaration—it could be out of any one of several nineteenth-century concertos.

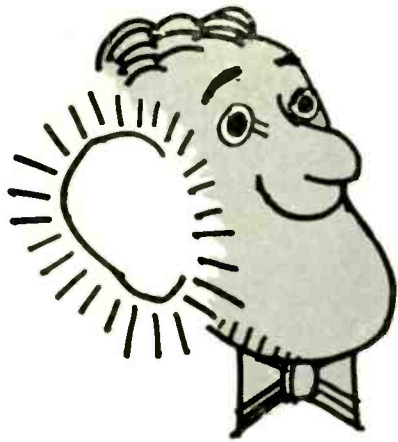
There is, incidentally, absolutely no abstract reason this particular fusing of elements cannot produce a workable, even important piece of music. Certainly I have no axe to grind with twelve-tone neoclassicism. Schoenberg himself undertook such a merger at the end of his career with impressive results, if with controversial intent and point.

The Piano Sonata, which dates from 1952, is a far happier concoction. It has lots of drive and flair, it is masterfully put together, and it merges contemporary tonal techniques into an utterly convincing eclecticism.

Hilde Somer plays both pieces with a verve and precision that suggest high dedication. The recorded sound is solid and clean, although some of the orchestral material occasionally sounds a little thin. *W. F.*

RECORDING OF SPECIAL MERIT

© ① HANDEL: *Julius Caesar (arias)*. Joan Sutherland (soprano); Margreta Elkins and Marilyn Horne (mezzo-sopranos);
(Continued on page 86)



GOLDENEARS

AND THE THREE SPEAKER SYSTEMS

Once upon a time, Jason Goldenears was wandering through the city in search of a miracle. To be precise, he was looking for a moderately priced speaker system free of distortion, coloration, peaking and boom.

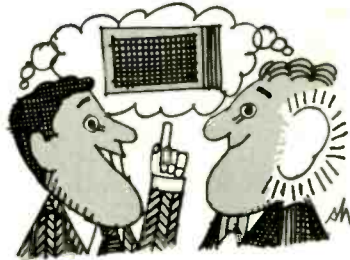
He was not having an easy time of it. If his super-sensitive appendages could not hear the bowing of



the bull-fiddles, if brass did not bite, if drum-beats were heard as a blurred roll instead of well-separated beats, he sneered. He was an acoustic malcontent.

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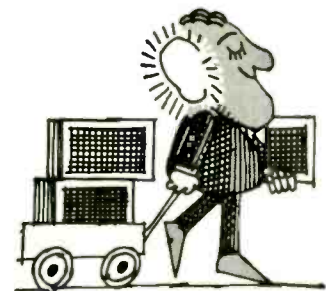
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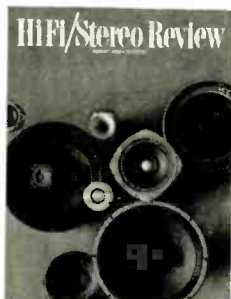
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Monica Sinclair (contralto); Richard Conrad (tenor). New Symphony Orchestra of London, Richard Bonyng cond. LONDON OS 25876 \$5.98, 5876 \$4.98.

Performance: Sutherland shines
Recording: Reverberant

This disc is appropriately titled, for instead of "highlights" intended to impart dramatic continuity, it offers a group of disconnected arias. This is a highly workable concept for Handel's operas, in which the singer is always paramount and dramatic elements are cheerfully sacrificed whenever opportunities for vocal fireworks present themselves.

Accordingly, the spotlight is focused primarily on the Cleopatra of Joan Sutherland, who sings six of the eleven excerpts here. She is in wonderful form—high or low, loud or soft, her voice is always warmly colored, rich in tone, and splendidly accurate in the Handelian *fortitudo*. In keeping with the performance practices of that age, she embroiders the repeated portions of the *da capo* arias in a spectacular way. Showy though some of this may seem, history offers ample justification for the procedure, particularly when a performer such as Sutherland is available. This is one of the most satisfying of Sutherland's recordings—her enunciation remains indistinct, but this persistent shortcoming seems to matter less when the music can be so brilliantly served by tone and technique.

Margreta Elkins sings two of Caesar's arias, including the magnificent "*Va tacito e nascosto*" with its lively horn accompaniment, very well. The part was originally written for the legendary male alto Senesino. Assigning it to a mezzo is amply justified on musical grounds, but for sound dramatic reasons it is often sung by a baritone on stage. The other artists sing one aria apiece: Monica Sinclair (Tolomeo) is enormously effective in the spiteful "*Si, spietata, il tuo rigore*," and Richard Conrad (Sesto) displays a good sense of style and a smooth technique, if not always an ingratiating tone. Marilyn Horne sings the lament of Cornelia, Pompey's wife, in fine style, but much of her singing is blanketed by the orchestra.

Bonyng supports the singers with considerate and effective tempos, and the orchestra's performance is excellent. The orchestral tone, however, seems excessively string-dominated, not fully revealing Handel's delicate scoring for assorted woodwinds, to which Winton Dean refers in his liner notes. The recorded sound is rather too reverberant, especially in stereo.

Listeners who own Deutsche Grammophon's excellent disc of highlights (SLPM 138637) will find only two arias duplicated in the present group. In view of the scanty recorded representation of this opera, both discs are warmly recommended. G. J.

HANDEL: *Rodelinda* (see Best of Month, page 70)

RECORDING OF SPECIAL MERIT

© MAHLER: *Kindertotenlieder*; *Four Rückert Songs*: *Um Mitternacht*; *Ich atmet' einen linden Duft*; *Blicke mir nicht in die Lieder*; *Ich bin der Welt abhanden gekommen*. Dietrich Fischer-Dieskau (baritone); Berlin Philharmonic Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON SLPM 138879 \$5.98, LPM 18879* \$5.98.

Performance: Characteristic
Recording: Fine

There have been a number of good recorded performances of *Kindertotenlieder* by mezzo-sopranos, notably Kathleen Ferrier and Christa Ludwig, but only one by a baritone: Dietrich Fischer-Dieskau's of 1956, with the Berlin Philharmonic Orchestra under Rudolf Kempe. Now here is a new stereo version from the German baritone that affords an interesting comparison with the first (still available as an import, Odeon 70004).

The new disc is richer in interpretive nuances—Rückert's words are more tellingly projected, dynamics are more varied, and the pervading sense of gloom is conveyed more powerfully. At the same time, certain newly developed traits—melodramatic accentuation of certain phrases, explosive delivery of final consonants—that border on over-



JOAN SUTHERLAND
Splendid fortitudo in Julius Caesar

interpretation are noticeable in this distinguished artist's renditions here. In vocal terms, the tonally purer, unmannered, yet always extremely effective projection on the earlier disc is more satisfying. Unquestionably, the Fischer-Dieskau of eight years ago had a more effortless command of his high register. He could also make a powerful or sinister effect while keeping a tonally flawless musical line, in contrast to his present preference for semi-declamatory and tonally off-focus singing, as in the song *In diesem Wetter, in diesem Braus*.

It goes without saying, however, that Fischer-Dieskau is in a league by himself in this music. Furthermore, DGG's rich, full sonorities will no doubt lead many listeners to prefer the new recording. Another substantial DGG asset is the coupling of this imposing cycle with four other songs based on poems of Rückert. At least two of these are topflight Mahler: *Um Mitternacht*, scored for an orchestra without strings, a meditative song that resolves in a tremendous climax, and *Ich bin der Welt abhanden gekommen*, which is both spiritually and musically akin to the *Kindertotenlieder*. Fischer-Dieskau's interpretation is masterly, and the same goes for Böhm's direction, which is supported by gorgeous orchestral tone. G. J.

MAHLER: *Symphony No. 2* ("Resurrection") (see Best of Month, page 69)

⑤ ⑥ MENDELSSOHN: *Symphony No. 4, in A Major, Op. 90* ("Italian"); *A Midsummer Night's Dream: Incidental Music: Overture, Op. 21; Scherzo, Nocturne, Wedding March, Op. 61, Nos. 2, 5, 6*. Philadelphia Orchestra. Eugene Ormandy cond. COLUMBIA MS 6628 \$5.98, ML 6028 \$4.98.

Performance: Excellent "Italian"
Recording: Splendid

There are two approaches—polar opposites—generally taken in performances of Mendelssohn's "Italian" Symphony. One is the taut virtuosic manner, of which the most recent recorded example is that of George Szell and the Cleveland Orchestra on Epic. The other is an easy, warmly lyrical treatment, which for many years found its finest representation (unfortunately never recorded in stereo) under the baton of Sir Thomas Beecham. The former is more safe and sure-fire, for it takes a conductor of maturity, one with an unerring sense of timing and tension, to bring off a lyrical reading without its bogging down.

Certainly I would never associate the normally fiery Eugene Ormandy with such a treatment. Yet this is just the kind of reading that he gives here—and with splendid success. For along with the singing quality of his phrasing, he brings a splendid bouncy resilience to the fast movements while avoiding any drag in the middle movements. Columbia's recorded sound is absolutely beautiful. My only regret is that Ormandy did not choose to take the repeat of the first movement, so that we would have heard the transition Mendelssohn wrote between his first- and second-exposition endings.

The *Midsummer Night's Dream* reading, I must report, is on a lower level of achievement than the "Italian" Symphony. The playing is beautifully precise and well balanced, but everything is just a little too loud, a bit overbrilliant, and a shade heavy-handed in the bargain. In sum, the magic is missing. For this, I will continue to prefer Peter Maag's London disc. D. H.

⑤ ⑥ MENOTTI: *Amahl and the Night Visitors*. Kurt Yaghjian (boy soprano), Amahl; Martha King (soprano), his mother; John McCollum (tenor), Kaspar; Richard Cross (baritone), Melchior; Willis Patterson (bass), Balthazar; Julian Patrick (baritone), the page. Orchestra and Chorus. Herbert Grossman cond. RCA VICTOR LSC 2762 \$5.98, LM 2762 \$4.98.

Performance: First-rate
Recording: Ditto

Since nothing any snippy critic can write either for or against *Amahl* is likely to dislodge it from the affections of the American public, it remains only for a reviewer to welcome this exceedingly attractive new version from RCA Victor—recorded, by the way, with exactly the same cast that was heard in the NBC Opera Company's December 1963 telecast.

The performances are uniformly splendid. Kurt Yaghjian is a particularly appealing Amahl—sweet and touching, yet somehow believably boyish—and Martha King manages to convey his mother's snappishness and

irritability quite without the traces of self-pity that can make the character irritating.

The remainder of the singing performers are both sound in musicianship and sure and colorful in characterization. Conductor Herbert Grossman brings a nice delicacy to Menotti's rather excessively plain orchestration, and Victor's Dynagroove process has, for this reviewer, rarely made a better impression: the sound is clean, detailed, uncommonly realistic. W. F.

RECORDING OF SPECIAL MERIT

⑤ ⑥ MOZART: *Horn Concertos: No. 1, in D Major (K. 412); No. 2, in E-flat Major (K. 417); No. 3, in E-flat Major (K. 447); No. 4, in E-flat Major (K. 495); Concerto in E Major (fragment, K. Anh.*

98a). Barry Tuckwell (horn); London Symphony Orchestra. Peter Maag cond. LONDON CS 6403 \$5.98, CM 9403* \$4.98.

Performance: Superb
Recording: Splendid

London Records here offers a bonus, a ninety-one-bar fragment that undoubtedly was Mozart's start for a fifth horn concerto, with this recording of the composer's four complete concertos. It is a brief enough section, but by the time the last horn notes have died in the air, few listeners will not regret that Mozart did not finish the work. The four whole concertos, of course, are wonderful pieces, most especially the third and fourth, and the present performances of them are supremely well done. (Two of these, Nos. 1 and 3, had been issued previously on

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— *Hi-Fi Stereo Review*

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London CS 6178, CM 9247, but this disc of four plus the torso should be the preferred version for a long time to come.) Barry Tuckwell, first horn for the London Symphony, plays with a tonal quality, technique, and subtlety of dynamics and expression that puts most other performances in the shade. One can only listen with astonishment at this player's amazing abilities on an instrument that is notoriously difficult. The accompaniments by Peter Maag, too, are very fine, if not quite as spirited and bouncy as those provided by Otto Klemperer for Alan Civil's recording of the four concertos on Angel S 35689, 35689. London's recording is both brilliant and transparent. This disc is one that should find its way into any Mozart library. I. K.

© P PURCELL: *Dido and Aeneas*. Mary Thomas (soprano), Dido; Honor Sheppard (soprano), Belinda, first witch, and first attendant; Ellen Dales (soprano), second witch and second attendant; Helen Watts (contralto), the sorceress; Maurice Bevan (baritone), Aeneas; Robert Tear (tenor), spirit and sailor; Harold Lester (harpsichord continuo); Oriana Concert Choir and Orchestra, Alfred Deller cond. VANGUARD BACH GUILD BGS 70664 \$5.95, BG 664 \$4.98.

Performance: Good
 Recording: Excellent

Alfred Deller's contribution to this recording of Purcell's great opera *Dido and Aeneas* is only as conductor, for there is no countertenor part in the music. In some of his past recordings, Deller has combined the functions of singing and leading, but this is the first in which he has acted solely as conductor. Deller's keen sense of the music's spirit is most impressive here: the opera is made to move along without any dragging. Too. Deller shows admirable concern for the work as a piece of drama. Stylistically, however, there are a number of lapses, including the omission of a good many ornaments (mainly cadential trills) and failure to double-dot the overture. A comparison of this performance with that on L'Oiseau-Lyre 60047, 50216 reveals that in addition to being more correct on these stylistic points, the latter is also more correct in textual details. Too, this interpretation is on a more epic scale than Deller's. The present soloists, many of them from Deller's vocal consort, are extremely competent, though Mary Thomas as Dido does not achieve the regal grandeur of Janet Baker, her counterpart on L'Oiseau-Lyre. Deller's chorus, orchestra, and (in particular) the brilliant continuo harpsichord are outstanding. Vanguard's recording, with its fine stereo placement, is excellent. The complete text is included. I. K.

© P RAVEL: *Piano Concerto in G Major*. FALLA: *Nights in the Gardens of Spain*. Philippe Entremont (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6629 \$5.98, ML 6029 \$4.98.

Performance: Atmospheric
 Recording: Excellent

From an exclusively stylistic point of view, Ravel's Piano Concerto in G Major is—considering its rather unpretentious façade—a hard nut to crack. Although it makes no point of being dissonant, it is actually far

more "modern" music than most listeners and performers are inclined to think.

