

HiFi/Stereo Review

SEPTEMBER 1965 • 50 CENTS

★ **Jean Sibelius and Carl Nielsen: retrospective view on their hundredth anniversaries by David Hall** ★★★★★★★★

★★★★★ **How Jenny Lind and Ole Bull conquered America** ★★★★★★★★

★★★★★ **The Northern Stars: A Scandinavian opera quiz** ★★★★★★★★

★★★★★ **Computers used to solve Beethoven puzzle canons** ★★★★★★★★

★★★★★ **Some words of wisdom for prospective FM - broadcast tycoons** ★★★★★★★★

★★★★★

Jean Sibelius (1865-1957) by Akseli Gallen-Kallela ▶

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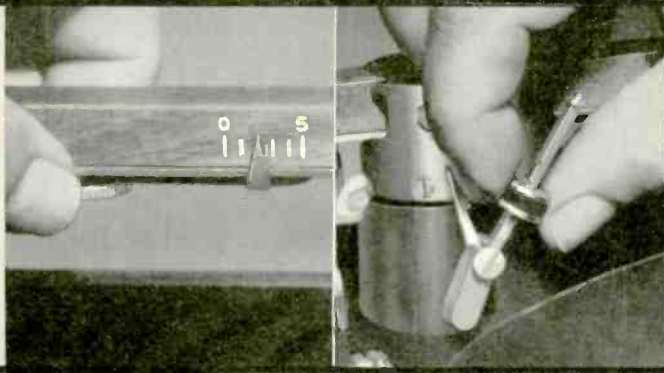
SELECTOR

Here's how your dealer can show you what skating force is; how the Lab 80 eliminates it; protects your records; tracks both stereo channels more evenly — more perfectly than any other integrated record playing unit.

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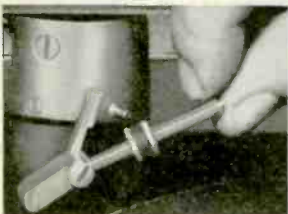
2. (left) "I set the tracking force at 2 grams, (as an example). Since each click of the stylus pressure gauge on the tone arm equals 1/4 gram, I turn it for 8 clicks."



3. (right) "I slide the counterweight on the anti-skating device to the second notch... for a compensation of 2 grams... equivalent to the tracking force I have just set on the tone arm."



4. "Now you can actually watch the strength of the skating force. I start the Lab 80, but flip the anti-skating device over and out of operation. Note that as soon as I put the stylus on the grooveless record, the arm moves rapidly... with force, toward the center."



5. "Now watch me neutralize the skating force. I swing the anti-skating device back into position... and the arm tracks as perfectly as if there were a groove in the record! If I were playing a regular record—with the side pressure gone and resulting distortion eliminated—the sound would be cleaner."



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HiFi/Stereo Review

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JEAN SIBELIUS, WATERCOLOR (1894) BY AKSELI GALLEN-KALLELA; COLOR TRANSPARENCY COURTESY DEUTSCHE GRAMMOPHON

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EDITORIALLY SPEAKING

By William Anderson

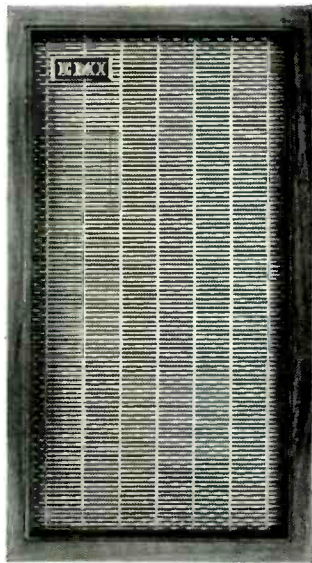
JUST as clock and calendar dictate certain observances in our private lives, so do they from time to time in the field of magazine publishing. This year, for example, marks the hundredth anniversary of the birth of both Jean Sibelius and Carl Nielsen, and it seemed to us and to Scandinavian-music expert David Hall that a re-examination of the work of these extraordinary men might be instructive at this time, in this issue, even though the musical productions of Nielsen have yet to find their way into the recordings catalog in any significant number and those of Sibelius seem unaccountably to be finding their way out of it.

Yes, the music of Sibelius appears to be going out of style. There are doubtless many lessons to be learned from this, the simplest of which is probably that the demigods of one generation are often the laughing-stock of the next. A Sibelius enthusiast myself, I do not resent this, but it does make me a trifle sad, a little nostalgic, for it was through Sibelius that I found my way into the world of serious music. Brought up almost exclusively on John McCormack and the strains of barber-shop harmony around the family piano, it was not until I heard *Finlandia* in a high-school physics-course lecture on sound phenomena that I learned this world existed. I have long since forgotten what *Finlandia* was supposed to prove in that lecture, but I well remember the almost physical (no pun) impact of the music from that old wind-up phonograph. It was a good time to discover Sibelius, because he was just then at the height of his popularity in this country, the concert halls were full of his music, and it was an easy step to broaden out from that base into what was then practically the rest of the repertoire: Beethoven, Brahms, Dvořák.

I do not hold with the romantic conspiratorial theory of cultural history, the notion that mysterious pressure groups, nastily autocratic critics, or crass business interests have the power to blow the whistle on an artist any time they please. Public taste has shifted, that is all; Sibelius, who still gives me great pleasure, is out, and I know not why. I accept the fact that, however strongly he spoke to the musical sensibility of my generation, he seems to have little effect on this one.

I have a sense—not smug, but confident—that I was handed, along with most of my generation, an invaluable heritage: a workable common vocabulary in all the arts. It may dismay some to learn that, in addition to the music of Sibelius, Anna Sewall's *Black Beauty*, John Greenleaf Whittier's *Snow-Bound*, Rosa Bonheur's *Horse Fair*, and Carrie Jacobs Bond's *A Perfect Day* are also part of that vocabulary. But far from teaching a witless conformity or generating a taste for Pablum, these admittedly naive expressions inspired me to expand the vocabulary on my own while simplifying communication with my contemporaries. The alternative is insupportable: the self-educated "man from Mars" can discover literature with Dostoyevsky, music with Schoenberg, but will find himself subtly cut off from understanding people—most people—who were weaned on, say, *Through the Looking Glass* and *My Old Kentucky Home*. I do not argue that Carroll is superior to Dostoyevsky, Foster more worthwhile than Schoenberg, but that a common cultural base aids communication, the lack of one frustrates it. Times change, of course, the cultural base changes with them, and the process is taking Sibelius out of our vocabulary. This generation will have to discover another common denominator. Any nominations?

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LETTERS TO THE EDITOR

Ives' Fourth Symphony

● David Hall's article on the premiere of Charles Ives' Fourth Symphony (July) was the most well-balanced that I have read yet. His analysis of the four movements is very well done, although I feel that the fourth movement is based on *Nearer My God to Thee*, instead of the *Watchman* hymn.

The only other comment that I'll make is in reference to the second movement, the notation of which was due entirely to my own personal and persistent insistence. No one had seriously mentioned the inaccuracies of the New Music Edition until I reviewed this movement several years ago. When the premiere performance of last April, under Leopold Stokowski's leadership, was announced, it was assumed that this movement would be played from the parts used in 1947. Further, I suspected there would be a recording of this performance, and believed that it should be as definitive a version of the score as possible. It was at the end of December, when Stokowski indicated his willingness to use as many conductors as necessary, that notation of the second movement began.

THEODORE A. SEDER, *Conductor*
The Edwin A. Fleisher

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Philadelphia, Pa.

● I have just read David Hall's comprehensive review of Charles Ives' Fourth Symphony. Having seen imbecilic, pointless, irrelevant liner notes on so many record albums, I believe it would be to Columbia Records' great credit to use this thoroughly interesting and informative article as liner notes for its projected release of this work.

ALEXANDER PAPPAS
Milton, Mass.

Stereo Demonstration Records

● May I offer a nomination of my own for your July list of best-sounding stereo records? It is Mercury's Dorati-conducted *Nutcracker Suite* by Tchaikovsky, two discs. The stereo of this album is so good that a 15- to 18-foot spread between speakers is permissible. A comfortably realistic volume level is

recommended. It is curious that when purity of instrumental timbres has been preserved, loud sound falls lightly on the ear.

ALBERT M. HORVATH
Cleveland, Ohio

Schoenberg's Cup of Hemlock

● Well, I still don't understand or like the music of Arnold Schoenberg, but thanks to Fred Grunfeld's well-written article in the July issue I am at last able to see him as a human being. No other writer, it seems to me, has been able to do this. Anybody as sure of himself as Schoenberg was probably is hard to get along with, but it is difficult to imagine a nastier bunch than some of his critics.

JONATHAN WRIGHT
Raleigh, N. C.

Testing Policy

● I think that the audio salesman who accused HiFi/STEREO REVIEW and Julian D. Hirsch of accepting equipment payoffs for dishonest reporting (as related by a reader in the Letters to the Editor column, July) simply assumed Mr. Hirsch's ethics to be no better than his own.

Acoustic Research has been sending its new products (on request) to Julian D. Hirsch for review since 1955, when Mr. Hirsch headed the Audio League. All units were either returned or kept and paid for. Both AR and Hirsch-Houck would have considered any other arrangement to be totally improper.

EDGAR VILICHUR
Acoustic Research, Inc.
Cambridge, Mass.

For Wider Tape Horizons

● I am delighted that you are expanding your services to tape collectors with Drummond McInnis' "Tape Horizons" column. As an avid tape enthusiast I have sometimes felt that HiFi/STEREO REVIEW might offer much more to tape-recorder users. For example, when is Martin Bookspan going to add tapes to his Basic Repertoire recommendations? Your July issue suggests "Twenty-Five Stereo

(Continued on page 8)

THIS MONTH'S COVER

THE watercolor of Jean Sibelius, Finland's most renowned composer, is by Akseli Gallen-Kallela, Finland's most renowned painter. The year 1965 is Gallen-Kallela's hundredth anniversary also, and both painter and subject were twenty-nine at the time the portrait was painted. During the years 1892-1895, at the height of the Finnish nationalist movement, Sibelius and Gallen-Kallela were the leaders of a group of young intellectuals who lent the force of their talents to freeing their homeland from the



AKSELI GALLEN-KALLELA

domination of Imperial Russia. The two men remained close all their lives. Sibelius in time becoming godfather to two of Gallen-Kallela's children. Once, on a visit to Gallen-Kallela's country home "Kalela," Sibelius asked, "Do you want to hear what effect Kalela and its atmosphere create in me?"—and played a theme that was to become part of his Second Symphony. Like Sibelius, Gallen-Kallela drew much inspiration from Finland's national epic, the *Kalevala*, painting many motifs from this heroic work.

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Demonstration Records"—but what about demonstration tapes?

Much of my interest in tape now is at the expense of a previous interest in records. I buy fewer records than previously, and play those I have less frequently. If there is any chance that a work of interest to me will eventually come out on tape, I am not likely to buy the record. The reason is simple: the superior sound of the tape after repeated playing. So please cater a little more to your tape-ophiles.

JOSEPH L. NOGEE
Houston, Texas

The answer to your first question, Mr. Noguee, is this month. See page 42.

Great American Composers

• I must comment on the letter (July) from Mr. Albert Vandenburg concerning Virgil Thomson. While Thomson is truly a very important musician, it is amiss to state that he is *the* greatest living American composer. I find Aaron Copland or perhaps Roy Harris a sounder choice.

C. C. ROUSE
Baltimore, Md.

Toscanini and Verdi

• With reference to David Hall's review of the recording of Verdi's *Quattro Pezzi Sacri* in the July issue of your magazine: my father, Arturo Toscanini, did not conduct the world premiere of the three of these four pieces—the *Stabat Mater*, *Laudi alla Vergine*, and *Te Deum*—that Verdi allowed to be performed in France and Italy.

The world premiere of the three took place at the Paris Opéra on April 7, 1898, under the baton of Claude Paul Taffanel. On May 26, 1898, my father gave the first Italian premiere—the second performance—of the same three of the four *Pezzi Sacri* during the Italian General Exhibition at Torino.

I have read somewhere that the *Ave Maria*, which Verdi composed on an "enigmatic scale" that he discovered in an article published in the *Gazzetta Musicale di Milano* (the *Ricordi* magazine), was forbidden by Verdi himself to be performed in Paris and Torino because, Verdi said, it was only a mere exercise, an unimportant experiment.

I was very surprised to discover recently that all *four* pieces were performed in Vienna on November 13, 1898, and in Berlin in January, 1899, because I had always thought that they were never performed together during Verdi's lifetime.

WALTER TOSCANINI
New York, N.Y.

Boo-Boo

• I wish to bring to the attention of Joe Goldberg, who states in a review of the recent Harry James record (July) that James has made no small-group recordings except for the *One O'Clock* and *Two O'Clock* jumps, that in the late Thirties or early Forties James made two 78-rpm sides in boogie-woogie style, called *Boo Hoo* and *Woo Woo*, that were recorded with rhythm only.

WALLACE LEFF
Woodmere, N.Y.

Mr. Goldberg replies: "Mr. Leff is correct—Boo Woo (not Boo Hoo, as he says) and Woo Woo were recorded with rhythm only."

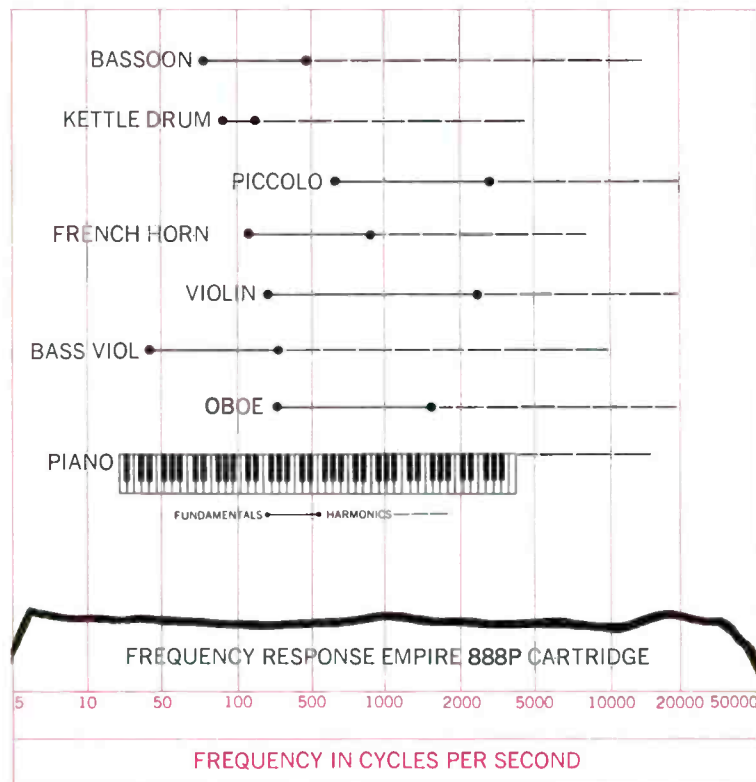
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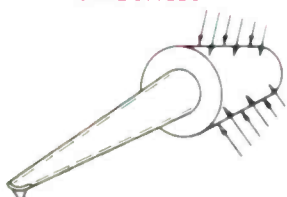


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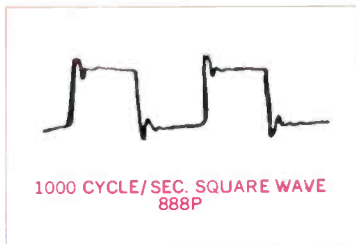
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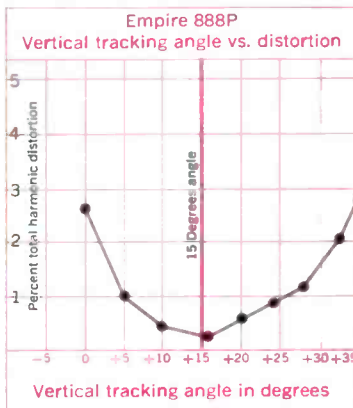
The moving magnetic cone* features a tapered hollow tube, .001 inch thick, and a hand polished diamond stylus. The entire Empire 888P cartridge weighs only 7 grams—the ideal cartridge weight for modern compliance requirements. The lightest, most rugged moving mechanism ever developed. Sock it...smack it...rock it... and then play it. You can't harm the new Empire 888P or your records.

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CIRCLE NO. 59 ON READER SERVICE CARD

Hanslick and Bruckner

● In answer to the question posed by Henry Pleasants in his June article—"Was Eduard Hanslick right after all?"—I feel constrained to suggest that in the case of Anton Bruckner the answer is no!

Mr. Pleasants maintains that Hanslick saw in the case of Bruckner an "abdication by the composer in favor of the philosopher and mystic." I would suggest that Bruckner was neither a philosopher nor a mystic, as such, and therein lies the real miracle of his genius; for if ever a composer worked creatively without the aid of intellectual presuppositions, Bruckner was that composer. And yet, no music is more filled with lofty, philosophic suggestions and implications than his. No music that I have heard sets before the serious listener the heights and depths of Creation's vast mystery and glory.

All the evidence indicates that Bruckner was a very simple, naïve person. His mysticism was never labored, nor was his religious impulse—so obvious in his music—ever the result of some mystical struggle or pious awakening. As Bruno Walter comments, concerning the relationship of Bruckner to Mahler: "Mahler his whole life through was seeking God. Bruckner had found God. . . . There is the difference and the connection. . . ."

GERALD A. VAN DOREN
Edmonds, Wash.

The Sound of Protest

● Like Gene Lees, I too am at a loss—at a loss to find words to describe Mr. Lees and his outrageous review of *The Sound of Music* (June). His article on folk music was bad enough, but this was the limit! Certainly a person must admit that *The Sound of Music* is a refreshing theatrical experience. His criticism is of the lowest form. Besides that is just *his* opinion, and why a man should be paid for giving his opinion—warped and biased as it appeared—is beyond me. We are cancelling our subscription to *HiFi/STEREO REVIEW* because it is blind and stupid enough to employ a man with such a terrible sense of music and terrible sense of criticism.

TERRY URBANIAK
Minneapolis, Minn.

Organs and Clocks

● I should like to call your attention to what is, I believe, some rather misleading terminology in Igor Kipnis' review of the new Westminster recording of Mozart's *Epistle Sonatas* and three other organ pieces (June). According to the descriptive heading, the organist, Marie-Claire Alain, plays a positive organ in the sonatas and a pipe organ in the miscellaneous pieces. It should be made clear that both instruments are organs having pipes. The positive is a type of pipe organ, generally a small one of proportions suitable for chamber music.

I might also point out a similar confusion of terminology when Mr. Kipnis mentions the "music-box quality" of the "mechanical organ-clock" for which Mozart wrote the three pieces. The instrument in question was a true organ, rather than a music-box; the limitations which prevented its use for much serious organ music were the smaller number of pipes, and consequent lack of tone-color variation, and the fact that performance was governed by a mechanical cylinder having pins to operate the valves which admitted

(Continued on page 16)

HiFi/STEREO REVIEW



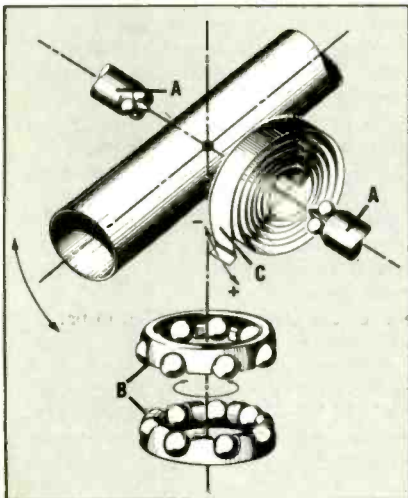
It took **Dual** precision to close the quality gap between the manual and the automatic turntable

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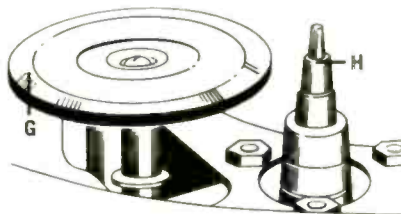
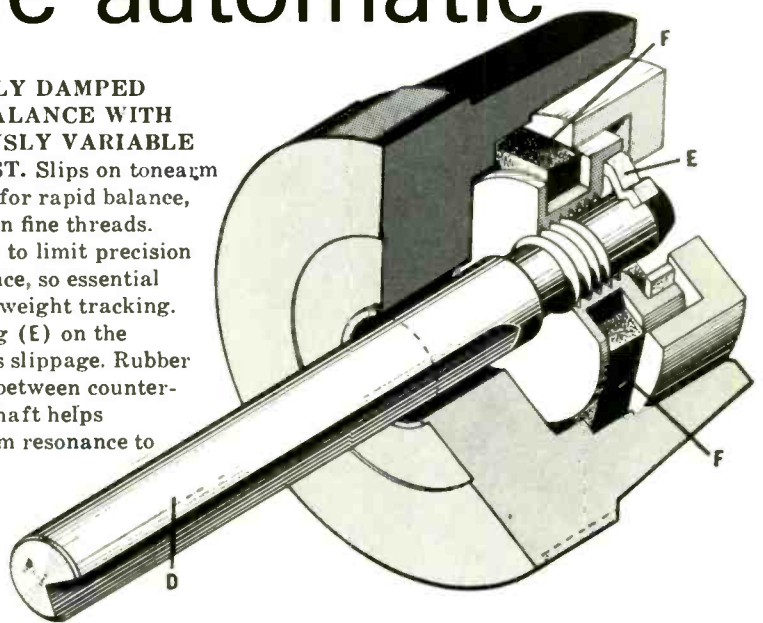
The tonearm pivots vertically on two microscopically-honed hardened steel points, each supported by miniaturized ball bearings (A). Horizontally, double ball bearings are used (B). Bearing friction is so low . . . less than 0.1 gram . . . that only laboratory instruments as sensitive as Dual's own can actually measure it.

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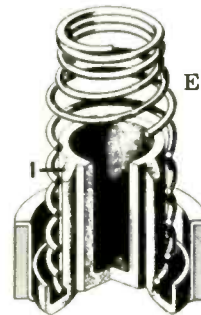
A long, multiple-coil flat mainspring (C) applies stylus force, internally and at the pivot. As only a small fraction of its total length is used, stylus force remains virtually constant . . . from the first to the tenth record in changer operation. Tonearm remains so perfectly balanced in all planes, it can actually track at angles approaching 90°.



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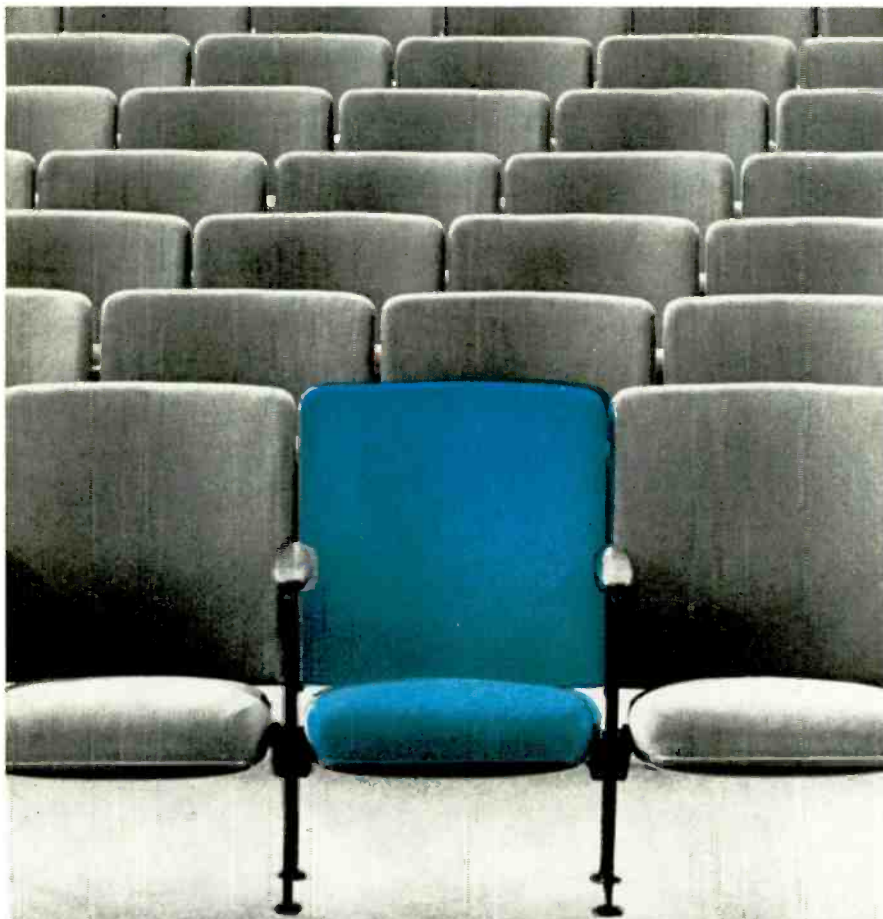
As many have long suspected, there's far more to the Dual 1009's matchless performance than could ever meet the eye. For an automatic tonearm to track and trip flawlessly as low as 1/2 gram, every aspect of design and engineering, only a few of which are shown here, must be of an unprecedented high order of precision. A short visit to your franchised United Audio dealer will also show you its many exclusive operating features, such as fully automatic and manual start in both single play and changer mode. Then you'll know exactly why the world-renowned DUAL 1009 Auto/Professional Turntable at \$99.50 is unquestionably your most outstanding value.

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the air to the pipes, rather than by a human performer who could effect a truly musical performance.

I certainly have no argument with the main thought of the review, however. The music is excellent, and Mr. Kipnis is entirely correct in calling Miss Alain "one of the finest organists in Europe today."

ARTHUR P. LAWRENCE
Organist-Choirmaster
All Souls Parish
Berkeley, Calif.

Mr. Kipnis replies: "Since I assumed that most readers would understand the relationship between the ordinary pipe organ and the smaller positive (or chamber) organ—both terms occur frequently in reviews and other literature on the organ—I did not bother to explain that both are pipe organs.

In stating that the mechanical organ-clock had a 'music-box quality,' a purely subjective opinion based on having listened to quite a few recordings of the device, I did not mean to imply that its mechanism was that of a music box, only that its sound had both a dehumanized and a miniaturized quality. This effect can, indeed, have considerable charm, and if Mr. Lawrence is ever in New York, I would be happy to play for him, to prove the point, an old Decca 78-rpm disc (G-20424) containing Haydn Flötenuhr pieces played by a 1792 and a 1793 musical clock."

The Great War

● Reader Edward Jablonski's letter and reviewer Gene Lees' response to it in your July issue require comment. Mr. Jablonski refers to World War I as replacing the Civil War as the "fun war." A fun war is even jollier than a fun plague, a fun earthquake, or similar festivities. Being shot at is unpleasant as hell, and anyone who says otherwise is either a liar or an idiot. Gene Lees writes an honest review, and I hope you will continue to publish his comments on music. Nothing more, just music. Right or wrong, Mr. Lees' views on warfare have no place in your magazine.

ROBERT C. WISE
Captain, USMC
Fort Benning, Ga.

Mr. Lees replies: "I am unable to imagine how I could review recordings dealing with the First World War, or reply to letters written in response to such reviews, without at some point finding it necessary to comment upon the War."

Modern Music's Interpreters

● It has always been my contention that the public reluctance to accept contemporary music and the consequent shortage of such works in recital are due to the unavailability of recorded performances by persons who understand the music.

While at the University of California, I had the good fortune to be introduced to the music of Webern through some old recordings on the Dial label, some of them made before World War II. The performers were immediately involved with the twelve-tone movement, and they were able to give tremendous vitality, understanding, and warmth to their readings.

I was very excited when, several years ago, Columbia announced the release of the complete works of Webern under Craft. But I was disappointed by the incompetence of the

(Continued on page 18)



Zip through Scott's new solid state FM stereo tuner kit in one afternoon

Four to six hours! That's all you need to zip through Scott's new LT-112 solid state FM stereo tuner kit. All you do is complete five simple wiring groups and breeze through an easy new 10-minute alignment. You can actually start after lunch and enjoy superb FM stereo at dinner.

Scott solid state circuitry is the key to the LT-112's superior performance. Costly silicon transistors, three IF stages, and three limiters give the LT-112 a usable sensitivity of 2.2 uv, selectivity of 45 db . . . performance unapproached by any other kit on the market. The LT-112 is actually the kit version of Scott's best-selling 312 solid state factory-wired stereo tuner, of which AUDIO said, ". . . it is one of the finest tuners Scott makes. And that means it is one of the finest tuners anywhere."

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To insure perfect results, your LT-112

arrives with all critical circuitry pre-wired, pre-tested, pre-aligned, and mounted on heavy-duty printed circuit boards. Wires are all color-coded, pre-cut, and pre-stripped to the proper length. Scott's exclusive life-size, full-color construction book fully details every step . . . makes perfect wiring almost automatic.

You'd never believe a kit so easy to build could be so packed with features. Built right into the LT-112 is a brand-new Scott invention . . . the Tri-modulation Meter. A convenient front panel switch lets you use this Scott exclusive as:

1. A signal-Strength Indicator . . . for proper antenna orientation and coarse tuning.
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tremely accurate fine tuning of very weak or very strong stations. Accurate tuning is essential to minimum distortion and maximum separation.

3. A precision Alignment Meter that enables you to align your tuner, anytime, with absolute accuracy . . . a procedure that previously required the use of a \$500 test instrument.

For your further listening enjoyment, the LT-112 is provided with three stereo outlets . . . one of them conveniently located on the front panel (you can connect a portable tape recorder without disturbing the installation of the tuner). Output level controls on the rear of the unit need be set only once, so you don't have to be bothered about duplication of controls.

Stop in at your Scott dealer's today, and pick up an LT-112 tuner kit . . . \$179.95 plus one enjoyable afternoon will net you a lifetime of listening pleasure.

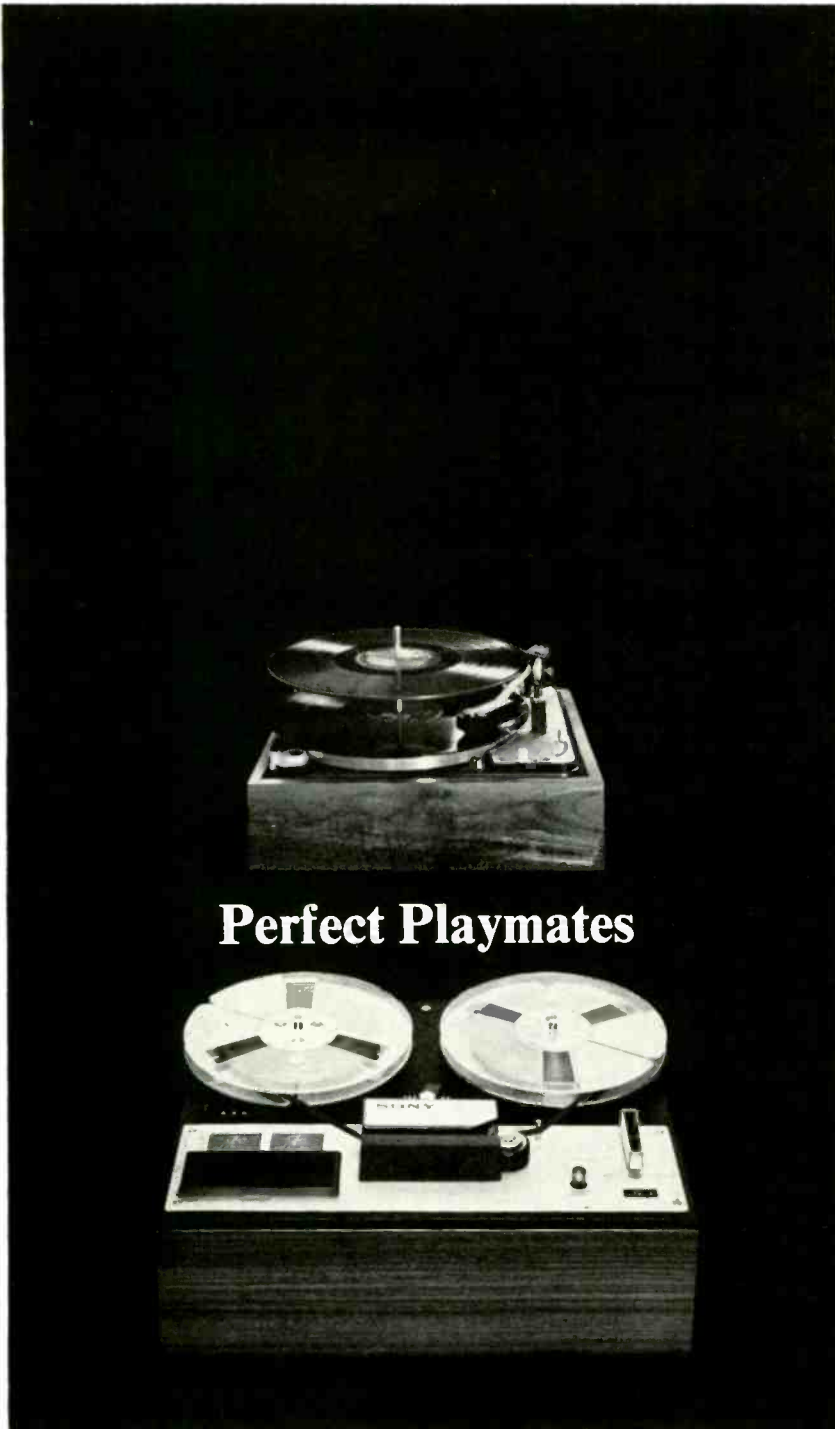


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conductor and his complete lack of understanding of the music with which he was dealing. That such strong criticism is justified will be immediately apparent to anyone who listens to the old Dial offerings alongside Craft's travesties.

The market for most of this music is, at the present time, very small, and when a major company takes the initiative in making such music available to the public, it is a pity that the project should be a failure.

ROBERT BLOMBERG
Sacramento, Calif.

Library of Congress Recordings

● I would like to thank Nat Hentoff for his article on the Library of Congress folk-music recordings (June). Many folk collectors are not aware of the availability of said discs. I would like to make one correction, however. A free catalog of *long-playing* albums only may be obtained from the address given in the article. A more detailed catalog that includes 78's as well may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. It is the latter that costs forty cents a copy.

KATHY KAPLAN
Oceanside, N.Y.

Decay from Within?