Although, viewed correctly, it is an extraordinarily original and personal work, there is in point of fact a quartet of stylistic elements cannily fused here: the divorced lyrico-harmonic syntax of Ravel's former impressionist manner is the most obvious and homogeneous of them; the *soignée* overtones of American jazz, so much the "in" thing for any French composer working during the Twenties, is another; and the inevitable influence of Igor Stravinsky—in the tricky asymmetries of the concerto's rhythmic design and in Ravel's subtle absorption of Stravinsky's polytonal harmonic innovations—is still another.

But most important of all, and what performers seem most to miss the point of, is that the piece is very distinctly and unmistakably a neoclassic work—a consciously neoclassic work, I think. One sees it in the Mozartean left-hand accompaniment to the long singing melody that opens the second movement, in the proportions of the work, in its tonal disciplines, and in its subtle fluctuations between Ravel's special tenderness of expression and the flashes of sardonic wit and rueful fun. But even if the listener is not prepared to accept my neoclassic assessment of the work, anyone should be prepared to concede that it has nothing remotely to do with the nineteenth-century piano concerto.

I make these points at length the better to stress the fact that this exquisite masterwork is rarely played with respect for these considerations. Leonard Bernstein (Columbia MS 6043, ML 5337) plays the piece superbly, but elsewhere confusion reigns.

This newest reading, by the young Frenchman Philippe Entremont, is surely a clear choice over RCA Victor's recent recording by Erich Leinsdorf and young Lorin Hollander. But still, Entremont lets the work's lyricism verge onto a sort of Poulenc-like music-hall popularism, a quite straight-faced sentimentality. And his figurational detail tends to blur and go out of focus, either because he relates its articulation to a nineteenth-century style of performance or because he mistrusts his ability to play it cleanly.

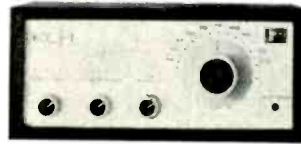
Thus, what in other works might be regarded as a legitimate matter of taste tends here to lessen the piece. As a nineteenth-century Romantic conception, the Ravel G Major Piano Concerto is just not a very good piece.

One can ascertain, even before playing the second side, that the Falla piece has a lot going for it here, merely by the presence of Mr. Ormandy and the Philadelphia Orchestra. There is, to be sure, a certain coolness pervading this reading, but I think it to be quite appropriate, for the most part, and the piece will never be heard any more gorgeously as sheer sound. Entremont holds his own in this respect, and I think he has solved the difficult problem of the piano's role in the work—its assertiveness or its lack of it—about as well as anyone can.

I do not see how the recorded sound could be improved upon. W. F.

SCHUMAN: *A Song of Orpheus* (see BARBER)

(Continued on page 90)



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Ⓢ Ⓜ SCHÜTZ: *Weihnachts-Historie*. Edith Mathis (soprano), Angel; Georg Jelden (tenor), Evangelist; Claus Ocker (bass). Herod; Instrumental Ensemble; Windsbach Boys' Choir. Hans Thamm cond. ANGEL S 36211 \$5.98, 36211* \$4.98.

Performance: Very good
Recording: Adequate

Schütz's *Christmas Story* was written in 1664 when the composer was almost eighty. It consists of the Christmas Gospel text, narrated by an Evangelist to simple accompaniment, and more elaborate, colorfully scored dialogs sung by an angel, the shepherds, wise men, Herod, and the people. It is a superb work, one of the greatest compositions of Schütz as well as one that is readily accessible to ears not attuned to seventeenth-century music. Among several good recordings of this work is one outstanding one, Wilhelm Ehmann conducting the Westphalian Kantorei (Cantate 650201, 640201).

Hans Thamm's performance features excellent instrumentalists, authentic scoring, and an exceptional boys' choir. The soloists, particularly the Evangelist and the Herod, are very satisfactory, but the interpretation, though very good over-all, seems slightly heavy-handed in spirit. Everything is properly done, but the quality that makes this music a moving experience, so apparent in the Ehmann reading, escapes this ensemble. Angel's recording is very full in the bass range but is not entirely smooth in the treble. The stereo spread is fine. Texts and translations are enclosed. I. K.

Ⓢ Ⓜ VICTORIA: *Missa Alma Redemptoris*. Motets: *O vos omnes*; *Sitientes, venite ad aquas*; *Estote fortes in bello*. Hymn: *Jesu, dulcis memoria*. Antiphon: *Pueri Hebraeorum*. *Hosanna filio David*. *Responsories for Tenebrae*: *Jesus tradidit impius*; *Sepulto Domino*; *Tamquam ad latronem existis*. Montreal Bach Choir. George Little cond. Vox STDL 501090 \$4.98. DL 1090* \$4.98.

Performance: Mostly very fine
Recording: Excellent

The length of the listing in the catalog under the name Tomás Luis de Victoria is begin-

ning to be quite impressive, though except for a few motets the alternative choices of each recorded item are slim when compared with the listings for the composer's slightly older contemporary, Giovanni Palestrina. Victoria (c. 1548-1611), who spent his life in Rome and Madrid, wrote music for the church that is as contrapuntally rich as any of the late Renaissance, and far more intense than most. For a varied sample of this fascinating Spaniard's output, the present collection is well chosen: it contains some of Victoria's most popular pieces (including *O vos omnes*) as well as one of the Masses. The Montreal Bach Choir handles this repertoire with considerable skill: its intonation is excellent and its enunciation is quite good. The director, George Little, observes the proper liturgical procedures in the Mass, but it is sung *a cappella* when in fact there is very little excuse for not rendering such a work (especially in a recording) with instrumental accompaniment. And though the quality of the choral singing is very fine, the Montreal Bach Choir's performance rather lacks real intensity, that strange mystical element that pervades almost all of Victoria's music—compare the brief sections from the *Responsories for Tenebrae* here with the complete set, magnificently rendered by the Westminster Cathedral Choir under George Malcolm (London Argo 5149, 149).

Vox's recording is superb, and the jacket contains an excellent booklet with texts, translations, and fine notes by R. D. Darrell. I. K.

Ⓢ Ⓜ ZELENKA: *Three Sonatas for Two Oboes, Bassoon, and Continuo (1723)*: *Sonata No. 4, in G Minor*; *Sonata No. 5, in F Major*; *Sonata No. 6, in C Minor*. Ray Toubman and Wilfred Burkle (oboes); John Miller (bassoon); Olivia Toubman (cello continuo); David Carroll (bassoon continuo); Daniel Pinkham (harpsichord continuo). CAMBRIDGE CRS 1814 \$5.98, CRM 814 \$4.98.

Performance: Good
Recording: Excellent

Johann Dismas Zelenka (1679-1745), a Bohemian-born composer who spent a good portion of his life in Dresden writing for the Church, composed these sonatas for the coronation ceremonies of Karl IV at Prague in 1723. The music, much of it brilliantly written for the solo oboes and obbligato bassoon, is basically Italian in style (Zelenka studied in Venice, among other places), with some pronounced echoes of the Vivaldi school. Harmonically, there are occasional unusual twists. But, all in all, these sonatas, especially the fifth, are more routine than those of Zelenka's better-known contemporaries. The disc, nevertheless, is a welcome one, for it introduces a minor but not uninteresting Baroque composer.

The performances are extremely competent—the bassoonist, in particular, is very impressive, while the two oboists, though not always entirely accurate in their intonation, negotiate their parts with considerable virtuosity. Added ornamentation and embellishment is rather conservative, however. And I, for one, would have liked much more dynamic variety in the playing: everything here is almost at one volume level. Cambridge's recording is first-rate. I. K.

COLLECTIONS

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ NETANIA DAVRATH: *Russian Art Songs*. Glinka: *Doubt*. Dargomijsky: *I Am Grieving*; *Look, Darling Maiden*. Rimsky-Korsakov: *I Still Love Him*; *On Georgian Hills*; *Song of the Skylark*. Rachmaninoff: *Spring Waters*; *O Thou Billowy Harvest Field*. Glazounov: *Oriental Romance*. Tchaikovsky: *Whether Day is Dawning*; *To Forget So Soon*; *Again, as Before, Alone*. Rubinstein: *Night*. Gliere: *O Do Not Braid a Flower*. Netania Davrath (soprano); Erik Werba (piano). VANGUARD VSD 71115 \$5.95, VRS 1115 \$4.98.

Performance: Exquisite
Recording: Excellent

The recordings of Netania Davrath are beginning to settle into a delightfully predictable pattern: aside from being beautifully performed and recorded, each seems to fill a gap in the catalog. If only all record producers would follow Vanguard's example in the best possible utilization of artists and repertoire!

Russian song literature offers a panorama of richness and variety that concert recitalists seem continually to overlook. Some of Miss Davrath's choices rank with the best examples of Russian song, others can claim no such distinction. But all are hauntingly melodious. When performed by an interpreter of such charm and subtle powers of communication, even Glazounov's sugary orientalism and Rubinstein's thrice-familiar sentimental romance become a truly artistic experience.

Listeners familiar with Boris Christoff's recordings of *Doubt* or *Again, as Before, Alone* will not find a match for that powerful elegiac expression in Miss Davrath's brighter-hued interpretation. There is an inherent mournful quality in some Russian songs that asks for interpretation in a low key. Nevertheless, Miss Davrath approaches each song with searching artistry, and the wide emotional range she so subtly reveals in Tchaikovsky's *To Forget So Soon* should alone affirm her high position among today's recitalists. She is an unusually imaginative and compelling vocalist, and the present program

NETANIA DAVRATH
Affirms her high rank as recitalist



VANGUARD RECORDS

is an unalloyed delight from beginning to end. Werba handles the accompaniments—some of which are extremely demanding—with impressive virtuosity. Both mono and stereo versions are clear and well-defined.
G. J.

RECORDING OF SPECIAL MERIT

⑤ ⑩ IN DULCI JUBILO (Early Choral Music for the Christmas Season). Ostinander: *Christum wir sollen loben schon*. Lasso: *Resonet in laudibus*. Morales: *Pastores, dicite*. Guerrero: *Oyd, oyd una cosa*. Scheidt: *In dulci júbilo*. Agricola: *Weihnachtsgesang*. Ockeghem: *Alma redemptoris mater*. Eccard: *Vom Himmel hoch*. Vulpius: *Und alsbald war da*. Costantini: *Pastores loquebantur*. Anon (18th cen.): *Noël*. Bodenschatz: *Joseph, lieber Joseph mein*. Buxtehude: *In dulci júbilo*. Paminger: *Quodlibet (In dulci júbilo; Resonet in laudibus; Omnis mundus)*. M. Prätorius: *In natali Domini; Psallite: Es ist ein Ros' entsprungen*. Jürgen Sartorti (gamba); Eberhard Fölster (positive organ); instrumentalists and Monteverdi-Chor of Hamburg, Jürgen Jürgens cond. TELEFUNKEN SAWT 9419 B \$5.98, AWT 9419 C* \$5.98.

Performance: **Delightful**
Recording: **Exceptional**

This collection of Christmas music written between the fifteenth and eighteenth centuries is one of a series on the Telefunken label devoted to "Das Alte Werk," music of all kinds from earlier times. The present material, most of which is German in origin, is delightfully rendered by an excellent mixed chorus and instruments where required. Though much of the music deals with Christmas, this does not mean that it should be played solely at that time. Indeed, both the performances and the choice of repertoire are such that I can imagine dipping into this recital at almost any season—to hear, for example, the three settings of *In dulci júbilo*, the first for a double chorus of eight voices by Scheidt, the second Buxtehude's cantata for three-voice choir, two violins, and continuo, and the third a part of a sixteenth-century *quodlibet* and sung simultaneously with two other Christmas tunes. Added to the attractiveness of the music and settings and the clarity of the chorus is the unusually rich and transparent recording. Texts are included, but no translations of them. I. K.

⑩ GERALDINE FARRAR: *Recital*. Boito: *Mefistofele: L'altra notte*. Puccini: *Madama Butterfly: Un bel dì*. Wolf-Ferrari: *Donne Curiose: Ah, tutta per te; Il cor nel contento. Segreto di Susanna: Il dolce idillio. Via! così non mi lasciate*. Gounod: *Faust: Air des bijoux. Romeo et Juliette: Je veux vivre*. Humperdinck: *Königskinder: Weisst noch das grosse Nest?; Lieber Spielmann*. Mozart: *Exsultate, Jubilate: Alleluja*. Gluck: *Rencontre Imprevue: Un ruissellet bien clair*; two songs. Geraldine Farrar (soprano); with Hermann Jadlowker (tenor) and Pasquale Amato (baritone); orchestral accompaniments. ROCOCO 5216 \$4.95.

Performance: **Treasurable**
Recording: **Dated and variable**

Among her great soprano contemporaries Geraldine Farrar still managed to be unique

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in many ways. She was a stunning figure on the stage, and an outstanding actress. Her gifts of both intellect and musicianship exceeded the share normally considered appropriate for opera singers. She had a remarkable, if somewhat unconventional, vocal technique, and some of her interpretations were rather controversial.

This is the only LP exclusively devoted to Geraldine Farrar that is currently in the catalog. Some of her most celebrated interpretations are captured here. Of particular historical interest are the rarely heard scenes from *Le Donne Curiose* and *Königskinder*, two operas she helped to introduce in America. Farrar was also a celebrated *Butterfly* in her day, virtually monopolizing the role at the Met, and the "Un bel di" heard on this record is something of a classic. Equally admirable are the assured bravura in the *Mefistofele* excerpt, the effortless flow and stylistic purity of the Mozart *Allelujab*, and the exquisite vocalism in the Wolf-Ferrari duet, where tenor Hermann Jadlowker is her distinguished partner. The Gounod arias are good but not exceptional, though the *Air des bijoux* has some charming and individual turns.

I don't believe that Farrar's art was ever faithfully captured on records. The technique is here, and her warmth of personality shines through the mechanical imperfections. But these old souvenirs with their often intrusively noisy surfaces can merely suggest what must have been a flashing dramatic figure on stage. The disc is recommended to specialist collectors only. G. J.

Ⓢ Ⓜ MUSIC FOR VOICES AND VIOLS IN THE TIME OF SHAKESPEARE. Anon.: *Greensleeves*; *Sick Tune*; *Hold Thy Peace (Canon)*; *As I Me Walked (Canon)*; *My Robbin*. Wilbye: *The Lady Oriana*; *I love alas yet am not loved*. Ferrabosco: *Vias Tuas*; *I saw my lady weeping*. R. Johnson: *Carman's Whistle*; *Alman*. Dowland: *My Lady Hunsdon's Puffe*. Edwards: *Where gryping grief (vocal and keyboard versions)*. R. Jones: *Farewell dear love*. Morley: *My bonnie lass she smileth*; *About the maypole*; *Now is the month of maying*; *It was a lover and his lass (vocal and instrumental versions)*. Deering: *The Cryes of London*. Munday: *My Robbin (harpsichord version)*. Cornysh: *A robyn, gentil robyn*. Byrd: *Pavan and Galliard*. *The Earl of Salisbury (instrumental version)*. Weelkes: *As Vesta was from Lamos Hill*. The Golden Age Singers (Margaret Field-Hyde and Valerie Cardnell, sopranos; Andrew Pearman, countertenor; Ian Partridge and Alfred Hepworth, tenors; James Atkins, bass), Margaret Field-Hyde cond. The Elizabethan Consort of Viols (Dennis Nesbitt and Benjamin Kennard, treble viols; Jillian Amherst, tenor viol; Nancy Neild and Dietrich Kessler, bass viols), Dennis Nesbitt cond. Roger Pugh (harpsichord); Hermann Leeb (lute). WESTMINSTER WST 17076 \$4.98, XWN 19076 \$4.98.