● Gene Lees' review of Peter and Gordon's album "I Don't Want to See You Again" (May) contains the most provocative statements I've read in three years of living in socialist Europe. He stated that "Elvis Presley and his ilk" have shovelled garbage at the American public for the last decade, and that the Beatles, Peter and Gordon, and their ilk are a welcome improvement over American rock-and-roll.

I regard Mr. Lees' reckless reviews as another example of the "internationalization" which is taking place the world over. Americans travel abroad and import the rotten, decadent socialism rampant in Europe and elsewhere that contributes to the "decay from within" about which Eisenhower warned.

If that fuzzy-minded liberal Gene Lees likes the British screaming eagles so well, I suggest that he move to Britain (better still, to the Continent) and make us both happy!

ED GOSA
First Lieutenant, USA
Nürnberg, Germany

Fitzgerald, Kern, and Whiting

● Gene Lees' review of Ella Fitzgerald's "Jerome Kern Song Book" tape (May) interested me very much. For many years I have been a "non-conformist" regarding her so-called unparalleled singing. Ella's voice is clear, and she can really sing with a beat, but I never believe the lyrics when she sings them. In other words, she's cold.

Gene Lees mentioned that one should get the David Allen album of Kern songs for comparison, but I'll go him one better: listen to the album Margaret Whiting did for Verve in 1960, and you'll hear Kern the way Kern should be sung. Russ Garcia did superb arrangements for this "Song Book," and Maggie's interpretations of *Why Was I Born*, *All the Things You Are*, *Long Ago and Far Away*, and *Poor Pierrot* are labors of love.

Maybe Maggie will have her day again. I hope so.

ROY BISHOP
Los Angeles, Calif.

HIFI/STEREO REVIEW

Scott / The New Technology



At last! A powerful solid state receiver designed expressly for knowledgeable audiophiles

Scott's new 348 tuner/amplifier is *not* designed for the Mrs. . . . or for the kids. It's *not* a simplified combination unit. This compact receiver is designed expressly for the man who wants a top-end high fidelity tuner, a powerhouse amplifier, and a pre-amp with a really complete set of controls . . . yet still wants all this in one compact unit.

The 348 is a unique piece of high fidelity gear. Scott engineers have loaded it with every feature and control in the book . . . and in hi fi engineering, Scott wrote the book. It packs a powerful 100-watt punch . . . yet it fits in a *standard* 12" bookcase!

You won't find *any* output or driver transformers in the 348. Scott's advanced design has done away with these bulky distortion-inducing power-wasters.

New 348 has everything, even a sink!

The direct-coupled output circuitry of the 348 utilizes silicon transistors mounted on military-type heat sinks . . . more costly, but resulting in dramatically improved tran-

sient response, more instantaneous power for music peaks and cooler, trouble-free operation.

Every control feature you'll ever need is included in the 348: adjustable Dynaural interstation muting control; five-position input switch; seven-position stereo selector switch; dual bass control; dual treble control; balance control; loudness control; compensation switch; main/remote speaker selector; three-level phono sensitivity switch; flywheel tuning control; rumble filter; scratch filter; and tape monitor.

In addition, the 348 gives you a wider range of inputs and outputs than you'll find on most separate units: a switched front panel stereo headphone output; tape head, phono, and extra inputs for both left and right channels, two Tape In jacks; two Tape

Out jacks; and two AC outlets, one of which is switched.

The new Scott 348 is *not* inexpensive. Yet at \$479.95 it represents one of the best high fidelity bargains ever produced. It is superior in performance and features to the most expensive separate preamps, power amplifiers and FM stereo tuners on the market . . . and if you've added prices lately, you know you can't come anywhere near the performance of the 348 unless you spend more than \$800 on separate units.

SPECIFICATIONS: Usable sensitivity (IHF), 1.9 μ v; Harmonic distortion, 0.8%; Capture ratio, 2 db; Selectivity, 45 db; Cross modulation rejection, 80 db; Separation, 40 db; Music power per channel (at 4 ohms load), 50 watts; Steady state power per channel (at 4 ohms), 37.5 watts; Frequency response (1.0 db), 15-30,000; Hum and noise, -80 db.

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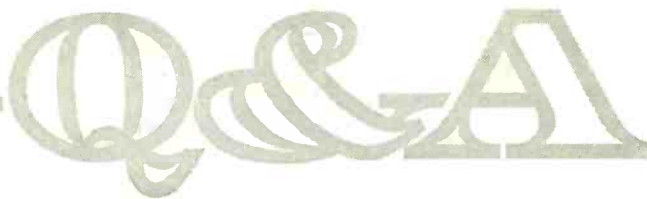
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CIRCLE NO. 37 ON READER SERVICE CARD

HI-FI

By Larry Klein



Obsolete Output Tubes

Q. I have a Stromberg-Carlson stereo amplifier that uses 6DY7 output tubes, and I have tried to find replacements for these tubes without success. I have checked the radio-parts catalogs and have written to Stromberg-Carlson and have been told that they are no longer in the hi-fi business. Can you suggest any substitute tubes?

JOHN GALLUCIO
Woodmere, California

A. The 6DZ7 tube appears to be a possible replacement for the older 6DY7. For the proper operation of the new 6DZ7's it may be necessary to change the bias on the grids of the tubes. In your amplifier you can do that simply by increasing the value of the 1,000-ohm resistor (R27) until approximately -11 volts is present on each of the grids of the 6DZ7. This voltage should be measured with a vacuum-tube voltmeter because a standard meter may produce an erroneous reading.

Cabled Wires

Q. I have noticed that British manufacturers of hi-fi equipment usually employ laced-cable wiring and terminal board construction instead of the rather sloppy looking point-to-point wiring used in most American amplifiers. What are the advantages of cabled wiring—if any?

HENRY PETERS
Annapolis, Maryland

A. Aside from aesthetic aspects, the advantages of cabled wiring for home hi-fi equipment are few. Obviously, cabling cannot be used in the radio-frequency sections of tuners because the capacitance between adjacent wires would be excessive, and the long leads used with terminal boards would contribute to instability. In wide-range audio amplifiers, high capacity between leads can cause unwanted feedback and high-frequency bypassing effects that make the job of the designer much more difficult. Lastly, cabled wiring presents special troubleshooting difficulties because it is almost impossible to trace by eye. Not too long ago, as a matter of fact, when repairing a British amplifier for which no schematic was available, I found it necessary to open up almost every cable in the amplifier in order to trace the circuit. I suspect that cabled wiring is a holdover from earlier assembly techniques and will probably be totally discarded for hi-fi in the near future.

Endwise Amplifier

Q. I have very limited space in which to house my stereo power amplifier. Would it be okay to stand it on one end to fit it into a convenient niche?

ERNEST GRALE
Tampa, Florida

A. Yes—but there are two things to watch out for: ventilation and tube damage. The ventilation precautions are not much different from those to be taken in normal mounting, except that one should avoid installing the equipment in such a way that the heat from the output tubes flows through the body of the amplifier instead of directly out of it. A fan may be helpful here. The problem of tube damage arises because some tubes, such as high-temperature rectifiers and power-output tubes, tend to short-circuit if operated in certain positions.

Transistor amplifiers present much less of a ventilation problem, and no problem at all in regard to the operating position of the transistors. If your amplifier's instruction manual does not spell out specific installation procedures (and precautions) drop a note to the manufacturer.

Transistor Load Matching

Q. The power output of my transistor amplifier is based on an 8-ohm load. What is the best method of matching or converting my 4-ohm speaker system to an 8-ohm load?

BEN STRICKLAND
Deerfield Beach, Florida

A. The best method I know of is to use a matching autotransformer (such as the Microtran HM-90), connecting its 8-ohm terminals to your amplifier and its 4-ohm terminals to your speaker. The Microtran transformer is both well designed and relatively inexpensive (\$6.35). A separate transformer will be required for each channel.

Dull Tapes

Q. I have a late-model tape recorder that I use to tape both the sound portion of TV programs and records played through my console radio-phonograph. The tapes I make by connecting the clip leads from my tape recorder across the TV set's speaker sound great, but for some reason I have difficulty tapping from the console. When I connect the clip leads to the voice coil of the console's large speaker (as recommended in the book that accompanies my tape recorder), I get a strong signal, but it lacks sparkle

(Continued on page 24)

Perfection results from CHOICE...NOT CHANCE

Since no single phono cartridge can be all things to all people, we earnestly recommend that you employ these individual criteria in selecting your personal cartridge from the broad Shure Stereo Dynetic group:

YOUR EAR: First and foremost, listen. There are subtle differences in tonality that beggar description and are quite unrelated to "bare" specifications—yet add immeasurably to your personal listening pleasure.

YOUR EQUIPMENT: Consider first your tone arm's range of

tracking forces. Too, keep in mind that the cartridge ordinarily represents the smallest monetary investment in the system, yet the ultimate sound delivered depends *first* on the signal reproduced by the cartridge . . . "skimping" here downgrades your *entire* system.

YOUR EXCHEQUER: Shure cartridges cover the entire economic spectrum. And they are ALL Shure in quality, all Shure in performance. Even the least costly has received copious critical acclaim.

BEST SELLER



MODEL M3D

Where cost is the dominant factor, the M3D provides extremely musical and transparent sound at a rock-bottom price. The original, famous Shure Stereo Dynetic Cartridge . . . with almost universal application. Tracks at pressures as low as 3 grams, as high as 6 grams. For any changer. Only \$15.75

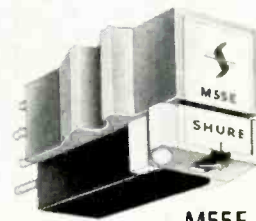
MUSICAL BEST-BUY



MODEL M7/N21D

Top-rated cartridge featuring the highly compliant N21D tubular stylus. Because of unusually clean mid-range (where most music really "happens") it is especially recommended if your present system sounds "muddy." For 2-gram optimum tracking (not to be used over 2½ grams). Only \$17.95 (Also, if you own an M3D or M7D, you can upgrade it for higher compliance, if tracking force does not exceed 2½ grams, with the N21D stylus for only \$12.50.)

ALL THE MOST WANTED FEATURES

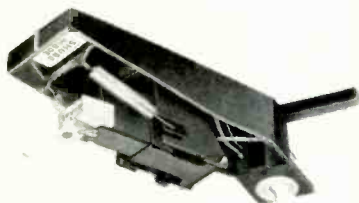


M55E

15° TRACKING, ELLIPTICAL STYLUS

Professional performance at a modest price. Compares favorably to the incomparable Shure V-15, except that it is produced under standard Shure quality control and manufacturing techniques. Remarkable freedom from IM, Harmonic and tracing distortion. Will definitely and audibly improve the sound of monaural as well as stereo records. A special value at \$35.50. Upgrade M44 cartridge (if you can track at 1½ grams or less) with N55E stylus, \$20.00

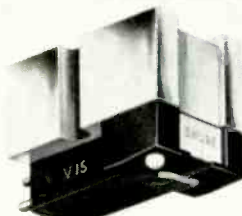
THE "FLOATING" CARTRIDGE



**M80E GARD-A-MATIC®
WITH ELLIPTICAL STYLUS**

Bounce-proof, scratch-proof performance for Garrard Lab 80 and Model A70 Series automatic turntables. Especially useful for applications where floor vibration is a problem. Spring-mounted in tone arm shell. Unique safety feature retracts stylus and cartridge when force exceeds 1½ grams . . . prevents scratching record and damaging stylus. \$38.00

THE ULTIMATE!



**V-15
WITH**

BI-RADIAL ELLIPTICAL STYLUS

For the purist who wants the very best, regardless of price. Reduces tracing (pinch effect), IM and Harmonic distortion to unprecedented lows. 15° tracking. Scratch-proof, too. Produced under famed Shure Master Quality Control Program . . . literally hand-made and individually tested. In a class by itself for mono as well as stereo discs. For manual or automatic turntables tracking at ¾ to 1½ grams. \$62.50

"THE BEST PICK-UP ARM IN THE WORLD"

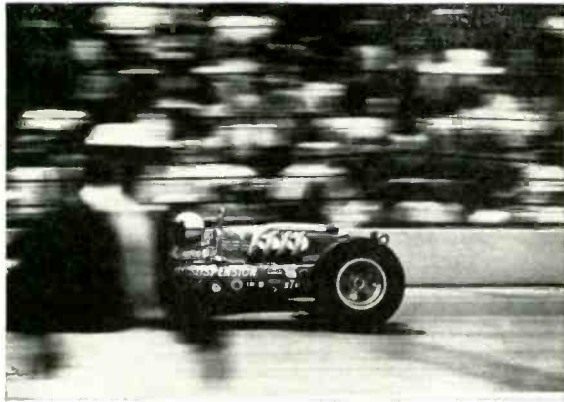


SHURE SME

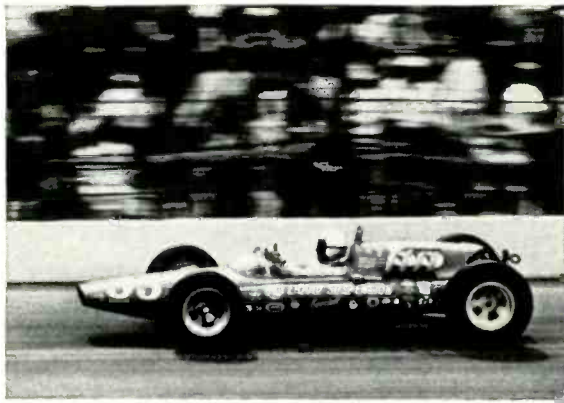
Provides features and quality unattainable in ANY other tone arm. Made by British craftsmen to singularly close tolerances and standards. Utterly accurate adjustments for every critical factor relating to perfect tracking . . . it realizes the full potential of the cartridge and record. Model 3012 for 16" records \$110.50; Model 3009 for 12" records \$100.50

SHURE Stereo Dynetic®

High Fidelity Phono Cartridges . . . World Standard Wherever Sound Quality is Paramount
Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

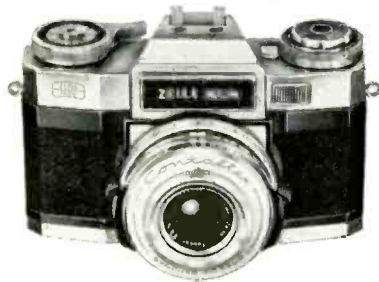


If you got this



but wanted this

**it's time for a
Contaflex Super B**



This is the 35mm single-lens reflex that captures the moments exactly as you see them. For that moment when he streaks down the last lap, you frame the action exactly as your film records it because you look right through the lens.

For the changing of the guard in London fog, instant exposure compensation. For all the smiles of Christmas morning, fully automatic flash. For the picture that your kindergartener wants to take of you, easy, automatic exposure. For the picture of Aunt May that flatters her, precise manual control.

For your favorite rose bush in full bloom, change from black-and-white to color film, mid-roll, without losing a single frame. For the diver in mid jack-knife, shutter speed to 1/500th of a second behind the extraordinary Carl Zeiss Tessar f/2.8, 50mm basic lens. For the whole panorama of Waikiki, or a close-up of that solitary surfer out by the reefs, or a larger-than-life study of a tiny, shining shell, four incomparable Zeiss Pro-Tessar supplementary lenses: M 1:1, 35mm, 85mm, 115mm.

So live for the moment. And be sure you capture it forever with a Contaflex Super B. See this exceptional camera at your Zeiss Ikon dealer—priced at less than \$260. Or write for our special booklet on the Contaflex System. Carl Zeiss, Inc., Dept.C-26, 444 Fifth Avenue, New York, N. Y. 10018. In Canada: Carl Zeiss Canada Ltd., 14 Overlea Blvd., Toronto 17, Ont.

SYMBOL OF EXCELLENCE



IN WEST GERMAN OPTICS

CIRCLE NO. 71 ON READER SERVICE CARD

and life. I can't understand how this occurs since I'm using exactly the same technique as with my TV-sound recordings.

D. M. CUNNINGHAM
Langley AFB, Virginia

A. I suspect that your console has a coaxial speaker (or separate woofer and tweeter) and that you are connecting the leads from the tape recorder only to the woofer section of the speaker. This would account for the lack of highs in the finished tape. Check the amplifier in your console, locate its output transformer, and connect the tape recorder to the point where the two leads from the output transformer connect to the speaker's voice coil.

Phono-Equalization Crackling

Q. I have a stereo amplifier with one high-gain input. There is an equalization switch on the rear of the amplifier that switches the input to either tape-head or magnetic-phonograph equalization. The switch is okay in the tape position, but when I turn it to phono, the amplifier starts producing a crackling sound. I have tried using TV-tuner cleaner on the switch, but it doesn't help. Should I replace the switch or is something else at fault?

ARTHUR COHN
Sharon, Mass.

A. The equalization switch on your amplifier probably serves to change the values of a couple of resistors and/or capacitors in a negative-feedback equalization circuit in the first preamplifier tube. I would suggest that you determine which resistors and capacitors are in the circuit when the switch is set for phono, but are not in the circuit when the switch is set for tape. Then try replacing these phono-equalization components—they are probably the ones at fault.

Tape-Magnetism Life

Q. I have read that the signal on tape tends to deteriorate as time passes because of a weakening of the magnetic field. Is this true?

PETER STOLLER
Garden City, N.Y.

A. A Library of Congress study on tape life indicates that the magnetism of the signal does not deteriorate, but print-through may occur. This can be minimized by using special low-print-through tape, or by using a standard thickness tape and recording at a fairly low signal level.

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

WHOEVER HEARD OF A TOP-QUALITY STEREO RECORDER THAT COSTS ONLY \$129.95? RADIO SHACK THAT'S WHO!




Our 'REALISTIC' Model 808
Sold and Serviced in over 65 Stores
in 18 States from Maine to California


AVAILABLE NOW
IN OVER 65
RADIO SHACKS
COAST TO COAST

**Designed to Record
FM Stereo Broadcasts!**

Radio Shack's REALISTIC/808 Includes



TWO
Dynamic
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TWO
VU Level
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and TWO Built-in Stereophonic Speakers!

Records 4-track stereo and mono; plays 2 and 4-track stereo, 4-track mono; makes "sound-with-sound" recordings; operates at 7½ and 3¾ IPS. Quality features: heavy-duty 4-pole motor; magnetic lid latches; individual channel record buttons; 2 built-in 4x6" speakers; 2 dynamic mikes; 2 VU meters; cables. 18¾"Lx7½"Hx13"D. 115 VAC. #14-808.

129⁹⁵

THE BEST BASIC 7" MONAURAL RECORDERS IN THE U.S.A.!



Realistic Model 707: a great new 2-speed, 2-track, 7"-reel portable that compares with \$80 recorders! Includes separate tone, volume controls, dynamic microphone. 115 VAC. #14-707. **59⁹⁵**

Realistic Model 7A7: \$100-quality deluxe version of above recorder with added tape footage counter and professional VU meter. #14-711. **74⁹⁵**

AND WHOEVER HEARD OF 7" REELS OF MYLAR TAPE THAT COST ONLY 79¢? RADIO SHACK THAT'S WHO!



TYPE	REEL	FEET	LOTS OF 50	LOTS OF 10-49	LOTS OF 3-9	SINGLY
MYLAR	7"	1200	79¢	89¢	99¢	109
MYLAR	5"	600	69¢	74¢	79¢	85¢
MYLAR	3"	30 REELS \$900		3 REELS \$100		

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 Send Model "Recorder"
 Send Reels of "Tape"

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LOS ANGELES (Downtown) — Stonewood Shop. Ctr., 923-1709
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LOS ANGELES (Santa Ana) — Bristol Plaza Shop. Ctr., 1212 South Bristol, 546-5700
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You can now bring home a complete color slide show (24, 40, or 72 perfectly exposed pictures) on just one roll of 35mm color film with the new fully automatic **FUJICA DRIVE** half size 35mm camera



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CIRCLE NO. 24 ON READER SERVICE CARD
26

JUST LOOKING

AT THE LATEST IN HI-FI COMPONENTS



● **Altec Lansing** introduces the 845A Verde, a high-efficiency bookshelf speaker system with a power rating of 20 watts. A low-resonance bass reproducer, mounted in a heavily damped modified reflex cabinet, reproduces frequencies down to 45 cps. The high-frequency section of the system, which employs the Altec 2000B speaker, reproduces up to 18,000 cps. The frequency range of the system is 45 to 18,000 cps, crossover frequency



is 2,000 cps, and impedance is 8 ohms. Dimensions of the hand-rubbed walnut cabinet are 11¼ x 23 x 11¼ inches. Price: \$96.

circle 180 on reader service card

● **Bogen** announces two new stereo receivers, the RP235 and the RF35. The RP235 (shown below) is rated at 17.5 watts per channel (IHF music power) and has a frequency response of 20 to 20,000 cps ±1 db. Distortion is under 1 per cent at rated output. Inputs are provided for phonograph, tape, and auxiliary. Stereo headphones may be plugged into a front-panel jack. The FM sensitivity is 3 microvolts, and stereo separation is better than 38 db at 1,000 cps.

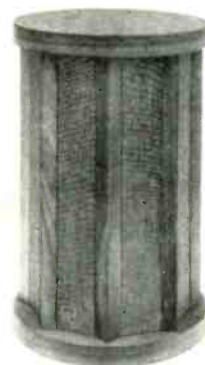


Dimensions are 16 x 15 x 5¾ inches. Price: \$259.95. The RF35 receiver is similar to the RP235 but does not include the AM section or the headphone jack. Price: \$234.95.

circle 181 on reader service card

● **Circle-O-Phonic** has introduced a new speaker system that employs a revolving tweeter and a high-compliance woofer facing upwards. The rear of the woofer is enclosed in a sealed infinite baffle. Suspended directly over the woofer from the enclosure's top plate and facing outward is a mid-range/tweeter. This speaker, driven by a small electric motor, revolves continuously when the system is turned on and radiates the higher frequencies in a 360-degree pattern through-

out the listening area. The speaker-enclosure sides are acoustically transparent, and the wood parts are of oiled walnut.



The system is available in a variety of models, styles, and sizes. The larger units (approximately 26 x 20 x 18 inches) include a 12-inch woofer. Prices for the larger models start at \$99.

circle 182 on reader service card

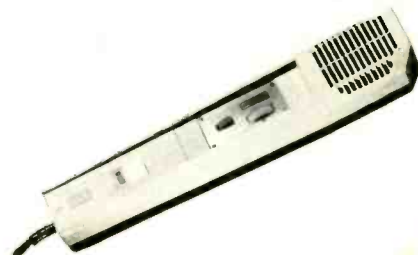
● **IMC Magnetics** announces the new Hi-Fi Boxer fan. This low-noise ventilating fan has a rugged metal housing that



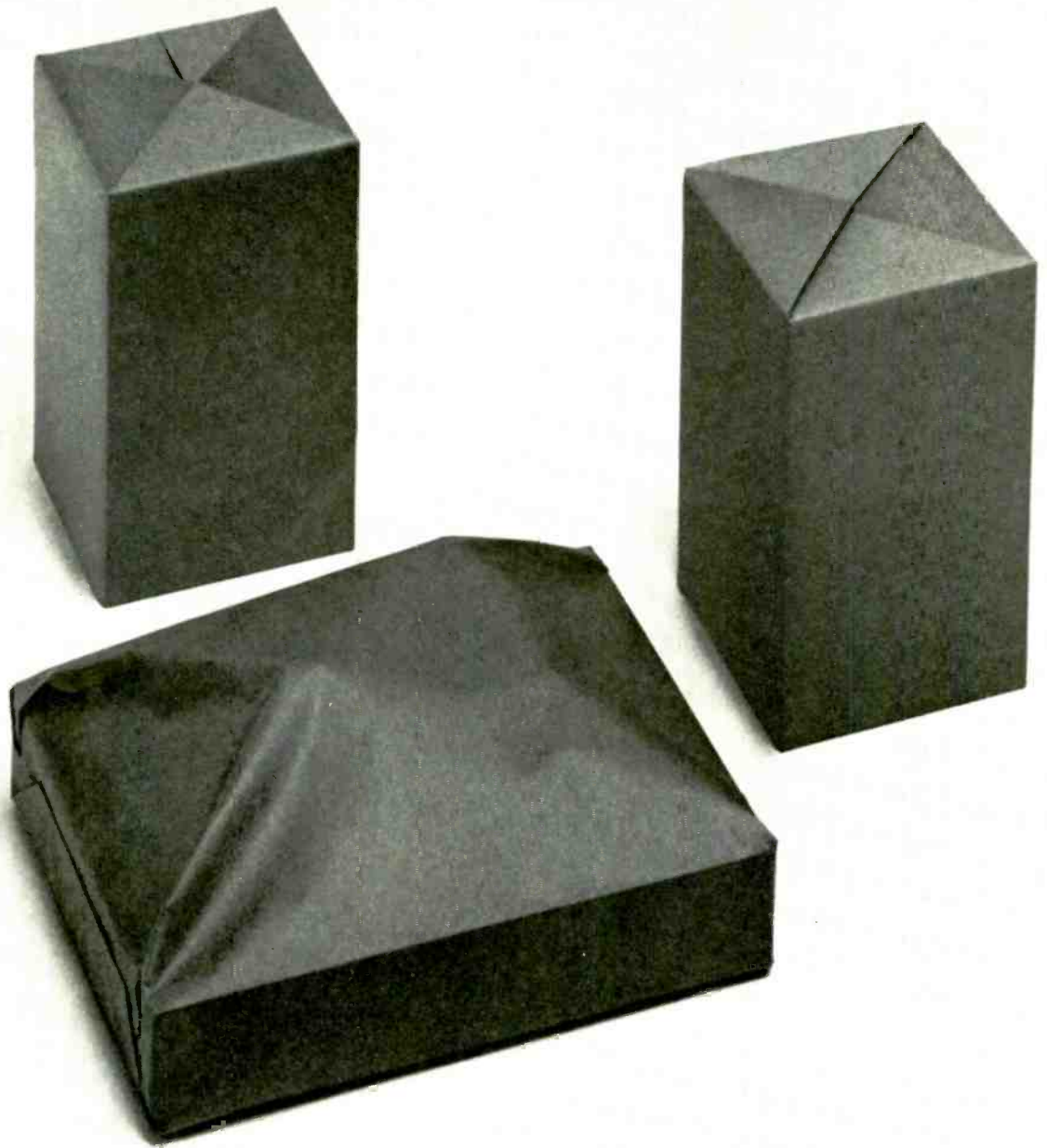
resists breakage and serves as an efficient heat sink for the motor and armature bearings. Designed especially for hi-fi use, the fan has an aerodynamically efficient five-blade design. The unit is supplied with instructions and a universal-mounting bracket that can accommodate the fan to any cabinet. Price: \$14.85.

circle 183 on reader service card

● **Norelco's** dynamic cardioid microphone, the AKG DX-11, incorporates a

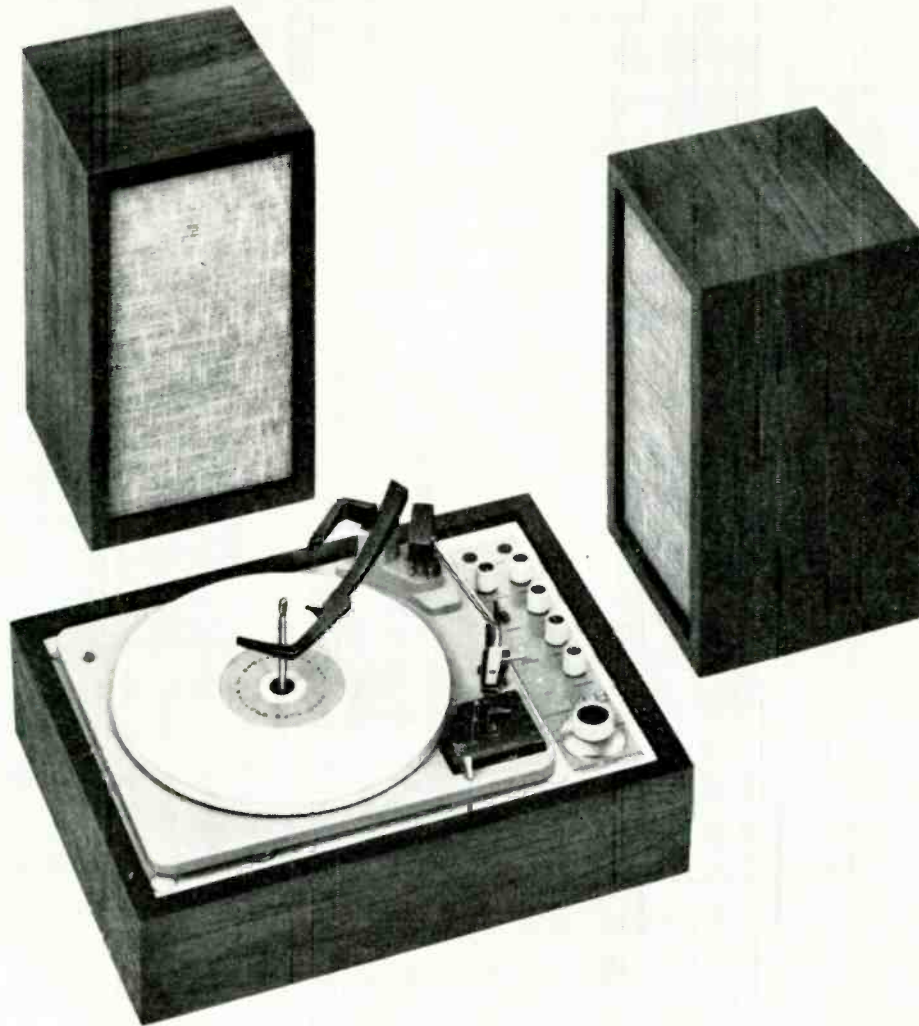


variable reverberation element that produces reverberation effects said to surpass
(Continued on page 30)



**Underneath this plain brown wrapper
is a terrific new thing from KLH.**

If you like terrific new things— get the new KLH Model 19.



What's a terrific thing?
Spending a zillion dollars for a stereo music system and getting terrific sound?

That's not such a terrific thing.
Spending \$299.95 for a stereo music system and getting terrific sound? *That's* a terrific thing.

That's the new KLH Model Nineteen.

Whether you have a tin ear, or one that hears dog whistles, the new KLH Model Nineteen is the perfect stereo home music system.

It can do everything.

It plays stereo and mono records. It receives FM and FM Stereo broadcasts and (through inputs for associated components) AM broadcasts, tape recordings and the audio portion of TV transmissions.

It has outputs so you can make tape recordings of records or broadcasts.

And it makes no difference to the Nineteen if you've got a one-room shack or the Grand Ballroom of the Archduke's Winter Palace. The Nineteen has effective controls for every situation. You can tailor any program material to your needs and the room acoustics.

What more could you want?
KLH quality?

It's got that too. Throughout.

In its specially designed KLH full performance loud-speakers. In its KLH-designed solid state tuner* and amplifier. In its custom-built, automatic turntable, designed especially for KLH by Garrard. In its magnetic cartridge. In its diamond stylus. In short: everywhere it counts.

The cabinetry looks terrific—finished in oiled walnut. And we give you a two-year guarantee covering both parts and labor.

What could be more terrific? The price.

Like we said: just \$299.95.**

**The tuner incorporated in the Model 19 is essentially the same one Julian Hirsch of Hi Fi/Stereo Review called "an exceptional value...one of the better FM tuners I have seen regardless of price."*

**Suggested price for Continental United States.



30 Cross Street, Cambridge, Mass.

CIRCLE NO. 29 ON READER SERVICE CARD



300 Years ago they'd have burned us as witches. We make little things perform miracles.

Like the KLH Model Eighteen.

It's a solid state FM stereo tuner.

Sopping wet, in its handsome oiled walnut enclosure, it weighs less than four pounds. And it measures just 9" wide x 4 $\frac{1}{4}$ " high x 5 $\frac{3}{8}$ " deep.

Can something like that perform miracles?

We have witnesses.

"The design philosophy of the Model Eighteen is definitely rooted in the KLH tradition of making as much as they can themselves to insure quality . . . In the case of the Model Eighteen they have gone to the trouble of making their own i.f. transformers . . . the payoff is in performance . . . the most remarkable specification of the KLH is its price \$116.95. At that price and with the performance it provides, the KLH is

a remarkable tuner buy." AUDIO MAGAZINE.

"The Eighteen is engineered to produce maximum performance with minimum complexity . . . (It) is an exceptional value, and is, in fact, one of the better FM tuners I have seen regardless of price." JULIAN HIRSCH, HI FI/STEREO REVIEW.

"Its clear open sound and sensitivity to stations all the way up and down the dial qualify it unquestionably for use as a tuner in the finest of playback systems." HIGH FIDELITY.

"The audio purist who spends his entire life looking for better sound would find no fault with the Model Eighteen." RADIO-TV EXPERIMENTER MAGAZINE.

"The KLH Model Eighteen in normal use should never need re-

alignment or servicing for the life of the unit."

Who said that? We did.

Is that witchcraft?

Not really. We did it all with our own hands, our own parts, our own imagination. The way we do everything. The KLH way. It guarantees miracles.

And those rumors of ladies in pointed hats prowling the moonscapes of Cambridge, Mass., are completely unfounded.

We'll bet our broomstick on it.

For more complete information on all our miracles, write The KLH People, 30 Cross Street, Cambridge, Mass., Dept. 100.



30 Cross Street, Cambridge, Mass.

A BLAUPUNKT?



WHAT'S THAT!

Don't be surprised if you can't describe a Blaupunkt. A little lady in Maine thinks it's a sausage. A man from Wisconsin told us it was something that comes in a bottle.

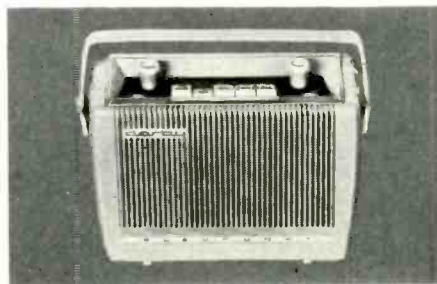
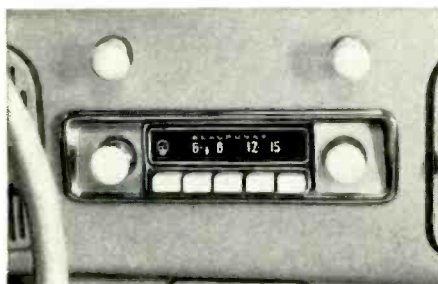
So... to set the record straight, Blaupunkts are the finest car radios made. Why?