Performance: Enjoyable
Recording: Fine

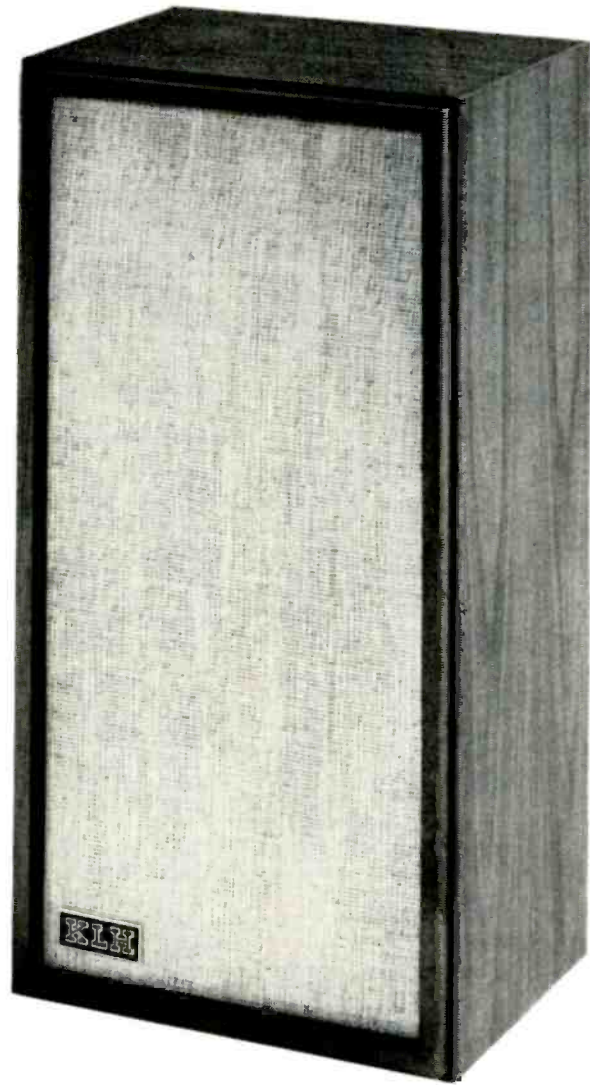
This is an extremely well-rounded survey of secular music from the time of Shakespeare and Queen Elizabeth I. The bulk of the performances is divided among madrigals and works for viol consort, but also included are two brief pieces for virginals and four selections for solo lute. Since transcription was so much a part of the late Renaissance, it is of considerable interest to hear alternate versions of some of the works: Edwards' *Where gryping grief* and Munday's *My Robbin* are first sung and then played on the harpsichord, and there are vocal and viol-consort treatments of Morley's *It was a lover and his lass*. Among the highlights are Richard Deering's extensive *Cryes of London* and the perennial *Greensleeves*, which sounds surprisingly modern in this scoring for viols. Those who treasure Margaret Field-Hyde's previous recordings of madrigals will not need any recommendation of her new performances, though the personnel of her group, as may be seen by the above listing, is now totally different and not quite as steady vocally as that of her earlier recordings. The spirit of the singing and the playing of the Elizabethan Consort are excellent, however. The briefer contributions of the soloists in the lute and harpsichord selections—especially the latter—are equally enjoyable. Westminster's recording, though quite low-level, is very clean and natural. Texts and brief notes are included (a listing error attributes Byrd's *Earl of Salisbury Pavan* to Morley). I. K.

Performance: Major artist
Recording: Vintage

Giannina Arangi Lombardi (1891-1951) left the mezzo ranks to become the reigning Italian soprano of the late Twenties and early Thirties. And a truly dramatic singer she was, with a voice of fullness and power and an intense delivery—qualities she shared with her internationally better-known contemporaries Raisa, Ponselle, and Muzio. Since her voice retained a creamy mezzo quality to serve as a foundation for a powerful top, Arangi Lombardi will recall for some listeners (especially on this remarkable disc) the singing of the great Celestina Boninsegna.

Particularly worth having are the seldom-heard *I Lombardi* aria and the duet from *La Gioconda*, in which the soprano and Ebe Stignani evoke a scene of fitting ferocity. In the *Lucrezia Borgia* excerpts Arangi Lombardi combines a vibrant dramatic temperament with chiselled bel canto perfection, for a stylistic mastery rare among her contemporaries.

There are some intonation flaws and a few lapses from tonal perfection. Also, the



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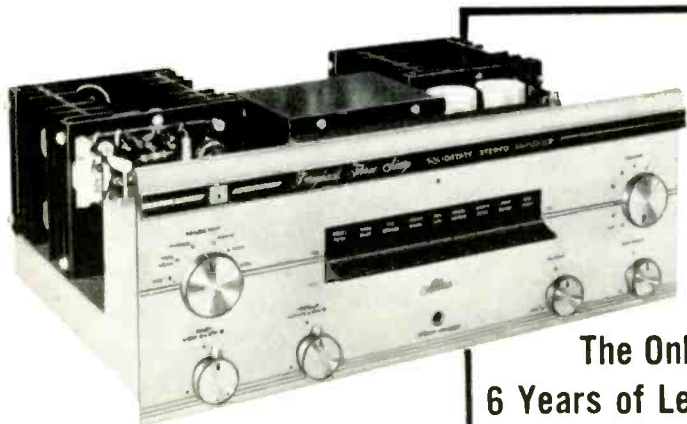
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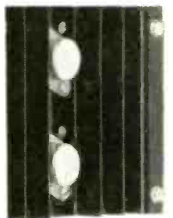
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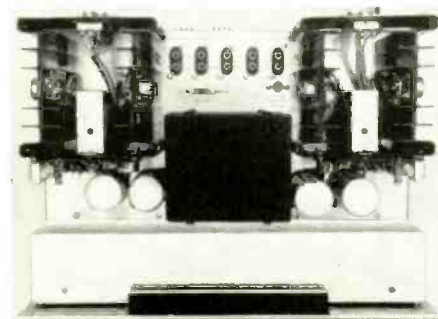
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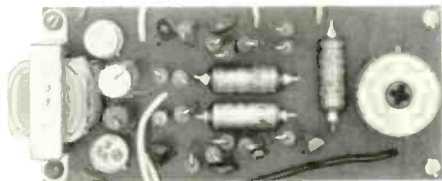
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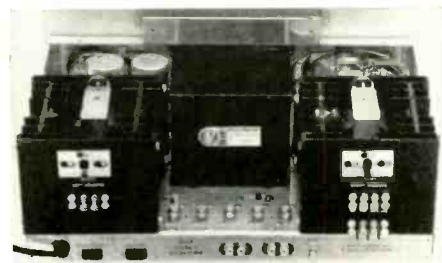
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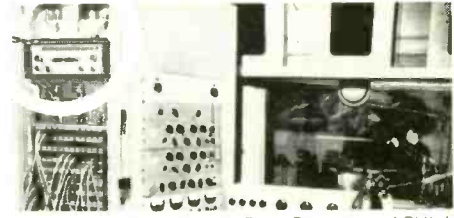
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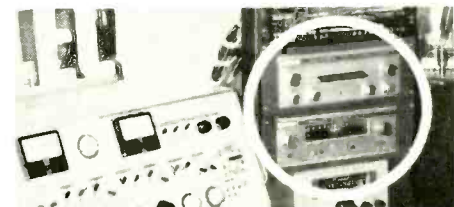
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HIFI/STEREO REVIEW'S
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JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

⑤ ④ DAVE BRUBECK: *Jazz Impressions of Japan*. Dave Brubeck (piano), Paul Desmond (alto saxophone), Eugene Wright (bass), Joe Morello (drums). *Tokyo Traffic*; *Tok's Theme*; *Zen Is When*; *Osaka Blues*; and four others. COLUMBIA CS 9012 \$4.98, CL 2212* \$3.98.

Performance: Evocative, generally attractive
Recording: Excellent

It is becoming increasingly clear that Dave Brubeck's abilities are best suited to the composing and playing of lyrical pieces. For all his harmonic and polyrhythmic experiments, he has not made a major contribution to the jazz avant-garde. In terms of elasticizing the techniques and re-energizing the language of jazz, Brubeck is surpassed by Ornette Coleman, Cecil Taylor, George Russell, and others. Moreover, Brubeck seldom swings easily or convincingly in medium- and up-tempo tunes.

In this collection of pieces stemming from a tour of Japan, Brubeck is quite eloquent in such impressionistic originals as *Rising Sun*, *The City Is Crying*, the pastoral *Fujiyama*, and the fragile *Koto Song*. In *Zen Is When*, he reveals a lightly mocking wit that has not been much in evidence in previous recordings, but it is a vein he might well explore further. The other pieces tend to be nervous rather than swinging, and more superficial in emotional substance than are the slower and lyrical numbers.

Alto saxophonist Paul Desmond, like his leader, is most persuasive in a romantic groove. Gene Wright is a reliable bass player, and Joe Morello here largely conquers his usual tendency to dominate the proceedings. N. H.

ERIC DOLPHY: *Out to Lunch* (see Best of Month, page 72)

RECORDING OF SPECIAL MERIT

⑤ ④ DEXTER GORDON: *A Swingin' Affair*. Dexter Gordon (tenor saxophone), Sonny Clark (piano), Butch Warren (bass), Billy Higgins (drums). *Soy Califa*; *Don't Explain*; *The Backbone*; *McSpliveus*; and two others. BLUE NOTE ST 84133 \$5.98, 4133* \$4.98.

Performance: Powerful
Recording: Good

Explanation of symbols:

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

A couple of years ago, a marvelous album called "Go!" announced the return, after some twelve years, of tenor saxophonist Dexter Gordon, one of the influences on Sonny Rollins and John Coltrane, and at one time a formidable jazz figure in his own right. Now comes the present disc, made the same week as "Go!" and with the same personnel, and it is nearly as good.

Gordon is helped immensely in this one by his rhythm section. The late pianist Sonny Clark was excellent for this sort of straightforward blowing session; Billy Higgins is a

Performance: Promising
Recording: Good

Andrew Hill is the first pianist I have heard who sounds as though he has been directly influenced by Cecil Taylor. Perhaps because of the presence of vibraphonist Bobby Hutcherson, Hill's new disc sounds somewhat like one Taylor made several years ago, with the late Earl Griffith, called "Looking Ahead."

Like Taylor, Hill has a tendency to play on his own, constructing complex, often arhythmic solos that go against the rhythm



PAUL DESMOND, JOE MORELLO, EUGENE WRIGHT, AND DAVE BRUBECK
Eloquent in impressionistic originals

light, dancing drummer (listen especially to his solo on *Soy Califa*), and Butch Warren is a fine mainstream bassist.

But of course the main attraction is Gordon himself, whose playing is now better than ever. He has a big, full tone, and there is a feeling of strength and simplicity in his work. He is sometimes quite close to rhythm-and-blues, but his taste permits him to take only the best of it into his style. He is excellent on the swinging numbers, as one would expect, but there is a fine openness of emotion too on such pieces as *Don't Explain*. Best of all, you may find, is his lovely alteration of the melody of *Until the Real Thing Comes Along*. J. G.

⑤ ④ ANDREW HILL: *Judgment*. Andrew Hill (piano), Bobby Hutcherson (vibes), Richard Davis (bass), Elvin Jones (drums). *Stete Ocho*; *Flea Flop*; *Alfred*; *Judgment*; and two others. BLUE NOTE ST 84159 \$5.98, 4159* \$4.98.

In this, he is fortunate in having the excellent assistance of Richard Davis and Elvin Jones. Yet Hill gives the impression that he is basically a conservative musician who is pushing himself into the abstract. The forms here are open and sometimes complex, but the individual parts of his solos are not too far removed from more usual piano endeavors. (All the pieces, by the way, are Hill's own.)

This is an interesting album, and it will be fascinating to see what Hill does as he becomes more accustomed to the kind of music he is now playing. And it is gratifying to see that Blue Note is moving away from its preoccupation with Horace Silver-type groups and organ players and going in for some experimentation. J. G.

RECORDING OF SPECIAL MERIT

⑤ ④ FREDDIE HUBBARD: *Breaking Point!* Freddie Hubbard (trumpet), James

Spaulding (alto saxophone, flute), Ronnie Mathews (piano), Eddie Khan (bass), Joe Chambers (drums). *Breaking Point; Far Away; Blue Frenzy; D Minor Mint; Mirrors*. BLUE NOTE 84172 \$5.98, 4172* \$4.98.

Performance: Imaginative and provocative
Recording: First-rate

Twenty-six-year-old trumpeter Freddie Hubbard is trying to sustain his new jazz unit at a time of shrinking employment opportunities for the younger jazz experimenters. Though not as daring as Ornette Coleman or Cecil Taylor, Hubbard does search continually for ways to broaden and deepen the jazz language. His own playing, particularly as leader of a date, continues to develop: already very accomplished technically, he is now working to diversify tone colors and is

using the whole range of his instrument more often. His solos are firmly and subtly constructed, and his playing is becoming more emotionally penetrating.

James Spaulding, an alto saxophonist and flutist who was once with the fiery JFK Quintet in Washington, demonstrates here a blistering emotional directness on alto. He seems able as well to make the flute into a jazz instrument while retaining its basic tonal qualities. Pianist Ronnie Mathews is intelligently eclectic, and the rest of the rhythm section is impressive.

All but one of the compositions are by Hubbard and they are quite intriguing. *Breaking Point* fuses a perky calypso-like melody to free-form passages with no discernible tonal center. This composition also includes a fascinating bass-drum dialog—I

look forward to drummer Joe Chambers' future recordings with much interest. (The one piece not by Hubbard is Chambers' lovely lyrical *Mirrors*.) *Blue Frenzy*, a blues waltz, shows the combo's ability to settle into a swinging groove.

Freddie Hubbard has a worthy unit with diverse skills, and the makings of a distinguished book of originals, but whether he can find enough work to sustain this band is the big question. N. H.