First, Blaupunkt is emphatic about one thing... your car radio should have the same big and bold sound as your radio at home. If anything, a Blaupunkt sounds better.

Second, we feel that a radio should capture everything on the air. That's why several of our car radios provide multi-band reception. With Blaupunkt, you can receive AM, FM, Marine and Short Wave bands... all in one great radio.

Third, Blaupunkt knows you can't take your car everywhere. So they make the Blaupunkt Derby auto-portable... a radio that slips out from underneath your dashboard when you decide to leave your car home. Sort of a portable, only better.

Go see your dealer about a Blaupunkt... and take your choice. He has a variety of models to fit your car—all with a full year guarantee. See your Yellow Pages directory or write us for the name of your nearest dealer: Robert Bosch Corporation, 40-25 Crescent Street, Long Island City, New York; Branch: 147 Beacon Street, South San Francisco, California, Dept. M-3.



**BLAUPUNKT
RADIOS** 

those produced by echo chambers and electronically added delays. The reverberation effects can be adjusted from a maximum delay through stepless diminishing levels to a cut-off point at which the DX-11 performs as a normal microphone. The DX-11 uses a standard 9-volt battery to energize its built-in transistorized amplifier, and can be connected directly to low- or high-impedance inputs on tape recorders, audio consoles, or public-address amplifiers. An on-off switch is provided in addition to the variable reverberation control. Price: \$130.

circle 184 on reader service card

● **Olson's** new stereo receiver, model RA-727, is completely transistorized and measures only 9½ x 5¼ x 12½ inches. A



dual-function meter shows proper tuning and also can be switched to serve as a stereo-balance meter. A stereo-indicator lamp automatically lights when the receiver is tuned to a stereo station. Colored pilot lamps are used to indicate the mode of operation the receiver is set for. FM tuner sensitivity is 1 microvolt, stereo separation is 30 db, and amplifier output totals 44 watts (music power). Frequency response is 30 to 30,000 cps and separation is better than 32 db. Harmonic distortion is 0.5 per cent at 1,000 cps. Input sensitivity at the magnetic phono input (for full power output) is 8 millivolts. Price (including an oiled walnut cabinet): \$199.98.

circle 185 on reader service card

● **Roberts** is distributing a pair of matched speaker systems suitable for use as extensions or as the main speakers for



a small component system. The speakers have an 8-ohm impedance, measure 8¾ x 6¼ x 11⅞ inches, and weigh 8 pounds each. Price for a pair: \$29.95.

circle 186 on reader service card

● **University's** low-price Mustang Series includes six speakers ranging in size from an 8-inch full-range unit to a 12-inch, three-way extended-range reproducer. The Mustang line also includes a Sphericon tweeter. Prices for the various models range from \$19 to \$32.

circle 187 on reader service card

Even if you own a two thousand dollar stereo system, you still need a **\$199.50 Fisher.**



Maybe the Fisher 50 doesn't sound exactly like a \$2000 stereo system, although a lot of people think it comes close. But there has never been a *portable* stereo phonograph like it. Considering its size and cost, its sound is nothing short of stupendous and will satisfy the most critical audiophile.

One reason why the Fisher 50 performs like a much larger stereo system is its 30-watt (IHF) transistor amplifier. A power output of 15 watts per channel is a major feat in a stereo portable, and the transformerless solid-state circuitry of the Fisher 50 makes this abundance of power available at extremely low distortion and with superior transient response at both high and low frequencies.

The loudspeaker design of the Fisher 50 is the other secret of its performance. The quantity and quality of sound from the two compact enclosures will impress even the big-speaker enthusiasts. Two 10-foot cables are provided to connect the speakers to the amplifier.

The four-speed automatic changer is the world-famous Garrard. It plays both mono and stereo records either automatically or manually and shuts itself off after the last record. The superior Pickering magnetic pickup cartridge has a diamond stylus for microgroove. There is even a zippered pouch for accessories that fits into the streamlined Royalite® carrying case. Nothing has been omitted that makes life easier for the traveling music lover.

Now you can listen to Bach in the mountains or Mozart on the beach without wishing you had a real high-fidelity stereo system. The Fisher 50 is one.



The Fisher 50

SIZE: 23 $\frac{3}{4}$ " x 14 $\frac{1}{4}$ " x 8". PRICE: \$199.50 (SLIGHTLY HIGHER IN THE FAR WEST). FISHER RADIO CORPORATION, 21-40 44TH DRIVE, LONG ISLAND CITY, N. Y. 11101. OVERSEAS RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE TO TRI-TEL ASSOCIATES, LTD., 55 BRISBANE ROAD, DOWNSVIEW, ONTARIO.



Quick as a Wink!

The remarkable new Rollei 16 camera, shown here 9/10 actual size, is fast in operation. More important, its compactness permits you to carry it with you constantly, ready for any picture opportunity.

(The Rollei 16 shown above looks like it's winking because the viewfinder is partially withdrawn. When closed, the metal plate seals the lens against dirt or damage.)

Features of the New Rollei 16 include: 18 exposures on black & white or color 16mm film / sensitive exposure meter coupled to automatically programmed shutter / Zeiss Tessar 25mm f/2.8 lens / full parallax correction, and much, much more!

See the superb new Rollei 16 camera at your Authorized Rollei/Honeywell Dealer's soon, or mail the coupon below for illustrated literature.



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CIRCLE NO. 28 ON READER SERVICE CARD



AUDIO BASICS

by HANS H. FANTEL

THE NATURE OF SOUND—III

IN ADDITION to pitch and timbre—the qualities discussed in the two preceding columns—each musical note also has a certain *loudness*. And this, of course, means that there is yet another basic requirement for high-fidelity equipment: it must be able to render different loudness levels in natural proportions, doing equal justice to delicate *pianissimos* and to riotous orchestral outbursts. The dynamic range of broadcast or recorded music (*i.e.*, the spread of loudness between softest and loudest passages) should have no effect on the quality of the reproduction. Loud passages should not drive the amplifier into distortion (they won't if the amplifier has enough reserve power) and soft passages should not be accompanied by amplifier hum, turntable rumble, or similar non-musical distractions.

As one example of the physical equivalent of the quality of loudness, imagine yourself knocking at a door. Nobody answers. So you bang harder. The door panels vibrate wildly—and produce a louder sound. What you've done is to apply mechanical energy to the task of producing acoustical energy. The greater the mechanical energy applied, the more acoustical energy produced. Thus, to reproduce loud notes adequately and with low distortion, particularly the deep bass notes of the low-pitched instruments, an amplifier needs sufficient power—*i.e.* wattage: the greater the electrical energy, the louder the sound. Furthermore, if one is using a low-efficiency speaker, it is necessary to feed in even more electrical energy (pound harder on the door) to obtain a corresponding amount of acoustical energy output from the speaker system.

This is not say, however, that a 50-watt amplifier, for example, is *at all times* operating at 50 watts output. The output wattage of such an amplifier will range from close to zero watts (during periods between the bands on a record, for example) up to a full 50 watts—or more—for loud orchestral crescendos. In practice, imperceptible hum and noise will prevent the amplifier's output from actually falling to zero watts. As we can see, the amplifier's power is literally in reserve until drawn upon by the exigencies of the audio material being reproduced.

All the main attributes of sound we have described—pitch, timbre, and loudness—can be represented as wave patterns. Sound waves may be thought of as being roughly similar to waves in water. Each wave plus its accompanying trough represents a single cycle. The time interval between successive cycles (*i.e.*, the speed of the wave crests past a given point) determines frequency, or pitch; the shape of the wave determines tone color; and the height of the wave, which corresponds to its energy content, determines loudness. In the terminology of physics, the height of the wave is called its amplitude, and the greater the amplitude the louder the sound.

Thinking of sound in terms of wave patterns helps to understand how sound is related to electricity, and *vice versa*. To many people the notion of music running through a wire seems quite uncanny. Indeed, the transformation of physical energy (sound) into electrical energy—and back again—is a marvelous process, though it is a commonplace event that happens—to give only one instance—every time we talk into a telephone. If you really understand the relationships between physical sound and its corresponding electrical and mechanical expressions, you have, essentially, the key to the mystery of audio reproduction.



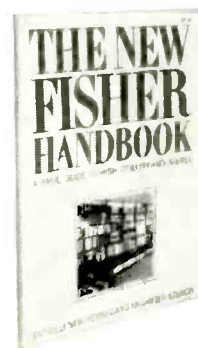
Operating an advanced stereo system is now as simple as ABC. (Or CBS. Or NBC. Or QXR.)

Don't be intimidated by the technical jargon of the audio engineers. Now, anyone who can tune in a ball game on a kitchen radio has already mastered the operation of one of the world's most advanced high fidelity systems, the Fisher 500-C stereo receiver.

Here, on one magnificent chassis, are three top-rated stereo components. A high-sensitivity Fisher FM-multiplex stereo tuner. A versatile Fisher stereo control-preamplifier. A powerful 75-watt Fisher stereo amplifier. All the electronics you need for a great stereo system, in only 17½ inches of shelf space! Yet the 500-C is so functionally designed even a child can operate it. And, what is more important, you get the same high quality of performance the advanced audiophile demands and expects from every Fisher component.

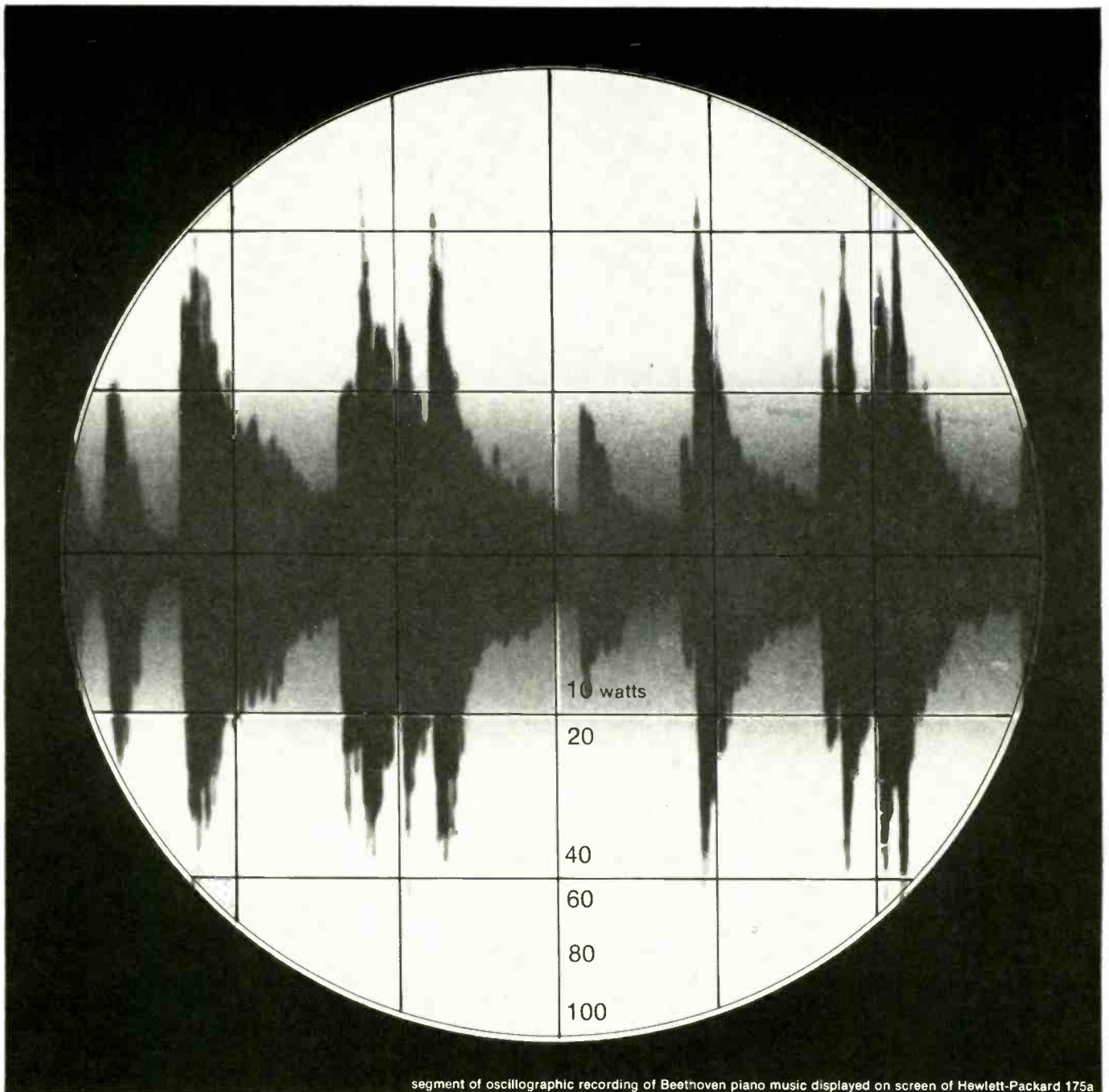
Now you see why the Fisher 500-C has become, from the very day of its introduction, the standard by which all other stereo receivers are measured. Today, the Fisher 500-C is the single best-selling high fidelity component in the world, bar none.

What does such a superlative instrument cost? Only \$349.50. If you wish to pay \$50 more, you may have the Fisher 800-C, which is identical to the 500-C, with the addition of a remarkable AM tuner. Or, for \$70 less, there is the Fisher 400, a stereo receiver with 65 watts of power. And, if you're willing to pay a premium for the last word in space-age electronics, consider the transistorized Fisher 600-T with 110 watts output, at \$459.50. (Cabinets for all models available at \$24.95.)



For your free copy of this 76-page book, use post card on magazine's cover flap.

FISHER RADIO, 21-40 44TH DRIVE, LONG ISLAND CITY, N.Y. 11101. OVERSEAS RESIDENTS WRITE TO FISHER RADIO INTERNATIONAL, INC., L. I. CITY, N.Y. 11101. CANADIAN RESIDENTS WRITE TRI-TEL ASSOCIATES, LTD., 55 BRISBANE ROAD, DOWNSVIEW, ONT.



segment of oscillographic recording of Beethoven piano music displayed on screen of Hewlett-Packard 175a

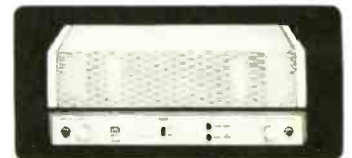
IS 100 WATTS PER CHANNEL NECESSARY?

Yes, and only the Mattes SSP/200 is guaranteed to deliver it.

The solid-state Mattes SSP/200 amplifier * was designed to reproduce music for serious listening, not just play at it; we therefore had to know how much power would be needed. The piano is one instrument we studied.

According to data taken at Bell Telephone Laboratories, piano reproduction should require at least 75 watts with modern, low-efficiency loudspeakers. We have confirmed this using the newest condenser microphones, mastering tape recorders and acoustic suspension loudspeaker systems: a medium-size Steinway required over 78 watts.

The SSP/200 delivers 100 watts per channel r.m.s. from 20 to 20,000 cps; IM distortion is about .07% at full output. These remarkable specs are only the beginning of the story of the Sharma Circuit™. Let your franchised Mattes dealer tell you the rest, or write us; there isn't another amplifier like it.



MATTES ELECTRONICS INC. 4937 WEST FULLERTON AVE., CHICAGO, ILLINOIS 60639
 MANUFACTURING ENGINEERS/SOLID STATE CIRCUITRY

*U. S. and Foreign Patents Pending

TECHNICAL TALK

By JULIAN D. HIRSCH



● **AUDIO AGNOSTICISM:** I have commented in the past on the insatiable need many audio enthusiasts seem to have to be told in definite and uncompromising terms which is "the best." For example, the comprehensive cartridge reports just published in *HIFI/STEREO REVIEW* (July, 1965) prompted some readers to complain that I did not come out and say, unequivocally, that "cartridge X was the best of the lot." I would recommend that they re-read the last paragraph of the introduction to the report, and take my words at face value.

The entire problem of correlating measurements with the verdict of our ears is a vexing one, and is not easily solved. The difficulty is not merely one of making accurate measurements, since any problems that arise in this area are always resolvable by known, accepted calibration techniques. The real difficulty is that in some cases (perhaps in many cases) we are not really sure *what* factor to measure.

It may seem strange to the non-engineer, but it is a fact that the usual measurements of harmonic and intermodulation distortion, frequency response, and so forth may actually have little to do with the subtle differences in sound that are sometimes observed among very high quality amplifiers and tuners. In other words, a measurement may be perfectly accurate, but at the same time give little indication of how the component will *sound* in an actual listening situation. There is, I am sorry to say, no universal agreement as to what the truly significant factors may be. There are probably as many theories as there are "experts." The elusive quality-determining factor has been variously claimed to be the degree of phase shift, ultrasonic frequency response, ability to handle high-frequency, high-level transients, high peak-power reserve, overload recovery characteristics, percentage of very high-order harmonic distortion . . . and many others.

I feel that some of the theories are patently absurd, and seem to have been pulled out of thin air, so to speak, to suit a particular manufacturer's marketing philosophy. In short, I have never seen any report in the technical literature of a truly scientific and impartial test that established a reasonably high correlation between any one of these factors and the actual sound characteristics of a particular component.

As for myself, I remain an audio agnostic, open to any convincing argument, but still requiring proof. For what it may be worth, it is my opinion that a combination of several of these factors may be involved. But I have no idea as to how they may be measured in a meaningful manner with any reasonable amount of available test equipment.

Speakers and phono cartridges are far more difficult to evaluate than an amplifier or tuner. This is strange, in a way, because the individual colorations of speakers and cartridges are far more prominent than any that may occur in the purely electronic portions of a reproducing system.

A comparison of the frequency-response curves of a number of cartridges shows that they are basically very similar, with most of the differences occurring in the highest frequencies, between 10,000 and 20,000 cps. The lack of significant musical material in this range, plus the gradual loss, with age, of high-frequency hearing exhibited by most adults, causes most cartridges to sound alike. On occasion I have heard differences between cartridges that I cannot explain in terms of my measurements. Although these are usually minor, the fact remains that I apparently am not measuring the significant factor, whatever it may be, that accounts for these differences.

Speakers are quite impossible to rate by measurement alone. The difficulty here is that one simply cannot define

what is to be measured. Our ears hear the total output of the speaker, in all directions, modified by absorption and reflection within the room, as well as the masking effects of ambient noise. For this reason, measurements made in an anechoic chamber or out-of-doors are not as helpful as they might be for

revealing subtle colorations that may ultimately determine the overall quality of a speaker system. Measurements *are* useful, however, for grading the overall sound of a speaker in a gross sense.

My indoor frequency-response measurements, admittedly crude, come a little closer to showing how much power a speaker delivers over its frequency range in a closed room of normal size. But since they do not show how much energy arrives at one small area of the room (simulating a single listener), they do not of themselves tell us much about how the speaker sounds. And, of course, it will sound different in each different room in

REVIEWED THIS MONTH

●
Oki 555 Tape Recorder
●
Euphonics CK-15-LS Cartridge

which it is installed, or in different parts of the same room. Combined with tone-burst and distortion measurements, my frequency-response data serve as a "back-up" for what my ears tell me—and my ears render the final verdict.

In the absence of accepted test procedures or suitable instrumentation, I inevitably prefer to place my ultimate trust in the human ear. This highly refined acoustic transducer, evolved over a million years or more, working in conjunction with the most sophisticated computer known to man (the human brain), can detect and evaluate small differences in sound that at the present time cannot be analyzed by any man-made instruments.

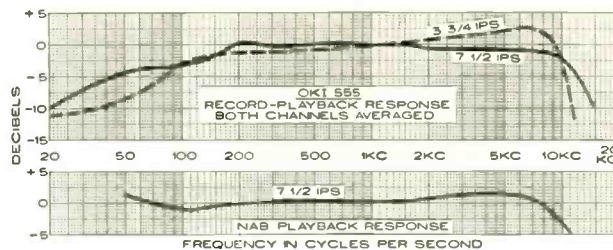
OKI 555 TAPE RECORDER



● THE Oki 555 is a portable four-track stereo tape recorder that is *really* portable—with its speakers it weighs less than 25 pounds, and without them less than 17 pounds. With the two speakers snapped in place and serving as the front and rear of the recorder case, the unit's overall measurements are only 11 $\frac{7}{8}$ inches wide by 13 $\frac{3}{4}$ inches high by 12 $\frac{1}{2}$ inches deep. With the speakers removed, the recorder itself is surprisingly small—only 11 $\frac{7}{8}$ inches wide by 13 $\frac{3}{4}$ inches high by 4 $\frac{3}{4}$ inches deep.

A lever between the reels of the Oki 555's transport mechanism selects either 7 $\frac{1}{2}$ -ips or 3 $\frac{3}{4}$ -ips operation. Another knob sets the equalization for the desired speed or shuts off the motors and removes equalization so that the Oki's amplifier and speakers can be used as the nucleus of a low-power public-address system. The Oki's transport mechanism works perfectly and has an intriguing simplicity. I was unable to break or spill tape, except by shutting off the power while the machine was in a fast speed, which resulted in some overrun. This was a particularly tough test and one that few recorders could pass with ease. It is safe to say that in normal operation the Oki is practically immune to tape-spill and breakage problems.

The tape transport is controlled by a group of four



levers that are firm and positive in their action and ingeniously interlocked mechanically. With all levers down, the tape is stopped. Moving the RUN lever up sets the tape in motion. It may be stopped at any time by returning the lever to STOP. This also releases the RECORD buttons if they are engaged. Since the RECORD function can only be re-engaged when the transport is set to STOP, the recorder is fully protected against accidental erasure.

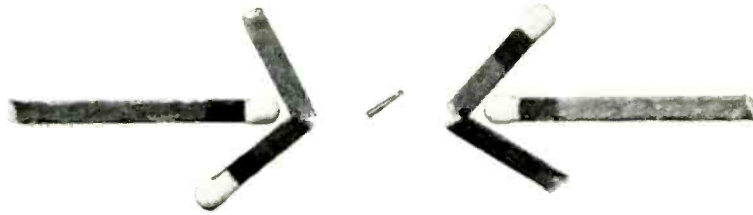
A PAUSE lever stops and starts the tape instantly without releasing the RECORD buttons. There are also individual levers for fast forward and rewind. When desired, the tape reels can be "rocked" back and forth (for cuing and editing purposes) by using the fast forward and rewind buttons. When the tape runs out, the machine stops automatically. The power switch is a "push on, push off" button with a red pilot light. Each channel has its separate push-button RECORD and PLAYBACK switch and a VU meter that indicates both record and playback levels. Bright red pilot lights for each channel indicate when the Oki is in the RECORD mode.

A completely transistorized (27 transistors, 6 diodes) electronics section helps account for the light weight of the unit and also provides the benefits of instant start-up and negligible internal heating. The amplifiers, in addition to having inputs for microphones and high-level sources, have low-impedance outputs suitable for connection to a hi-fi system. The internal power amplifiers are rated at 3 watts per channel and have outputs for 4- to 16-ohm speakers. Individual level controls for each channel must be reset when switching between the record and playback modes. An unusual single-knob tone control, affecting only the speaker outputs, varies the response smoothly from treble boost to flat, to treble cut, and finally to a combined bass and treble boost for loudness compensation. Each of the Oki's two small, open-back speaker units contains a 6 $\frac{1}{2}$ -inch speaker and a 2-inch cone tweeter.

I found that the Oki 555 met most of its specifications handily. Flutter was 0.1 per cent, and wow was 0.03 per

(Continued on page 38)





This is all that moves in the new ADC 10/E cartridge

We figure it costs you roughly \$49,000 a lb.

You'll probably never buy anything man-made as costly by weight as this tiny, incredibly rugged moving stylus of the new ADC 10/E cartridge.

It reduces "moving mass" to about *one-third* that of the best magnetic cartridges.

Moving mass (the weight or inertia of the total moving system as felt at the stylus tip) is what your record has to push around. The groove must move it in one direction, stop it, then push it another direction—thousands of times a second.

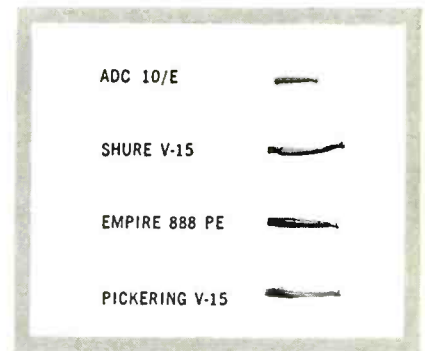
Even a few milligrams of moving mass set up such tremendous forces that the record groove *yields* as the stylus passes. . . . So even on the very first play, you hear a distorted groove, not the groove that was pressed in. Now, by a major jump forward in de-

sign, the ADC 10/E reduces moving mass well *below* the critical point of groove yield. Result: for the first time ever, you can hear the actual record you bought . . . on the first play, or the 500th. (Wear is negligible.) Listen to a complex passage, piano, operatic or choral selection, and you hear the difference. You get clarity,



brilliance, reality and definition never obtained before. At long last, true "clean-ness"!

How good is the new ADC 10/E? By any test, lab or listening, it is so perfect that any improvement would be pointless. For the first time it can be said: no one will ever make a cartridge that performs perceptibly better.



This actual photo of the moving parts of these popular cartridges contrasts dramatically the much lower "moving mass" of the new ADC 10/E.

SPECIFICATIONS — ADC 10/E

Type	Induced magnet
Sensitivity	4 mv at 5.5 cms/sec re-recorded velocity
Channel separation	30 db, 50 to 10,000 cps
Frequency response	10 to 20,000 cps. ± 2 db
Stylus tip	Elliptical Stylus Contact radius—.0003" Lateral radius—.0007"
Vertical tracking angle	15°
Tracking force range	1/2 to 1 1/4 grams
I.M. distortion	Less than 1% — 400 & 4,000 cps at 14.3 cms/sec velocity
Compliance	35 x 10 ⁻⁴ cms/dyne
Price	\$59.50

AUDIO DYNAMICS CORPORATION

Pickett District Rd., New Milford, Conn.



cent at 7½ ips. Tape speed was almost exact, and signal-to-noise ratio was 50 db, referred to 0 VU on the recorder's easy-to-read meters. In the fast-forward and rewind speeds, 1,200 feet of tape was handled in 120 seconds. The playback frequency response, checked with the Ampex 31321-04 alignment tape, was ± 2.5 db from 50 to 10,000 cps.

The record-playback frequency response curve was ± 2.5 db from 45 to 12,500 cps, which is good, though it did not quite match the claimed response. Surprisingly, the 3¾-ips frequency response was almost as good: ± 3 db from 90 to 10,500 cps.

When played through external amplifiers and speakers, the sound of the Oki 555 left little to be desired. It was unusually free of hum, and had a low hiss level. One is not aware of any frequency-response deficiencies when playing commercially recorded tapes. When listening to the Oki through its own speakers, I obtained the best balance with the speakers angled away from the listening area and with the highs turned down almost all the way.

The Oki 555 comes with a pair of dynamic microphones of reasonably good quality. They are certainly adequate for vocal and casual instrumental recording. In general, the Oki 555 appears to be a well-designed and well-built machine. Its performance is comparable to most tape recorders in its price class, and its light weight is a great convenience. Price: \$349.95.

For more information, circle 188 on reader service card

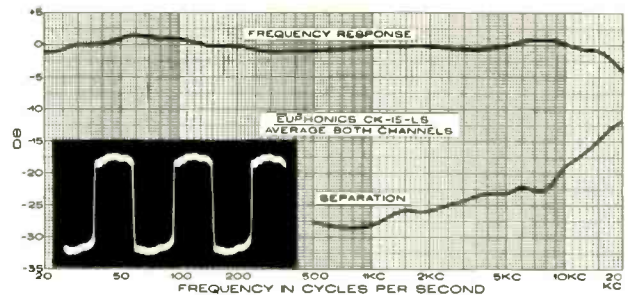
EUPHONICS CK-15-LS CARTRIDGE



● THE Euphonics cartridge is a unique design, employing an operating principle different from that used by any other stereo pickup. The cartridge contains two silicon semiconductor elements, which are coupled to the stylus cantilever through a yoke, in a manner similar to many ceramic cartridges. However, the resemblance to a ceramic cartridge ends there. The stylus motion is transmitted to two minute silicon elements which undergo a change in resistance when flexed. The resistance change acts as a "valve" on the d.c. bias current applied to the semiconductor elements, resulting in a variation in current flow that corresponds to the audio signal in the record groove.

The semiconductor elements have a low impedance and are almost totally immune to electrostatic hum pickup as well as to magnetically induced hum. The power source supplied with the cartridge is housed in a small aluminum box, which may be plugged into a switched a.c. outlet on

As many alert readers have guessed, the unidentified "mystery" cartridge shown on our July, 1965 cover was the Euphonics Miniconic CK-15-LS. The unit shown was a preproduction unit; unfortunately, the manufacturers were unable to get a production sample to us for testing in time for inclusion in the July cartridge roundup. That omission is now rectified above. —EDITOR



the amplifier. A slide switch on the power unit selects either a high-level, RIAA-equalized output (with a nominal output of 0.4 volt intended to drive the auxiliary input of a preamplifier) or a low-level, velocity-responding output (intended for connection to magnetic-phono inputs).

The stylus assembly unclips easily for replacement. The model tested, CK-15-LS, has an elliptical diamond stylus with radii of 0.2 and 0.9 mil. The CK-15-P, with a 0.5-mil conical stylus, is also available.

The Euphonics cartridge tracked our test records at 2 grams. Its frequency response was very smooth, within ± 1.5 db from 20 to 17,000 cps, and down only 4 db at 20,000 cps. There was no detectable high-frequency resonance, making this one of the flattest cartridge responses we have measured. Channel separation was quite good, from better than 27 db at middle frequencies to 10 db at 20,000 cps. The IM distortion was very low (averaging less than 1.5 per cent below 15 cm/sec) over the entire range of velocities likely to be encountered on commercial records, and did not increase to significant proportions until the stylus velocity exceeded 20 cm/sec.

The output was quite high, about 13 millivolts from the low-level outputs and 0.6 volt from the high-level outputs. Needless to say, there was absolutely no trace of hum under any conditions, including maximum amplifier gain. This cartridge is definitely outstanding in this respect. Although a slight hiss can be heard at maximum gain, under any conceivable listening situation the Euphonics cartridge has a dead-silent background.

The mass of the Euphonics cartridge itself is only 2 grams, which makes it ideal for installation in low-mass arms. Euphonics also makes such an arm, which comes with an integral cartridge. In many other arms, added weight may be needed in the cartridge shell to obtain correct tracking force. The manufacturer supplies these weights with the cartridge.

The square-wave response of the Euphonics cartridge was exceptionally good, showing only a minute ringing. As for sound quality, the Euphonics ranks among the best. It has a very solid bass, as one might expect from a cartridge which has an inherent response to d.c. (although the response is actually limited to a few cycles per second by the power-unit circuits). In addition, it has a warm, rich quality which distinguishes it from some cartridges which either tend toward dryness, or toward a crisp, bright character.

The Euphonics CK-15-LS sells for \$55, and the CK-15-P, with the 0.5-mil conical stylus, sells for \$39. Both prices include the power unit.

For more information, circle 189 on reader service card



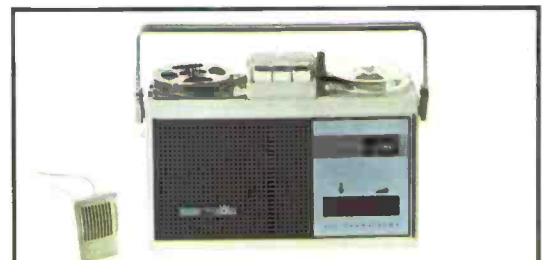
Carry-Corder '150' shown 80% of actual size

Norelco® Cordless Tape Recorders



Norelco Carry-Corder® '150'

Tiny tape cartridge loads in seconds, records for an hour. Revolutionary tape recorder, features reusable snap-in cartridges, one button control to start, stop, wind-/re-wind tape. Separate volume controls for record and playback. Weighs only 3 lbs. with 5 flashlight batteries. 1 7/8 ips constant speed capstan drive. Has dynamic microphone with detachable remote switch. Superior sound quality with frequency response of 100 to 7000 cps. Connections for recording and playback directly with radio, phono, TV or another tape recorder. 7 3/4" x 4 1/2" x 2 1/4". Prepacked in Deluxe Case with 4 cartridges (each in a dust proof container with index card), microphone, fitted carrying case, mike pouch, patchcord and tape mailer. CIRCLE 51 ON READER-SERVICE CARD



Norelco Continental '101'

100% transistorized for on the spot record/playback... up to 2 hours on a single reel. 2 track 1 7/8 ips constant speed machine weighs 8 lbs. with 6 flashlight batteries. Features dynamic microphone, tone control, record/level/battery condition indicator. Includes direct recording patch-cord. Frequency response 80 to 8000 cps. 11" x 3 3/4" x 8".

CIRCLE 52 ON READER-SERVICE CARD

Norelco Continental Tape Recorders

Norelco Continental '401'

The recording studio in a suitcase

Fully self contained 4 track stereo record/playback. 4 speeds, 7½, 3¾, 1½, ¾ ips — up to 32 hours on a 7 inch reel. Has dual preamps, power amplifiers, stereo matched speakers. (2nd speaker in lid). Ganged stereo controls eliminate need for dual knobs and microphones. Special facilities include monitoring, mixing, sound on sound, portable P.A. Frequency response 50 to 18,000 cps; wow and flutter less than 0.14% at 7½ ips. Signal to noise ratio better than -48 db.

Weights 39 lbs. 18¾" x 15" x 10".
CIRCLE 53 ON READER-SERVICE CARD



Norelco Continental '201'

New marvel of tape recording versatility

Multi-purpose 4 track tape recorder has every built-in feature for quality recording and playback; 2 speeds, 7½ or 3¾ ips provide up to 8 hours playing time on a single 7 inch reel. Fully self contained. Has dual preamps for stereo playback with external hi-fi system. Special facilities include parallel operation, mixing, pause control, tone control, portable P.A. Frequency response 60 to 16,000 cps.