© THE JAZZ CRUSADERS: *Stretchin' Out*. Wilton Felder (tenor and alto saxophones), Wayne Henderson (trombone, euphonium), Joe Sample (piano). Stix Hooper (drums), Monk Montgomery and Bobby Haynes (bass). Joe Pass (guitar). *Long John; Robbins Nest; Out Back; Bach-afllen; Sweetwater*; and four others. PACIFIC JAZZ Stereo 83* \$4.98, PJ 83 \$4.98.

Performance: Routine
Recording: Okay

The Jazz Crusaders are a highly polished post-bop group from Texas. They have gotten deep into the currently fashionable styles, using modality wherever they can—and sometimes where they cannot—and playing all them funky tunes.

The most interesting soloist is alto- and tenor-saxophonist Wilton Felder. Except for *Robbins Nest*, where he is a bit too openly sentimental in the Gene Ammons manner, he plays a highly inventive Coltrane-style tenor. On some tracks, trombonist Wayne Henderson plays the euphonium, a hybrid instrument that sounds like a deeper trombone. On three selections, the group is expanded to a sextet by the addition of the excellent guitarist Joe Pass.

The Crusaders are all good, accomplished musicians, but too much of what they do sounds perfunctory, a mere running over the fashionable phrases. A little less conformity would stand them in good stead. I should mention one of the most original song titles in an era of strange ones: Henderson's *You Are Only Sometimes Rain*. J. G.

© PHILLY JO JONES/ELVIN JONES: *Together*. Philly Jo Jones and Elvin Jones (drums), Hank Mobley (tenor saxophone), Blue Mitchell (trumpet), Curtis Fuller (trombone), Wynton Kelly (piano), Paul Chambers (bass). *Le Roi; Beauty; Brown Sugar*. ATLANTIC SD 1428 \$5.98, 1428* \$4.98.

Performance: Restrained and musical
Recording: Good

This record brings together the two men who are probably our finest contemporary drummers: Philly Jo Jones and Elvin Jones. Except for the presence of two drummers, the disc might easily be mistaken for a Blue Note release of the late Fifties, for the other players—saxophonist Hank Mobley, trumpeter Blue Mitchell, trombonist Curtis Fuller, pianist Wynton Kelly, and bassist Paul Chambers—were all Blue Note stalwarts at that time.

While the others are soloing, the drummers keep time together, and it is a tribute to them that the backing never becomes oppressively heavy. As for the drum solos, which are conveniently on separate stereo channels, Philly Jo's thinking is more clearly

(Continued on page 98)

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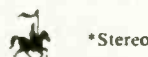
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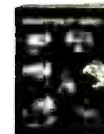
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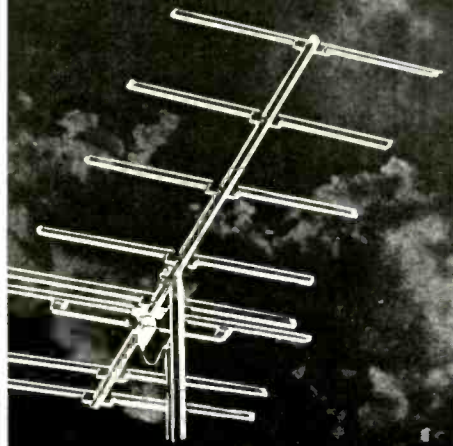
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apparent, but Elvin's style is more complex. One is reminded of the contrast Nabokov makes between two chess masters in *The Defense*: "there were those who said that the limpity and lightness of Luzhin's thought would prevail over the Italian's tumultuous fantasy. . . ."

The album provides a unique opportunity to hear two giants together, but despite the fact that it is far more restrained and musical than other drum pairings, one would have to be a drum nut to listen to it many times.

J. G.

© (M) PEGGY LEE: *In the Name of Love*. Peggy Lee (vocals); orchestra, Lou Levy cond. *When in Rome; My Sin; Talk to Me Baby; Shangri-La; Senza Fine*; and six others. CAPITOL ST 2096 \$4.98, T 2096 \$3.98.

Performance: Precious

Recording: Very good

Peggy Lee's style, once so unusual and refreshing, has become largely a set of mannerisms. She relies upon coy understatement that suggests she could sing much more fully if she felt like it. She is so like a machine on much of this disc that it is a great pleasure to hear how much depth of emotion she can put into such a corny old number as *My Sin*.

Most of the album seems to be an exercise in seeing just how cleverly a song can be done. There are several arrangers: Billy May, Dave Grusin, Lalo Schiffrin, and some in-the-studio collaborations between Miss Lee, Lou Levy, producer Dave Cavanaugh, and the boys in the band. So we get *In the Name of Love* and *Theme from "Joy House,"* which amount to *Fever* two more times. Then there is *After You've Gone* in the Ray Charles country manner, a funky *Changes Made*, and *The Boy From Ipanema*, not done as a bossa nova.

Miss Lee can sing so well that it seems a shame for her to sit back and let cute backgrounds take care of everything. J. G.

© (M) HERBIE MANN/BILL EVANS: *Nirvana*. Herbie Mann (flute), Bill Evans (piano), Chuck Israels (bass), Paul Motian (drums). *Nirvana; Gymnopédie; I Love You; Willow Weep for Me; Cashmere; Lover Man*. ATLANTIC SD 1426 \$5.98, 1426* \$4.98.

Performance: Low-key

Recording: Good

Herbie Mann and Bill Evans might seem to be an odd combination. The flutist is, for the most part, given to wild, superficial Latin-like meanderings, and pianist Evans is ruminative, introspective, intricate. I therefore approached this meeting of Mann and the Evans trio with some trepidation. But things work out surprisingly well. Mann is unusually restrained, and on most of the tracks he plays in a low register that is complementary to Evans' piano. Paul Motian's drumming is far more pronounced than one is accustomed to hearing from him: when he plays with Evans, he is more felt than heard. Chuck Israels contributes some of his best recorded work to this disc.

The program consists of three standards, two Mann originals, and one of the *Gymnopédies* by Erik Satie. *Lover Man* is the best all-round track. In all, the group has made a slight, quietly charming, low-key album.

J. G.

© (M) MODERN JAZZ QUARTET/LAURINDO ALMEIDA: *Collaboration*. Laurindo Almeida (guitar), John Lewis (piano), Milt Jackson (vibraharp), Percy Heath (bass), Connie Kay (drums). *Silver; Trieste; Valeria; One Note Samba*; and three others. ATLANTIC SD 1429 \$5.98, 1429* \$4.98.

Performance: Near-sterile

Recording: Good

The Modern Jazz Quartet has been recorded several times with orchestras, string quartets, and so forth, but only twice before with single guests (Jimmy Giuffrè and Sonny Rollins). Here the members of the quartet are joined by Brazilian guitarist Laurindo Almeida, who toured Europe with them in the early part of 1964. The result is a strange mixture of styles. On *Silver, Trieste*, and



HERBIE MANN

Restraint for a charming, low-key set

Valeria, Almeida plays little more than a rhythm-section role, yet the two bossa novas are primarily showpieces for the guitarist. Another of the tracks contains Bach's Fugue in A Minor, played absolutely straight except for a brief improvised coda. There seems to be no reason for including this piece other than to prove that the players could do it. Of all, *Valeria* is the most fascinating, for it provides insight into Lewis' ability to re-think a tune he has previously recorded.

Most of the second side is given over to a transcription of the second movement of Joaquin Rodrigo's *Concierto de Aranjuez*. Miles Davis and Gil Evans once turned this movement into one of the few successful jazz adaptations of concert music, but despite the fact that Almeida plays the instrument for which the solo part was written, this version is far less successful than the earlier one, which did not use the solo guitar. For one thing, Rodrigo's lush romanticism, while admirably suited to the talents of Gil Evans, is at odds with Lewis' asceticism.

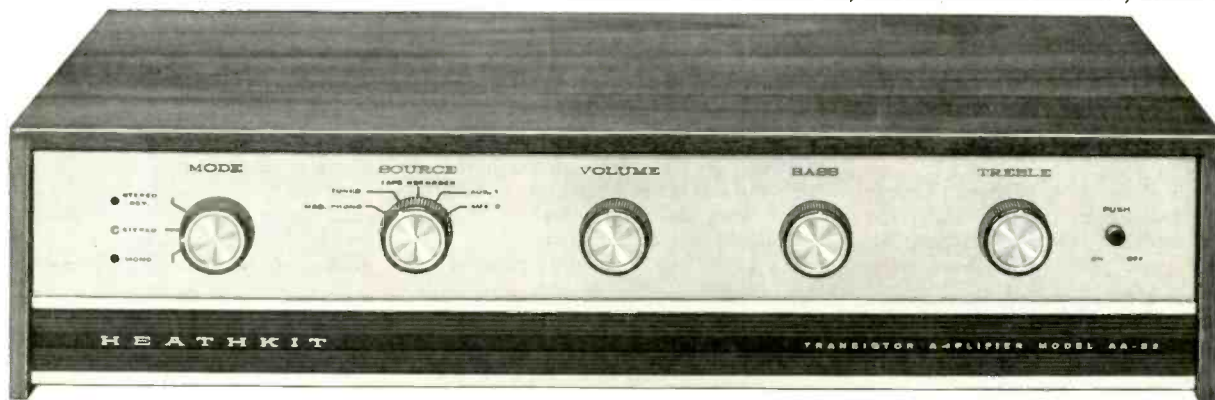
Lewis is understandably looking for ways to extend the Quartet's scope—sterility is setting in after ten years of its existence. But the direction indicated by this disc does not seem a fruitful one.

J. G.

(Continued on page 100)

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© JELLY ROLL MORTON: *Stomps and Joys*. Jelly Roll Morton (piano); various combos. *Shreveport Stomp; Strokin' Away; Little Lawrence; I Hate a Man Like You*; and twelve others. RCA VICTOR LPV 508 \$4.98.

Performance: Variously inventive
Recording: Competent

This addition to RCA Victor's Vintage Series of reissues gives us sixteen 1928-1930 recording dates by Jelly Roll Morton. Included are a solo piano performance, a trio

number, a quartet piece, two vocals by Lizzie Miles with piano accompaniment, and eleven combo numbers.

Jelly Roll performs the solo number *Seattle Hunch* with brio, resourcefulness, and originality, and supplies the buoyant core of the trio and quartet numbers (the quartet's *Mournful Serenade* is particularly effective). In the combo pieces, Jelly Roll exhibits the range of his talents, writing ensemble lines and playing both as spurring accompanist and authoritative soloist.

The tracks vary in quality. Some of the

numbers, even with Jelly Roll's arrangements, simply do not stand up over the years. But when the scores and the musicians connect fully, the results are durable—*Blue Blood Blues* and *Harmony Blues*, for example. As for the sidemen, there is impressive work by trumpeter Bubber Miley (*Pontchartrain*) and intermittently by clarinetist Omer Simeon. Trumpeter Ward Pinkett and trombonist Geechy Fields are more lusty than they are imaginative, but their emotional directness provides added momentum for Morton's arrangements. A more judicious selection of pieces would have made this a more valuable album, but as it is, it contains enough first-class Jelly Roll to warrant recommendation. N. H.

© ORCHESTRA U.S.A.: *Jazz Journey*. Nick Travis (trumpet), Coleman Hawkins (tenor saxophone), John Lewis (piano), others; Skitch Henderson (narrator); Gunther Schuller and Harold Farberman cond. *Journey into Jazz; Intima; Duke Bey; A Portrait of Coleman Hawkins; Silver*. COLUMBIA CS 9047 \$4.98, CL 2247* \$3.98.

Performance: Expert
Recording: Excellent

Orchestra U.S.A., one of the projects of John Lewis, is an organization whose aim is to perform and record as wide a variety of classical, contemporary, and third-stream pieces as possible. One side of this new release is given to a work called *Journey into Jazz*, composed by Gunther Schuller to a text by Nat Hentoff. It is a felicitous explication of jazz through the experiences of



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Eddie Jackson, a boy who wants to play jazz trumpet. The story is charming and unsentimental, and is narrated with fine straightforwardness by Skitch Henderson. Nick Travis' trumpet playing, which passes through several stages and styles as our hero learns about jazz, is excellent. The form of the music is one Schuller has used before: a jazz group employed concerto-grosso style within a symphony orchestra (he acknowledges one obvious source of inspiration with a quotation from *Peter and the Wolf*). Schuller (who conducts here too) must have had a wonderful time writing the several jazz and classical pastiches for this slight but pleasantly instructive work.

The second side, conducted by Harold Farberman, is more typical of what Orchestra U.S.A. has done before. There is a John Lewis piece, *Silver*, with the composer as piano soloist. Lewis also solos on *Intima*, a piece by the Yugoslavian Miljenko Prohaska, which contains the sort of hotel string writing that Lewis has an unfortunate penchant for. The remaining two tracks, *Portrait of Coleman Hawkins* by Benny Golson and *Duke Bey* by Arif Mardin, are both Ellington-influenced vehicles for Hawkins, who is as good as ever.

Since the origins of Orchestra U.S.A. in the Jazz and Classical Music Society some years ago, the quality of the works the group has presented has steadily declined, and now seems to be approaching a dead end. Perhaps the third stream has run its course. J. G.

© ④ BUD SHANK/BOB COOPER: *Flute, Oboe & Strings*. Bud Shank (flute,

alto saxophone), Bob Cooper (oboe, tenor saxophone); orchestra. *Tenderly: Danny Boy; Blues for Delilah; Sunset and Wine*; and five others. WORLD-PACIFIC Stereo 1827* \$4.98, WP 1827 \$3.98.

Performance: Mood music
Recording: Good

In the early Fifties, in the first great flush of the West Coast jazz movement, Bob Cooper and Bud Shank made a 10-inch record on which they played oboe and flute, respectively. It was a quiet, happy, inventive disc, modest and pleasing.

Now, about a decade later, they have repeated the project, this time buoyed up by a swell of strings. The result is not nearly as enjoyable. The old record was a jazz date, the present one is mood music. Annotator John William Hardy says, "You can listen or let the sounds soak in the back of your head as you read or doze or fritter." It is just as well the disclaimer is made, because it is hard to listen to this disc without reading or dozing or frittering. Some of the songs themselves are somnolent: *Put Your Dreams Away, In the Blue of Evening*. And these two, significantly, are seldom included in the jazz repertoire.

Only rarely do the two players bring out their primary instruments: Cooper his tenor, Shank his Desmond-Getz-style alto. When they do, the proceedings are momentarily enlivened, but scarcely enough to make much difference. J. G.

© ④ WAYNE SHORTER: *Night Dreamer*. Wayne Shorter (tenor saxophone), Lee

Morgan (trumpet), McCoy Tyner (piano), Reginald Workman (bass), Elvin Jones (drums). *Virgo; Black Nile; Charcoal Blues; Armageddon*; and two others. BLUE NOTE ST 84173 \$5.98, 4173* \$4.98.


Performance: Restrained
Recording: Good

Some jazz albums, obviously carefully thought out and enlisting the services of excellent musicians, nonetheless do not quite get off the ground. Certain musicians who are fine on a straight blowing session appear to be inhibited by any kind of formalism. That is apparently what happened to this recording, tenor saxophonist Wayne Shorter's first disc as a leader for Blue Note.

Shorter, whose widest recognition has come through his association with Art Blakey, has chosen a somewhat different approach from Blakey's for his own recording. Trumpeter Lee Morgan is a Blakey alumna, but the rhythm section—pianist McCoy Tyner, bassist Reginald Workman, and drummer Elvin Jones—is from the Coltrane camp. Shorter wrote all of the tunes here but one, and that one he arranged. All are curious, convoluted little pieces that do not give the players full scope.

On *Virgo*, Shorter is more lyrical than one would have thought him capable of being, and is generally shedding the Coltrane influence. Tyner seems to be broadening his range. But the star is Elvin Jones: the poly-rhythms he creates on *Night Dreamer* and *Black Nile* are the most exciting moments on this venturesome but ultimately unsatisfying disc. J. G.

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

© ④ PAUL ANKA: *Excitement on Park Avenue*. Paul Anka (vocals); orchestra, Edward Karam cond. *Hello Dolly*; *Too Marvelous for Words*; *I Wish You Love*; and fourteen others. RCA VICTOR LSP 2966 \$4.98, LPM 2966 \$3.98.

Performance: Good amateur
Recording: So-so

This album shows us still another rock-and-roller in the act of trying to go straight. Recorded at the Waldorf Astoria, it presents Paul Anka singing standards, for the most part. The arrangements are slick and brassy in a night-club style, and thus not really suited for repeated listening. Sammy Cahn put the act together for Anka. Anka's execution of it is an embarrassment. He seems to be trying so hard to sound like a nice young boy, but he comes off sounding arrogant. He ends a Tony Bennett medley by telling us "he's okay"—meaning Bennett. Tony Bennett needs Paul Anka's okay? Better Paul Anka should hope for Tony's.

Anka's voice isn't bad, mind you. One would expect him to sound like a not-very-good pro, but he comes off, curiously enough, as a talented amateur. He sings a little like Tommy Sands did when he went straight, married Frank Sinatra's daughter, and disappeared. That is, he has a soft sound without much bite to it. There is no style, no thought, behind the voice.

Paul Anka has a long way to go before he becomes a singer. G. L.

© ④ HARRY BELAFONTE: *Ballads, Blues, and Boasters*. Harry Belafonte (vocals). Ernie Calbria and Jay Berliner (guitars), John Cartwright (bass), Percy Brice (drums), Ralph MacDonald (percussion), Paul Griffin (organ); orchestra and chorus, Howard A. Roberts cond. *Ananias*; *Boy*; *Black Betty*; *John the Revelator*; *Tone the Bell Easy*; and six others. RCA VICTOR LSP 2953 \$4.98, LPM 2953* \$3.98.

Performance: High style
Recording: Very good

Harry Belafonte is certainly the most high-styled performer of folk-based material around. No one need be told any longer that his is an exciting and compelling theatrical presence. The material is always less im-

portant than what Belafonte brings to it, so the success—or failure—of his recordings depends largely on the skill with which the arrangements are calculated. And "calculated" is the word, because Belafonte leaves nothing to chance.

This time out, bassist John Cartwright seems to set the tone for each piece. On *Ananias*, for instance, he controls the number with a rhythmic-melodic figure like the one Dizzy Gillespie used in his recording of *Manteca*. A few of the arrangements employ

COLUMBIA RECORDS



EARL WRIGHTSON
Excellent in "Shakespeare's Greatest Hits"

a gospel-style organ, and one uses overdubbing. There may be a polemical point in using a church chorus on *Back of the Bus*, but its musical value is not apparent. *Pastures of Plenty* and *Four Strong Winds*, two excellent pieces, are oversentimentalized.

To my mind, only one song gets proper treatment. This is *Blue Willow Moan*, done in the style that marked Belafonte's highly successful disc "Midnight Special." He is just as good here, as is much of the material—the arrangements are at fault. J. G.

RECORDING OF SPECIAL MERIT

© ④ CLEO LAINE/JOHN DANKWORTH: *Shakespeare and All That Jazz*. Cleo Laine (vocals); orchestra. John Dankworth cond. *If Music Be the Food of Love*; *It Was a Lover and His Lass*; *Fear No More*; and eleven others. FONTANA SRF 67531 \$4.98, MGF 27531 \$3.98.

Performance: Beautiful
Recording: Good

RECORDING OF SPECIAL MERIT

© ④ EARL WRIGHTSON/DICK HYMAN: *Shakespeare's Greatest Hits*. Earl Wrightson (vocals); orchestra, Dick Hyman cond. *Take, O Take Those Lips Away*; *Who Is Sylvia? Will You Buy Any Tape?*; and ten others. COLUMBIA CS 8980 \$4.98, CL 2180 \$3.98.

Performance: Musicianly
Recording: Excellent

Over the centuries, countless composers have taken a crack at setting the songs scattered through the plays of Shakespeare. It is not surprising that, in the 1964 quatercentenary of the poet's birth, two men from the world of contemporary pop music and jazz—one in England, one in the U.S.—should have tried their hand at it (actually, both began work on these projects years ago).

Dick Hyman wrote all of the Earl Wrightson album. Johnny Dankworth's approach was varied. He took four Shakespeare settings by composer Arthur Young and two Duke Ellington sonnet-form compositions to which he fitted Shakespeare sonnets, as well as eight selections he wrote himself, and arranged all of them for his wife, the superb singer Cleo Laine.

A comparison of the results is most interesting, for the two discs are utterly different. The Dankworth-Laine effort is jazz, with one lyric set as a bossa nova. The liner notes say the Hyman-Wrightson disc is in a "folk-pops" groove, and it is in fact truer to the traditions of folk music than most of the folk-pops hogwash on records today. Dankworth uses a modern musical idiom and proves that Shakespeare is eternally contemporary; Hyman, on the other hand, went back to an older musical style to produce an Elizabethan feeling. Both approaches work remarkably well. There is nothing competitive about the two projects, and both are worth owning.

Four lyrics turn up on both albums—*Blow, Blow Thou Winter Wind*, *O Mistress Mine*, *When Icicles Hang by the Wall*, and *It Was a Lover and His Lass*. To compare them is to realize how broad is the appeal of Shakespeare. For example, *When Icicles Hang by the Wall* strikes Hyman as a melancholy lyric; he gives it an almost dirge-like—and quite lovely—setting. By contrast, Dankworth finds it a happy lyric, and does it as a bright swinger.

Wrightson, who has a Broadway baritone, sings extremely well. Miss Laine's smoky contralto is full of jazz feeling and the intangible extras of wit and comprehension of a worldly woman. Incidentally, Miss Laine's

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singing accent is substantially American in sound. Yet she accommodates the archaisms of Shakespeare's language not only to her accent but also to the jazz idiom. On some of the tracks, Miss Laine does duets with herself. Dankworth makes brilliant use of overdubbing for *Witches Fair and Foul*, in which he counterpoises the words of the good witch Titania of *A Midsummer Night's Dream* against those of the three evil witches of *Macbeth*. Titania is represented by Miss Laine's natural voice, the evil trio by a speeded-up tape. The combination is weirdly effective.

This is, by the way, the first recording by Cleo Laine to be released on this side of the Atlantic, as far as I know. She is a magnificent singer, one of the finest jazz and/or pop singers of our time. Dankworth's big jazz band accompanies her here. Prominently featured are excellent solos by Canadian-born trumpeter Ken Wheeler, who many consider to be England's most original jazz player.

Ⓢ Ⓜ **LIZA MINELLI:** *Liza! Liza!* Liza Minelli (vocals); orchestra, Peter Matz cond. *Try to Remember; Blue Moon; Maybe Soon;* and nine others. CAPITOL ST 2174 \$4.98, T 2174* \$3.98.

Performance: Promising
 Recording: Good

It is a cruel fact that Liza Minelli will be compared to her mother, Judy Garland, in discussions of this recording, but it is inevitable. In the album cover photo, the resemblance between the two—particularly around the eyes—is striking. What's more, Liza sounds like Judy in many ways. In fact, most of her shortcomings are traceable to her mother's influence: faulty intonation, a quavery and unsteady vibrato on certain notes, the habit of over-reading lyrics.

There are also resemblances to Barbra Streisand—Miss Minelli pushes her voice beyond its capacities, producing a harsh sound she presumably thinks is dramatically powerful. Indeed, this album has the curious effect of showing how much Miss Streisand derives from Judy Garland.

And it points up an error of premise in the work of all three singers. They seek to act out a song as much as to sing it, as French singers in the Piaf tradition do. Their mistake is that, though French songs are intended to be done that way, American songs—mostly slight thirty-two-bar ruminations on the shallower aspects of romantic love—are not. The French song of the *chanson réaliste* tradition is usually a tough-minded (though often compassionate) look at life's terrors and ironies. Such songs not only permit but demand dramatic interpretation.

But this technique applied to the American song simply produces an effect of outrageous hamminess. Miss Garland has gone this route for years, and lately so has Miss Streisand. If Liza Minelli joins them, she will be selling short a potentially forceful talent. She must either commission some songs that permit her to expand dramatically, or else she must rethink the repertoire on her own, rather than in terms of how her mother approaches it. She could, if she brings off either alternative, become an important performer. This is no Gary Crosby talent. For all the little *faux pas* with which the album is littered, Miss Minelli has real ability.

Peter Matz, who often writes for Barbra Streisand, has produced a very good collection of orchestral arrangements for Miss Minelli's first disc. The selection of songs, though drawn from the standard catalog, is a little off-beat and worth hearing. G. L.

Ⓢ Ⓜ **ANDRÉ PREVIN QUARTET:** *My Fair Lady.* André Previn (piano), Herb Ellis (guitar), Red Mitchell (bass), Frank Capp (drums). *You Did It; Without You; I'm an Ordinary Man;* and seven others. COLUMBIA CS 8995 \$4.98, CL 2195* \$3.98.

Performance: Bright
 Recording: Good

Whether you call this album pop music or jazz is a matter of preference. Since I am weary of the quasi-mystical, quasi-sociological aesthetic that permeates jazz criticism, I'd rather call it pop and get on with such more important questions as: is it musically good?

It is. Previn has often been guilty of glib superficiality, and this album has its slight moments, during which he skates over the obvious implications of the harmony without adding anything personal to the material. But on the whole this is, I think, a fine album, and one of Previn's best. The addition to the rhythm section of the fierce attack and unabashed earthiness of Herb Ellis' guitar produces happy results. Frank Capp plays beautifully, as does Red Mitchell, though I would prefer Mitchell's bass further up front.

As usual, I find Previn's playing most attractive in the ballads. *I've Grown Accustomed to Her Face* and *The Rain in Spain* seem to glow quietly from within. In the up-tempo numbers, his gifts as arranger are revealed—his worked-out melody choruses are often more interesting than the "blowing" choruses. For example, the wacky lopsided left-hand rhythm he plays at the beginning and end of *You Did It* is a delightful illumination of the tune's wit.

This is Previn's second recording of the *My Fair Lady* score. His first, in 1956, set off the movement to record jazz versions of Broadway shows. Some tunes that weren't in the older album are included here, and those that are repeated are substantially changed.

For an instrumental treatment of the *MFL* music, this is a pretty good bet. G. L.

Ⓢ Ⓜ **ANDY WILLIAMS:** *The Great Songs from My Fair Lady.* Andy Williams (vocals); orchestra, Robert Mersey cond. *On the Street Where You Live; Show Me; Hello Dolly;* and nine others. COLUMBIA CS 2205* \$4.98, CL 2205 \$3.98.

Performance: Limp
 Recording: All right

Andy Williams is one of our most gifted singers of American light music and, gratifyingly, he has become one of the most successful. But the quality of his recordings has been slipping, to the point that people in the business now say such things as, "Well, that was before Andy went corny. . . ."

This trend is probably a simple case of record-company misdirection of the artist. For example, Williams does *On the Street Where You Live* (the one really poor song in the *MFL* score) as if it had rock-and-roll origins. It is instructive to compare this disc with the recording Nat King Cole made of

this score. Cole did it all—and did it brilliantly, to the accompaniment of excellent arrangements. Williams does only six of the songs, and fills out the disc with other show tunes. Cole's performance was true to the spirit of each song, and the spirit of the show as a whole; Williams' performance isn't even true to Williams, but rather is apparently geared to front-office theories.

This is an undistinguished venture by a singer who owes himself and his audience much more than this. G. L.

FOLK

RECORDING OF SPECIAL MERIT

© (M) JOAN BAEZ: *Joan Baez/5*. Joan Baez (vocals, guitar); Gino Foreman (guitar); David Soyer (cello); ensemble of cellos. *The Death of Queen Jane*; *Go 'Way*

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MANITAS DE PLATA
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from *My Window*; *Birmingham Sunday*; *The Unquiet Grave*; and eight others. VANGUARD VSD 79160 \$5.95, VRS 9160 \$4.98.

Performance: Generally brilliant
Recording: Excellent

"Joan Baez/5" is that luminous singer's best album since her first Vanguard set, "Joan Baez" (VSD 2077, VRS 9078). The breadth of repertoire in this recording provides her with a greater challenge than any of her preceding discs. With a couple of exceptions, she meets that challenge with a series of performances of vibrant expressivity. In no previous recording has she demonstrated so authoritative and so subtle a command of dynamics. As usual, the listener receives the impression of enormous power in her voice, but a power derived not from volume but from the intensity of her commitment to the songs.

As has been increasingly evident in the past couple of years, Miss Baez is carefully exploring a number of sources for material. For instance, she draws upon contemporary writers of folk material. In this set she is sensitive but not sentimental in Phil Ochs' *There But for Fortune*, and especially telling in the simple, chilling *Birmingham Sunday* by Richard Fariña. Less persuasive is Miss

Baez's insufficiently salty interpretation of Bob Dylan's *It Ain't Me Babe*.

Another of Miss Baez's sources is the modern country tradition. In this album, that vein is represented by Johnny Cash's *I Still Miss Someone*, which she transmutes easily into her own kind of lament for lost love. Not as impressive is her version of *Steuball*, a traditional American tune credited here to the Greenbriar Boys. She misses in this one by being too formal. In John Jacob Niles' *Go 'Way from My Window*, on the other hand, Miss Baez is more intimate, and thus more convincing, than the composer in his own various versions of the song. Venerable British ballads such as *The Death of Queen Jane* and *The Unquiet Grave* here are still a strong part of her basic repertoire.