Weights 18 lbs. 15¾" x 13¾" x 6¾"
CIRCLE 54 ON READER-SERVICE CARD



Norelco Continental '95'

Quality engineered, budget priced tape recorder

Compact 3¾ ips speed machine provides up to 3 hours playing time. New automatic record control electronically sets correct recording volume. Make a perfect tape everytime. Has simple pushbuttons to record, playback, wind, rewind, tape pause and stop; adjustable controls for on/off, volume and tone. Frequency response 80 to 12,000 cps.

Weights 12 lbs. 14¼" x 10" x 5".
CIRCLE 55 ON READER-SERVICE CARD



All specifications subject to change without notification.

Norelco Tape Recorder Accessories

FOR MODEL	DESCRIPTION	FOR MODEL	DESCRIPTION
'101'	DL 86 Leather Carrying Case	'95', '101', '150'	TP 86 Telephone Pickup Coil
'101'	CC 86 Texon Carrying Case	'150'	TC 2 x 30 Tape Cartridge
'101'	BE 86 AC Adapter	'201'	EL 3775/21 Monitoring Headset
'101'	RS 86 Remote Mike Switch	'201', '401'	EL 3984/15 Foot Control
'150'	BE 50 AC Adapter	'201', '401'	TP 34/49 Telephone Pickup Coil
'101', '150'	FP 86 Foot Pedal	'401'	EL 3775/37 Stereo Headset
'101', '150'	HP 86 EL 3775/85 Listening Headset	'401'	2A1048 Mike Adapter
'101', '150'	CTM 86 Close Talking Mike		

CIRCLE 56 ON READER-SERVICE CARD

NORTH AMERICAN PHILIPS COMPANY, INC.

High Fidelity Products Department

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



PHOTO FRED RUNEBERG

SIBELIUS' FIRST SYMPHONY

*Sibelius seated near his home,
Villa Ainola, in Järvenpää, Finland*

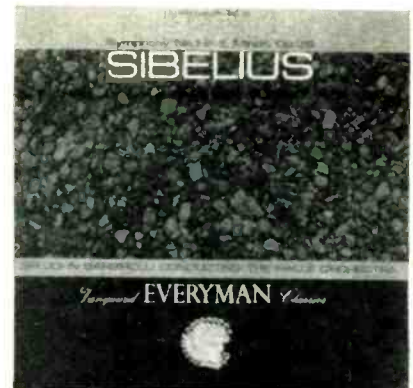
IT WAS perhaps inevitable that the lionization of the great Finnish composer Jean Sibelius, so much a part of American musical life in the 1930's and 1940's, would ultimately induce reaction. And so it did, with the result that the music of Sibelius almost disappeared from our concert halls for two decades, from the mid-Forties to the present—a period during which this composer was considered terribly old-fashioned, with little of value to communicate to new generations.

Happily, that period now seems to be over. There are indications this year, Sibelius' centennial, that the pendulum of public favor is starting to swing back in his direction. Several of his works were heard this summer at the Boston Symphony Orchestra's Berkshire Music Festival at Tanglewood in Massachusetts; Leonard Bernstein plans to include all seven of the Sibelius symphonies in the upcoming New York Philharmonic season (and will probably also record them); and many other orchestras throughout the land will pay their respects to the Finnish composer before the year is out.

All this is to the good, for Jean Sibelius has been a unique and important creative force in twentieth-century

music. In one sense he may even have been a seminal influence, in the manner of Anton Webern; for, like the music of Webern, much of the music of Sibelius grows out of short, epigrammatic figures and phrases. Unlike Webern, however, Sibelius worked these musical epigrams into vast formal structures, and it was into these—his symphonies and tone poems—that he poured his most deeply felt and personal musical thoughts. The magic spell of the North is evoked with passionate power and intensity in the orchestral music of Sibelius; his heroic and noble style speaks a language that should certainly have meaning for the ages.

The First Symphony was composed in the last year of the nineteenth century. In many ways it epitomizes the musical influences that were to manifest themselves in much of Sibelius' later output. This is a mercurial symphony, full of impetuous enthusiasm. Following a brief, mysterious introduction that has as its chief distinction a lonely and bleak clarinet solo, the main portion of the first movement bursts forth in a rush. There are wide interval leaps in the strings and insistent punctuation by the timpani. The second theme is of a gentler cast, with



Two of the best readings of Sibelius' First Symphony are London releases: Lorin Maazel's with the Vienna Philharmonic, in superb stereo, and Anthony Collins' with the London Philharmonic, a mono disc in the low-priced Richmond line. Another bargain label, Vanguard's Everyman, offers Sir John Barbirolli's fine stereo performance with the Hallé Orchestra.

the flutes taking the major role. The movement ends with a growl in the low strings. The second movement is a sustained and lyrical *andante*, the chief material of which is a pulsating melody in the strings. Harp arpeggios are also prominent here. The third movement, the *Scherzo*, is the most distinctly individual section of the symphony. It is wild, almost barbaric music, with a throbbing rhythm that is first announced by the kettledrums and then taken up by the first violins; the trio offers music of sharp contrast, and then the movement ends, as it began, in a rhythmic frenzy. The last movement is in the form of a free fantasia. There are reminiscences of the clarinet melody that began the symphony, and also of the first theme of the slow movement. The development of this and much new material is stormy and highly involved. The end is a broad and moving hymn of sadness.

Six recordings of the Sibelius First Symphony are currently listed in the Schwann catalog, three of them in both stereo and mono, three in mono only. One of the latter, it seems to me, is worth discussing even today, for it is a brilliant exposition of the music. This is the performance, on London's low-priced Richmond label (19069), by the London Symphony Orchestra conducted by Anthony Collins. Originally this recording was part of a Collins-led cycle of all seven Sibelius symphonies, a series that showed this conductor to be a superb Sibelius interpreter. Of these performances, only the first two symphonies are still available. The recording of the First is still a triumph even though the sound is now somewhat faded. Collins' approach to the score is an extremely dramatic and intense one, and the players of the London Symphony respond in kind.

The three stereo-mono recordings are by Barbirolli and the Hallé Orchestra (Vanguard Everyman SRV 132SD, SRV 132); Ormandy and the Philadelphia Orchestra (Columbia MS 6395, ML 5795); and Maazel and the Vienna Philharmonic (London CS 6375, CM 9375). Barbirolli's credentials as a Sibelius conductor go back to the Thirties and Forties, when he was in the vanguard of Sibelius partisans as the conductor of the New York Philharmonic. (He recorded the first two symphonies

with that orchestra.) This performance of the First with his Hallé Orchestra of Manchester, England, is a very good one. It does not have quite the punch of the Collins performance, and the sound is just a little deficient by the latest standards, but Barbirolli responds intuitively to the noble pages of the score and on the whole delivers a very persuasive account of the symphony. Ormandy's is a very romantic performance, with some exaggerated heavings and sighings. He has even gone to the length of re-orchestrating (or having someone else re-orchestrate) some of the music in order to arrive at a more luscious sound. If juiciness is what you are looking for in this work, the Ormandy recording will deliver it.

The most recent recording of the lot is, in my opinion, the one to be preferred—the performance by the Vienna Philharmonic Orchestra conducted by Lorin Maazel. Unlike many conductors of today, Maazel is concerned with more than just the notes of a score and the problems of getting them properly organized for a clear performance. He seeks the implications of the music and its emotional meaning. The result is that, more often than not, a Maazel performance is a vibrant, passionate communication. Such is indeed the case with his recording of Sibelius' First Symphony. Though he too does not deliver quite the wallop that Collins does, he nevertheless succeeds in revealing to an extraordinary degree the headlong impulsiveness of this music. The recorded sound provided by London's engineers is equally brilliant. Here, in short, is one of the finest symphonic recordings in the current catalog.

A final word for tape buffs: the Maazel-Vienna Philharmonic recording is available on 7 $\frac{1}{2}$ -ips four-track stereo tape in two "double-play" versions from Ampex: LCK 80137 presents the reading as the second sequence in a coupling with Tchaikovsky's Fifth Symphony performed by the same forces; LCK 80162 presents the Sibelius First (and the *Karelia Suite*) as the first sequence on a tape that includes as sequence two Maazel's superb account with the Vienna Philharmonic of Sibelius' Second Symphony. The sound quality of both tapes is extraordinary, among the finest examples of orchestral reproduction this reviewer has ever heard.

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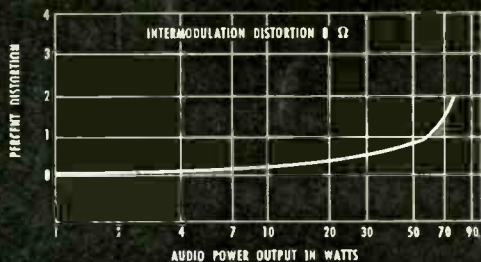
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JEAN *and* CARL SIBELIUS NIELSEN

A HUNDREDTH-ANNIVERSARY RE-EXAMINATION

By David Hall

IN A YEAR that marks the hundredth anniversaries of Jean Sibelius and Carl Nielsen—the former the most celebrated and the latter the most recently “discovered” eminence of Scandinavian symphonism—it is, I think, apropos to quote an epigraph by the late Olin Downes, who was for many years music critic of the *New York Times* and a consistent and tireless champion of the music of Sibelius:

“We constantly hear about the necessity of an open mind in listening to new music. Does it occur to many that an open mind is also a necessity with old music? . . . old music, as well as new, is in constant need of re-examination.”

It is with this dictum in mind that I present in the following pages some re-examined thoughts born of living more than thirty years with the works of Finland’s Jean Sibelius and fifteen with those of Denmark’s Carl Nielsen. It would require book-length biographical and stylistic studies to trace the reasoning behind some of these conclusions. However, by presenting them in this more concise fashion, I hope to be able to give the reader a provocative new glimpse of Sibelius’ and Nielsen’s emotional and aesthetic roots, together with some of the causes of the paradoxical difference in their international careers, and, finally, some sense of the place their music may be expected eventually to occupy in the history of western music as a whole.

D.H.

Jean Sibelius (1865-1957)

"I feel convinced that evolution is carried out by a very small number of individuals; the others only provide the material."

JEAN SIBELIUS was born at Tavastehus (Hämeenlinna), Finland, the second of three children of army surgeon Christian Gustaf Sibelius. His first systematic music study (he started playing the piano at the age of nine) began in 1880 under local bandmaster Gustaf Levander. Within a brief period, he became proficient enough on the violin to join the family trio—brother Christian and sister Linda—in playing Haydn, Mozart, and Beethoven.

In 1885, at his family's insistence, he entered Alexander University in Helsinki as a law student—but he enrolled at the same time as a special violin student at the recently founded Music Institute. Finally permitted by his family to drop the law and concentrate exclusively on music, he began full-time study in 1886 under Martin Wegelius, founder of the Music Institute.

By 1889, still at the Institute, he had made his official debut as a composer with the Suite in A Minor for String Trio and the Quartet in A Minor. After several years of study and a broadening of his musical horizons in Berlin and in Vienna, he returned to Finland in 1891. On April 28, 1892, he conducted his five-movement *Kullervo* Symphony (based on the Finnish national epic the *Kalevala*), establishing himself at one stroke as Finland's foremost composer. In the same year he married Aino Järnefelt, daughter of an influential aristocratic family, and published the *Seven Runeberg Songs*.

The next few years were spent in teaching at the Music Institute, conducting and composing (*En Saga*, *Karelia* Suite, and *The Swan of Tuonela*), and sojourns in Italy and Bayreuth. He was granted an annual stipend by the Finnish Senate in 1897. In 1899 came his resistance-inspired *Song of the Athenians* and the First Symphony. A Finnish independence demonstration in November of that year inspired Sibelius to write a finale that was later to be retitled *Finlandia*.

In 1900 Sibelius, with the Helsinki Philharmonic Orchestra, toured Scandinavia and other parts of Europe, concluding with enthusiastically received performances (at Paris' Universal Exposition) of his *Lemminkäinen's Homeward Journey*, the *King Christian* Suite, and others. The generosity of a wealthy Finnish music lover, Baron Carpelan, permitted Sibelius and his family to spend a year in Italy, where he composed the Second Symphony. He also visited with Dvořák in Prague, and scored a success conducting his works at the Heidelberg Music Festival in the summer of 1901. The world premiere of the Second Symphony took place in Helsinki in 1902, as did that of the *Origin of Fire*. The year 1904 saw the premiere of the Violin Concerto and the start of the Third Symphony, premiered in St. Petersburg in 1907.

The next few years saw the completion of the Fourth Symphony and a number of other works, and in 1914 Sibelius accepted an invitation to participate in the Norfolk, Connecticut, Music Festival, where he conducted the second version of his one-movement tone-poem *Oceanides*. The Fifth Symphony went through several revisions—and premieres—before being presented in its final form in 1919 (the year of the birth of independent Finland), the Sixth and Seventh being premiered by Sibelius himself in 1923 (Helsinki) and 1924 (Stockholm), respectively.

During the 1930's, what amounted to a Sibelius cult reached its peak in England and the U. S., and it has been asserted that the excessive expectations aroused over the possibility of an Eighth Symphony, together with the composer's own nervousness about matching the peak achieved in the last four symphonies and *Tapiola*, were responsible for the failure of the Eighth to materialize. Sir Malcolm Sargent was conducting the Helsinki City Orchestra in the Fifth Symphony on September 20, 1957, when the composer died at 91.

AT THE turn of the century, when the music of Sibelius was making its initial impact on Europe at large, the works of Smetana and Dvořák in Bohemia, of Rimsky-Korsakoff and Borodin in Russia, and of Grieg in Norway loomed large in the awareness of both lay concertgoers and professional critics as examples of varied and colorful nationalisms. Only within the present generation, when the more distinctive regionalist tendencies in the arts have been all but blotted out as one of the unforeseen consequences of the communications revolution, has it become possible to view Jean Sibelius—and Carl Nielsen—in a broader context. We can now see what could not be seen then—that there has been a cultural process at work consistently integrating all musical regionalism into the mainstream of Western classical music. For not only Nielsen and Sibelius in Scandinavia, but Bartók in Hun-

gary, Falla in Spain, and Vaughan Williams in England, as well as (in a more special and limited way) Janáček in Moravia and Stravinsky during his Paris years have all contributed significantly to this trend. Even Charles Ives, working isolated in the United States, and the American symphonists of the 1940's fit into this picture in a general way.

In those instances where a composer's music can be seen to have its roots in actual field study of a still-existing body of folk song—Bartók in Hungary or Moussorgsky in Russia—one can speak of an ethnically based national style. However, the more frequently encountered national styles in art music tend to have their roots in more general myths, legends, history, and literature, with the ethnic or popular-song elements constituting merely a kind of colorful overlay. For example, it seems to me, despite my

Carl Nielsen
(1865-1931)

"I maintain that no normal civilized person is completely unmusical. . . . Music is life, and likewise, unquenchable."

CARL NIELSEN was born at Nørre-Lyndelse on the Danish island of Fyn, not far from Hans Christian Andersen's home city of Odense. His father was a house-painter who supplemented his meager income by playing fiddle and cornet for country dances. As early as the age of six, young Nielsen began to show an interest in music, picking out tunes on his father's three-quarter violin.

In 1897 Nielsen won a competition for appointment to the post of regimental bugler and band member at Odense, and for the next four years he applied himself to spare-time music study, both on his own and with an old tavern piano player, Outzen. With fellow band members he formed a string quartet, and this led to his first serious composition attempts, which included a violin sonata. He applied and was admitted to the Royal Conservatory in Copenhagen, and from 1884 to 1887 was a scholarship student there in violin and composition, studying with Niels Gade. Award of the Ancker Stipendium in 1890 permitted him a one-year study trip through Germany (where he met Sibelius), Italy, and France. In Paris he met sculptress Anne Marie Brodersen, marrying her in Florence one month later.

Returning to Copenhagen in 1891, he completed his First Symphony, which had its premiere in 1894 under Johann Svendsen. Other works completed during this busy period (Nielsen was also conductor of the Royal Theater Orchestra) were the Op. 4 and Op. 6 *Jacobsen Songs* and the *Holstein Songs*. Following an 1894 trip to Germany and Austria (where he met Brahms), he completed the Violin Sonata No. 1, the Symphonic Suite, *Hymnus amoris* (for soloists, chorus, and orchestra), and the Quartet in E-flat. In 1902 he conducted the first performances of his Second Symphony and his oratorio-opera *Saul and David*.

The pressure of orchestra rehearsals coupled with in-

tense creative activity forced Nielsen to resign from the Royal Orchestra, but composition went on: the Quartet in F Major and the comic opera *Maskarade* (a major success) in 1906, the second group of Strophic Songs in 1907, the *Saga-Dream* for orchestra in 1908, and the triumphantly successful Third Symphony (*Sinfonia espansiva*) in 1911.

The 1916 premiere of the Fourth Symphony was decisively successful, but the disruption of World War I prevented an expansion of this success on an international scale—as had been possible for Sibelius only a decade earlier. The war years saw the completion of some major piano works: Chaconne, Theme with Variations, and the *Lucifer Suite* for Piano, written for Artur Schnabel.

The 1922 premiere of the Fifth Symphony—another success—was followed by completion of the popular Wind Quintet. Although suffering from heart trouble, Nielsen joined his violinist son-in-law Emil Telmányi for conducting engagements in London in 1923, and began work on his Sixth Symphony in 1924. Despite continuing ill health and fits of depression brought on both by the lack of success of his music outside Scandinavia and his distaste for the "nouveau frisson" aspect of the popular Russian-French school, he continued to compose—and to write: two books (*Living Music* and *My Childhood*), and such musical works as concertos for both flute and clarinet, the *Preludio e Presto* for solo violin, Three Motets for a cappella choir, and twenty-nine Small Preludes for Organ. He completed his final masterpiece in 1931: *Commotio*, a twenty-five minute work in the Buxtehude manner, an anticipation of the renaissance of the Baroque organ, and triumphantly affirmative in spirit.

His health continued to deteriorate, but he insisted on attending rehearsals for a Royal Theater restaging of *Maskarade* in the fall of 1931. He died on October 3, a week after hearing part of the September 26 performance.

somewhat limited experience with the traditional folk music of Finland, that the work of Sibelius bears little resemblance to that country's basic folk models—and Sibelius himself has said as much. On the other hand, the so-called "bardic-narrative" element in Sibelius *does* have both strong personal and regional roots, and I feel that Simon Parmet in his book *The Symphonies of Sibelius* has hit upon the crux of the matter. He cites the famous melody for strings that occurs about halfway through *The Swan of Tuonela*, showing how it matches the accent and meter of the Finnish language—not in terms of folk content, but in terms of the language itself. Indeed, his arguments were convincing enough that a young Finnish composer-scholar, Seppo Nummi, has taken Parmet's lead and spelled out a series of fascinating parallels between the works of Sibelius in Finland and

Janaček in Moravia—both using, in their very separate ways, speech-rhythmic and onomatopoeic nature-sound devices as a key element in their musical styles.

Carl Nielsen, however, could not have been expected to find his own language a workable material for a musical style, since Danish lacks the special stresses and colors of the Finnish tongue. Thus, though one can find in some of Nielsen's mature music the lilt of Danish popular verse and the modal flavor of the old ballad tunes, these elements play a far less important role in his larger works than they do in those of Sibelius. This is doubtless owing—at least in part—to the fact that their points of initial contact with the existing musical literature of their times and cultures were very different. With Sibelius it was the Russians—Tchaikovsky and Borodin in particular—while with Nielsen it was Bach, Mozart, Beethoven, and Brahms.

It is interesting to note that Sibelius—almost from the very first of his major compositions, such as *En Saga*—developed a style that could be mistaken for that of no other composer. Carl Nielsen's road to a distinctive compositional style was a longer one.

Even in the earliest of his major works, Sibelius' melodic line was imbued with the bardic-narrative quality of which I have already spoken. Indeed, there is hardly a major work in the Sibelius canon that does not begin as though the performer were about to tell a story. Much has been made of the Sibelius technique, prominent in his works from the Third Symphony on, of building whole movements out of seemingly insignificant fragmentary motives. But it is worth noting that even in these same late works, Sibelius is nonetheless not afraid to break into long melodic periods. The great chorale that rides the horn ostinato in the finale of the Fifth Symphony, the theme that opens the last movement of the Sixth, and the famous solo trombone proclamation in the Seventh are striking instances in point.

In general, formalized contrapuntal device plays a rather minor role in the work of Sibelius. Fugato textures figure in the Scherzo of the First Symphony and the Finale of the Second, but counterpoint manifests itself most effectively in the way melodic substance is combined with ostinato figures (persistently repeated phrases) and pedal points (long-held notes, particularly bass). Sibelius

once pointed out to his pupil, Bengt von Törne: "The orchestra, you see, is a huge and wonderful instrument that has everything—except the pedal. You must always bear this in mind. You see, if you don't create an artificial pedal for your orchestration, there will be holes in it, and some passages will sound ragged." Aside from considerations of creating atmosphere, this statement would appear to explain the prevalence of ostinato and pedal points as a virtual Sibelius trademark.

IN THE larger works of Carl Nielsen, on the other hand, the most immediately striking aspect is the element of rhythmic propulsion and accent generated by the polyphonic motion of the whole musical texture. Though Nielsen's main themes and their subsequent developments may actually be built upon certain basic interval progressions—as in the ascending-descending series that opens the Third Symphony—the musical themes themselves are always very clearly stated, almost as logical propositions. What develops out of them comes as a result of the underlying rhythmic and intervallic foundation of these themes. In Nielsen, more frequently than in Sibelius, rhythm itself may often become a prime generating factor—the hammering figure that opens the Third Symphony, for example.

Dissonance in Nielsen grows quite naturally out of the interplay of voices or as a pre-arranged element in

Sibelius the solitary aristocrat—the man who "never laughed in his life, and never could"—at Villa Ainola, his home near Helsinki.



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At the age of fourteen, Carl Nielsen won a competition for the post of bugler to an army regiment at Odense, Denmark. His duties also included playing alto trombone in the regimental band.

the musical texture as a whole. Sibelius, however, tends to employ dissonance as an isolated "shock" element, or as a suspension preceding a crucial cadence in the direction of consonance.

As for formalized contrapuntal devices, Nielsen's music is full of them—canonic and fugal textures especially—but they are used with great skill and imagination at all times. A singularly haunting example is the long and hushed canonic episode for strings that precedes the final climax of the Fourth Symphony.

When it comes to dance elements in their scores, Nielsen and Sibelius differ considerably. Although they were both immensely fond of the Viennese-style waltz, Sibelius confined his own use of it to his incidental stage music (*viz.* the celebrated *Valse triste*) and lighter pieces. Only in the slow movement of the Third Symphony does he display any tendency in this direction during the course of a larger work. The basic dance element in Sibelius takes the form either of solemn processional (the end of the Third Symphony, for example) or of pounding incantatory frenzy (*En Saga* and last-movement episodes in the First and Sixth symphonies). For his part, Nielsen never hesitated to use the waltz pulse as a major symphonic

element, whether on a heroic dimension (as in the *Sinfonia expansiva*—Symphony No. 3), or as a diverting episode (as in the variations in the finale of the Symphony No. 6).

But it is in the matter of harmonic motion that the music of Sibelius and Nielsen differs most radically. The Finnish composer's extensive use of pedal points in itself creates a tendency for the music to "freeze" in one key throughout most of a given episode within a movement. Nielsen for his part sought to develop what has been



Nielsen frequently met with musician friends to play chamber music. He appears here (left) playing with Dutch composers Gerard Bruckner-Fock and Julius Röntgen and the latter's son Engelbert.

called "progressive tonality," which amounts in effect to an extremely fluid movement though the whole spectrum of keys within a relatively short time-span, eventually concluding with a final assertion of the key that was sought for from the very first. One might call this, in psychological terms, a "goal-directed" music, harmonically speaking.

Nielsen was acutely aware of the elemental importance of the interval as a controlling force in musical architecture: "The intervals, as I see it, are the elements which first arouse a deeper interest in music . . . a melodic third as a gift of God, a fourth as an experience, and a fifth as the supreme bliss."

At another point he spoke of people being "confused by art music, which may be both overloaded and overpowering. They are at a loss because they have failed to grasp the alpha and omega of music—pure, clear, firm, natural intervals and virile, robust, assured, organic, rhythm."

The first two symphonies of Sibelius hew fairly closely to the Slavic line in their general orchestral textures, just as Nielsen's first two strongly suggest the Brahms-Dvořák manner. However, it should be remembered also that in

the revised versions of *En Saga* and *The Swan of Tuonela* from the same period, Sibelius displayed an uncanny flair for conjuring up the most eerie and unusual effects, though never going beyond the dimensions of the standard Romantic orchestra in the process. The use of the bass drum and absence of timpani in *En Saga* and the *col legno* (the wood of the violin bow played on the strings) passages in *The Swan* are examples. In Sibelius, the strings are always the foundation of the orchestral texture, the woodwinds serving to emphasize elements of dark or light as needed, and the brass anticipating or pointing up moments of true climax. The device of the brass *crescendo-forzando*, usually dissonant, is uniquely Sibelian, and for years was abused and misused by other composers who had heard it first in the Fourth Symphony. Unique, too,

a thorough exploration of the high percussion group. Perhaps the happiest result of these explorations came from his fascination with the winds. It produced the amiable and whimsical Wind Quintet, for which he conceived the idea of a concluding variation movement that would express the unique character not only of the instruments, but of the players also—the work having been written for the Copenhagen Wind Quintet, all the members of which were his friends. The work has become a classic, and has inspired almost every subsequent Danish composer to try his hand at the form.

As we view the expressive content of the major Sibelius and Nielsen works in a broadly parallel manner, divorced from any specific programmatic elements that might be suggested by titles, we find the early Sibelius alternating between moods of fierce assertion and somber brooding. And though, after the crisis of the Fourth Symphony, the general tone of his music becomes brighter and more serene, the element of identification with humanity—very much present in the first two symphonies—later disappears, and we are left with the sense of solitary Man and Nature.

Nielsen, however, is never far from the world of living, struggling, sentient human beings—even when deep in the cruel bitterness of the middle movements of the Sixth Symphony. Where much of Sibelius' work seems imbued with a nostalgia for his country's legendary past or for the simple world of Nature, much of Nielsen's music displays both an explicit and implicit interest in the character and fate of his fellow humans, both as in-



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Nielsen at home with his wife, sculptress Anne Marie Brodersen.

was the Finnish master's use of timpani—not to make a thunderous noise, but to create through quiet pedal points and chordal effects the curiously spellbinding atmosphere that is the hallmark of his finest work.

In line with the slow development of his mature musical style, it was only in the years that saw the beginning of the Third Symphony that Nielsen's orchestration began expanding much beyond the Brahms-Dvořák orbit. While Sibelius had begun with the large romantic orchestra and then tended to work down in the direction of a classical Beethoven-Mendelssohn ensemble, Nielsen increasingly tended to favor more exotic devices. In the slow movement of Nielsen's Third Symphony, we find an enchanting vocalise for solo voices, anticipating Vaughan Williams' use of the same device in his *Pastoral* Symphony. In the finale of the Fourth Symphony we find Nielsen essaying a style of timpani writing that came into vogue after its independent discovery by American composers in the 1930's. In the Fifth, he carries on a love affair with the snare drum, and in the Sixth he makes

Although best known for his symphonies, Nielsen also composed—especially in later years—a number of major piano works.



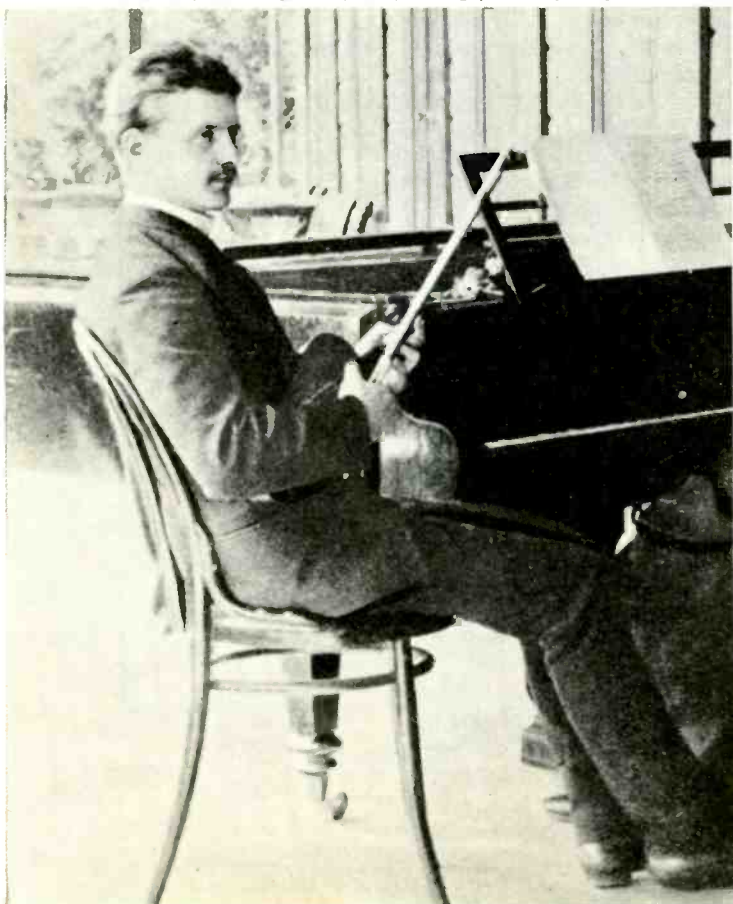
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dividuals and as a species. How else, indeed, can we explain such titles as those he gave the Second Symphony—*The Four Temperaments*—and the Fourth—*The Unquenchable*—or the motivation behind the writing of the Wind Quintet?

IT is certain, from the evidence offered by our concert programs and record catalogs today, that the music of Sibelius has fallen well out of fashion in the United States—and in other parts of the world as well. Nielsen, of course, never had much chance here—his popularity in his own country was just beginning to indicate some possibilities for international fame when the First World War interrupted. Still, it remains to be asked just what effect the works of these two symphonic giants have had in the world of music. What, in short, has been their influence on younger composers, both in their own countries and the world at large?

On the basis of what I have heard of Finnish art-music other than that of Sibelius over the past fifteen years, it is my impression that the older master has exerted comparatively little stylistic influence over the work of his countrymen. Yrjö Kilpinen (1892-1959) confined himself to the writing of highly individual song masterpieces, continuing where Hugo Wolf and Moussorgsky left off. Leevi Madetoja (1887-1947), though a fine symphonist, cultivated a special lyrical vein of his own, influenced to some degree by Finnish folksong and to an even greater degree by his study years in France. Aarre Merikanto (1893-1953) built his style on a foundation of post-

It was Sibelius' earliest musical ambition to become a concert violinist, but he gave up performing for composing about 1890.



Reger technique and Russian expansiveness, and in the music of Uuno Klami (1900-1961) we find between-the-wars French influences very strong indeed (Ravel was one of his teachers).

During the years immediately after World War II, the younger group of composers, such as Einar Englund, Uusko Meriläinen, Ahti Sonninen, and Einojuhani Rautavaara, cultivated in their early works a variety of styles ranging from those of Shostakovich, Prokofieff, and Bartók to American jazz, while Erik Bergman was moving in the direction of the twelve-tone idiom. The youngest generation of Finns, in company with their contemporaries throughout Scandinavia, appear to have moved *en masse* in the direction of international post-serialist and pointillist styles.

In point of fact, the stylistic influence of Sibelius seems to have exerted its power to greater effect in Sweden and Denmark, and even more so in pre-World War II England and the U.S.A. than it has in Finland. The lighter works of Lars-Erik Larsson and Dag Wirén in Sweden possess something of a late-Sibelius bucolic atmosphere, and in Denmark Vagn Holmboe (particularly in his Seventh Symphony) seems to have absorbed something of the epic quality of the Sibelius symphonic style. Many a British symphonic work of the 1930's made free use of vari-

FINNISH NATIONAL TRAVEL OFFICE



Sibelius strolls with his wife on the grounds of Villa Ainola.

ous Sibelius devices, in particular certain of the works of Sir Arnold Bax and E. J. Moeran. In the United States, it appears to have been the one-movement form of the Sibelius Seventh Symphony which exerted particular fascination, notably on Samuel Barber (Symphony No. 1) and Roy Harris (Symphony No. 3). Although Howard Hanson has cultivated a "Nordic romantic" style in his symphonies, I feel that the question of Sibelius' influence has been somewhat exaggerated in this instance; many of the elements found in Dr. Hanson's work can also be found in the larger works of Sweden's foremost contemporary of Sibelius and Nielson, Wilhelm Stenhammer.

The influence of Carl Nielsen is somewhat harder to pinpoint and define, in part because the stylistic mannerisms of his music are fewer in number and also because they are less distinctive than those of Sibelius. Certainly, in his native Denmark, more than a few of Nielsen's younger contemporaries adopted and adapted elements of his linear polyphonic style, as well as some of his harmonic procedures, and I have already touched on the vogue for wind quintets among Danish composers that followed

Nielsen's successful—and classic—essay in this medium.

In terms of symphonism *per se*, the works of Vagn Holmboe, perhaps Denmark's most important composer of the post-Nielsen era, display something of Nielsen's influence both in their heroic style and in their underlying humanistic outlook. There is little question but that such massive piano works as Holmboe's *Suono da Bardo* and the sonatas by his enormously gifted and prolific younger colleague, Niels Viggo Bentzon, have taken their

SIBELIUS AND NIELSEN IN RECORDINGS

THE Sibelius disc literature is far vaster both in point of historical time and in quantity than that of Nielsen, going back in a significant sense to the Robert Kajanus recordings of the first two Sibelius symphonies done for English Columbia in 1930 with Finnish Government financing. Complete cycles of the seven symphonies have been done at one time or another by Anthony Collins for London, Sixten Ehrling for Mercury, and (in stereo) by Akeo Watanabe and the Japan Philharmonic Orchestra for Japanese Columbia. Oddly enough, there is no complete symphony cycle under one conductor available in the Schwann Catalog as of July, 1965.

Among the available recordings of the Sibelius symphonies, I recommend Barbirolli and the Hallé Orchestra (Vanguard 132/132SD) or Collins and the London Symphony (Richmond 19069) for No. 1; Ormandy and the Philadelphia Orchestra (Columbia ML5207/MS6024) or Monteux and the London Symphony (RCA Victor LM 2342/LSC 2342) for No. 2.