Also suited to the Baez sound and style is the disc's most ambitious track, the aria from Villa-Lobos' *Bachianas Brasileiras No. 5*. Although she has had no professional vocal training, Miss Baez interprets the aria with disciplined passion and a cohesive sense of form. For the rest of her diverse program, she illuminates Richard Dyer-Bennet's setting of Lord Byron's *So We'll Go No More A-Roving* with soaring grace, and plays both roles in a beguiling duet, *O' Cangaceiro* ("If you will teach me to make lace, I will teach you to make love").

"Joan Baez/5" underlines Miss Baez's growth as a singer and explorer of varied traditions. The recorded sound has exceptional clarity and natural presence. N. H.

RECORDING OF SPECIAL MERIT

© (M) MANITAS DE PLATA: *Flamenco Guitar*. Manitas de Plata (guitar), José Reyes, Manero Ballardo (singers). *Seguiriyas*; *Jota*; *Tarantas*; *Saeta*; *Moritas Moras*; *Sevillanas*; and twelve others. CLASSICS RECORD LIBRARY SRL 8643 (33 $\frac{1}{3}$ -rpm stereo) three 12-inch discs \$12.33, CRLS 8643 (45-rpm stereo) \$12.33, RL 8643 (33 $\frac{1}{3}$ -rpm mono) \$10.33. (Available by mail only, from Book-of-the-Month Club, Inc., 345 Hudson St., New York, N.Y. 10014.)

Performance: Mesmeric
Recording: Superb

Ricardo Ballardo, a gypsy guitarist in his late thirties, is better known as Manitas de Plata (Little Silver Hands). Although his reputation has soared in Europe, particularly in France, Manitas de Plata has generally resisted attempts to record him. Finally Alan Silver, a brilliant Connoisseur Society record producer, went to France, and in Arles taped this exceptional flamenco session in a deserted medieval chapel. After the release of this recording, any discussion of ranking flamenco guitarists has to include Manitas de Plata.

There is, first of all, a steel-like integrity in his playing. His work contains no bombast, no flashiness for its own sake. The passion that infuses his music is firmly disciplined into art and is not dissipated in rhetoric. Technically, he is astonishing. His swift runs are never blurred, his attack has a consistently clean cutting edge, and he has a wider and more subtle range of dynamics than any other flamenco guitarist I have ever heard. Rhythmically, he is both incisive and flexible, and there is a depth of pulsation that recalls the beat of a superior jazzman or a Hindu percussionist.

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basic forms of flamenco—from a spirited *Farruca* and probingly lyrical *Granadinas* to an introspective *Levantes*. Each is explored, clarified, and personalized in performances of extraordinary organic cohesiveness. The presence of gypsy friends, who occasionally encourage Manitas de Plata vocally and with hand claps, provides the informality in which flamenco best flourishes. One of the two singers, José Reyes, is himself a major find. His raw, fierce improvisations have an emotional depth and controlled inventiveness similar to Manitas de Plata's. Reyes is heard alone in a *Saeta* that is one of the most compelling vocals in all of recorded flamenco literature.

This set of three discs is available in 33 $\frac{1}{3}$ -rpm mono, 33 $\frac{1}{3}$ -rpm stereo, and 45-rpm stereo. The quality of sound and exactness of balance are of so high a level that it is difficult to choose between the three. I would recommend one of the stereo sets, however, because stereo communicates a more realistic sense of the interplay between Manitas de Plata and his colleagues and friends. The 45-rpm records are superior to the 33 $\frac{1}{3}$ -rpm stereo discs mainly in terms of improved clarity from the inner grooves. Any one of the three sets, however, will provide a revelatory experience in authentic flamenco. N. H.

© ® HAMZA EL DIN: *Music of Nubia*. Hamza El Din (vocals and oud). Call to *Worship*; *Give Back My Heart*; *Raw Gold*; *Nubiana*; and four others. VANGUARD VSD 79164 \$5.95, VRS 9164 \$4.98.

Performance: Fascinating virtuosity
Recording: First-rate

Hamza El Din is from that part of Nubia that is now in the Sudan Republic. He has studied music in Egypt and Italy, but his major concern is to interpret and add to the traditional music of Nubia. In this absorbing introduction to Nubian styles and thematic preoccupations, he accompanies his own singing on the oud, the oval stringed instrument that counts the lute and the mandolin among its European descendants.

Hamza El Din's slightly husky voice is sensuous, supple, and disciplined. On the oud, he creates sinuous rhythms and strong melodies embedded in intricate polyphonic patterns. As annotator S. W. Bennett observes, there is an almost mesmeric effect in the "repeated ostinato notes and phrases supporting the speech-inflected, often coloratura-like melodic lines."

The material includes a call to worship, a depiction of utter serenity, an undulating love song, children's tunes, and a complex instrumental piece based on Nubian religious themes. Clearly there is much charm, depth, and grace in the music of Nubia. With this set Vanguard has contributed with distinction to the rapidly growing library of the world's folk music. N. H.

© WOODY GUTHRIE: *Library of Congress Recordings*. Woody Guthrie (vocals and guitar). *Dirty Overalls*; *California Blues*; *Hard Times*; *Dust Storm Disaster*; and twenty-four others. ELEKTRA EKL 271/2 three 12-inch discs \$14.92.

Performance: Historic
Recording: Surprisingly good

In March, 1940, in Washington, D.C., Woody Guthrie sat down with Alan Lomax

to make some recordings for the Library of Congress. Engraved on the perishable aluminum discs used at the time, they have now been gathered together by Elektra Records into a three-record set with surprisingly good sound. Accompanying the album is a booklet that contains several appreciations of Guthrie and a generous sample of his own voluminous writings. (These latter, we are told in the booklet, are being edited by Millard Lampell into a book to be called *Wicked Guitar*.)

Guthrie is one of the few giant figures in the history of American folk music. A good part of Cisco Houston's reputation stems from his friendship with Woody; Jack Elliott has made a career of trying to be as much like Guthrie as possible; and Bob Dylan, for all practical purposes, is a Woody Guthrie of the Sixties, and would not exist without his model.



HAMZA EL DIN
Sensuous and supple music from Nubia

These three discs provide the most comprehensive view of Guthrie we have yet had. They contain more than music. Lomax, and on a few tracks, his wife of that time, pretended, as the records were being made, that they hardly knew Guthrie. They asked Guthrie questions to which they knew the answers, and gave Woody all the time in the world to answer, to express and display his personality. As a result we get a fairly complete picture of the world of Woody Guthrie.

It is a world that no longer exists—the naïve, circumscribed world of the Thirties liberal tending toward socialism. It is the world of the Depression, and Guthrie's Depression was more or less the one John Steinbeck wrote about in *The Grapes of Wrath*, a book that had a profound effect on Guthrie. His world stretches from the Oklahoma dust bowl down Route 66 to the bitter disappointment of a California that turned out not to be the promised land after all. Most of it is expressed with stunning simplicity in the song called *Will Rogers Highway*.

Guthrie is now confined to a hospital and for some years has been unable to perform, but I don't know how he would cope with today's world if he had to. Guthrie viewed things in clichés: the bosses didn't want unions, but if only there were unions, everything would be all right. To Guthrie, rich

men were bad and poor men were good. He was capable of equating Pretty Boy Floyd with Robin Hood, and Jesse James with Jesus Christ.

Guthrie wrote songs about everything that struck his fancy, most often using existing melodies. He seems to have invented the talking blues all by himself. It must have been the message that hit home to so many people, for Guthrie was an awkward, indifferent, near-amateur performer. He sang perfunctorily, in a dull, drawling voice, and even though he worked out a guitar style that has had a lasting influence on folk performers, he did not play very well himself. These records are full of pauses, hesitations, wrong chords, and places where he forgot the chord changes completely.

He was a fascinating storyteller nonetheless. If you listen to the tales of his life and hard times he uses as introductions to these songs, you will know what it was like to be hungry in America in the Thirties. But now and then one gets the uneasy feeling that Guthrie is playing it a bit too consciously naïve, that he has created a professional anti-intellectual personality. Perhaps a current reflection of this is the crowd of collegians that comes down to Washington Square from the Bronx on Sundays and stands around the fountain singing about sticking to the union.

But whatever his faults, Guthrie represented an American time and feeling. Were it not for him, the folk revival might have had to make do without songs about banning the bomb, civil rights, and Kentucky miners. If you are not a folk-music specialist, or deeply interested in Guthrie, or concerned with the last vestiges of populism and the anti-intellectual Left, then fifteen dollars is a lot of money to pay for these personal reminiscences and faulty performances. In that case, I suggest RCA Victor's single-disc "Dust Bowl Ballads" (LPV 502), because even the most casual acquaintance with American folk music should include familiarity with Woody Guthrie. J. G.

© MANCE LIPSCOMB: *Texas Songster, Volume Two*. Mance Lipscomb (vocals, guitar.) *Joe Turner Killed a Man; Alabama Jubilee; Boogie in A; Cocaine Done Killed My Baby*; and nine others. ARHOLIE F 1023 \$4.98.

Performance: Mellow and authentic
Recording: Very good

Now sixty-nine, the Texan Mance Lipscomb has been a field hand and laborer most of his life, and has played and sung for local dances and suppers. Though he was recorded for the first time only in 1960, Lipscomb has gradually found an audience as a professional folk singer, working concerts and festivals on the West Coast and in Texas, and will embark on his first Eastern tour this spring. As blues expert Mack McCormick observes, Lipscomb is more than a blues singer. He calls himself a "songster," a term, McCormick explains, indicating that Lipscomb considers himself a representative of the broad cross-section of the American-Negro folk tradition. "From such a man," McCormick points out, "you will hear ballads, breakdowns, reels, shouts, jubilees, and blues."

The emphasis in this album is on the blues, but there are also a spiritual, a country dance piece, a work song, and a Mexican song. Lipscomb's slightly rough-edged voice

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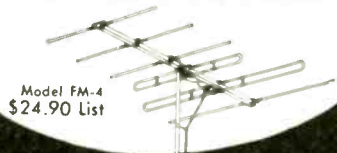
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is intimate yet virile. He sings with rhythmic flow, gentle humor, and a storyteller's skill at narrative pacing. His tangy, assertive guitar complements his vocal ruminations well. Mance Lipscomb is one of the important finds to come out of the recent renaissance of interest in authentic rural folk singers, and Chris Strachwitz's Arhoolie Records (Box 5073, Berkeley, California) has again contributed valuably to the documentation of our folk tradition. *N. H.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ **JEAN REDPATH:** *Laddie Lie Near Me.* Jean Redpath (vocals); accompaniment. *Johnnie Cope; Dream Angus; Rothesay Bay; Dainty Davy; Ploughboy, O!*; and eleven others. ELEKTRA EKS 7274 \$5.98, EKL 274* \$4.98.

Performance: Superb
Recording: Excellent

Jean Redpath has a remarkably clear, pure, sweet voice, and if you have any nostalgia or sentimentality in you at all, you will fall under her spell. Not that Miss Redpath's style itself is nostalgic or sentimental—she sings her folk songs of the British Isles, some of them with lyrics by Robert Burns, with a direct, unaffected simplicity. But, listening to her, one can easily understand both the Scottish pride and the Irish mystique, the latter as presented in John Ford films, for instance (if only Maureen O'Hara could have sung like Miss Redpath!). In fact, one of the loveliest performances here, *Lassie W' the Yellow Coatie*, has a melody similar to the Civil War song *Lorena*, which was the basis for the score of Ford's *The Searchers*.

On one song, *Gin I Were a Baron's Heir*, Miss Redpath uses sound-on-sound more discreetly than I have ever heard it used. The songs are varied in mood and style, but I urge everyone to hear her, accompanied by a cello, singing the beautiful love song *Robin Adair*. *J. G.*

THEATER

⑤ ⑥ **FIDDLER ON THE ROOF** (Sheldon Harnick-Jerry Bock). Original-cast album. Zero Mostel, Maria Karnilova, Beatrice Arthur (vocals); chorus and orchestra. RCA VICTOR LSO 1093 \$5.98, LOC 1093 \$4.98.

Performance: Broadway standard
Recording: Good

This is, I suspect, one of those musicals one must see if one is to derive enjoyment from the original-cast album. Its songs are functional. They are at the service of the warm humor that all the reviews of the stage presentation indicate is the pervasive quality of *Fiddler on the Roof*. The performers sing up to the Broadway norm, which means that their work is often out of tune and harsh. Some of it is better than that, particularly Zero Mostel's contribution—he brings a very personal quality to his work.

The work of Jerry Bock and Sheldon Harnick to date has been almost entirely based on New York Jewish humor, which I much admire, but which can become wearing with repetition. *Fiddler on the Roof* is not so much a departure from their past tendencies as it is a projection of them backward in time. We are given the smiling-

through-tears Jewish humor of a group of people in a Russian village before they leave for America rather than after they get here. As a humorist, Mr. Harnick is gifted. But he has never written a ballad lyric of consequence that I can remember.

In sum, while *Fiddler on the Roof* apparently offers an enjoyable evening of theater, it doesn't seem particularly noteworthy on disc. *G. L.*

⑤ ⑥ **KISMET** (Robert Wright-George Forrest). Gordon MacRae, Dorothy Kirsten (vocals); Roger Wagner Chorale; orchestra, Van Alexander cond. CAPITOL SW 2022 \$5.98, W 2022 \$4.98.

Performance: Very good
Recording: Excellent

This is an attractive re-creation of one of the most colorful scores ever to turn up on



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Broadway. I suppose there are those who thought it demeaned Borodin, from whose music the tunes were adapted. I liked it, though it had a dreadful book, and I welcome this fresh and well-recorded reading of the music.

MacRae's voice has grown fatter and more legitimate in its baritone quality in recent years (though at times, it is a bit pretentious). Dorothy Kirsten is one of the few opera-trained singers who can handle pop-pinged music without sounding stilted. The Roger Wagner Chorale builds beautiful vocal tapestries behind several of the numbers. Incidentally, MacRae, Miss Kirsten, Wagner, and Van Alexander have previously recorded music from *The New Moon*, *The Student Prince*, and *The Desert Song*. *G. L.*

SPOKEN WORD

RECORDING OF SPECIAL MERIT

⑤ ⑥ **WOODY ALLEN:** *Woody Allen.* COLPIX SCP 518 \$5.98 CP 518* \$4.98.

Performance: Purring
Recording: Night-clubby

Mr. Allen, whose purring drawl and velvety aspect conceal a full set of well-sharpened claws, has perfected a sort of autobiograph-

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ical humor. His father was a caddy at a miniature golf course: his education at New York University was interrupted when he was caught cheating on his metaphysics final by sneaking a look into the soul of the boy next to him. During World War II, his dog, who stuttered, was rejected by the K-9 corps, and Mr. Allen took his place. Later he worked in an advertising agency where he was paid to "look Jewish" but was fired for taking off too many Jewish holidays. His memoirs, he says, are being made into a game by Parker Brothers.