I cannot conscientiously recommend any presently available recording of the Third or Fourth symphonies, but agree with my colleague Martin Bookspan that the Barbirolli performance (Vanguard 137/137SD) of No. 5 is a good buy for those who lean toward an expansively romantic treatment of this work. (It also includes *Pohjola's Daughter* in a fine reading.) I also find no recommendable version of No. 6 in the current catalog, but wholeheartedly recommend the Beecham version of No. 7 (Angel 35458/S-35458) which includes also a wonderful performance of *The Oceanides*.

Among the recordings of the tone-poems, Sir Malcolm Sargent's readings of *En Saga*, the *Karelia Suite*, *Finlandia*, and *The Swan of Tuonela* on English Odeon (ALP 1990/ASD 541) are excellently played, superbly recorded. The mono-only Vanguard two-disc set of the major Sibelius tone-poems under Sir Adrian Boult's baton (Vanguard 489/490) is also an excellent investment, especially since it includes the one and only long-playing recordings of *The Bard* and *Nightride and Sunrise*.

The Violin Concerto is available in a number of excellent recorded performances. For me, the choice lies between the taut and lean Heifetz-Chicago Symphony reading (RCA Victor LM 2435/LSC 2435), despite a rather close solo pick-up, and the broadly epic treatment of Ferras and Karajan with the Berlin Philharmonic (DGG 18961/138961).

As far as available offbeat Sibelius is concerned, I would suggest investigating the Vox disc (11600/511600) of the Humoresque for Violin and Orchestra, the fine

Budapest Quartet reading of the *Voces Intimae* String Quartet (Columbia ML 5202) and, above all, the magnificent collection of songs done by Kirsten Flagstad with the composer's own orchestrations (London 5436/25005).

The available recorded examples of the works of Carl Nielsen remain rather few in number at this writing, though there is hope for some major improvement in this situation before the year is out. Vanguard promises a stereo Barbirolli disc of the Fourth Symphony, and Columbia has just released a brilliant recording of the *Sinfonia espansiva* (No. 3) done in Copenhagen by Leonard Bernstein with the Royal Danish Orchestra. (This new issue is reviewed on page 88.) There are intimations, too, of new recordings of *Commotio*, *Springtime on Funen*, *Saga-Dream*, and the Sixth Symphony.

Meanwhile, Bernstein's reading (Columbia ML 5814/MS 6414) of the Fifth Symphony is a *sine qua non* and the Tivoli Concert Hall Orchestra reading of the Second Symphony (Vox 12550/512550) and the Philadelphia Wind Quintet's version of the Quintet for Winds (Columbia ML 5441/MS 6114) are, if not the very last word interpretively speaking, certainly acceptable.

The remaining choice of Nielsen comes entirely from the import catalog: Herman D. Koppel's comprehensive survey on Odeon (MOAK 30005) of the major piano works, the two violin sonatas played by Telmányi and Schjøler, the songs with Aksel Schjøtz, and the Fourth String Quartet done by the Erling Bloch Quartet—all on the Odeon label. The mono-only Odeon discs of the Wind Quintet and the Second and Fourth Symphonies, while not the last word in recorded sound, offer generally more satisfactory interpretations of these works than those currently available on domestic labels.

For those interested in further study of the lives and music of Sibelius and Nielsen, the following English-language sources are recommended:

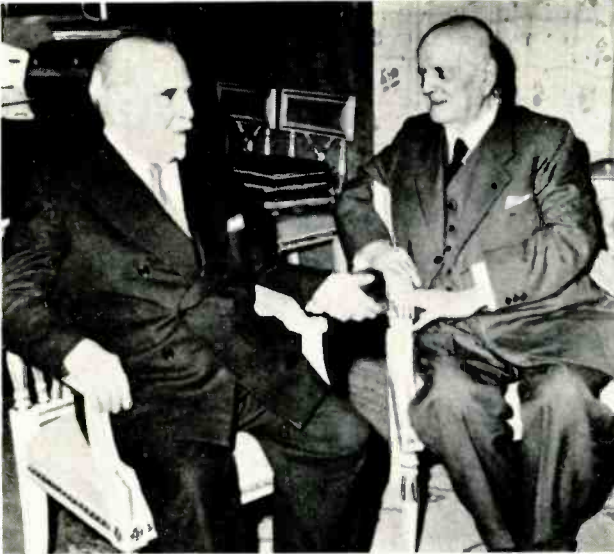
Jean Sibelius, by Harold E. Johnson, Alfred A. Knopf, New York (1959)

The Symphonies of Sibelius, by Simon Parmet, Cassell & Co., Ltd., London (1959)

The Music of Sibelius, by Gerald Abraham (ed.), W. W. Norton & Co., Inc., New York (1947)

My Childhood and Living Music, by Carl Nielsen (trans. Reginald Spink), Hutchinson & Co., Ltd., London (1953)

Carl Nielsen—Symphonist, by Robert Simpson (w biog. appendix by Torben Meyer), J. M. Dent & Sons, Ltd., London (1952)



The English conductor Sir Thomas Beecham visited Sibelius at his home in Finland not long before the great composer's death.

cue to some extent from the older master's late piano works.

Beyond the borders of Denmark, the Nielsen influence is harder to trace. It is perhaps noticeable in some of the later big works of Sweden's Wilhelm Stenhammar, who was Nielsen's close friend, as well as in the post-romantic Baroque-style orchestral works of the Norwegian, Ludvig Irgens Jensen. However, it should be stressed that the main influences on Scandinavian composers of the post-Nielsen-Sibelius era came from France, from Germany of the Hindemith epoch, and in a more limited way from Bartók in Hungary.

THE ultimate place of Sibelius and Carl Nielsen in the history of world music hangs at this point, I think, on the eventual resolution of some basic problems posed by the communications revolution, which has proceeded at such a dizzying pace since World War II. Not only have its workings created a dominant trend toward a somewhat faceless internationalism in the arts, but there also arises, with increasing frequency, the question as to which works of art—including music—are going to get instant and fashionable exposure worldwide and which are going to be relegated to the archives, there to be experienced only in the form of microfilm, slides, tape recordings, or discs.

I feel that for organizations sponsoring live concerts, the already almost intolerable pressure for a faster turnover in working repertoire will tend to become even greater over the years. Past experience seems to show that the more recently dead an erstwhile major contemporary composer is, the quicker his works will be pushed to one side (a) to make room for the newer livewire novelties by younger composers and (b) to maintain at least a semblance of room for the classical staples dating from before 1880. (Will it be Bartók's turn next?) Such phe-



A scene from a recent production of Nielsen's opera *Maskarade* at the Royal Danish Theater, where it is frequently revived.

nomena as the "discovery" of Ives, Janáček, Mahler, and even Carl Nielsen are in a sense passing fashions and cults. What remains unresolved at this point is the extent to which these composers will be allowed over the coming years to remain an *effective* element in our musical heritage. And let us not forget that, to be effective, the music must be available and it must be played, either in live or recorded form.

Presumably, as long as Denmark and Finland continue to preserve some element of their own national cultural traditions, the music of Nielsen and Sibelius will be cherished there. As for the rest of the world, the final status of the Sibelius and Nielsen musical repertoires may devolve eventually on the tastes of the individual record buyer rather than on the interest of any institutionalized concert organizations.

There conceivably may come a day when the current cosmopolitan trend in the arts will have run its course, and there will then develop an interest in creating an "ecumenical" style in the field of music, one amalgamating elements from all times and all cultures, occidental and oriental. Something along these lines has been suggested by the works of American composer Henry Cowell. When that time comes, there may arise a renewed and legitimate interest in the music of Sibelius and Nielsen. It will not be based on a misplaced sympathy for a brave and battered little nation or a belatedly recognized master. The music will be reevaluated and appreciated for what it is: a part of the meaningful total contribution both to the world music of the past and—hopefully—to a musically creative posterity.

David Hall is president of Composers Recordings, Inc., a regular contributor of both articles and reviews to these pages, and consultant on music to the American-Scandinavian Foundation.

MUSICOLOGIST REVEALS HIS AFFAIR WITH SUSIE

AN UNREPENTANT RESEARCH SCHOLAR TELLS INTIMATE DETAILS
OF HIS RELATIONSHIP WITH A DAZZLING NEW FACULTY MEMBER.
AN EXCLUSIVE FIRST-PERSON CONFESSION.



By **FRITZ A. KUTTNER**

OF COURSE, I had no business getting involved with Susie in the first place. I am a married man, and the date on my birth certificate places me comfortably within the "mature" age bracket. Susie is young, beautiful, expensive (\$50 an hour), endowed with enormous intelligence, stunning efficiency, and a quite overpowering sense of perfection. Furthermore, every day she carries on with men who handle her much more skillfully than I do. Yet, here I am, madly in love with her, foolishly hoping that some day she will find my proposals acceptable.

Before the vice squad steps in to apprehend me, I should explain that Susie is the IBM Computer Model 1620 at the University Heights campus of New York University. It was I who named her Susie, because I can't help thinking of her as an attractive female with incredible powers of fascination. But though her purely mechanical and electronic nature may take our relationship out from under the surveillance of the vice squad, my affair with Susie could still expose me to severe criticism in professional circles. Being a musicologist, I owe my allegiance to the fine arts and the humanities, studies in which quantitative methods used to be considered taboo. Recently, however, the danger of academic excommunication has begun

to recede slowly for humanists who dare to cross the boundaries of science. Last December a conference of learned men convened at Rutgers University, New Brunswick, New Jersey, to discuss the potential application of computer techniques to research in the humanities—specifically history, literature, and musicology. Some of these deliberations bared questions, problems, limitations, and justified doubts; others gave promise of opening up fabulous possibilities which until a few years ago were regarded as naïve pipe dreams.

The upshot of it was that I decided to find out for myself, and I started intensive training in computer programming under the guidance of Dr. George Logemann, assistant professor of mathematics at NYU's University Heights campus, who is keenly interested in music, plays the cello exceedingly well for a non-professional, and has been among the pioneers of computer applications in musicological research. It is through him that I met Susie and fell in love with her.

Many of my friends have some idea of how a modern desk calculator adds, subtracts, multiplies, and divides. What they now want to know from me, with all my new knowledge, is how a computer differs from a desk calcu-

lator, besides being faster, more complex and efficient, and besides operating electronically rather than with mechanically rotating parts. This puts me in much the same position as Leo Rosten's famous creation H*Y*M*A*N K*A*P*L*A*N, the character who pretends to know all about modern inventions and explains them to his fellow immigrants in the night-school English class in rather popular terms. In Kaplan's hands, the old story about the telegraph would go something like this:

"Hyman, how does a wireless telegraph work? I don't understand."

"That's easy," says Kaplan. "Imagine a terribly long dackel [dachshund] that reaches from Times Square in New York right up to Boston. Now, if you pinch the dackel's tail in Times Square, it will bark on Beacon Hill, right?"

"Okay, Hyman, that's the telegraph with wires. But what about a wireless telegraph?"

"That's simple—it's precisely the same thing, only without the dackel."

When it comes to explaining how Susie actually works, I am afraid I can't tell you much more. A computer is the same thing as a desk calculator, but without the dackel. Also, a computer has a large memory unit for storing information; it can compare the size of numerical values and make decisions on the basis of such comparisons, and it can modify or even "write" its own program of operational instructions from information received. Anything more detailed would get us into enormous complications and technicalities that I don't understand much better than H*Y*M*A*N K*A*P*L*A*N would. (Dissatisfied readers will have to go to the library and read up on computer technology and dachshund design.)

Most frequently, information and instructions are fed into computers by punched cards which contain data and commands in a highly formalized coded language. Other usual "input" media include automated electric typewriters, punched paper tapes not unlike the old player-piano rolls, and magnetic recording tapes one inch wide. The "output," *i.e.*, the result of the desired computations, is supplied by the machine also on punched cards—or sometimes by typewriter, punched paper tapes, or magnetic recording tape. Instead of typewriters, some larger models use high-speed printers which can print up to 800 lines per minute.

Auxiliary tabulating and printing machines help the researcher to translate the punched holes or magnetically recorded tape signals into readable information: letters, words, and numbers. A key-punch machine used for punching information into cards looks somewhat like a typewriter, with a punching mechanism attached. Its keyboard contains the twenty-six letters of the alphabet (CAPITALS only, no lower-case characters), the numbers from zero to nine, and about a dozen familiar symbols: the asterisk (*), which stands for "multiply by"; left

and right parentheses; plus (+), and minus (−) signs; comma; period; apostrophe; dollar sign (\$) ; the oblique dash (/), which stands for "divide by"; and the double dash (=) which means "equal to." Thus, the instruction to add 17 and 44, multiply the sum by 113, and divide the result by 74.21 has to be punched on a card as follows:

$$\text{RESULT} = ((17 + 44) * 113) / 74.21$$

but with one extra consideration: the computer is designed to reject the mixing of whole numbers and numbers containing decimal places. If a computation contains both these arithmetic "modes," the whole numbers will have to be converted into decimal expressions by adding a decimal point. The correct coding of the above example, then, would look like this:

$$\text{RESULT} = ((17. + 44.) * 113.) / 74.21$$

This is just one of hundreds of coding rules which must be observed to make the computer work properly. On the third day of my training I had a little beginner's problem to solve: deduct the logarithm of 2 from the logarithm of 3, then multiply the difference by 3986. Confidently I punched out:

$$\text{RESULT} = (\text{LOG}(3) - \text{LOG}(2)) * 3986$$

and fed my simple program into the computer's card-input box. I pressed the START button, and right away the automatic typewriter began rattling at dizzying speed:

```
FRITZ A KUTTNER   MATH DEPT
JOB NO ZZ 931
MIXED MODES USED
JOB EXECUTION IS INHIBITED
PROGRAM NOT ACCEPTED
END OF JOB
```

Wham! I stood there stunned. So this is the way Susie talks back to you! The first experience of this is absolutely uncanny and a little frightening. What are we dealing with here—a machine, a person, an instructed electronic brain, a mechanized Frankenstein monster? I have been training now for almost eight months, and I still get bewildered whenever Susie talks back to me, although today I know fairly well how she does it. But why did she say I used *mixed modes*, hang it, when all of my figures were whole numbers? No, they weren't, my instructor reminded me: logarithms are always figures containing decimal places, and therefore it should have been programmed properly:

$$\text{RESULT} = (\text{LOG}(3.) - \text{LOG}(2.)) * 3986.$$

with decimal points after each number.

Susie poked me in the nose this way a hundred times, rejecting my programs because of some coding or programming rule I had forgotten or misapplied. Plop, plop, the cards of my neat little program deck would fall from the machine into the last of five output boxes, the one where the rejected jobs always land.

But then one night, very late, after I had gotten my face slapped for hours on end, it happened. Susie had been purring softly for twenty or thirty seconds, and while I stood by, my heart in my mouth, watching breathlessly

and without any real hope, the typewriter suddenly started clattering:

FRITZ A KUTTNER MATH DEPT
JOB NO ZZ 997
3811 MEMORY CELLS USED
4 INTEGERS 16 DECIMALS DESIRED
PROGRAM COMPILATION COMPLETED
EXECUTION BEGINS, 360 ITEMS

And tick-tick-tick, at the rate of three or four a second, punched cards containing the results I had wanted from a long list of complex repetitive computations came whirling out of the machine, dropping into box No. 3. One more minute and I held in my hand a large pack of cards neatly numbered 1 through 360, each containing two figures precise to sixteen decimal places! For the first time in musical history, 360 items of considerable significance in acoustical-musical theory were available, computed with a precision no musicologist would ever have dreamed of attaining. To do this by hand, one would have to slave for months with pencil, paper, logarithmic tables with sixteen decimal places—and do it twice over again to check for errors. Susie, I love you!

WHILE it should be realized that the use of the computer in musicological research is a very recent development—with all the symptoms of trial and error, experimentation, and hypothesis-testing new methods entail—we must nevertheless keep in mind that music, of all the arts, is the best suited for quantitative analysis. Many musical elements are defined by numerical quantities, and are thus subject to numerical investigation. For example, pitch is frequency per second, rhythm is duration per time unit, meter is emphasis or structure of a periodic nature, loudness is measured in decibels, and tempo is speed in time.

Harmony also can usually be expressed in figures. The major triad C-E-G, for example, can be defined by the numerical sequence 0-4-7, the minor triad C-Eb-G by 0-3-7, the figures standing for the number of semitones constituting each interval distance. In a similar way, melodic lines can be numerically expressed by using semitone distances for each melodic step up (+) or down (-).

Such seemingly qualitative features as instrumental or vocal color and timbre are in fact quantities, but their exact definition has not been achieved yet because of the

complexities of the many variables which constitute tone color. Stylistic elements, too, may soon turn out to be definable in numerical terms, and many attempts are being made at present to reach this goal.

With all these doors wide open to quantitative procedures and computer techniques in behalf of musicological research, there is now understandably a lively activity going on in several computer centers across the nation. At Princeton University, Professors Lewis Lockwood and Arthur Mendel are using a computer to analyze Josquin des Prés' polyphonic masses. Also at Princeton, Professor Milton Babbitt is investigating the harmonic and polyphonic combinations of twelve-tone and non-twelve-tone structures, and in another study he is trying to determine the physiological and psychological limits of hearing and comprehension in connection with the vast number of new sound phenomena available to the composer of electronic and tape music.

Professor Barry Brook and Murray Gould of Queens College in New York have devised a coding system which translates musical notation into the numbers, letters, and symbols that are available on every standard typewriter—for example:



Beethoven, Symphony No. 5

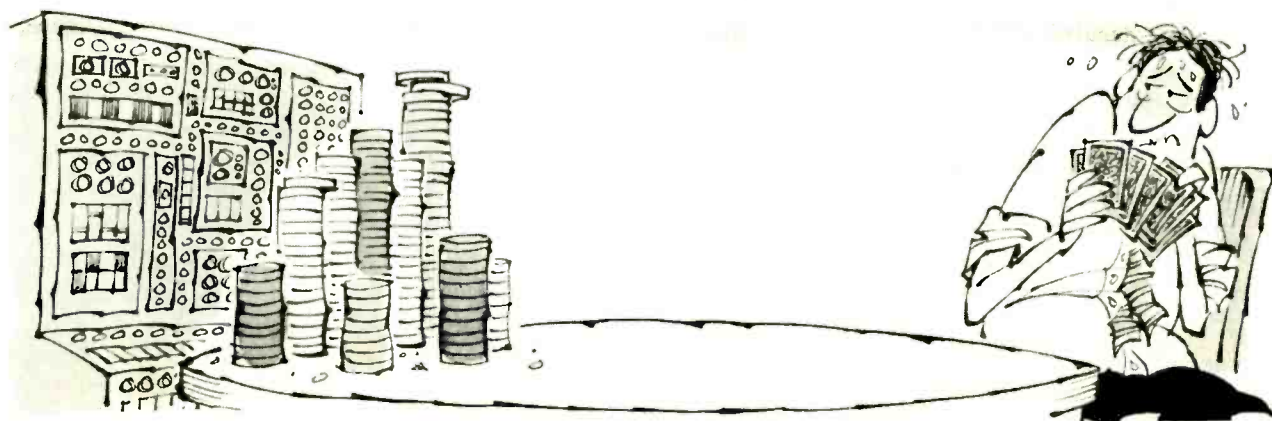
is translated as:

(All bBEA 34) 4G/CEG/2C4E/2D,4#F/2.G—/G/

This kind of letter-digit notation can easily be printed or typed on library index cards for musical scores or manuscripts, thus giving the beginning measures of each composition or sonata or symphony movement, which would help to identify compositions.

If, as often happens in music, several editions or versions of the same composition exist, simultaneous comparison of five or ten editions within minutes will become possible once all editions have been transferred by the above (or some similar) coding system onto punched cards. Imagine how long it would take one man to compare five or ten different editions of a symphony, one by one, note for note, and bar by bar!

The other day I got an idea of how fast and efficiently a computer can compare numerical situations and make



decisions based on them. This happened when I played blackjack against Susie at one dollar a shot and—you might say—lost my pants. Partly as a study in probability theory and partly for fun, the mathematicians at the NYU Computer Center have developed a program in which the computer "deals" cards in a random fashion and then decides, aided by the memory unit and statistical chance calculations, whether or not to ask for an additional card.

It was an eerie experience. The electric typewriter spelled out at high speed:

DEALER	PLAYER
ACE HEARTS	3 DIAMONDS
8 SPADES	9 HEARTS

IF YOU WANT ANOTHER CARD SAY YES IF YOU DONT SAY NO

So, I typed out YES, and the computer rattled back

PLAYER
10 CLUBS

and immediately:

YOU OWE DEALER ONE DOLLAR

This went on deal after deal until the typewriter spelled out—it seemed to me with unseemly haste:

YOU OWE DEALER TWENTY FOUR DOLLARS

and I got mad. I punched out four cards with the instruction to type out a certain sentence whenever a player lost more than ten dollars to the computer, and smuggled the four cards into the program deck. I don't know what the mathematicians at the Center will say when this happens to them for the first time. They may conclude that Susie has started to write her own programs, because the statement on the output card reads:

YOU DOPE ONLY SUCKERS
PLAY THIS MACHINE FOR CASH

Dr. Logemann designed a program to tackle the various puzzle canons* from J. S. Bach's *Musical Offering*, and the computer came up with solutions that were published a hundred years ago. But, in addition, Susie also furnished a number of *other* solutions that had never been published, but which were just as valid. Encouraged by this success, Dr. Logemann, in collaboration with Beethoven specialist Dr. Ludwig Misch, is now trying a few Beethoven puzzle canons, one of which, according to previous expert opinion, is unsolvable. As this issue goes to press, we are a little jittery about the outcome of this program—Susie may very likely turn out to be smarter than all previous Beethoven experts. I myself, although a learner still, have received under Dr. Logemann's guidance some fascinating

answers to problems of acoustical and musical theory, such as tunings, scales, temperaments, interval sizes, and so forth. In particular, Susie has provided remarkable information about early Chinese music theory between about 45 B.C. and 450 A.D. During this period, ancient scholars devised a number of complex tone systems and scale structures. Until recently, we had no clear idea of their significance, for no modern researcher was willing to spend thousands of hours (as those ancient acousticians must have done) analyzing the acoustical consequences of the theoretical constructions. Once the program was properly designed, the computer showed in minutes what these early theorists tried to do and actually did achieve: close approximation to equal temperament tuning—a development that had always been believed to have originated in the sixteenth century in central Europe.

A FEW months ago an "Institute for Computer Research in the Humanities" was established at New York University. The young organization, under the leadership of Dean Dorothea Hubin, may well become the most important center for such research in the nation. The University Heights campus appears to be particularly suited for this type of activity, because the place is teeming with people deeply committed to music, literature, or the visual arts. They include Professor Jack Heller, the director of the computer center, his assistant director John Owens (my other mentors and programming teachers), and various other mathematicians who are fine amateur or semiprofessional musicians. Furthermore, there is a magnificent spirit of cooperation and helpfulness among the faculty members from many different disciplines.

There is, alas, no significant achievement of mankind that is not subject to misuse and exploitation, from atomic energy to books to phonograph records. And the guardians of our spiritual traditions may therefore be expected to raise their voices in horror over the coming debasement of humanistic values and the vulgarization of the arts that computer technology seems to them to portend. But I am not too worried about that. Truth in science and in the humanities can never be absolute. As we reduce the distance that separates us from the truth visible on the horizon, truth keeps moving away from us. Progress lies in the striving for truth, not in its impossible attainment. Wide margins for error, foolishness, and abuse have always been part of this struggle—the only kind of progress of which man is capable. For my part, I do not intend to reject the help that Susie offers me in my work. She has made it immeasurably easier and infinitely more challenging. I do not worry about the fact that she has also made it an enormous amount of fun.

Fritz A. Kuttner, author, lecturer, and specialist in ancient music, is one of a small number of musicologists currently using the techniques of computer research to solve musical problems.

*In a puzzle canon (usually consisting of two voices only), both parts must have the same melody throughout. The composer gives only the canon theme, anywhere between two and eight bars, and the solver must find: (1) the spot where the second imitating voice is to start; (2) whether the second voice is to use the theme's original time values, or doubled or halved values; (3) whether the imitation is to use the melody as given, its inversion (upside down), or its retrograde version (read backwards); and (4) whether to start on the same tone as the theme, or at some interval distance (several tones higher or lower).

COURTESY NEW YORK HISTORICAL SOCIETY



Engravings of the period invariably depict Jenny Lind as a paragon of gentle purity. This one even includes a nightingale.

JENNY LIND AND

Ole Bull first played in America in 1843, but his career had been launched a decade earlier in Paris when he made his debut accompanied by Chopin.



NORWEGIAN INFORMATION SERVICE

OLE BULL IN AMERICA

An examination of how the Swedish Nightingale and the Norwegian Paganini made their separate ways into the hearts of nineteenth-century Americans.

By RAY ELLSWORTH

THROUGH some odd twist of the obscure currents of cultural traffic, the first European artists to make the musical big time in America's days of innocence were not, as might be supposed, from England, France, Italy, or even Germany, but from Scandinavia. And the pair who made it in the biggest way were violinist Ole Bull, "The Norwegian Paganini," who first came to the United States in 1844, and soprano Jenny Lind, "The Swedish Nightingale," who came in 1850.

Not that other parts of the world failed to send emissaries ahead of these two. During the Colonial period, several English musicians of consequence emigrated here, among them composer-conductor Alexander Reinagel (he played for George Washington) in the 1780's, and singer-organist Raynor Taylor in 1792. Spain's Maria Malibran sang in New York in 1825, a German pianist named Otto Herz concertized in the 1830's, and Belgian violinist Henri Vieuxtemps, Austrian pianists Leopold de Meyer and Gustav Satter, Viennese dancer Fanny Elssler had all made visits. Yet it was this Scandinavian duo that really won America's heart. Even the greatest of these other names are known today only to specialists, but almost everyone knows who Jenny Lind was, and the name Ole Bull is still evocative of the violin.

How did this happen? Very few artists in any era attain universal fame on this scale. One can almost tick them off on the fingers of one hand: Paganini, Pavlova, Paderewski, Caruso, McCormack. There may be a few others, but the list is not a long one. What made it possible for the Scandinavians to bring off this cultural *coup* at a time when the rest of Europe—as usual—was overflowing with great names, and almost certainly with greater artists? Did Ole Bull and Jenny Lind really deserve this historic conquest? Did they earn their right to join the immortal company? Was the American public right in seeing in Jenny the Victorian Cinderella girl *par excellence*, sweetly plain, virtuous, gifted, generous? And in Ole the handsome Apollo, the passionate Byronic patriot, the natural genius whose success was a source of hope for countless ambitious farm boys?

The fame of Ole Bull and Jenny Lind, unshakably embedded in history though it may be, is of course a tainted fame. Ole Bull, although he wowed Americans for nearly forty years, was called a mountebank in Europe. But who ever heard of a forty-year flash-in-the-pan? Even in Europe, some critics have been forced to concede that any fiddler who lasted that long must have been a great virtuoso. Jenny Lind was a great success in Europe before coming to America, but in America she was not just a success, she was a madness, an hysteria. How could such success fail to substantiate her long-time billing as the greatest soprano who ever lived? Yet wasn't Jenny Lind represented in America by P. T. Barnum, the circus man, the exploiter of freaks, the "High Priest of Humbug," the man who could make people believe anything?

Perhaps, in the case of both artists, it was simply America itself, gullible enough and immature enough to believe all Barnum told us about Jenny, hypnotizing ourselves into hearing what we were told to hear when the singer mounted the concert platform. Did we, full of hayseed one and all, really think Ole Bull was doing something remarkable when he turned his fiddle bow over and played it, wood against strings, *col legno*? Or perhaps we were so starved for diversion that we would have made over them anyway, even knowing better, just to go along with the game? But then why didn't Americans toast the great artists who had preceded them—Vieuxtemps, for example, or de Meyer, a flamboyant character if ever there was one? Was there something special in the fact that Ole Bull and Jenny Lind were Scandinavians?

SCANDINAVIA. This little group of nations (Denmark, Finland, Sweden, and Norway) had a lot in common with America in those days. England, France, Germany, and Italy were familiar, well-travelled, understandably cosmopolitan. But Scandinavia was a somewhat remote part of the world, out of the main stream of things. Like America. Like America, too, Scandinavia customarily sent its young artists elsewhere to be educated, to acquire the finishing touches that would earn them serious consideration in the larger world. A humiliating, if unavoidable, procedure. Also, like young America, Scandinavia had its patriots who dreamt of winning for their people a place on the world's stage. Republicanism versus monarchism was not really the issue in Scandinavia as it so recently had been in America. But nationalism was. Let the King remain, but let him be *our* King! Denmark had ruled Scandinavia since the thirteenth century (except for Finland, which was under the Russians), and what Sweden and Norway wanted was simply their own identity. Political separation was achieved by 1814, but the Danish language and culture remained supreme. And as far as Norway was concerned, it was a doubly compromised freedom: Norway entered into a union with Sweden and a Swedish king ruled both kingdoms until 1905. Failing political autonomy, development of individual national cultural colorations became the goal. Americans could sympathize with this. It had not been too long before that the erudite English clergyman Sydney Smith, in the pages of the *Edinburgh Review*, had stung American litterateurs with the question: "And who, the wide world over, reads an *American* book?"

But there was also something else, something more immediate and direct in its appeal, that Scandinavians shared with Americans in this era—and perhaps, in a way, still do. This was a certain quality of innocence, a lack of sophistication, a literal-mindedness, that helped Americans, unsophisticated themselves, to feel—even unconsciously—an undercurrent of special rapport. Vieuxtemps, de Meyer, Elssler, even when they played to the "mob" with varia-

tions on *Yankee Doodle* and artistic re-creations of Bunker Hill, nevertheless managed at the same time to spread about themselves an aura of superiority, a sort of helpless condescension, in much the same manner adults treat children without realizing it. But Ole Bull's delight in his own tricks was disarmingly real, a thing he shared with his audiences. And Miss Lind's Christian piety (she prayed *after* a concert, not before) and love of charity were spontaneous, unstuffy, and absolutely real. When Ole Bull took a Bowie knife away from a western badman on a Mississippi riverboat and then threw the rascal overboard along with half his gang, or when he stood on his thumbs at Longfellow's cottage to show his strength, he was speaking a language Americans understood. And when, in Boston, Jenny Lind married—for love!—her accompanist Otto Goldschmidt rather than one of a number of more glamorous suitors for her hand, she too was speaking the American language.

Perhaps Ole spoke this language even more unerringly than Jenny Lind, for, calling America his second home, he entered actively into the American dream of founding a New World Utopia—and got himself swindled at it like practically every other visionary who tried. Ole's Utopia was to be called Oleana, was to defy economic logic in the environs of Potter County, Pennsylvania (Cloudersport, near Altoona), and, along the outlines of Fourier socialism, was to be a haven of freedom and prosperity for the wretched poor of Norway. The poor Norwegian farmers came willingly enough, for the mountains and rocks of Norway were not much good for farming. But it turned out that being transferred to the mountains and rocks of Pennsylvania didn't improve the farming, even if it was in a New World. The project lasted all of three or four months. Even if the farming had been better, Ole had been swindled anyway, having been sold land (about 11,000 acres of it) belonging to another party. The whole episode only endeared him more to Utopia-haunted Americans.

Both of these artists lived in a time when most Americans considered the stage, no matter on what level it was represented, sinful in the extreme, scarcely less than the abode of the devil. Yet both endeared themselves to old ladies who had never set foot in a playhouse because they were what these old ladies thought of as "good." But were they really good? Yes, it appears that they were—perhaps real goodness is something that cannot be faked. And it would have mattered little even if they hadn't been: America thought they were, and that was enough. The twentieth-century cynic boggles a bit at swallowing Jenny Lind's reputation for sheer goodness, suspecting that there must have been more than a little of the prude behind that facade of piety and humility. Maybe. She didn't drink, didn't smoke, didn't wear fancy clothes, and refused to wear rouge. But if it *was* all a pose, this fact never got beyond the footlights to the audience—nor into the many biographies of her, either.

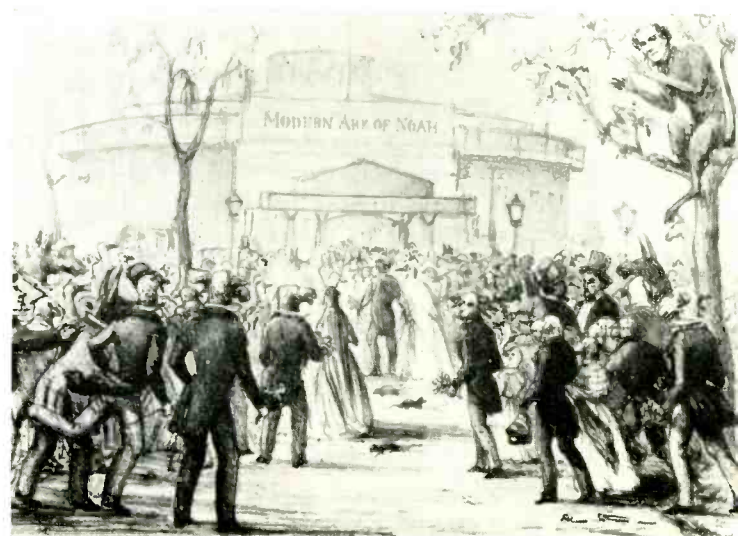
BUT what history wants to know is: were we hoodwinked? Were Jenny Lind and Ole Bull really great artists? Great, at least, in the way Paderewski was great, if not in the way, say, that Nijinsky was great? Well, the historical record is there. Let us consult it. Ole Bull was born February 5, 1810 in Bergen, Norway. Norwegians say that this explains everything about Ole: Bergensians are wild. Ole became an enormous young man, a Viking giant, with hands that could crack a beer mug before he noticed it. With a fiddle in them, however, the big hands could become caressing and gentle. He was a natural musician, and needed only the most basic, the most unavoidable instruction in order to take off on his own. Which is exactly what he did. He never looked back. He could make a violin say so much, what need had he to study rules and regulations, memorize shibboleths and taboos?

Nevertheless, reports that Ole was almost musically illiterate were grossly exaggerated. He *did* study, but in



NORWEGIAN INFORMATION SERVICE

The young Ole Bull (left above) with Henri Vieuxtemps, the Belgian violin virtuoso, ten years his junior. In the 1850 broadside at right, a flock of human goats, asses, and geese crowds to enter New York's Castle Garden to hear Jenny Lind while devilish Barnum indicates two-fold contempt from the treetop.



COURTESY NEW YORK HISTORICAL SOCIETY



In this engraving put out by Genin, the hatter who bought the first Jenny Lind ticket for \$225, the little philanthropist is surrounded by a record of some of her charities. Even this small catalog adds up to \$167,755, including gifts to the Society for Prevention of Pauperism and the N.Y. Half Orphan Asylum.

his own way, tackling the intricacies of Krommer and Pleyel as personal affronts, tongue stuck out of one corner of his mouth, until even his teachers worried about his health. It is true that his compositions, while clear enough in the melody, could be chaotic in harmony and orchestration. Ole, however, knew his way through them. His idol was Paganini, another wild one. And when he played in Italy, sure enough, they said he was another Paganini.

It is likely that nothing could have pleased him more.

At first, the critics were rapturous. Hiller, Chopin, Spohr, and Malibran all praised him. Meyerbeer called him "a voice from Heaven." But reaction inevitably set in. Ole used a trick fiddle with a lowered bridge, played on all four strings at once (he wrote a *Quartet* for solo violin!), and relied increasingly on his technical miracles. As early as 1858, the Viennese critic Eduard Hanslick began to express a disillusionment others would soon take up. "We look for deeper satisfaction even from a virtuoso," he wrote. "The heaping up of technical difficulties and their ever so brilliant mastery can only give pleasure as a medium for more spiritual purposes. . . . No one can be expected to be edified by these formless and thoughtless fantasies." John S. Dwight, Hanslick's American counterpart, had initially greeted Ole with praise: "Excepting only a symphony by Beethoven or a Mass of Mozart, nothing ever filled me with such deep, solemn joy." But in the 1870's, prevailed upon by Julia Ward Howe to take one of her little girls to one of Ole's last concerts, he was disgusted. "Claptrap!" he growled, making the child, who had been transported, weep.

Nevertheless, Ole was accounted a really great virtuoso in the end—by Joachim, among others—because of his fantastic technical abilities, because of the beauty and warmth of his tone, and because of the expressiveness and deep feeling he could bring to the wild melancholy of his native folk airs. This latter aspect of his playing has not been often emphasized, but it was a very great part of his success. Ole was a Norwegian patriot, and it was with his native music that he reduced his audiences to tears. He also played classical chamber music with Liszt and Mendelssohn—both in public and in private—which hardly suggests a half-illiterate charlatan. Mainly, Ole Bull was a brave, free spirit, gifted, impatient of restraint, and, on the whole, not unlike a jazz artist of today. A man of great humanity, he gave Norway a world citizen and a theatre,



COURTESY NEW YORK HISTORICAL SOCIETY



NORWEGIAN INFORMATION SERVICE

Less kind than the engraver, perhaps, but more honest, the photographer reveals Jenny in her wedding picture (left, with husband Otto Goldschmidt) as being unmistakably plain. Ole Bull (right), of matinee-idol handsomeness in his youth, cut an equally striking figure in old age—ruggedly genial, with piercing gaze.

and even tried to help found an "American" opera at New York's Academy of Music on 14th Street.

Jenny Lind was born October 6, 1820, in Stockholm, a city nobody has ever called wild. Nevertheless, her story is highly dramatic, even cinematic, a little like a novel by Fannie Hurst. The illegitimate daughter of a poverty-ridden school teacher, practically orphaned out to the Royal Theatre School, Jenny became, by the time she reached her teens, the sensation of Stockholm and a national heroine. She went to singing teacher Manuel Garcia in Paris, hoping to receive from him that final touch that would prepare her for the concert world. Instead, Garcia told her she had ruined her voice beyond repair, and could not hope for an operatic career. Moreover, he told her she was too ugly to hope for any kind of stage success. Jenny knew she was plain—too wide a mouth, dun-colored hair, a "potato" nose—but she had pinned her hopes on the beauty of her voice. Stunned by Garcia's verdict, Jenny begged for advice—any advice. Garcia suggested six weeks of absolute rest, absolute silence, not even a whisper. Grimly, Jenny kept to the regime, returned, and Garcia took her on. She worked hard.

Returning to Stockholm, she sang her way back into the hearts of her countrymen, and prepared herself to be content with that. Hans Christian Andersen, however, bullied Meyerbeer into listening to her sing (and bullied Jenny into singing for him), and all that was changed. The gentle, homely Andersen was hopelessly in love with Jenny Lind. It is said he proposed to her some twenty-seven times. He wrote his famous stories, *The Nightingale* and *The Ugly Duckling*, not only directly for, but, in his way, about, Jenny. This sort of thing, like Jenny's friendship with Queen Victoria, did not hurt any when Barnum brought her to America.

NO QUESTION about it, Barnum displayed genius in his presentation of Jenny Lind. Some of his methods were questionable, but not all. For the man who had made a fortune glueing a stuffed monkey to the tail of a fish and calling it a "Feejee Maid," what he did with Jenny was mild. There were "eyewitness" accounts of Jenny's European triumphs, in glowing press-agent prose, under a London date-line—all written by a man in New York to Barnum's order. There was a gentle suggestion made to New York businessmen that a substantial bid at the auction for the first ticket to Jenny's debut might be good publicity, even if one detested music. It was. A Broadway hatter named Genin paid \$225 for it, and three generations of Genin Hatters lived in luxury thereafter. In Boston, a Colonel Ross paid \$654 for a ticket! There was emphasis on the report (true, by the way) that Jenny was fond of singing along with real nightingales. But most of all, the canny Barnum publicized Jenny's piety and her charitable acts. She insisted on singing at least one concert for charity in every city she visited, sometimes more. (She

is further reputed to have given two-thirds of the \$500,000 earnings from her American tour with Barnum to Swedish charitable institutions.) Hearts melted, purses opened left and right. Thirty-thousand people greeted her ship on its arrival at the West Street pier. More packed Broadway on the route to her hotel.

Barnum made Jenny Lind (and himself) a part of American folklore, but in her he had a great personality and a great singer to work with, and that can make all the difference in the world. She *did* have a phenomenal voice, which she could use with great artistry. She was a soft-voiced singer—"all *piano* and sweet," as Queen Victoria wrote of her—who could fill a hall with a sound that still seemed glowing and intimate. Moreover, her voice contained a curious and extremely affecting note of pathos that critics found impossible either to describe or to deal with rationally. But she did not rely on this exclusively. She sang the great roles, the difficult music—*Norma* and *Don Giovanni* in Italy, *Der Freischütz* in Germany, and many others. In the prime of her career she abandoned opera entirely to concentrate on the great oratorios of Handel, the Masses of Mozart, the Bach cantatas.

What a contrast we have today. We dare to call our forefathers naïve because they fell at the feet of Ole Bull and Jenny Lind, but seem capable ourselves of getting excited only over teenagers in grave need of haircuts. John McCormack, who last sang over twenty years ago, was the last artist with the truly universal touch. When McCormack sang, *everybody* listened—connoisseurs, countermen, teachers, even teenagers. Flagstad and Bjoerling had their followings, but traffic was never tied up on the nights they sang. How many people do you suppose tune in to *The Ed Sullivan Show* just because Joan Sutherland will be on? Do truck drivers and grocery clerks stand in line to hear Maria Callas? We have an FM radio industry massively dedicated to "good music," but no excitement, no stars. Friends, we have come a long way from yesterday. Perhaps it is getting just too hard, what with TV, phonograph records, bongo boards, atomic fallout, and all that, to focus on some brave, talented figure standing alone on a stage, successfully challenging it all. The novelists say it's because we are fragmented, alienated, little islands of individual terror, each hearing his own music, together on nothing. Maybe it's merely a lack of proper material. What today strikes true to all hearts? Ole Bull could play *The Mother's Prayer*, Jenny Lind could sing *The Swiss Echo Song*, Caruso could mangle *Over There*, McCormack could warble *Mother Machree*, and audiences melted. What could Sutherland or Callas sing, were they to desire our universal love today? *I Want To Hold Your Hand*? Or is it simply that a really big one just hasn't come along lately?

Ray Ellsworth, a frequent contributor to this magazine, is an authority on early musical life in America. His articles often reveal his particular fondness for the nineteenth century.



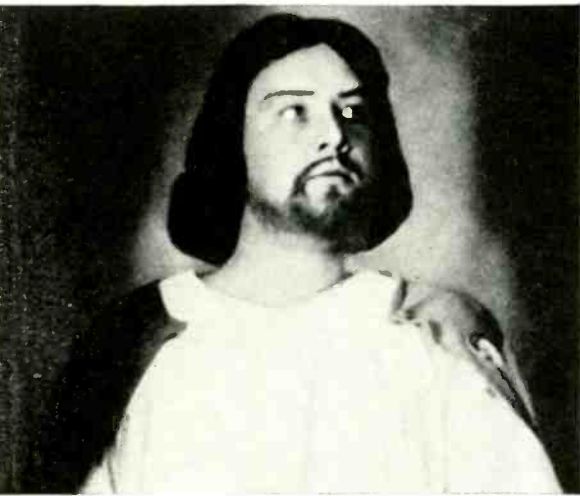
THE NORTHERN STARS

A SCANDINAVIAN OPERA QUIZ

By **WILLIAM LIVINGSTONE**

IT CANNOT have escaped the attention of many lovers of the vocal—and particularly the operatic—art that, for their size, the Scandinavian countries furnish an extraordinary number of first-class singers to the stages of the world. With a total population of only about twenty million, Sweden, Norway, Denmark, and Finland have for years produced more world-famous singers than countries with twice and three times the population. Since the time of the unforgettable Jenny Lind (see page 58 of this issue), there has been scarcely an era in which Scandinavian artists, if they did not actually dominate, were at least conspicuous in the major opera houses of the world. Why this should be is a little sociological or cultural mystery that might make an interesting story in itself. But, for the

time being, we content ourselves with presenting, in the guise of a pictorial quiz, what may be regarded as Exhibit A in evidence of this proposition: a baker's dozen of these famous singers, selected from the dazzling polar galaxy, appears on the following two pages. You are to supply the names of the singers, countries of origin, and (just to be mean) the operas they are costumed for. As a starter, we can tell you that all, at one time or another, have sung in the United States, ten of them at the Metropolitan Opera. Three correct answers will just qualify you to carry a spear in this company; six will get you a minor singing part; nine or ten mark you as having promise in the major roles; twelve make you a phenomenon, a star yourself. Thirteen? You are a nova! Answers appear on page 134.



OPERA NEWS

1 *Probably the greatest Heldentenor of the century, this Viking sang at the Metropolitan from 1926 to 1950. In retirement, he resides at present in California.*



MYDTSKOV

2 *After a brief operatic career in his native country, this Northern tenor turned to the concert hall and became one of the world's best known singers of lieder.*



OPERA NEWS

3 *Although she sang lyric French and Italian parts in Scandinavia, this soprano (1895-1962) won fame abroad in the dramatic Wagnerian roles, such as Isolde.*

7 *Our youngest star is this baritone, who excels in lieder and opera. He sang in the first performances of Britten's War Requiem in London and New York.*



LONDON RECORDS

8 *A new arrival at the Metropolitan, this soprano made her debut (1962) in the role in which she appears below. She has also sung Turandot and Senta there.*



LOUIS MELANGON

9 *This tenor (1907-1960), a member of a famous singing family, was noted for the strength, clarity, and beauty of his voice. He is lately called "The Beloved."*



OPERA NEWS



J.O.B.S.

4 Shown here in the role of her Met debut (1961), this young soprano has since appeared there also as Donna Anna, the Countess, Eva, Ariadne, and Göttrun.

10 This soprano is in great demand for Wagnerian roles, but she insists on her right to sing Italian. She is shown here in what she has called her "vacation role."



LOUIS MELANCON



D.P.A.—PICTORIAL



KUNGLIGA TEATERN

5 Specializing in the works of Mozart and Strauss, this soprano has sung at Salzburg, Edinburgh, and Glyndebourne. She is also a regular at the Metropolitan.

11 The son of a Don Cossack chorister, this tenor is noted not only for sensitive musicianship, but for impeccable diction in several languages, including English.



LOUIS MELANCON

13 Although this tenor's long career was confined mostly to Germany and Austria, he became known to Americans through records. At the age of sixty-six he made his New York concert debut.



MYTSKOV

6 In addition to performing at opera houses throughout the world (including New York's Metropolitan), this bass has also written several compositions for voice.

12 Børn Kaja Hansen Eidé, this beautiful soprano sang lyric and coloratura roles in Chicago from 1926 to 1932 and at New York's Metropolitan from 1933 to 1938.



OPERA NEWS

By BYRON G. WELS

HOW TO START

IF DISSATISFACTION WITH FM BROADCASTING

ONCE upon a time, an FM-station executive was sitting behind his big mahogany desk, sipping his coffee and reading his morning mail, when the following letter caught his woeful eye:

"Dear Sir:

If I couldn't put on better programs than you do, I'd go off the air! The junk you broadcast is enough to make me start my own FM station.

Signed, Irate Listener"

If you have ever thought of casting yourself in the role of Irate Listener, if you've been complaining about the musical fare offered on your local FM station or just generally about the way it is run, may I suggest that you listen to a few words of advice before you plunge recklessly into the FM business? It is, believe me, a long, hard pull, and you're going to need many things before you even get close to going on the air—things like aspirin, money, aspirin, patience, aspirin, money. . . .

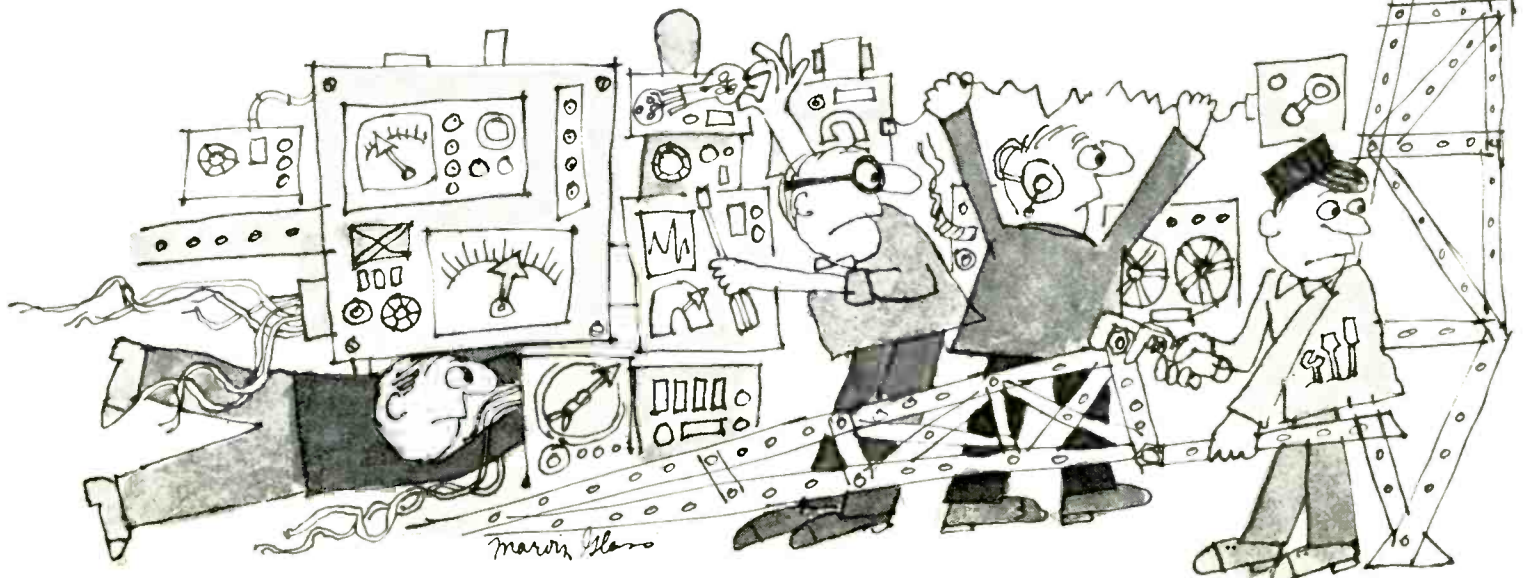
To begin with, put aside for a while your grand plans for programming. You are a long, long way from that. Your first move is to write a letter to the Federal Communications Commission asking for how-to-go-about-it information. You will receive, in return, Form 301 and a five-page brochure (Inf. Bulletin No. 1-B) that provides a guide to the construction and operation of a broadcast station. Although the guide may be step-by-step, it isn't really designed for a do-it-yourselfer, as we shall see.

Form 301 is entitled "Application for Authority to Construct a New Broadcast Station, or Make Changes in an Existing Broadcast Station." This form is printed in miniscule type on tissue-thin paper. There is a total of twenty-four pages involved, with such headings as "Legal Qualifications of Broadcast Applicants," "Statement of Program Service," "Standard Broadcast Engineering

Data," and "Antenna and Site Information." Also required is information about your citizenship and character, as well as your financial and technical resources, plus details about the transmitting apparatus to be used and the service proposed. Along with the application forms is a little note informing you that "Most applicants employ engineering and legal help in preparing the form for filing."

In truth, you will need more than a few professionals to guide you through the maze ahead. In addition to an engineer (or firm of engineers) you'll also want a lawyer and an accountant. The FCC notes that those engineers and lawyers who "practice before the Commission" have their own associations, the members of which are listed in various broadcasting trade publications. It would probably be best to select your advisers from among these.

So you hire a firm of consulting engineers and, after consulting with them, you apply for a construction permit. Your engineer will do a frequency-allocation analysis to determine the best site for the transmitting equipment and the power necessary at that location. He will also help you in the filling out of Form 301. (Incidentally, depending on whether your selected site is in an urban or a rural area, the problems of building and operating a station are quite different.) All of this engineering assistance will cost you roughly \$1,000. The odds and ends of filing the filled-out forms, however, is not entirely an engineering job, but is also a legal one. Again you will need a specialist. Your Uncle George, the well-known real-estate lawyer, won't be much of a guide through—or around—the technical and legal morasses surrounding such an application. However, Washington is full of legal firms that regularly deal with the FCC, and they will be glad to be of assistance. Fees will run, depending upon the complications,



YOUR OWN FM STATION

IS DRIVING YOU TO DO IT YOURSELF—LOOK BEFORE YOU LEAP

anywhere from \$250 all the way up to a nifty \$1,000 or so.

After consultation with your engineering firm and selection of a site, the FCC requires that you advertise in a local newspaper, announcing your intention to construct and operate a new FM station. Following this, opposing forces (such as the stations already in your area) can file their objections with the FCC. In time, the FCC will act on any complaints, and either support or deny your application. If you are supported, you continue with your license application. If you are unable to win approval, you're out of business right there. Do not pass go; do not collect \$200.

But you're not going to get a fast yes or no on your application anyway, so we might as well skip several months, during which time your money flows out and *nothing* flows in. But cheer up; this gloomy period doesn't last forever—maybe as little as eight months or so—though it can stretch, if complications develop, to as long as two years. When (and if) the commission does finally approve your application, you will be issued a construction permit. And that is the cue for you to make your first really large investment.

In a rural area you will probably have to construct a transmitter house and a tower for the antenna. In a city, you must negotiate for space on top of a high building, and erect thereon some kind of mast for the antenna. Antenna installation, whether in the country or the city, is a costly business too. Studio and office space must be rented or built. Equipment must be purchased. Even a small FM station must have one studio containing at least two turntables, several tape transports, a good microphone, a mixing board, several high-quality monitoring systems, a tuner, frequency monitor, modulation monitor, test equipment, and (if the transmitter is not adjacent to the

studio area) some remote control and metering facilities.

At the transmitter site, you will of course need a transmitter, plus the antenna and its tower, and more test and monitoring equipment. Your engineer can suggest several sources for the equipment you'll need. According to Gates Radio Company, a major supplier of commercial radio equipment, the equipment for a basic 1,000-watt FM station will set you back around \$13,500. Increase the power to 5,000 watts and the price goes to about \$20,000. Needless to say, the design and installation of all this gear is not inexpensive. After everything is installed, the antenna is up, the bugs worked out, the proof of performance run and filed with the FCC, you apply for a *station license*. (That other license you got was just to build the thing.) Meanwhile, the minor expenses, like the electric bill, the telephone bill, and so forth, have continued and will continue to pile up.

RIGHT about this time, when you are about to be overwhelmed by your financial problems, you can expect a bit of comic relief. Your mail box will suddenly bloom—not with bills, but with complaints. Complaints about what? About your antenna, of course. You can expect to be blamed right now, before you have even gone on the air, for every case of interference or malfunction of any radio, TV, or electric toaster located within a mile of your antenna. You may even be attacked by a vigilante committee that will try to make you take down your antenna not only because it is an aesthetic blot on the landscape, but because it may at any moment topple over and kill somebody. Better not dismiss your lawyer just yet!

After a few more months of this kind of harassment, you get permission to broadcast on a regular basis, and you can sell advertising time. You're finally in business! But



if you have any idea that from here on in, it's an easy-street, one-man operation, forget it! The advertisers, you soon discover, are not going to beat a path to your door. They don't want to sponsor any programs—and selling air time, furthermore, is a highly specialized job calling for the services of a skilled salesman.

A small rural station on the air 6 to 12 hours per day can get along with a staff consisting of a combined chief-engineer/announcer on the inside and a combined manager/salesman on the outside with salaries ranging from \$100 to \$200 per week per man. A larger metropolitan station on the air full time, however, will need a staff that looks something like this:

EMPLOYEE	SALARY
1 manager	\$9,000-\$18,000
1 chief engineer	\$6,000-\$10,000
1 program director	\$6,000-\$10,000
5 announcers	\$1,000-\$10,000
2 secretaries	\$1,000-\$7,000

And don't forget somebody to sweep the place out at night.

These salaries are typical for New York City. Salaries outside New York are generally somewhat lower. If you hire inexperienced people, you can save money, but the station's public image will almost certainly suffer. Why five staff announcers? You're on the air twenty-four hours a day. A single announcer can't possibly be there for every station break and news spot. You think you won't bother with these? Oh yes you will. You see, the station break is required by the FCC, and the news spots are evidence that your station operates in the public interest (after all, you are using the public's air waves), something you'll be asked to prove when you come up for license renewal.

BUT enough of these mundane matters. Let us talk about the "good music" programming—which is why you became involved in all this in the first place. Try an experiment. Lay out a typical week of the sort of FM programming you'd like to do. In preparing this layout, do it by hour segments and be sure you include ample public-service material. List every piece of music by name and number, as well as playing time. Before you get through, you'll probably have a few open slots that you'll fill in with talk. Better not think in terms of a 15-minute monolog, however. You'll be far better off with an interview or forum type of program, since with these you're not as likely to run out of things to say.

There are several ways out of the how-to-fill-air-time problem. One is to affiliate with a network. A network can fill lots of your time with pre-taped programs, of which you must agree to carry so many per week. You will also carry some of their national advertising, but this lends prestige to your little operation. Another widely used method of filling empty air time is to install automated studio machinery and rent pre-packaged programming on tape. These tapes run eight full hours, and you can even

pre-tape commercials and station breaks to be inserted automatically. You'll save money on staff, but you may find listeners rebelling against your canned sound. Anyway, you started your station so that *you* could do the programming. But there's still one more way out if you can swing it. Affiliate with a nonprofit sponsoring institution that has lots of money. All you have to do is find one. Lots of luck.

After a while, if your programming is good, if the advertising comes in, and if you get a few lucky breaks, the station may start to pay for itself. In fact, you might even start drawing a bit of salary for yourself. What are the chances that you'll make it as an FM entrepreneur? In 1963, 294 independent (with no AM tie-in, that is) FM stations reported their profit-and-loss figures to the FCC. Of the 294 stations, a happy eighty-six reported a profit. The rest, 208 to be exact, divided amongst themselves a loss of \$3,200,000. Although these figures provide little cause for optimism regarding FM's viability, a student-conducted study at the Harvard Business School recently came up with a cheerier prognosis: by the early 1970's, FM will be catching up to—and passing—AM radio in income. A recent issue of the NAB bulletin published for FM-station owners states that FM-set sales are showing a steady increase of about twenty per cent a year and should account for fifty per cent of annual radio purchases sometime within the next five years.

Further, the Electronic Industries Association Yearbook for 1965 charts the growth of FM from slightly less than two million sets sold in 1960 to about four million sets sold in 1964. And one more heartwarming point to consider, while you're thinking positively, is that in the next month or two, the FCC's new regulations on AM-FM programming go into effect. Stations located within cities of 100,000 population or greater will no longer be permitted to broadcast their AM programs simultaneously on their FM subsidiaries. Instead, at least fifty per cent of the FM broadcasts must be original material. If you're on the air by then, this will certainly give you more competition for listeners, but it should also bring many new advertisers into the FM market.

So there you sit, enjoying your success, making all those critical programming decisions that were the reasons you got into all this in the first place. And as you sit there, confidently opening your morning mail behind your big mahogany desk, the following letter catches your woeful eye:

"Dear Sir:

If I couldn't put on better programs than you do, I'd go off the air! The junk you broadcast is enough to make me start my own FM station.

Signed, Irate Listener"

Byron G. Wels is one of those "Irate Listeners" who, after doing the necessary homework, regretfully decided not to go on the air.

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



CLASSICAL

A MESSIAH FOR ALL SEASONS

Klemperer's new recorded performance for Angel is a revelation

ALTHOUGH we do, of course, hear more of it around the Christmas and Easter holidays, the wonderful music of Handel's *Messiah* is always in season—even in September. Nevertheless, it was with an odd mixture of anticipation and misgiving that I opened the package containing Angel's new recording of *Messiah* under Otto Klemperer's baton,



CAPITOL RECORDS

OTTO KLEMPERER
In the finest humanist tradition

for, knowing the unpredictable aspects of this conductor's interpretive genius, I would not have been surprised to hear either a Germanically ponderous reading or, at the opposite extreme, a genuinely revelatory one.

Happily, Dr. Klemperer has indeed given us in this recording a revelatory performance of *Messiah*, one cleansed on the one hand of fusty British oratorio-society Victorianism, and on the other of fussy "barococo" mannerism. The result is a reading in the finest humanist tradition, true to the musical essence of what Handel wrote—in terms of both lyrical tenderness and rhythmic vitality—and profoundly communicative of the dramatic essence as well.

The dramatic contrast that Klemperer develops between the darksome opening pages and the lively fast section of the overture immediately sets the tone for the performance as a whole. However, it is the magnificently trained Philharmonia Chorus—particularly the male contingent—that deserves the lion's share of the credit for the realization of the glories that follow. *And the Glory of the Lord* rings out with magnificent thrust and tonal body, while such episodes as *And He shall purify the sons of Levi* or the opening of *For unto us a Child is born* are sung with the lightness and transparency of Baroque chamber music. The dynamic contrasts of the latter, with its three-fold climax on the words "*Wonderful, Counsellor,*" are treated by Klemperer with splendid emphasis, without the slightest taint of the vulgarity that some conductors fall into at this point. In *Surely He hath borne our griefs*, Klemperer recaptures the profoundly tragic spirit that made his Angel recording of the Bach *St. Matthew Passion* such a memorable experience. And although the

Hallelujah Chorus is truly glorious in this recording, the moving sense of mystery that Klemperer and his forces bring to *Since by man came death* makes this aria, for me, the finest moment in the whole performance.

As is true of virtually every recorded *Messiah* within living memory, the soloists—in this version, Elisabeth Schwarzkopf, Grace Hoffman, Nicolai Gedda, Jerome Hines—are a mixed bag. In her early solos, Schwarzkopf is afflicted with a fast vibrato that seems at times perilously close to a wobble, but she gets better as the performance progresses, communicating a particularly striking sense of joy and affirmation in *Rejoice greatly, O daughter of Zion*. Gedda, too, gets off to a slow start, with a rather white and pinched-sounding *Ev'ry valley shall be exalted*, but is wonderfully dramatic in *All they that see Him, laugh Him to scorn* and *But Thou didst not leave His soul in hell*. Jerome Hines is imposing in such recitatives as *Thus saith the Lord of Hosts* and *Behold, I tell you a mystery*, but cannot summon up the agility to cope with that *bête noire* of all oratorio basses, *Why do the nations. The trumpet shall sound*, however, comes off to fine effect.

American contralto Grace Hoffman is for me the solo star of this performance, singing throughout with great beauty of tone, sureness of phrasing, and dramatic conviction. The key aria of the entire *Messiah* is *He was despised*, which Miss Hoffman does with a poignant and quiet intensity quite free of the lachrymose quality that usually mars this passage in the normal run of performances.

The Philharmonia Orchestra, as does the chorus, seems to respond to the merest crook of Klemperer's little finger, covering the whole gamut of dynamics from hushed whisper to jubilant shout, and handling with equal ease and conviction episodes of grandiose rhetoric and others requiring the utmost agility and delicacy. Angel's recorded sound is singularly rich and spacious, with a wonderfully wide stereo spread in the choral episodes.

I have a few reservations about this remarkable recorded performance, mostly as noted above in connection

with the soloists, plus the fact that Klemperer has chosen to make the so-called "standard" cuts, including the three numbers in Part Two between *Lift up your heads* and *The Lord gave the word*, plus the four in Part Three between *The Trumpet shall sound* and *Worthy is the Lamb*. Baroque buffs may find some finer points to criticize here, but I am sure, even so, that they will prefer Klemperer's vital and well-proportioned tempos to the mannered extremes of Hermann Scherchen. For me, this version is now the stereo *Messiah* to own and to live with. But if you insist on the *complete* work, then the bargain-price (mono only) Richmond set with Sir Adrian Boult is the one to have—not only for its completeness, but because it is the best all-around recorded *Messiah* on LP prior to this Klemperer achievement. David Hall

© © HANDEL: *Messiah*. Elisabeth Schwarzkopf (soprano); Grace Hoffman (contralto); Nicolai Gedda (tenor); Jerome Hines (bass); Philharmonia Chorus and Orchestra, Otto Klemperer cond. ANGEL SCL 3657 three 12-inch discs \$17.39, CL 3657* \$14.39.

◆ ENTERTAINMENT ◆

AN INGRATIATING IMPORT: *HALF A SIXPENCE*

*Ebullient Tommy Steele is the mainspring
of a sunny music-hall entertainment*

NEAT AS A PIN and twice as shiny, the British musical *Half a Sixpence*, based on the H. G. Wells novel *Kipps*, takes place at the seaside resort of Folkestone on England's south coast at the turn of the century. Folkestone used to be a quiet place, but that was before the arrival of Tommy Steele. Mr. Steele, a cheerful and frightfully talented young man who has in his short career

*Recording session:
appealing Polly James
and energetic Tommy Steele.*



RCA VICTOR

succeeded at everything from rock-and-roll singing to movies to dramatic roles with the Old Vic company (he will be joining Sir Laurence Olivier's National Theatre next year), plays the role of Kipps, an absolutely undiscourageable orphan catapulted by an unexpected inheritance into the free-spending high life.

The score for this improbable melodrama, tailored, trim, and tuneful, is far more ingratiating than most British musical exports of recent vintage have been, even though, like the others, it is firmly rooted in the sometimes cryptic (for us) traditions of the English music hall. Since Steele is in practically every number, there are few drab stretches, and furthermore, his contagious exuberance seems to charge every member of the cast with the same boundless energy. Of the individual songs, particularly hummable are *If the Rain's Got to Fall*, which gets a dazzling treatment by Steele and a wide-awake chorus; *Money to Burn*, with a banjo solo by the everywhere-at-once hero; a Roman candle of a number called *Flash, Bang, Wallop!*, and *She's Too Far above Me*, in which Mr. Kipps pines for the well-heeled Miss Helen Walsingham, Bachelor of Arts. In the lilting title song, Steele is joined by the appealing Polly James in the role of Ann Pornick, a servant girl Kipps jilts when he comes into his inheritance, but of course does right by in the happy end. Miss James also triumphs in a wistful little item called *I Know What I Am*.

The nostalgic ballad *Long Ago* is rather too obviously indebted to Richard Rodgers' *Do I Love You Because You're Beautiful?* from *Cinderella*, but it is still pleasant—as is everything else in this sunny entertainment, most of the actual-performance spirit of which comes across in a brisk, fast-moving stereo recording. *Paul Kresh*

© ④ HALF A SIXPENCE (Beverly Cross-David Heneker). Original-cast album. Tommy Steele, Ann Shoemaker, Grover Dale, James Grout, Polly James, others (vocals); chorus and orchestra, Stanley Lebowsky conductor. RCA VICTOR LSO 1110 \$5.79, LOC 1110* \$4.79.

“MUSIC DOWN HOME”: AN AFRO-AMERICAN ANTHOLOGY

Folkways documents the astonishing diversity of American Negro folk music

FOLKWAYS has been more active than any other record producer in documenting the folk music of the American Negro. Charles Edward Smith has now compiled two volumes of selections from this label's many Afro-American albums, and the result, “Music Down Home: An Introduction to Negro Folk Music,” is an essential set for enthusiasts of both jazz and folk music.

Much of the collection is made up of country music and related forms, and the selection of the recordings themselves, together with the extensive notes, successfully places this music in its social context. “In the Negro South known familiarly as ‘Down Home,’” Smith writes, “music has been the binding fabric of cultural identity, entering into every phase of life, not merely in terms of work and play, love and loneliness, good and bad, the world of waiting and the wall of color.”

For those relatively new to the backgrounds of today's folk music and jazz, the scope and diversity of this music from “down home” may prove astonishing. The collection begins with a harsh Leadbelly work song and moves on through field calls, playparty songs, games, and religious music. Among examples of the latter, there is a haunting *Prayer Song* with a *cappella* counterpoint between Dock Reed and Vera Hall. A group of spirituals juxtaposes the polished singing of the Fisk Jubilee Singers with the rough, rocking *Just Got Over at Last* by Little Brother Montgomery, who until this recording was known only as a bluesman.

Youngsters who have been entranced by such current hit records as Shirley Ellis' *The Clapping Song* and *The Name Game* may find hints of these songs' genesis in the singing here of a group of Alabama Negro school children. Prison songs are also represented, one example being the grim *Lost John*, performed at a Texas prison camp (“Long time ago you could find a dead man right on your row”).

But the single most compelling track in the set is Rich Amerson's *Black Woman* (from “Negro Folk Music of Alabama—Secular,” Folkways FE 4417). In this, one of the earliest forms of the blues, with humming, moaning, and intermittent falsetto singing, Amerson gives us an approximation of what the first field hollers may have sounded like. And as a love song, it is one of the most painfully evocative in American music.