Possessing a winning delivery and a masterly way with pauses, Mr. Allen, who writes his own material, is consistently entertaining. His timing is unerring, and his metaphors approach the richness of S. J. Perelman's. This is the first really funny comedy record I have heard in a long, long time. P. K.

Ⓜ SHELLEY BERMAN: *The Sex Life of the Primate*. Jerry Stiller, Anne Meara, Lovelady Powell, Shelley Berman (performers). VERVE V 15043 \$4.98.

Performance: Eager
Recording: Fine

This recorded "review," created, written, and directed by Shelley Berman, opens with a "class" in sex education that strains hard to be daringly amusing for nine minutes and forty-five seconds, but fails to accomplish as much as, say, Beatrice Lillie might put across with a single leer. Matters improve later on, with an account, by a lady anthropologist, of life among some African gorillas, for Mr. Berman is ably matched by Lovelady Powell in this enterprise. There are other good moments, such as a skit in which a New York husband seeking a divorce looks for an adulteress in the Yellow Pages, a reading from Henry Miller's *Tropic of Cancer* in which the obscenities are obliterated by beeps in the style of the Personna razor-blade commercials, and recitals of words categorized as "clean" (hotel) and "dirty" (motel). Mr. Berman is at his shuffling best in a tasteless little scene in which an embarrassed man tries to buy a package of contraceptives from a female clerk in a drug store. Mr. Stiller and Miss Meara, who are funny people but never manage to move out of the shadow of Elaine May and Mike Nichols, strive valiantly with Miss Powell and Berman to make the rest of the material yield laughs, but it is mostly uphill going. The heavy-handed program notes are by Max Lerner. P. K.

Ⓜ CHAUCER: *The Canterbury Tales (Prologue)*. Nevill Coghill, Norman Davis, John Burrow (readers). ARGO RG 401 \$4.98.

Performance: Enthusiastic
Recording: Clear

This is the third recording in the past few years to deal with this material. All we need now is a Broadway musical version of *The Canterbury Tales* to make Chaucer's popular success complete—or is one already in rehearsal? The nonmusical version offered here is the first in Argo's sixty-record survey of English poetry. Previous assaults on Chaucer contented themselves with one

(Continued on page 113)

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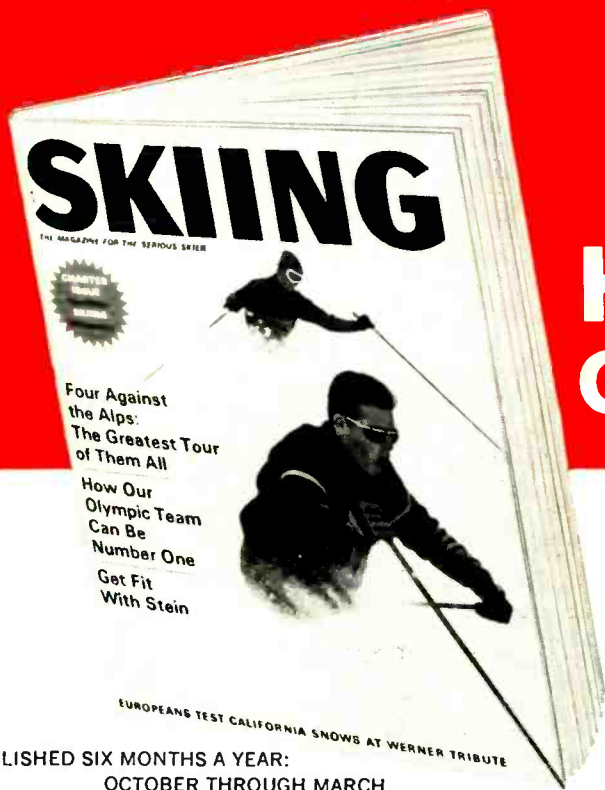
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reader each: Stanley Holloway in a delightful performance of excerpts translated into modern English on the Caedmon label, and J. B. Bessinger Jr. in the general prologue and excerpts from one of the tales in the original Middle English on Folkways. Argo tops them with a cast of three, all reading the Middle English text. Since the prologue introduces the *Tales'* lively cast of characters, who are thrown together while journeying to visit the Shrine of Thomas à Becket, the enthusiasm of the readers is not misplaced. We are introduced by turns to the chivalrous Knight, the dashing Squire, the swarthy Yeoman, the manly Monk, the merry Friar, the merchant, the cook, the clerk, the worldly Wife of Bath, and all the others in rhymed sketches. And while the great poet can be cruelly penetrating in his observations, he is also kind. With the text at hand, no special

ing to capacity audiences. Even the stage props and Desdemona's death bed were sent so that all could be re-enacted with precision. No scripts were used, no shout lowered, no whisper raised.

The result is headlong theater of astonishing vitality, conveying the full flavor of a "live" production, next to which the impeccably crafted Marlowe Society version and even the exciting old Columbia set with Paul Robeson, still in the catalog, seem stilted and tame.

Othello is a grateful work in performance. History is subservient to character, and the battlefield is always off stage. Further, there are no subplots to interrupt the line of action, and the characters are drawn in the round—even Iago can justify his machinations with a real suspicion that the Moor has cuckolded him. Desdemona herself has wit and a persuasive will; she is not entirely the vapid innocent of nineteenth-century portraiture. Othello is a figure of enormous emotional range, a man of wisdom and substance, of supreme restraint and judicious behavior save where his personal relations are concerned. And the play itself is a study of evil and weakness in all their aspects, from the bearing of false witness to the cost of gullibility. No ghosts or supernatural creatures are summoned to reproach the guilty: the victims testify in themselves to the price of ignorance. Each is an illustration of some aspect of human vulnerability.

I do not know how to convey the genius of Olivier's performance as Othello. By what necromancy did he exchange his own voice for that dark, throaty, resonant instrument with which he portrays the Moor? Through what secret pact with the devil has he found the superhuman skill to transform Othello gradually from gracious ruler to tortured beast? He seems to take up where Robeson left off in ferocity, depth, and sheer vocal power. At every turn of the play Olivier adds to the magnificence of his conception.

He is splendidly assisted here. Iago, who is almost always on stage, is portrayed by Frank Finlay not as a caricature of a conniver but as a cool-headed, almost detached man who sets evil in motion. He dissembles so well that at times even the listener is taken in by his hypocrisies—so charming a fellow couldn't be all bad! Maggie Smith's Desdemona is singularly free of cloying, tremulous vapidity, which makes her suffering all the more unbearable for the listener. Derek Jacobi is a straightforward Cassio, Joyce Redman an Emilia of backbone, and the other supporting players rise to the high level of the whole. The songs and dances that accompany the revels in Act Two, Scene Three are projected with precision and élan.

Because of the approach to recording the play, the home listener is sometimes at a disadvantage. The rapid British-inflected speech, the whirling movement of sound and dialog, the absence of concessions to the technical exigencies of recording, and a certain over-all echo—as of an empty theater—detract from the sonic clarity that has characterized the best of recent drama recordings. It is more difficult than usual to follow the play without a text (one is supplied). But the absence of absolute distinctness is compensated for by the irresistible life of this production. P. K.

WILLIAMS: *Glass Menagerie* (see Best of Month, page 71)

PHOTO: BOIDDY MCHOWALL



LAURENCE OLIVIER

His Othello a superhuman transformation

knowledge is needed to follow the gist of the Scandinavian-sounding language. Of particular interest is a note on how modern scholars have decided it should be pronounced, by deducing the proper formation of sounds from the rhyme patterns and the rhythms of the verse—and delightful verse it is. P. K.

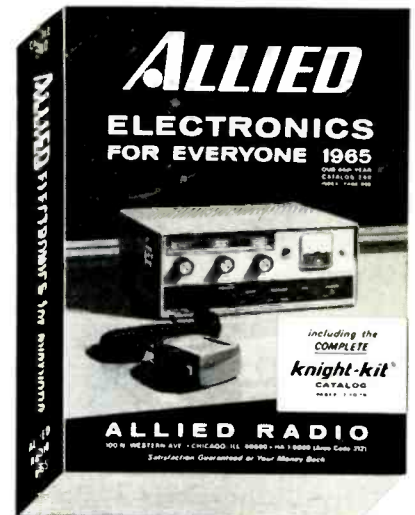
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© SHAKESPEARE: *Othello*. Laurence Olivier, Frank Finlay, Derek Jacobi, Maggie Smith, Joyce Redman, others (players). John Dexter, director. RCA VICTOR four 12-inch discs VDS 100 \$17, VDM 100* \$15.

Performance: Magnificent
Recording: In-performance style

Some plays are recorded especially for the listener. They are directed—sometimes even rewritten, in part—for the requirements of the ear alone. Here is an instance where the approach was just the opposite. The notes in the luxurious booklet accompanying the album describe how the recording studio in London was fitted with entrances and exits to match the stage of the Old Vic Theatre where Mr. Olivier's *Othello* had been play-

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HIFI/STEREO REVIEW



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STEREO TAPE

Reviewed by CHRISTIE BARTER

RECORDING OF SPECIAL MERIT

Ⓢ BARTÓK: *The Miraculous Mandarin Suite; Music for Strings, Percussion, and Celesta*. London Symphony, Georg Solti cond. LONDON LCL 80149 \$7.95.

Performance: Compelling
Recording: Fine

For all its violence and lurid brutality, *The Miraculous Mandarin* is full of brilliant invention, and Solti brings it off superbly. The ferocious intensity of his performance, with its frequently hair-raising splashes of tonal color, is beautifully projected by the recording and appropriately complemented by the exquisite poetry of the *Music for Strings, Percussion, and Celesta* overside. In both works, stereo definition, keen articulation of instrumental timbres, and wide-range dynamics make for impressive results. This reel is highly recommended, especially to those who, in the case of the *Mandarin*, know what they are in for. C. B.

Ⓢ BEETHOVEN: *Violin Sonatas: in A Major, Op. 30, No. 1; in D Major, Op. 12, No. 1; in E-flat Major, Op. 12, No. 3*. David Oistrakh (violin); Lev Oborin (piano). PHILIPS PTC 900032 \$8.95.

Performance: Eloquent
Recording: Fair

This is the second in a set that promises to bring all the Beethoven violin sonatas to tape on four reels, and in performances by a team that, again here, proves just about unbeatable. Although Oistrakh is the more celebrated and clearly the more commanding artistic personality of the two, he is suitably matched by Oborin, and they work together beautifully. Their playing, as in the previously released Op. 96 and "Kreutzer" Sonatas (Philips PTC 900031), is poised, rhythmically controlled, and at times breath-takingly agile. Oistrakh's tone does not always possess the lyric glow it has been known to have in other recordings, and the transfer to tape from masters produced in Paris in 1962 may have contributed to making his tone sound occasionally gritty. But the trenchant vitality of his playing is admirably conveyed throughout. Stereo balances are generally good, yet the separation between the violin on the left and the piano on the right is to me unduly pronounced. And why, in this medium, must the D Major

Sonata be divided between two sequences, when the opening Allegro lasts only six minutes? C. B.

Ⓢ BRITTEN: *Serenade for Tenor, Horn, and Strings, Op. 31; The Young Person's Guide to the Orchestra, Op. 34*. Peter Pears (tenor); Barry Tuckwell (horn); London Symphony, Benjamin Britten cond. LONDON LCL 80148 \$7.95.

Performance: Definitive
Recording: Poorly processed

The *Serenade*, composed by Britten in 1943, remains one of his most endearing and en-

for the first time, invests it with enormous vitality, color, and wit, and in the final fugue drives the able men of the London Symphony to feats of incredible virtuosity. Better hold off, though, for a "second edition," because an acceptable tape of the *Serenade* is surely worth waiting for. C. B.

Ⓢ GROFÉ: *Grand Canyon Suite*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 639 \$7.95.

Performance: Vivid
Recording: Very good

The tape catalog is not lacking in recordings of Ferde Grofé's *Grand Canyon Suite*. Many may be greater bargains by virtue of whatever piece is coupled with them, but none surpasses this one for color and high gloss. The sound is glorious, not outstandingly brilliant but clean on the top end and true in the bass, with plenty of heft between. Credit Leonard Bernstein and the Philharmonic for breathing new life into a very tired score. C. B.

LONDON RECORDS



GEORG SOLTI

Marvelous proportions for Mahler's First

during works. A song cycle based on lyrics by poets from Ben Jonson to Tennyson, it exemplifies the composer's rare gift for making the English tongue a meaningful component of his musical expression. That the composer has chosen to rerecord this cycle in stereo, with his close friend and associate Peter Pears as the tenor soloist, is fortunate indeed, and London's engineers have served them well. But the person responsible for the tape processing should be shot, for the horn solos so superbly executed by Barry Tuckwell are ruined by a technical fault I confess I do not know a term for. I would describe the sound as bubbly or, less delicately, flutulent in these passages. And the same goes for the oboes in the *Young Person's Guide*, which otherwise comes across brilliantly. Britten, conducting this music

RECORDING OF SPECIAL MERIT

Ⓢ MAHLER: *Symphony No. 1, in D Major ("Titan")*. London Symphony, Georg Solti cond. LONDON LCL 80150 \$7.95.

Performance: Sturdy
Recording: Excellent

At last we have a really outstanding Mahler First on tape. Solti is noticeably less concerned with the work's rather quixotic *Sturm und Drang* than with its manifest musical qualities and a true realization of its kaleidoscopic sonorities. His tempos are appropriately unhurried in the outer movements, a little snappier than usual in the Scherzo, and admirable in the Funeral March—in the last he allows room for a pointed exposition of the gallows humor and the occasional flourishes of brass-band vulgarity. At every turn, in fact, Solti conveys a marvelous sense of proportion and dramatic contrast: the music's darker, heavier textures and its moments of gossamer lightness, its impassioned eloquence and its wit, its *misterioso* elements, its mock heroics, and its schmalz are all brought together in a performance notable for pliancy and warmth. The London Symphony plays better than I can ever remember hearing it play—that is, with cracker-jack precision and altogether remarkable virtuosity, severally and together. And the recorded sound is absolutely first-rate. Instrumental timbres are true to life in every register, resonant and full-bodied on the bass end, utterly transparent in the mid-

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range, and crisp on top. In sum, a job well done by all concerned.

C. B.

RECORDING OF SPECIAL MERIT

© PUCCHINI: *La Bohème*. Mirella Freni (soprano), Mimi; Nicolai Gedda (tenor), Rodolfo; Mario Sereni (baritone), Marcello; Mariella Adani (soprano), Musetta; Mario Basiola Jr. (baritone), Schaunard; Ferruccio Mazzoli (bass), Colline; Paolo Montarsolo (bass), Alcindoro; Carlo Badioli (bass), Benoit; Vittorio Pandano (tenor), Parpignol. Orchestra and chorus of the Rome Opera House, Thomas Schippers cond. ANGEL ZB 3643 \$15.98.