Smith has also included in this set illustrations of what happened to the Afro-American tradition in the cities: a tart blues by Victoria Spivey, *You're My Man*; Big Bill Broonzy's mordant comment on discrimination, *I Wonder When I'll Get to Be Called a Man*; and the instrumental inventions of such medicine- and minstrel-show wanderers as Gus Cannon.

Appropriately, the album ends with two freedom songs: Leadbelly trying to break through the bars of *Birmingham Jail*, and a trio of young civil rights workers marching against the constrictions of the whole society as they sing *I'm So Glad* (“I'm so glad integration's on its way/Singing Glory Hallelujah, I'm so glad.”). *Nat Hentoff*

④ MUSIC DOWN HOME: *An Introduction to Negro Folk Music, U.S.A.* Rich Amerson, Leadbelly, Sonny Terry, and others (vocals, instrumental accompaniment). *Take This Hammer: Satisfied; Careless Love; John Henry*; and thirty others. FOLKWAYS RECORDS FA 2691 two 12-inch discs \$11.58.

AT LAST!

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LPM 18 907 Stereo, SLPM 138 907

BEETHOVEN: PIANO SONATAS—This new edition in stereo by Wilhelm Kempff comprises inspired new readings of No. 16 in G, No. 18 in E flat (Op. 31, Nos. 1 & 3), and No. 22 in F, Op. 54.

LPM 18 940 Stereo, SLPM 138 940


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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

ALBÉNIZ-HALFFTER: *Rapsodia española* (see ESPLÁ)

Ⓢ ALBINONI: *Twelve Concerti a Cinque, Op. 9*. Cesare Ferraresi (violin); Michele Visai and Fiorentino Milanesi (oboes); Italian Baroque Ensemble, Vittorio Negri Bryks cond. DOVER Box A (HCR 5225/6/7) three 12-inch discs \$6.00 (\$2.00 each).

Performance: Not the last word
Recording: Fair

The twelve Concertos, Op. 9, of the Italian violinist Tomaso Albinoni are important forerunners of the solo concerto, and this set, published about 1722, includes four each for violin, solo oboe, and two oboes. The present recording was first issued by Vox in 1955 in an elegant album complete with biographical and analytical program notes. It was at that time an expensive acquisition, and Dover Publications should be commended for making it available at its new bargain price. As far as the performances are concerned, however, there is relatively little about it to recommend, other than the fact that it represents a complete edition of these works. Vittorio Negri Bryks, who has been responsible for considerable editing of Italian baroque scores, regrettably seems to know little about transforming figured-bass shorthand into a living reconstruction, especially in solo lines of slow movements. What one hears on this disc is the music precisely as printed and nothing more. There are no added ornaments (and most of the ones there are are incorrectly rendered). The result, to my ears, is not very interesting. The performance of the ensemble is adequately spirited, while that of the solo instrumentalists is never less than competent. All told, however, there are other recordings of Albinoni, such as Vanguard's Op. 9, No. 2, with Lardrot, which are far more sensitively and stylishly rendered. The sound here is quite hoxy and lacking in wide frequency range.

I. K.

Ⓢ Ⓢ C. P. E. BACH: *Concerto, in F Major, for Harpsichord, Piano, and Orchestra*. J. C. BACH: *Concerto No. 6, in G Major, for Piano and Strings*. W. F. BACH: *Concerto, in C Minor, for Harpsi-*

chord and Strings. Robert Veyron-Lacroix (piano and harpsichord); Huguette Dreyfus (harpsichord, in C. P. E. Bach); Chamber Orchestra of the Sarre, Karl Ristenpart cond. WESTMINSTER WST 17096 \$4.79, XWN 19096 \$4.79.

Performance: Splendid
Recording: Mostly excellent
Stereo Quality: First-rate

The most obviously interesting work in this recording of keyboard concertos by the Bach sons is Carl Philipp Emanuel's double concerto. It is very similar to the better-known

hears in this performance sounds like a modified concert grand: the slightly wooden quality of the older instrument is present, especially in the lower register, while the treble sings more in the manner of a modern piano. Whatever it is (a late nineteenth-century instrument perhaps), the effect is good, though one might wish that the notes had been specific on this point.

The performances are uniformly excellent, both for solo playing and clean, vigorous accompaniments. The harpsichord in the W. F. Bach is recorded at rather too loud a level in relation to the keyboard instruments in the other pieces, but the sound of this disc is otherwise very attractive. Stereo placement is particularly effective in the double concerto, with an excellent balance of instruments.

I. K.



CARL PHILIPP EMANUEL BACH
Third son of Johann Sebastian Bach

E-flat Concerto for the same combination of instruments and presumably dates from around the same time (1788). As in the latter composition, the two instruments, the declining harpsichord and the new fortepiano (with its novel possibilities of dynamic gradations), are contrasted here mainly through similar passages played on both, almost as echo effects.

The second side of the disc is devoted to J. C. Bach's pleasant concerto, properly played on the piano (since Johann Christian did much to boost the then new instrument), and Wilhelm Friedemann's more turbulent work, once attributed to his father.

Westminster's jacket notes imply that the piano used in two of these works is of the modern variety. Such a procedure would take considerable edge off the interest of this release, since the fortepiano of the late eighteenth century had a far different timbre from that of our own day. What one actually

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ C. P. E. BACH: *Sonata for Unaccompanied Flute, in A Minor (W. 132)*. J. S. BACH: *Sonata, in A Minor (BWV 1013)*. TELEMANN: *Fantasias for Unaccompanied Flute: No. 1, in A Major; No. 3, in B Minor; No. 6, in D Minor; No. 8, in E Minor; No. 10, in F-sharp Minor; No. 11, in G Major*. Jean-Pierre Rampal (flute). EPIC BC 1299 \$5.79, LC 3899 \$4.79.

Performance: Phenomenal
Recording: Excellent
Stereo Quality: Proper feeling of depth

The idea of an entire record devoted to Baroque works for unaccompanied flute may sound tedious to most collectors, but if they pass up this disc, they will have missed one of Jean-Pierre Rampal's most exciting feats of virtuosity. The French flutist's performances here are utterly amazing, even when compared with his many superb previous recordings. Not only is he technically able to simulate a contrapuntal fabric (as one must in Bach), but he also reveals such musical sensitivity that one almost overlooks the phenomenal technical skill required for the feat to begin with. The flute, after all, is capable of sounding only one note at a time and is thus even more limited in unaccompanied works than, say, the strings.

The playing everywhere is a joy to the ear, whether in the entertaining Telemann Fantasias, the C. P. E. Bach, with its marvelous, melancholy slow movement, or the demanding J. S. Bach Sonata (which is here given a much more relaxed, satisfying performance than the one in Rampal's complete Bach flute sonatas on Epic). The sound is splendid, though there is little apparent difference between the stereo and mono versions other

Explanation of symbols:

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

than a slightly greater feeling of depth in stereo. In either form, this is definitely a collection to treasure. I. K.

© ④ J. S. BACH: *Six Sonatas for Cembalo Concertato and Violin*. Erick Friedman (violin), Bruce Prince-Joseph (harpsichord). *Partita No. 2, in D Minor, for Unaccompanied Violin: Chaconne*. Erick Friedman (violin). RCA VICTOR LSC 7033 two 12-inch discs \$11.58, LM 7033* \$9.58.

Performance: Superior Chaconne
Recording: Very good for the most part
Stereo Quality: Satisfactory

Although both the violin and harpsichord are well balanced from the standpoint of recorded sound and relative volume, the works are treated here as sonatas for violin (with harpsichord accompaniment), rather than as trio sonatas in which the violin carries one line, and the harpsichord the other two.

Next month in

HiFi/Stereo Review

Guitarist-Lutenist
Julian Bream

•

The Concert Whirl
of the Roaring Twenties

•

The Mandolin
and the Well of Time

•

The Audiophile's
Five-Foot Shelf

Friedman, whose technical facility is extraordinary, thus adopts a Heifetz-like approach toward both violin tone and the dominance of his part. One hears much beautiful playing from a purely tonal point of view, but the violin often tends to dominate even those sections where the important melodic lines belong to the harpsichord. Then, too, there are mannerisms—scooping to a tone or a final dig at a concluding note—which are simply not for Bach, or any other Baroque music, for that matter.

When any of these faults are very apparent, the results border on vulgarity (the Adagio of Sonata No. 5, loudly and insensitively played, is a good case in point). The harpsichord part is very well done, but the basically Romantic antics of the violin (in spite of correctly rendered ornaments) throw the music off balance. Interestingly enough, the unaccompanied Chaconne, which fills out the fourth side, is quite different in its effect; Friedman, without a partner to dominate, just plays the music, and he brings a wonderful architectural sense to this difficult masterpiece. Technically and tonally, this perform-

ance is gorgeous; it may not be *echt* Baroque all the way, but the work is convincingly and consistently projected. Victor's recording is very natural, although in the accompanied pieces Friedman might have been placed a little farther from the microphone. I. K.

BACH-SCHOENBERG: *Komm, Gott; Schmucke Dich; St. Anne Prelude and Fugue* (see SCHOENBERG)

© ④ BEETHOVEN: *The Creatures of Prometheus—Ballet Excerpts, Op. 43*. Utah Symphony Orchestra. Maurice Abravanel cond. VANGUARD VSD 71124 \$5.79, VRS 1124 \$4.79.

Performance: Nicely turned
Recording: Good
Stereo Quality: Good

Three major recordings of Beethoven's youthful ballet on the Prometheus legend have been in and out of the catalog since 1952—a two-disc set on the now inactive Concert Hall label, with Walter Goehr and the Winterthur Symphony, which contained the entire ballet; a version with minor cuts by Willem van Otterloo and the Hague Philharmonic on Epic; and a performance by Eduard van Beinum and the London Philharmonic on London, offering the overture and seven of the ballet's sixteen numbers.

Vanguard's new disc gives us the familiar overture and ten numbers, which strikes me as an ample selection—much of *Prometheus* is second-drawer Beethoven. There seems not enough substance to suggest that he took his ballet assignment seriously. There are plenty of exceptions, to be sure—the admirably terse and sparkling overture, a lovely Adagio (No. 5) with harp, cello, and solo woodwinds, and also the finale, based on the famous theme that, after its appearance in the Op. 35 Piano Variations, was to find its apotheosis in the "Eroica" Symphony.

Abravanel's Utah players turn out a nicely paced, neatly phrased performance. Vanguard's recorded sound is excellent, as usual. In all, an entertaining record of minor Beethoven. D. H.

© ④ BEETHOVEN: *Quintet for Piano and Winds, in E-flat, Op. 16; Wind Octet, in E-flat, Op. 103*. Roger Boutry (piano), Paris Wind Ensemble. NONESUCH H 71054 \$2.50, H 1054* \$2.50.

Performance: Elegantly Gallic
Recording: Generally good
Stereo Quality: Excellent in Octet

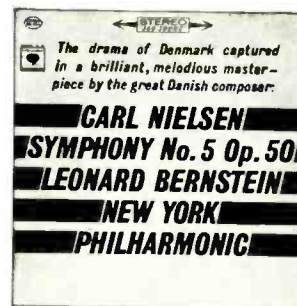
The opus number of the witty Octet is deceptive; the music actually dates from the early 1790's, when Beethoven was just leaving his home town of Bonn to make his professional way in Vienna. It is a delectable *jeu d'esprit* in the best post-Haydn manner, and the Parisian wind players deliver it in just this spirit.

The piano-and-wind Quintet is more elaborate and substantial fare, though not necessarily more interesting. The performance is competent, though I am always bothered by the saxophone-like quality of Parisian French horns.

There is stiff competition for this side of the release (price notwithstanding), represented by Serkin and the Philadelphia Woodwind Quintet (Columbia stereo and mono).

(Continued on page 76)

THE SOUND OF GENIUS ON COLUMBIA RECORDS



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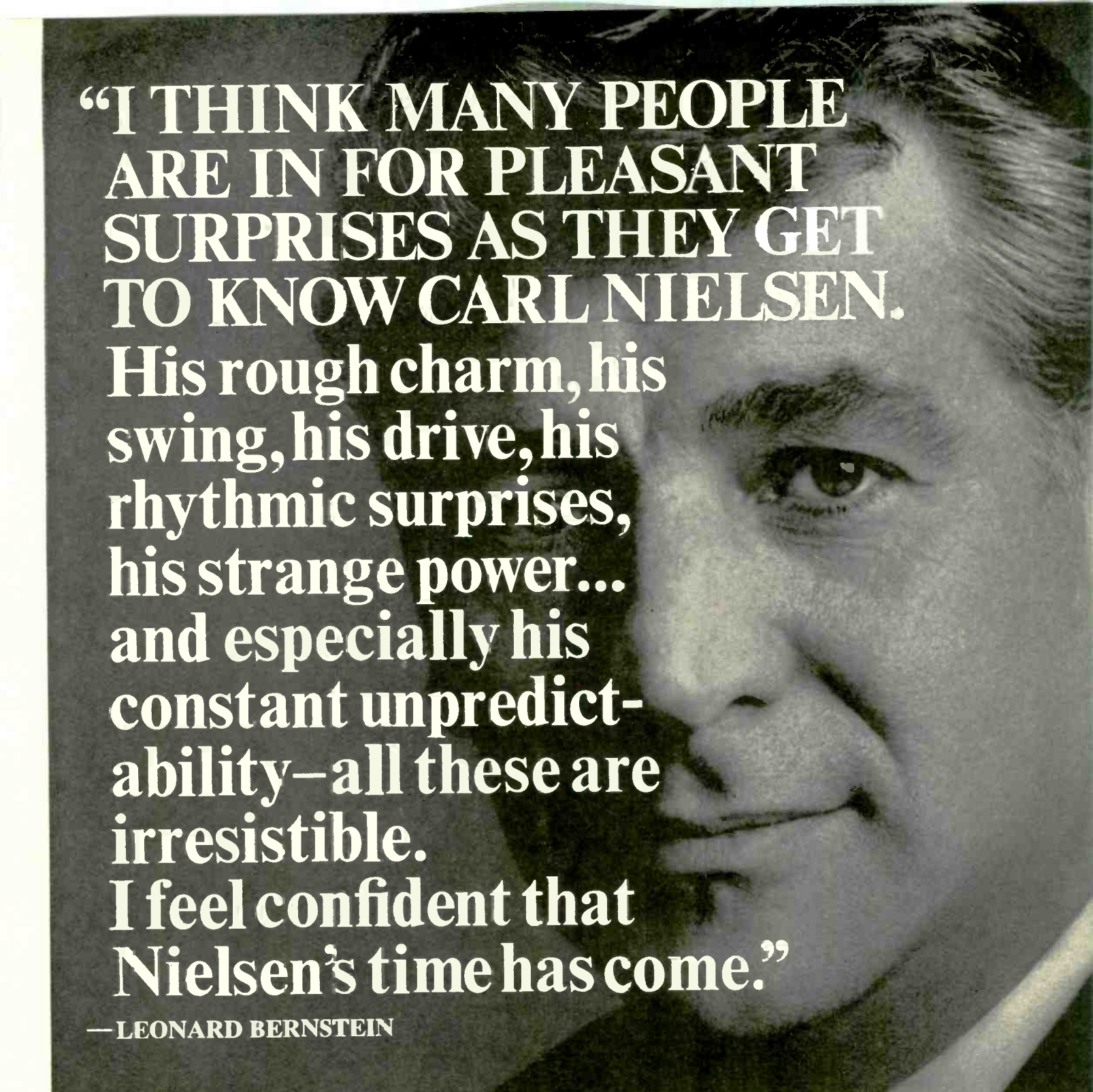


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*Stereo †Tape



**“I THINK MANY PEOPLE
ARE IN FOR PLEASANT
SURPRISES AS THEY GET
TO KNOW CARL NIELSEN.**

**His rough charm, his
swing, his drive, his
rhythmic surprises,
his strange power...
and especially his
constant unpredict-
ability—all these are
irresistible.
I feel confident that
Nielsen’s time has come.”**

—LEONARD BERNSTEIN

If Nielsen’s time has indeed come, it is due to the resourcefulness, vitality and sincerity of Leonard Bernstein, who introduced the Danish composer to New York Philharmonic audiences three years ago. His concert performance of the Fifth Symphony as well as the Columbia Masterworks recording was met with acclaim. “One of Bernstein’s most striking gifts is his ability to tackle an unfamiliar composer or idiom or score and to master it thoroughly on the first try,” wrote *Musical America*.

When Mr. Bernstein was invited to Denmark this spring to receive a distinguished Sonning Prize for his contribution to music, he conducted Nielsen’s “Sinfonia Espansiva” in Copenhagen with the Royal Danish Orchestra. The audience and critics were dazzled. In fact, one remarked that “it was as if the ‘Espansiva’ and Carl Nielsen

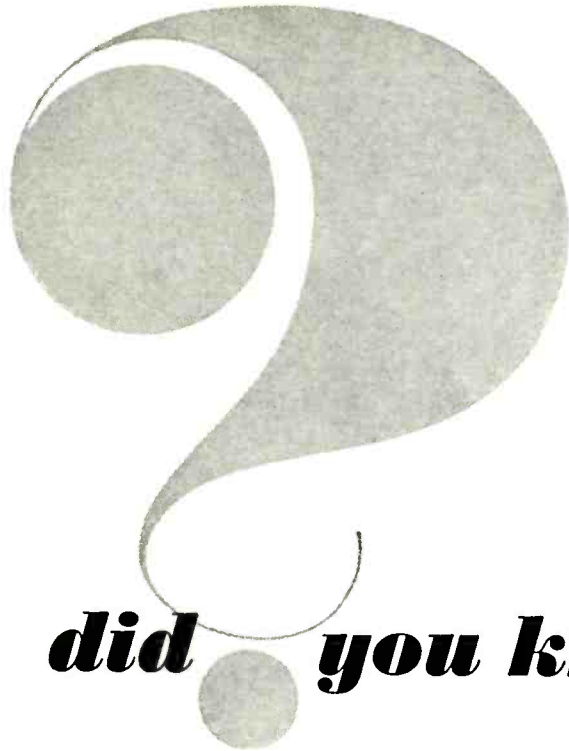
had waited half a century for this night.”

In honor of this year’s Nielsen Centenary, the première recording of the Third Symphony (“Sinfonia Espansiva”) is now available on Columbia Masterworks. A glowing tribute to one of the 20th century’s most remarkable symphonists, we are sure you will agree that “praises go to Leonard Bernstein for giving Nielsen the break he has so richly deserved” (*HiFi/Stereo Review*).



ML 6169/MS 6769*/MQ 7531

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Gulda and the Vienna Philharmonic Wind Ensemble (DGG stereo and mono), and Gieseeking with the Philharmonia Wind Quartet (Angel mono only). Compared to these versions the present interpretation pales a bit, especially in terms of piano sound, which here is somewhat glassy and lacking in warmth. The sonics of the Octet performance, however, are first-rate and well spread out in stereo. *D. H.*

© ® **BEETHOVEN: Septet, in E-flat, Op. 20; MOZART: Sonata for Bassoon and Cello, in B-flat (K. 292).** Members of the Berlin Philharmonic Octet. **DEUTSCHE GRAMMOPHON SLP 138887 \$5.79, LPM 18887* \$5.79.**

Performance: Warm and refined
 Recording: Strikingly lifelike
 Stereo Quality: Effective

The Beethoven Septet represents a halfway point between the Mozartian divertimento and Romantic works such as the serenades of Brahms. The six-movement layout reflects the classical period in this respect, while the relative complexity of its thematic development points more in the direction of the later nineteenth century. For the sake of tonal richness, Beethoven has dropped one violin from the usual string quartet and added a double bass, while his wind group consists of clarinet, bassoon, and French horn.

The Septet was immensely popular during Beethoven's lifetime; but one wonders whether most of its performances were in concert, or as background music for social events, the function of divertimentos in the earlier period. To my ears, for all its pleasing tunes and turns of phrase, it seems a bit bland to hold attention for its full thirty-five-minute span. Be that as it may, the Berlin instrumentalists play with fetching warmth and vitality, and the recording has the immediacy of a live performance in one's living-room.

The filler on the disc is what appears to be the first 33 1/3-rpm recording of Mozart's Sonata for Bassoon and Cello. The instrumental combination seems odd (the music was probably written for the amateur cellist and bassoon player, Baron Thaddäus von Dürnitz of Munich—Mozart is also believed to have written his two bassoon concertos for him). But the music works splendidly in this performance by Manfred Braun and Heinrich Majowski. The bassoon carries most of the melodic substance, while the cello plays a descant role that sometimes rises to the level of commentary. Incidentally, the liner notes carry not a single word about this piece. Could the recording have been intended originally for the Archive series and then have been included on the present disc as an afterthought? *D. H.*

© **BERLIOZ: Romeo and Juliet—Dramatic Symphony, Op. 17.** Gladys Swarthout (mezzo-soprano); John Garris (tenor); Nicola Moscona (bass); NBC Symphony Orchestra and Chorus, Arturo Toscanini cond. **RCA VICTOR LM 7034 two 12-inch discs \$9.58.**

Performance: Remarkable
 Recording: Cramped even for 1947

As Irving Kolodin indicates in his program notes for this album, it was Toscanini's per-
(Continued on page 78)



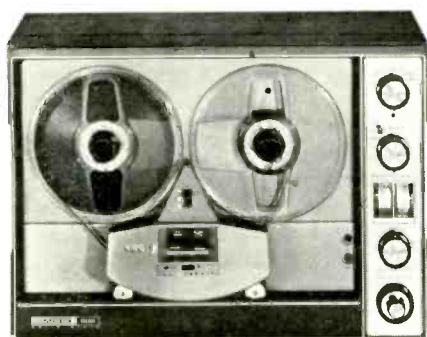
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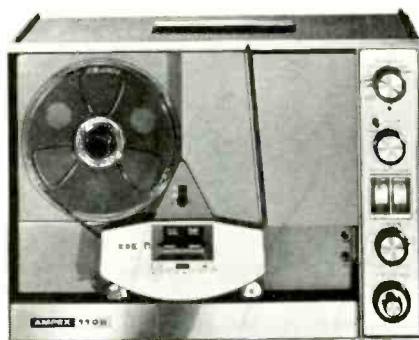
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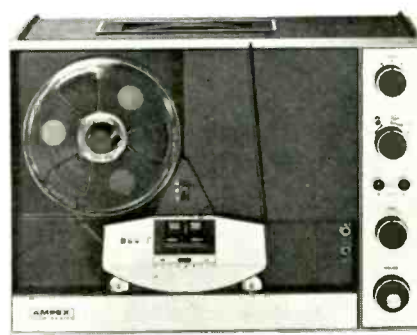
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performances of *Romeo and Juliet* with the New York Philharmonic in 1942 and with the NBC Symphony in 1947 that kindled general American interest in this work, so rarely heard in its entirety. And there can be no question that these records of his 1947 broadcast are among the finest souvenirs of his art in its fullest flower.

The sound is cramped for space as well as for full frequency and dynamic range. Yet the finely drawn tension of Toscanini's phrasing comes through to especially fine effect—most notably in the love music, which is the high point both of the work and of this album. The miraculous Queen Mab Scherzo is played with enormous *brio* and lightness here; but there are some rough spots in the pizzicato ensemble work. The work of the soloists—Gladys Swarthout especially—and chorus is quite superior; despite the cramped acoustics, the complex balances are well maintained throughout the four sides.

That this performance is available at all is due to the yeoman work of engineer John Corbett and Walter Toscanini, keepers and preservers of the Toscanini archives at Riverdale, New York City. The tapes were processed from air-check acetates after days were spent removing pops and clicks and working out an equalization that would produce an acceptable sound with minimum background noise. *D. H.*

Ⓢ Ⓜ **BERLIOZ:** *Symphonie Fantastique*, Op. 14. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 138965 \$5.79, LPM 18964* \$5.79.

Performance: Broadly lyrical
Recording: Sumptuous
Stereo Quality: Tasteful

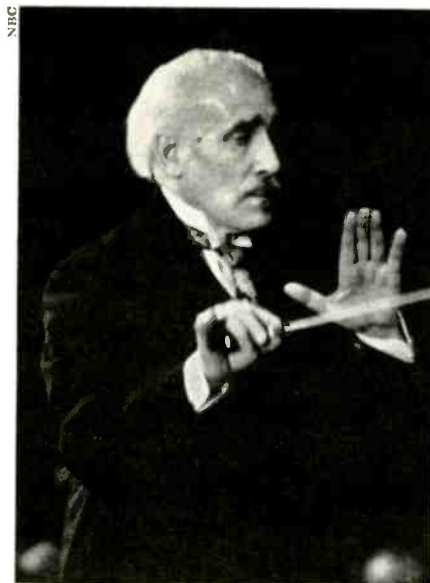
Herbert von Karajan's attitude toward the *Fantastique* reminds me of Bruno Walter's in a memorable 78-rpm wartime recording he made with the Paris Conservatory Orchestra. This is to say that he has soft-pedaled the frenetic elements of the piece in favor of its romantic lyrical ardor. Compared with the recordings by the drama-minded Munch, or even such a classicist as Monteux, Karajan's tempos are somewhat broader, his phrasing longer in line. Yet, like Walter, he is able to accomplish this without letting the music bog down into hopeless *longueur*.

The end result is an unusual, if somewhat unconventional, illumination of Berlioz's epoch-making score. Much of the credit belongs to the players of the Berlin Philharmonic—they outdo themselves here in finesse and tonal beauty. The recorded sound is altogether splendid, though I detected what sounded like bumpy splices midway in the slow movement. *D. H.*

Ⓢ Ⓜ **BRAHMS:** *Piano Concerto No. 2*, in B-flat Major, Op. 83. Eugene Istomin (piano); Philadelphia Orchestra. Eugene Ormandy cond. COLUMBIA MS 6715 \$5.79, ML 6115* \$4.79.

Performance: Somewhat deliberate
Recording: Superior
Stereo Quality: Excellent

There are many things to admire in this performance, among them the fleet-fingered execution of the solo part, the marvelously vital and sensitive accompaniment, and the full-range, sonorous recording. Interpretively,



ARTURO TOSCANINI

Finely drawn phrasing in Romeo and Juliet

however, there is a deliberate quality (most noticeable through the slow tempo of the first movement) in the piano performance—instead of having an effect of solidity and grandeur, it seems merely ponderous. Too often one misses the spark of spontaneity and excitement. However, none of these comments applies to Ormandy—his handling of the orchestral accompaniment is as fine as I have ever heard. Columbia's instrumental balance is excellent, with very clean reproduction at all levels. *I. K.*

BRUCH: *Violin Concerto No. 1* (see SIBELIUS)

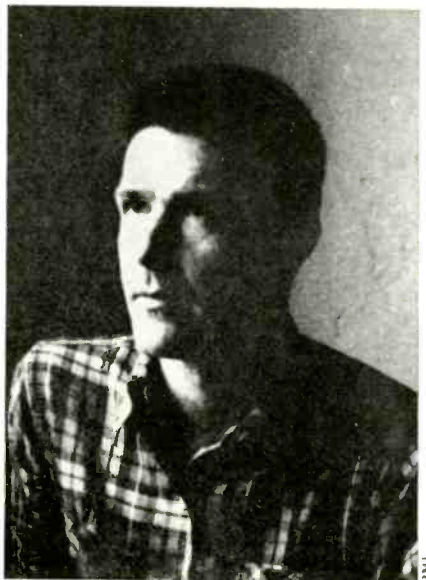
Ⓢ Ⓜ **BRUCKNER:** *Symphony No. 4*, in E-flat ("Romantic"). Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 36245 \$5.79, 36245* \$4.79.

Performance: Brisk
Recording: Spacious
Stereo Quality: Good enough

Comparative timings tell a good bit about the differences between the Bruno Walter

JOHN CAGE

Pure color from the prepared piano



and Otto Klemperer readings of this most accessible of the Bruckner symphonies. To speak precisely, Klemperer is more than 2½ minutes faster in the first movement, 1½ minutes faster in the slow movement, 45 seconds *slower* in the scherzo, and 45 seconds faster in the finale. As in his earlier and justly praised Vox recording, Klemperer favors a brisk yet powerful reading. He tends to emphasize the brazen quality of its climactic moments instead of the rich string sonorities favored by Walter.

A choice between the Angel and Columbia stereo recordings thus depends in part on whether you like your Bruckner "hard" or "soft." While I like the craggy approach for the apocalyptic Eighth and Ninth Symphonies, I prefer a gentler manner (such as Walter's) for the somewhat pastoral Fourth. I also find the broader spread of Columbia's stereo sound and richer string texture rather more sympathetic to the music than the hard, over-reverberant acoustics of this Angel album. *D. H.*

Ⓢ **CAGE:** *Sonatas and Interludes for Prepared Piano*. Maro Ajemian (piano). COMPOSERS RECORDINGS INC. CRI 199 \$5.95.

Performance: Authentic
Recording: Excellent

Against the background of his current interest in aleatory music, happenings, and the rest of the paraphernalia of the far-out avant-garde, it seems a little nostalgic that just a few years ago, in the late Forties, John Cage was up to nothing more devilish than producing these gamelan-like little pieces for prepared piano. A piano "prepared," that is, by filling its insides up with bolts and screws and rubber with the notion of producing new sounds.

Actually, it's pleasant to hear them again—they make all sorts of provocative, pretty sounds—although the music that has been contrived for them is by no means distinguished in itself. What emerges is pure color, and although I couldn't imagine them as a steady diet, the pieces do give pleasure. Maro Ajemian has done an exceptionally sensitive job with them and CRI's recorded sound here is up to the best it has ever produced. *W. F.*

Ⓢ Ⓜ **ENESCO:** *Roumanian Rhapsodies*. Op. 11: No. 1, in A Major; No. 2, in D Major. LISZT: *Hungarian Rhapsodies: No. 5*, in E Minor; No. 6, in D Major ("Carnival at Pest"). Vienna State Opera Orchestra. Vladimir Golschmann and Anatole Fistoulari cond. VANGUARD SRV 160 SD \$1.98, SRV 160 \$1.98.

Performance: Competent to good
Recording: Good
Stereo Quality: Excellent

This is a reissue in Vanguard's Everyman series of the coupling originally released as SRV 119 mono and stereo. Golschmann conducts the Enesco, Fistoulari the Liszt. It is the recording quality that stands out here, notably in the Enesco rhapsodies. None of the performances is less than competent, but neither do they take any prizes for imagination. The Liszt rhapsodies are at least un-hackneyed selections, and in the low-priced stereo-mono area, these performances are without any serious competition. *D. H.*

(Continued on page 80)

Presenting: Shirley Verrett in Recital at Carnegie Hall!

One of the principal contributors to the musical excitement of 1965 is the young mezzo-soprano Shirley Verrett. To understand why her Carnegie Hall recital engendered so much enthusiasm, one needs merely to listen to this new Red Seal album recorded "live" at that concert. The varied repertoire includes Schubert lieder, songs by Copland, spirituals, folk songs, Miss Verrett's magnificent interpretations of songs by Rachmaninoff and Tchaikovsky and an extraordinary performance of the Mozart "Alleluia." Like her first Red Seal recording, Falla's *Seven Popular Spanish Songs*, and her fiery portrayal of Preziosilla in the complete recording of Verdi's *La Forza del Destino*, this album displays the power of the Shirley Verrett personality and the measure of her art.



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CIRCLE NO. 77 ON READER SERVICE CARD

© ® ESPLÁ: *Don Quixote velando las armas.* ALBENIZ-HALFFTER: *Rapsodia española.* Gonzalo Soriano (piano); National Orchestra of Spain, Rafael Frühbeck de Burgos cond. LONDON CS 6423 \$5.79, CS 9423* \$4.79.

Performance: Live and colorful
Recording: Excellent
Stereo Quality: Just

Oscar Esplá's *Don Quixote*, which was written with the encouragement of Manuel de Falla and was first heard in Madrid in 1926, is a work that is new to the present Schwann catalog and to the present writer as well. While it will startle no one with its originality—it is composed in a Spanish nationalistic-impressionistic manner that suggests Falla himself—it is nonetheless a work of considerable fantasy and utter charm. Its instrumental colorations are perfectly lovely, its melodic invention is serenely natural and shapely, and it pursues its vaguely programmatic course with an evenness of musical interest that gives genuine, if modest, pleasure.

The Albéniz *Rapsodia* is also something of a novelty, being an attempt on the part of Cristóbal Halffter—according to London's annotator "one of Spain's youngest and most talented composers"—to turn one of the great Spanish nationalist's more formidable solo piano works into an orchestral piece.

Ignoring questions of the aesthetics of this sort of rearrangement, and taking London's word that Halffter has accomplished the feat without the "loss of a single note" of the original, I am prepared to say that the piece, as heard here, is a convincing pleasure every bar of the way. And the performances of both works by all involved convince me anew that no one can play Spanish music with quite the *élan* that excellent Spanish musicians can bring to it.

The recorded sound is full-bodied and handsome. W. F.

RECORDING OF SPECIAL MERIT

© ® FLOW: *Martha (excerpts).* Anneliese Rothenberger (soprano), Lady Harriet (Martha); Hetty Plümacher (contralto), Nancy; Georg Völcker (bass). Sir Tristram; Fritz Wunderlich (tenor), Lionel; Gottlob Frick (bass), Plunkett; Robert Koffmane (bass), Sheriff of Richmond. Chorus and Orchestra of the Berlin Municipal Opera. Berislav Klobucar cond. ANGEL S 36236 \$5.79, 36236 \$4.79.

Performance: Excellent
Recording: Good
Stereo Quality: Lively

Martha is about as lightweight a confection as an opera can be—the operettas of Johann Strauss and Franz Lehár are musically more complex and sophisticated—but it is a charming, neatly constructed work nonetheless. Not immune to an occasional fiasco (such as the Metropolitan's production five seasons ago), it remains, in its dated, unassuming way, virtually indestructible.

In this recording, Flotow's sweet-scented score is treated to a performance that is so happily cast and so uniformly excellent that Angel's failure to provide the complete opera seems a grave omission. (The only available uncut version is *Urania 217*, well sung but entirely inadequate in sound.)

Anneliese Rothenberger, always a dependable singer, is delightful in the title role, and

HIFI/STEREO REVIEW

her radiant vocal presence contrasts effectively with the earthier image of Hetty Plümacher in the role of Nancy. Fritz Wunderlich, who is the most popular lyric tenor in Germany at present, is an ideal Lionel—ardent, melting, perfectly in style. And Gottlob Frick turns in a bravura performance as the bumpkin Plunkett, a part tailor-made for the basso's powerful tones and somewhat cumbersome delivery. Chorus and orchestra are very fine, and the excerpts have been very well chosen.