Performance: Red-blooded

Recording: Satisfying

This new *Bohème*, the third on tape and easily the most compelling, presents the latest pin-up girl of recorded opera in her first starring role. She is, of course, Mirella Freni. Before she recorded Mimi, Miss Freni was heard in lesser roles in London's *Alcina* and in RCA Victor's *Falstaff* and *Carmen*. In each she has made a favorable impression, but here she faces up to some truly formidable competition, and shows herself to be an artist of stature, dramatically forthright and vocally secure. The voice itself is a joy. Miss Freni possesses a beautiful lyric soprano, pure and full in tone and nicely equalized in timbre from top to bottom. This is a voice ideally suited to Mimi by virtue of its enchanting freshness and the conviction it carries continually, from the early moments of tender passion to the supremely moving death scene.

The entire performance, in fact, seems to aim for a credible, emotionally valid denouement, and I defy anyone to remain unmoved by it as it is realized in this recording. The reminiscences that crop up just before Mimi expires do not, for once, sound like coy melodrama but have a ring of truth that is infinitely touching. And for this, as for the impact of the scene as a whole, credit must go ultimately to Thomas Schippers. His conducting is at times unnecessarily aggressive and hard-hitting, especially in the ensembles and recitatives—it is almost as if he were impatient with some of the opera's by-play and anxious to get on to the big moments. When these moments are reached, however, beginning with Mimi's entrance in Act One, he opens up and allows the music to set the scene and the singers to fill it out, step by careful step. You have only to listen to the way Schippers prepares for the duets and the Act Three trio to appreciate his natural feel for the music and for the honest, if not terribly complex, theatrical ends it is meant to serve.

The cast supporting Miss Freni is an entirely capable one. Nicolai Gedda may not be the most dashing of Rodolfos, but his portrayal is marked by warmth and consistent musicianship. Mario Sereni is a commanding Marcello, and Ferruccio Mazzoli a resonant-voiced Colline in the little Coat Song. Mariella Adani's Musetta is effective in the waltz, but otherwise a bit edgy.

Even though the voices are almost always too closely miked, the over-all recorded sound is realistic and dynamically wide in range. In the transfer the whole opera is gotten on a single reel, but the tape is frequently plagued by pre-echo and hiss (the latter appears to stem from the master tape).

Libretto and notes are available by mail upon request.

C. B.

RECORDING OF SPECIAL MERIT

© ROSSINI: *La Cenerentola*. Giulietta Simionato (mezzo-soprano), Cenerentola; Paolo Montarsolo (bass), Don Magnifico; Sesto Bruscantini (bass), Dandini; Ugo Benelli (tenor), Don Ramiro; Dora Carral (soprano), Clorinda; Miti Truccato Pace (mezzo-soprano), Tisbe; Giovanni Foiani (bass), Alidoro. Orchestra and chorus of the Maggio Musicale Fiorentino. Oliviero de Fabritiis cond. LONDON LOR 90084 \$21.95.

Performance: Exhilarating

Recording: Effective

La Cenerentola, Rossini's last work in the true Italian *buffa* genre, is one of those pieces opera companies revive from time to time but never seem able to keep in their repertoires. The reason is simple: there are too few Giulietta Simionatos around. The role of Angelina, known as Cenerentola (Cinderella, that is), requires a bravura mezzo-soprano who can purr charmingly at one moment and dart effortlessly into coloratura the next, and they just don't make voices like that in abundance. Miss Simionato, however, has been singing the role for some time and has mastered it in every detail. If the quick runs, arpeggios, and trills do not come to her as naturally and as smoothly as they once did, their old luster is as yet undiminished. The total effect of her performance is one of astonishing brilliance, and she is matched in this by the young tenor who sings Don Ramiro. Ugo Benelli is a rare find. He executes the florid passages flawlessly and with unexpected brio, with apparently all the hearty abandon that his light, well-focused voice permits.

Bruscantini's Dandini will perhaps be remembered from a Glyndebourne recording of this opera once available on LP. Both he and Paolo Montarsolo, the Don Magnifico, find great sport in their assignments. Their work is stylistically magnificent throughout, but not always ingratiating to the ear because of too-close miking. The second sopranos are wholly satisfying.

Orchestra and chorus have a few ragged moments, and so do the principals in some of the strettos, yet veteran conductor Oliviero de Fabritiis manages to keep these to a minimum. He sets a brisk pace and maintains a high level of energy and spirit from beginning to end. Stage movement is exceedingly well defined—the singers seem to move from side to side and from front to back (though when down front they can be a little too close to the mike for listening-room comfort). Tape noise is commendably low, and the sequence breaks, which necessarily occur mid-scene, are confined to appropriate points. A serviceable, easy-to-read libretto accompanies the two reels.

C. B.

© SCHUBERT: *Symphony No. 8, in B Minor, D. 759 ("Unfinished")*; *Symphony No. 9, in C Major, D. 944 ("Great")*; *Des Teufels Lustschloss, D. 84: Overture*; *Overture in C Major, D. 591 ("In the Italian Style")*. Vienna Philharmonic, István Kertész cond. LONDON LCK 80141 \$11.95.

(Continued on page 119)

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MISCELLANEOUS

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Performance: Vigorous
Recording: Bright

Here is a nearly perfect program—an uninterrupted performance of Schubert's "Great" Ninth Symphony backed by the popular Eighth, and filled out with a pair of lesser-known overtures, all at a decent price. It is a pity that it cannot be wholeheartedly recommended. Surely there is no more brilliant recording of the Ninth, nor is there any other with less charm. Kertész brings great vitality, crisp articulation, and a fine sense of proportion to this magnificent score, yet the unrelenting force he applies to most of it subdues any lyrical impulse. The reading is that of a brash young man, full of himself (full of a rare and remarkable talent, too), and ready at every turn to push the music into a kind of emotional overdrive. Even so, when all is said and done, his performance has a very narrow emotional latitude, and for this reason I prefer the Krips account.

The "Unfinished," on the other hand, is warmer and more personal. That is, Kertész seems to burrow deeper, to assume a greater personal responsibility for the music he is conducting, making the necessary distinction between the drama of the first movement and the open lyricism of the second. His tempos are likewise more deliberate and his phrasing more supple.

The two overtures antedate the symphonies. Schubert was only sixteen when he wrote his first opera, *Des Teufels Lustschloss* (freely translated, "The Devil's Pleasure Dome"), and the overture must be graded as a youthful effort. The Rossinian Overture in C, one of two dated 1817, is pleasant and unassuming, a product of the composer's twentieth year, by which time he had completed both his Fourth and Fifth Symphonies.

The recorded sound in both sequences is clean and marvelously full-bodied, the playing of the Vienna Philharmonic, for better or for worse, most responsive. C. B.

RECORDING OF SPECIAL MERIT

© SOLER: *Six Concertos for Two Keyboards*. Erna Heiller (harpisichord); Anton Heiller (portative organ and harpsichord). VANGUARD VTC 1689 \$7.95.

Performance: Deft
Recording: Excellent

There is very little of this kind of intimate music-making on tape, and still less that is brought off with the style and technical excellence the Heillers contribute to these performances. The six short works they offer on this reel were composed in the mid-1700's by a retiring Spanish monk for the "diversion" of the Infante Gabriel de Borbon. Described in manuscript as "concertos for two obligate organs," they are in fact four-hand sonatas that are eminently playable on virtually any pair of keyboard instruments. Three of them are here done on two harpsichords, and three on harpsichord and portative organ. With one exception, they are in two movements, the first binary and similar in sound and effect to the sonatas of Scarlatti, the second a minuet with several variations. They range in mood from the playful and at times highly ornate to the quietly melancholy, as in a passage in Number Six that is reminiscent of Haydn's F Minor

Andante Varié. All told, they make a charming collection. The recording cannot be faulted, and the stereo separation is sharply defined, as it should be for adequate enjoyment of this music. C. B.

ENTERTAINMENT

© THELONIOUS MONK: *It's Monk's Time*. Thelonious Monk (piano), Charlie Rouse (tenor saxophone), Butch Warren (bass), Ben Riley (drums). *Lulu's Back in Town; Memories of You; Stuffy Turkey; Brake's Sake*; and two others. COLUMBIA CQ 644 \$7.95.

Performance: Unmistakably Monk
Recording: Close

In a review of Monk's first reel, "In Concert" (CQ 625), which appeared in this



ISTVÁN KERTÉSZ
At his best in Schubert's "Unfinished"

space in September, I remarked on the easy access it offered to the pianist's pioneering jazz idiom, especially for listeners unfamiliar with, or uncommitted to, the "new thing" in jazz. Considering that one as Lesson One, this reel is Lesson Two. Here, as is more often than not the case with this pianist, Monk is not interested in making nice noises. His solos, *Memories of You* and *Nice Work if You Can Get It*, are primitively spare and uncompromisingly direct in their appeal. The sound is sometimes that of a player piano not in the very best working order, perhaps tampered with by a child and slightly out of focus. Playing with the quartet, Monk can effectively punctuate or comment on a tenor lead taken by Charlie Rouse or a solo break by his new drummer, Ben Riley, but left to his own devices in a song like *Stuffy Turkey*, he moves in for a more concentrated statement bristling with energy and inner tensions. The close miking on this recording serves to emphasize the intensity of Monk's style and its stark nakedness. You may not like it, but you cannot help being almost hypnotized by it. C. B.

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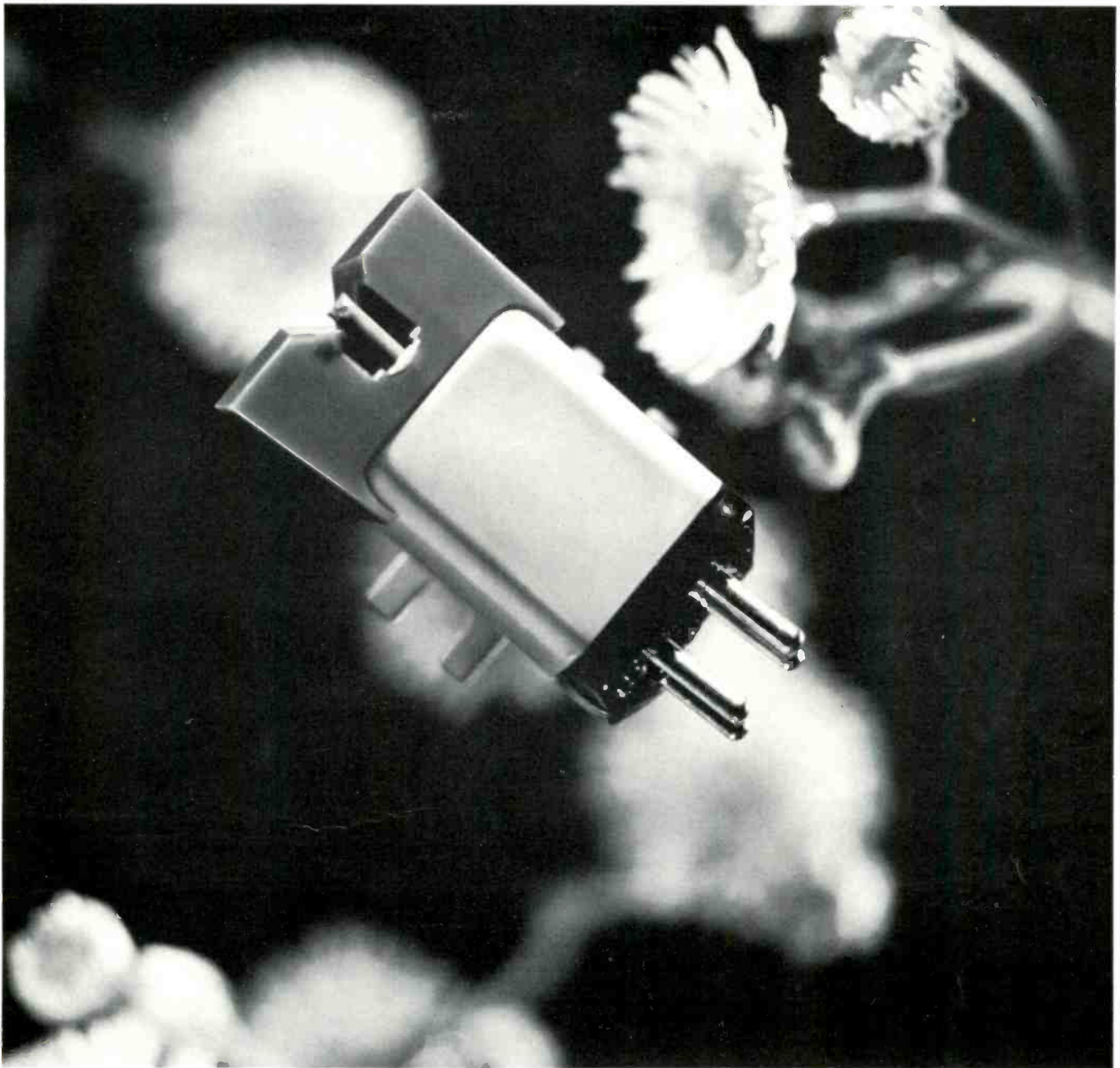
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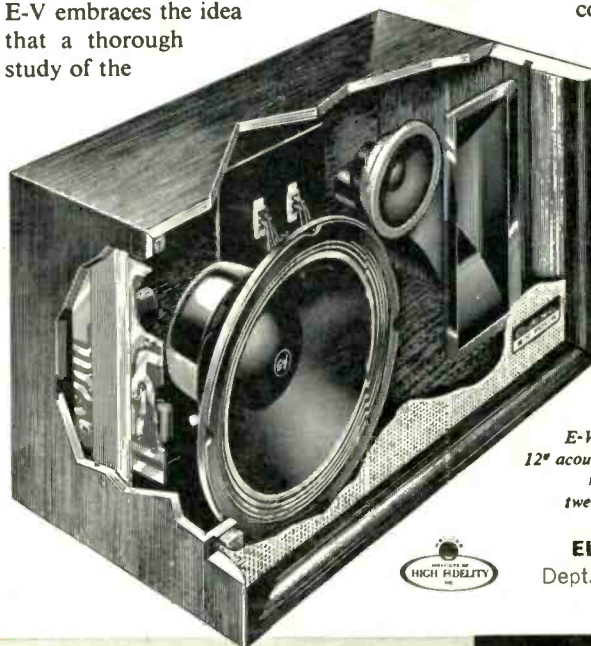
On the other hand, the artistic school of loudspeaker design has depended on the judgement of a handful of experts whose "golden ears" were the final yardstick of perfection. If you didn't agree with the experts, your ear was "uneducated" and not discriminating. But too often the measured response of the expert's system fell woefully short of reasonable performance—proof that even trained listeners can delude themselves when listening to loudspeakers.

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