Save for passing instances of inner-groove distortion—in both stereo and mono versions—the recorded sound is clear and well-balanced. *G. J.*

© ® GEMINIANI: *Concerto Grosso, in D Minor, Op. 2, No. 3*. A. SCARLATTI: *Concerto No. 3, in F Major*. TELEMANN: *Violin Concerto, in A Minor*. VIVALDI: *Concerto Grosso, in D Minor, Op. 3, No. 11*. Nicholas Roth (violin), Colin Tilney (harpichord continuo), London Soloists Ensemble. NONESUCH H 71052 \$2.50, H 1052* \$2.50.

Performance: Not too polished
Recording: Lacks smoothness
Stereo Quality: Good

With great enthusiasm the London Soloists Ensemble, a small Baroque group of ten players, perform here a trio of concerti grossi and one violin concerto, four thoroughly Italianate works. One must admire the verve with which this ensemble plays, as well as the degree of stylistic insight (note particularly the *Siciliano* of the well-known Vivaldi, here done in a rhythmically crisp manner).

Unfortunately, there is also a rather constant pushing of tempos elsewhere. Coupled with the less than ideally polished execution of the upper strings (the first violinist, in particular, is technically mediocre), this lends an unwelcome harsh quality to the total performance. This may also be partly the fault of rough reproduction. Colin Tilney's harpsichord realizations are most imaginative, however, and the Baroque collector may very well find much to interest him in this collection. *I. K.*

GRIEG: *Cello Sonata, in A Minor* (see SCHUBERT)

HAINES: *Quartet No. 4* (see KAHN)

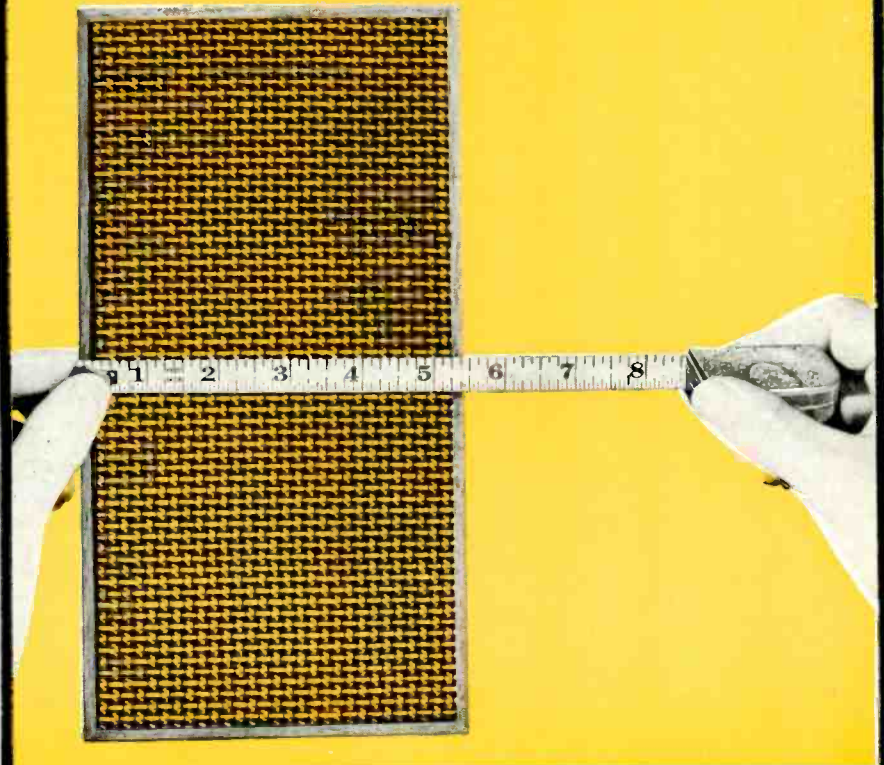
HANDEL: *Messiah* (see Best of the Month, page 69)

© ® HANDEL: *Praise of Harmony (Preis der Tonkunst)*. SCHUBERT: *Salve Regina*. MOZART: *Exsultate, Jubilate; Laudamus Te* (from *Mass in C minor, K. 427*). Teresa Stich-Randall (soprano); Saar Chamber Orchestra, Karl Ristenpart cond. WESTMINSTER WST 17092 \$4.79, XWN 19092 \$4.79.

Performance: Brilliant singing
Recording: Good
Stereo Quality: Fine balances

Listening to Teresa Stich-Randall's singing of the *Exsultate, Jubilate*, I found myself at first completely enthralled by the flawless instrumental purity of her tone, and then wishing that it were just a shade less "instrumental" and more communicative of warmth and emotion. Certainly, as pure singing, this is about the purest in the business, with

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Aside from the texts, Westminster's notes deal exclusively with Miss Stich-Randall, paying no attention whatever to Messrs. Handel, Schubert, and Mozart, to the point of denying them even the proper identification of their works. What is called merely "*Preis der Tonkunst*" is really *Praise of Harmony*, written by Handel in 1739 to an English text, which is rendered here, quite properly, in English. Nor is there any suggestion that Schubert may have written more than one *Salve Regina*. The work offered here is in A Major, Opus 153, dating from 1824. The Handel piece is full of characteristic bravura, the Schubert is simple and nobly devotional; neither work belongs among the greatest creations of these masters, but both deserve representation on records. Here, fortunately, they receive a brilliant one indeed.

Aside from a slow and somewhat unimaginative *Andante* in the *Exsultate, Jubilate*, the orchestral accompaniments are quite satisfactory. There is a certain amount of distortion (especially in stereo), possibly due to overmodulation.

G. J.

© HAYDN: *Divertimenti for Baryton, Viola, and Cello: No. 45, in D Major; No. 49, in G Major; No. 60, in A Major; No. 64, in D Major; No. 113, in D Major*. Salzburger Baryton Trio; Karl-Maria Schwamberger (baryton). NONESUCH H 71049 \$2.50, H 1049* \$2.50.

Performance: Rather unique
Recording: Very good
Stereo Quality: Passable

Prince Nicholas Esterházy, Haydn's employer, was an accomplished player on the baryton, a now obsolete instrument which combined the features of a bass viola da gamba (six fretted strings) with those of the viola d'amore (sympathetic strings). Slightly smaller than a cello, this curiosity was played both by bowing with the right hand in the normal manner and also, when called for, by plucking the sympathetic strings (of which there were anywhere between sixteen and forty) with the left. Haydn wrote some 180 pieces using the baryton, and the present five divertimenti are good examples of the genre. Schwamberger, who has previously recorded four other such divertimenti on Archive as part of the Salzburger Baryton Trio, performs most capably, as do his unnamed colleagues. The recorded sound is very satisfying throughout the disc.

I. K.

© HAYDN: *Symphony No. 57, in D Major; Symphony No. 86, in D Major*. Cincinnati Symphony Orchestra, Max Rudolf cond. DECCA DL 710107 \$5.79, DL 10107 \$4.79.

Performance: Splendid
Recording: Highs a bit shrill
Stereo Quality: Not especially pronounced

Decca's first purely orchestral recording with the Cincinnati Symphony and its excellent conductor, Max Rudolf, features two lesser-

known Haydn symphonies in first-rate performances. The later of the two works is one of the six Haydn wrote for the Paris *Concerts de la Loge Olympique*, this one in 1786, and it has been previously recorded as part of a complete edition of the Paris Symphonies by Ernest Ansermet. Rudolf's performance of the work is more tightly knit than Ansermet's, and he is more successful in bringing out the wit of the final movement.

The Symphony No. 57 (1774) is equally impressive, and the only other available recording is part of the Library of Recorded Masterpieces series conducted by Max Goberman (HS 13). Goberman's performance was excellent and thoroughly stylish, but so also is Rudolf's, and a choice between them will depend more on coupling and cost than anything else (Goberman includes Symphonies Nos. 1 and 17; price \$10.00 non-subscription, \$8.50 for the subscriber to the whole series). In any case, the Decca version features exceptional orchestral playing, and Rudolf's conducting has more of the Haydn spirit than the vast majority of interpreters. All parties should be congratulated for their achievement. My only disappointment was in the slightly shrill reproduction; also, stereo placement is not overly pronounced.

I. K.

© KAHN: *Ciaconna dei tempi di guerra and other piano pieces*. HAINES: *Quartet No. 4*. Erich Itor Kahn (piano). Oxford String Quartet of the University of Miami. COMPOSERS RECORDINGS, INC. CRI 188 \$5.95.

Performance: Just
Recording: Good

In 1956, Erich Itor Kahn, the German-born composer-pianist, died and left behind him a small, hard core of admirers of his music. Engaged in the composition of twelve-tone music and deep in the processes of atonality at a time when such practices were considered unfashionable, dated, or both, he was a composer who many feel should now be better understood and better known. In presenting this half a disc of the composer's works played by the man himself (recorded from a German radio broadcast made shortly before his death), CRI has done the curious a favor in making this music available.

The major work involved is the *Ciaconna dei tempi di guerra* (1943) which, according to its composer, "was composed in 1943 [and] projects in a general way the war experience, as its title indicates." The work is a sort of freely atonal set of variations—tame enough by today's avant-garde standards, but uncompromising in its rather grim tenacity. The shorter piano pieces, which include *Eight Inventions* (1937-38), range from the freer atonal images to serial techniques, and in their cryptic and highly personal way, they make a stronger impression than the larger work. Whatever one may think of this music, it was obviously set to the page by a composer of integrity and absolutely uncompromising musico-stylistic values.

Edmund Haines' String Quartet No. 4 (1957) is also a variational work, but it is as clearly tonal as it could be. I suppose the piece is old-fashioned, yet there is something sweet and honest about it, and it's good to hear a recent string quartet that is free of the plings and snaps of the contemporary post-Webernic models.

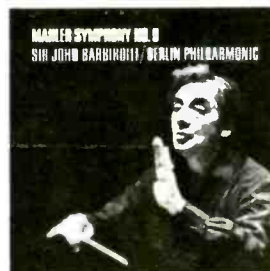
CRI's recording of these works is quite sat-

(Continued on page 84)

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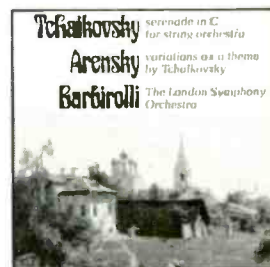
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isfactory, and the performances all sound excellent. W. F.

LISZT: *Hungarian Rhapsodies: Nos. 5 and 6* (see ENESCO)

Ⓢ Ⓜ LISZT: *Sonata in B Minor*. SCHUBERT: *Sonata No. 14, in A Minor, Op. 143* (D. 784). Emil Gilels (piano). RCA VICTOR LSC 2811 \$5.79, LM 2811* \$4.79.

Performance: Notable Liszt
Recording: Superior
Stereo Quality: Natural

One cannot help being impressed with the sheer pianistic control to be heard in these two sonatas. Gilels sounds enormously at home at the keyboard—nothing seems to faze him. His technical achievements are prodigious, his varieties of tone and touch quite remarkable. Only in the very loudest passages does one feel a lack of the fullest range of expressive shading. This is not to say that Gilels' fortissimo is harsh; it is simply that his ability to shape a phrase and make the piano sing does not extend to those sections where the maximum in volume is required. All the same, this Liszt Sonata is extremely impressive, and where the dynamics are other than full blast, Gilels is marvelously eloquent and poetic.

And yet I still prefer the sonically dated (1933) but quite miraculous Horowitz performance (Angel COLH 72). Perhaps one reason is the older master's famous rhetoric (one aspect of which is his fantastic ability to bring out a single line, even within the heaviest chordal passages). Gilels, for all his warm tone, does not quite enter into the nineteenth-century world; the music is stated beautifully, but the blood and thunder, as well as the introspective sections, have a twentieth-century cast.

In the Schubert, the performance is again splendid from a pianistic standpoint, but a lack of both spontaneity and Viennese lyricism separates it from the Schubertian world of a Schnabel, Hess, or Edwin Fischer. Victor's recording, made, I believe, in Carnegie Hall, is a model of piano sound with a dynamic range that extends from the virtually inaudible to a brilliant yet always mellow and full-bodied fortissimo. I. K.

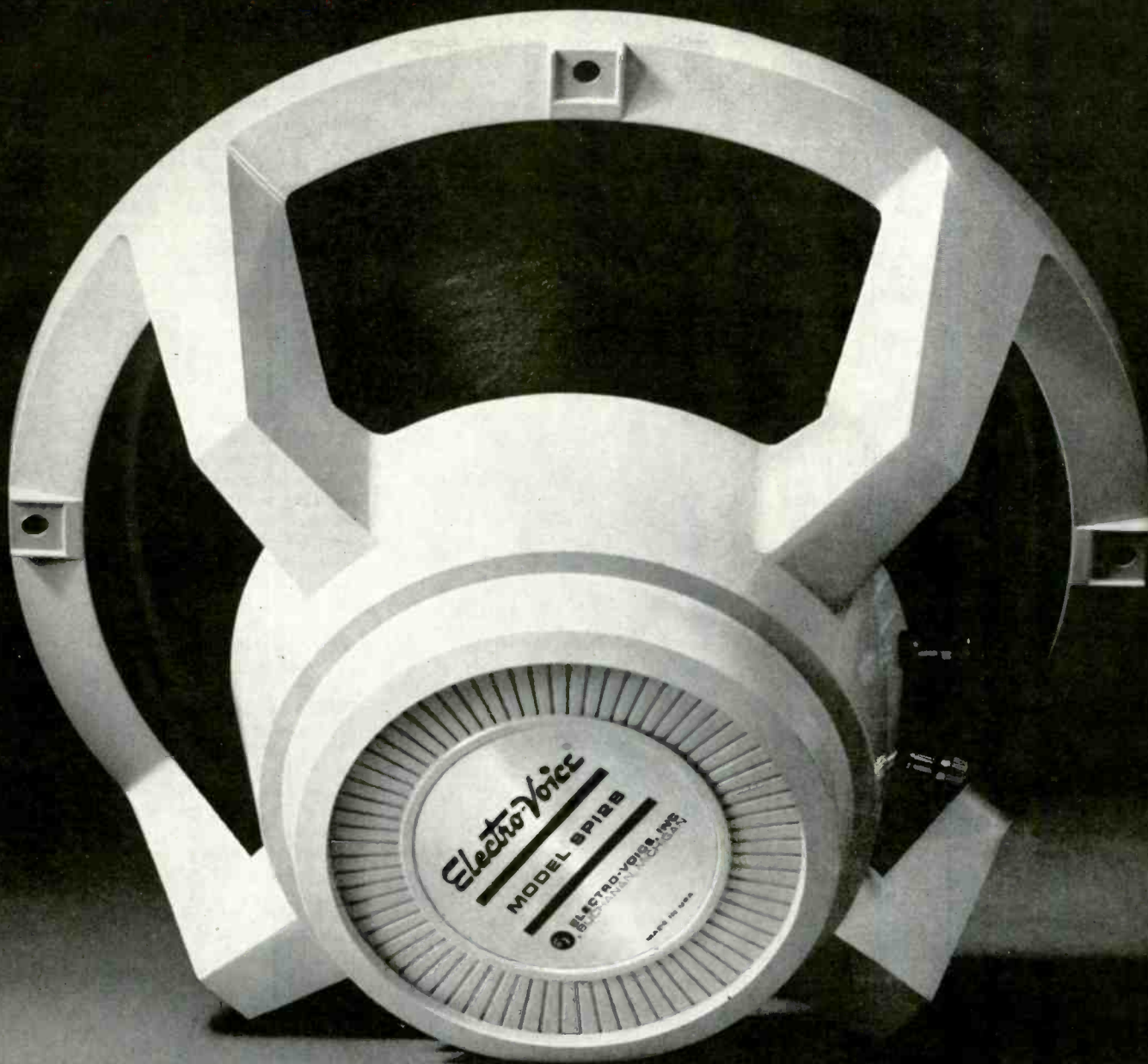
Ⓢ Ⓜ MASSENET: *Thaïs*. Renée Doria (soprano), Thaïs; Robert Massard (baritone), Athanaël; Michel Sénéchal (tenor), Nicias; Gerard Serkoyan (bass), Palemon; Janine Collard (mezzo-soprano), Albine; others. Orchestra and Chorus. Jésus Echeverry cond. WESTMINSTER WST 236 two 12-inch discs \$9.58, XWN 2236 \$9.58.

Performance: Tasteful and expert
Recording: Clear but unspectacular
Stereo Quality: Understated

Massenet's *Thaïs* may possibly achieve once again the popularity it used to enjoy in this country—thanks first to Mary Garden and then to Maria Jeritza—but the chances seem remote at this point. And yet, another soprano with compelling dramatic powers may bring it back into the repertoire some day, for given a plausible presentation, Massenet's sensuous, delicately proportioned music will assure the opera's success.

The work has been adequately represented on records for the past dozen years or so by a production of the Paris Opéra (Urania (Continued on page 86)

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227) in which the roles of Thaïs and Athanaël were taken by Geori Boué and Roger Bourdin. This new recording, produced by Vega in Paris, had some circulation in import shops before its current appearance on the Westminster label. I am not familiar with the Vega pressings, but I note with some disappointment that, in an apparent effort to present the opera on two discs, the American edition makes a severe cut in the ballet scene of Act II, omits the intermezzo preceding Act III, and eliminates the entire second tableau of Act III. The same tableau, incidentally, was missing from the older set as well. If this procedure corresponds to current French stage practice—which is deplorable, for the scene is essential to dramatic progression—an explanatory note would have been welcome.

In the older recording Geori Boué and Roger Bourdin—who were then approaching the ends of their careers—projected their parts with a kind of magnetism. Mme. Doria and M. Massard do not quite equal here. In point of vocal control and tonal evenness, however, the current principals are preferable. Except for a few high notes of borderline intonation, Doria uses her light voice with virtuosity, and Massard conveys Athanaël's inner conflict with impressively restrained passion. Both artists deliver the text with the clarity and loving regard for literary merit that are in the best French dramatic tradition.

Sénéchal is a skillful singer with a whitish and not particularly attractive voice. However, its quality is quite appropriate to the voluptuary Nicias, which is fortunate indeed. Serkoyan is smooth and dignified as Palemon, and Janine Collard is excellent in the role of the Abbess. Etcheverry has the score firmly in control, but he fails to capture all the drama. Georges Sebastian was able to bring out in the earlier set. The orchestral performance is quite good, although the chorus sounds somewhat undernourished. The overall sound, though not particularly striking in immediacy or dynamic range, is nevertheless far superior to the older set. All things considered, this is a worthy acquisition. Those unfamiliar with the Anatole France novel on which the libretto is based will discover that the story of *Thaïs* is pretty much that of Sadie Thompson, in an ancient setting. G. J.

© M MONDONVILLE: *Cantate Domino*. Martha Angelici, Jocelyne Chamoin (soprano); Andre Mallabrera, Remy Corazza (tenors); Georges Abdoun (bass); Anne-Marie Beckensteiner (organ); Jeunesses Musicales de France Chorus; Jean-François Pailard Orchestra, Louis Martini cond. MUSIC GUILD MS 119 \$2.49, MG 119* \$2.49.

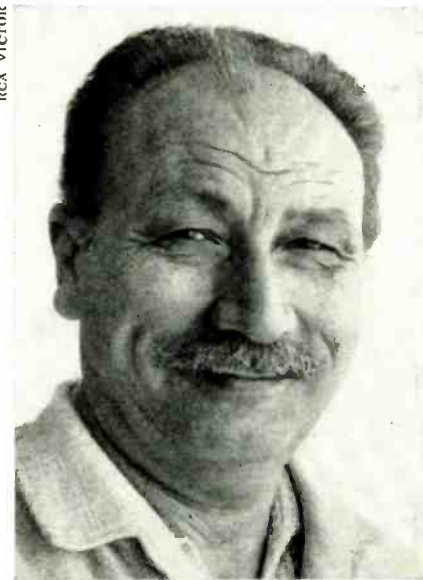
Performance: Competent
Recording: Good
Stereo Quality: Fine

Jean-Joseph Cassanea de Mondonville (1711-1772) spent most of his life in Paris, at first primarily as a spectacular violinist and later as a composer of sacred works for the Concert Spirituel series. His name is well known among Baroque specialists, but on records he has been badly neglected, the present work being his only one in the domestic catalogs. Judging from this *Cantate Domino*, his music deserves to be better known. This is a large-scale choral work, imaginative in its scoring and very grand in effect, notably

in both the opening and closing choruses. The performance is similar to others by this conductor in sacred music of the French Baroque: reasonably stylish and full-blooded (though I deplore the tiresome practise of treating almost all ornaments with deliberate slowness). Diction from all except the bass, unfortunately, is extremely poor. Music Guild should also re-do their notes, which incorrectly describe the piece as being part of the Christmas Liturgy (it is not), and which provide the wrong text and translation, giving that for Psalm 97 (in the Vulgate; 98 in King James) instead of 149 upon which this particular *Cantate Domino* is based. The reproduction is good, though not outstanding. I. K.

RECORDING OF SPECIAL MERIT

© M MONTEVERDI: *The Sixth Book of Madrigals: Lamento d'Arianna; Zefiro torna;*



NINO ANTONELLINI
Shapely ensemble sound for Monteverdi

Una donna fra l'altre; A Dio Florida bella; Lagrime d'amante al sepolcro dell'amata; Oimè il bel viso; Qui rise, o Tirsi; Misero Alceo; Batto, qui pianse; Presso un fiume tranquillo. Riccardo Castagnone (clavichembalo); Giuseppe Martorano (cello); Polyphonic Ensemble of Rome, Nino Antonellini cond. RCA VICTOR LSC 7035, two 12-inch discs \$11.58, LM 7035* \$9.58.

Performance: Polished and expressive
Recording: Excellent
Stereo Quality: Subdued

Monteverdi's *Madrigals* are well represented on records, but nearly always in collections containing parts of various volumes. In contrast, the present set offers his Sixth Book of Madrigals in its entirety. This volume was published in 1614, Monteverdi's first year as musical director of St. Mark's in Venice. Its best known portion is the justly celebrated *Lamento d'Arianna*, a polyphonic treatment of an extended aria, unfortunately the only surviving excerpt from Monteverdi's second opera *Arianna*.

The other well-known selection here is *Lagrime d'amante al sepolcro dell'amata*, very similar to Arianna's lament in its mood of inconsolable grief as well as in its rich polyphonic invention. Both works are unac-

companied, as are two shorter madrigals, *Zefiro torna* and *Oimè il bel viso*, settings of Petrarch sonnets. The six other madrigals which comprise Book VI are accompanied by a continuo of harpsichord and cello; these six are settings of poems by Giambattista Marini, dealing mainly with the joys and sorrows of pastoral love.

The Polyphonic Ensemble of Rome is a smooth and homogeneous chorus of twenty-two voices. Monteverdi's madrigals are often sung by smaller groups—each part of the five-voiced texture being carried by one singer. This creates a feeling of intimacy and generally results in greater clarity of the texts. I am nevertheless partial to the sound of a larger ensemble—it offers richer sonorities and a wider range of color and dynamics, as well as a more faithful reproduction of Monteverdi's virtuoso command of his medium. The Roman group seems to be just right in size, and it is composed of excellent voices. Antonellini shapes their sound with great skill and obtains some beautiful pianissimi and subtle dramatic contrasts from them.

The recording is faultlessly processed, with a mellow, natural resonance surrounding the voices. I find the stereo treatment rather conservative—the obvious dialogue effect in *A Dio Florida bella* is understated—but perhaps that is in keeping with the elegant and tasteful nature of the entire production. G. J.

MOZART: *Exsultate, Jubilate; Laudamus Te, from Mass in C Minor* (see HANDEL)

MOZART: *Sonata for Bassoon and Cello, K. 292* (see BEETHOVEN)

© M MOZART: *Symphonies: No. 35, in D Major (K. 385, "Haffner"); No. 36, in C Major (K. 425, "Linz"); Overture to The Abduction from the Seraglio.* Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 36128 \$5.79, 36128* \$4.79.

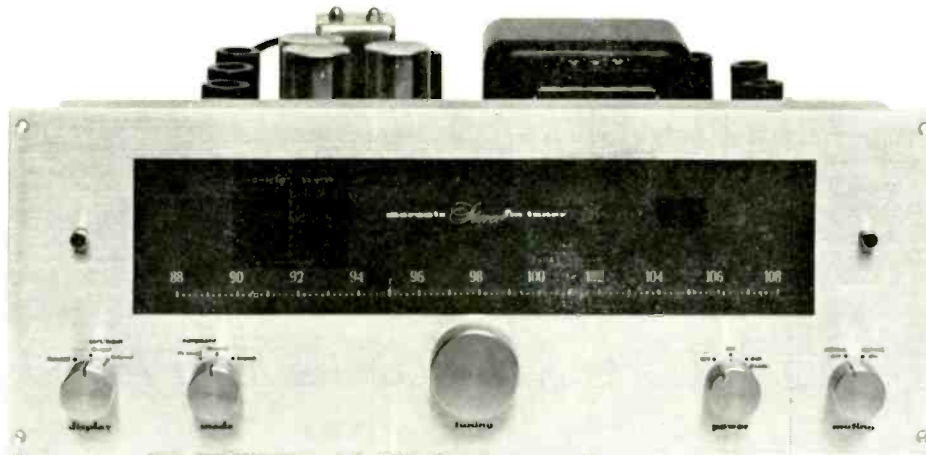
© M MOZART: *Symphonies: No. 38, in D Major (K. 504, "Prague"); No. 39, in E-flat (K. 543).* Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 36129 \$5.79, 36129* \$4.79.

Performance: Mostly very satisfying
Recording: Mostly good
Stereo Quality: Good

With the release of these two discs, Otto Klemperer now has in the domestic catalog a stereo recording of each of the last six Mozart symphonies—a distinction he shares with the late Bruno Walter. The "Haffner" is new to Klemperer's recorded repertoire, but his reading of the "Linz" was previously recorded by Vox in Vienna during the early days of microgroove recording and is still available. (These Angel recordings were actually made three years ago and have been available in England since 1962.)

In general, the new Klemperer performances of No. 38 and No. 39 are broader than those of the 1957 Angel mono discs; for this reason, the first-movement repeat of the "Prague" is omitted here, though the repeats in the last movement are retained. The sound in the new No. 39 seems a bit shrill when compared with the generally mellow and spacious sonics elsewhere.

The "Haffner" Symphony comes through with an amply extroverted quality, though not (Continued on page 88)



MARANTZ 10-B TUNER: "... rather spectacular results."

Q. Mr. Marantz, your new 10B stereo FM tuner has caused quite a stir in the hi-fi industry. Now that a large number are in the field, what reactions have you received?

Mr. Marantz: The overwhelming reaction has been one of surprise from owners who found our claims were not exaggerated. One user wrote he had "... taken with a grain of salt your statement that reception was as good as playback of the original tape or disc. However, after using the tuner for several days I felt I owed an apology for doubting the statement." This is typical.

Q. What success have users had with fringe area reception?

Mr. Marantz: Letters from owners disclose some rather spectacular results. From the California coast, which is normally a very difficult area, we have had many letters reporting clean reception from stations *never reached before*. An owner in Urbana, Illinois told us he receives Chicago stations 150 air miles away with a simple "rabbit ears" TV antenna. Another in Arlington, Virginia consistently receives fine signals from Lancaster, Pennsylvania, 125 miles away; Philadelphia, 200 miles away, and three stations in Richmond 100 miles over mountains, which he said "come in as good as local stations."

Q. For the benefit of these readers interested in the technical aspects, what



are the reasons for this improved fringe area performance?

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Q. Considering the 10B's excellent fringe area performance, shouldn't one pick up more stations across the dial?

Mr. Marantz: Yes. The report published in the April edition of Audio Magazine claimed to have logged 53 stations with an ordinary folded dipole used in the reviewer's apartment, which was "more than ever before on any tuner!"

Q. I appreciate, Mr. Marantz, that the 10B's built-in oscilloscope tuning and multipath indicator is very valuable in achieving perfect reception. How big a factor is this device in the total cost of the 10B?

Mr. Marantz: Well, first we should note the fact that no manufacturer would offer a quality tuner without tuning and signal strength meters. Therefore, what we should really consider is the difference in price between ordinary tuning meters, and our infinitely more useful and versatile Tuning/Multipath Indicator, which is only about \$30! While our scope tube and a pair of moderately priced d'Arsonval meters costs about the same—slightly under \$25—the \$30 price differential covers the slight additional power supply complexity, plus two more dual triode tubes with scope

adjustments and a switch. The rest of the necessary associated circuitry would be basically similar for both types of indicator. The price of the 10B tuner is easily justified by its sophisticated precision circuitry and extremely high-quality parts.

Q. With the 10B's exceptionally high performance, does it have any commercial or professional application?

Mr. Marantz: Yes, very much so. In fact, a growing number of FM stations are already using 10B's for monitoring their own broadcast quality. One station wrote that they discovered their 10B outperformed their expensive broadcast monitoring equipment, and were now using it for their multiplexing setup adjustments and tests.

Q. Just how good is the general quality of FM stereo broadcast signals?

Mr. Marantz: As I have remarked on previous occasions, the quality of FM broadcasting is far better than most people realize. The Model 10B tuner has proven this. What appeared to be poor broadcast quality was, in most instances, the inability of ordinary FM receiving circuits to do the job properly. The Model 10B, of course, is based on a number of entirely new circuit concepts designed to overcome these faults.

Q. In other words, the man who uses a MARANTZ 10B FM tuner can now have true high fidelity reception?

Mr. Marantz: Yes, very definitely—even under many conditions where reception may not have been possible before. This, of course, opens up a tremendous source of material for the man who wants to tape off the air, and who needs really good fidelity. He can, as many of the 10B owners are now doing, build a superb library of master-quality tapes, especially from live broadcasts.

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with the degree of rhythmic precision that one heard from Toscanini in his New York Philharmonic days. The end movements of the "Linz" are full of energy and brilliance, but to me the middle movements seem a mite perfunctory. The disc of No. 38 and No. 39 seems to me a thorough success.

As to a final choice between Walter and Klemperer for an integral version of the Mozart "big six," I'd call it a stand-off. Klemperer is more brooding and heroic, Walter

more humanly lyrical, even at times a shade sentimental; and both sets offer good if rather different types of sound—appropriate, in fact, to the types of interpretation. Personally, I intend to retain both sets in my library, as well as the older Klemperer mono versions. *D. H.*

© ® PROKOVIEV: *Violin Concerto No. 1, in D, Op. 19.* Joseph Szigeti (violin); London Symphony Orchestra, Herbert Men-

ges cond. STRAVINSKY: *Duo Concertant.* Joseph Szigeti (violin), Roy Bogas (piano). MERCURY SR 90419 \$5.79, MG 50419* \$4.79.

Performance: Sensitive and musicianly
Recording: Bright and dry
Stereo Quality: Evenly spread

There is a good deal to be said in behalf of Szigeti's reading of the Prokofiev First Violin
(Continued on page 90)

CARL NIELSEN'S *SINFONIA ESPANSIVA*

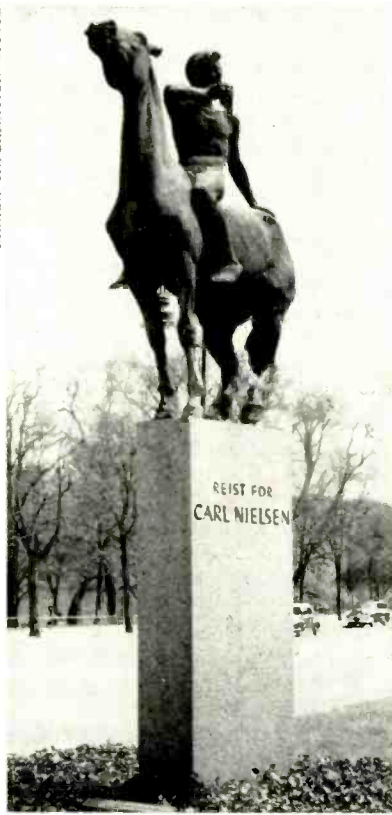
IT WAS owing to his brilliantly dramatic readings with the New York Philharmonic of Carl Nielsen's Fifth Symphony, in concert and on records (Columbia MS 6414, ML 5814), that Leonard Bernstein was invited to Denmark last May to receive the Sonning Prize, an award that is part of that nation's Nielsen centennial celebration. In Copenhagen, Bernstein returned the compliment with a performance (and, subsequently, this recording for Columbia) of the Symphony No. 3, the *Sinfonia espansiva*, with the Royal Danish Orchestra—the orchestra Nielsen himself led between 1908 and 1914, and with which he presented this symphony's premiere performance on February 28, 1912. Bernstein's reading of the Third won rapturous acclaim from the ultracritical Danish press, particularly for his treatment of the finale, which under most conductors becomes anti-climactic.

There have been two previous recordings of the *Espansiva*, both by the Danish State Radio Orchestra, one led by the late Erik Tuxen for London and the other by John Frandsen for Epic, but neither disc is listed as currently available in the domestic catalog. Both set forth the music's heroic dimensions to fine effect, but neither displays anything like the dramatic intensity, or reveals the wealth of detail, that this new recording by Bernstein does.

But with due regard for Bernstein's unique qualities as an interpreter, it should nonetheless be pointed out that the nature of the Royal Danish Orchestra and the conditions of the recording play a special role in the image of the *Sinfonia espansiva* that is projected here. For one thing, the Royal Danish Orchestra is considerably smaller than the State Radio Orchestra—probably because of the limitations of the pit at the Copenhagen Royal Theater, where the orchestra plays for the opera and ballet. For another, the recording locale, Copenhagen's Oddfellows Palace hall—chosen because it was the site of the premiere—is a converted Baroque-style ballroom, smaller in size and brighter in sound than the State Radio's concert hall-studio where the earlier recordings were done. I suspect that, for the new recording, this combination of circumstances necessitated a multi-microphone setup as opposed to that usually employed in the State Radio studio, where the number of mikes is limited to one per recording or broadcast channel. Yet

even with this multi-miking, there is some tendency for the Royal Danish Orchestra's brass and woodwinds to overpower the violins in the climactic passages of the first movement, and, in the quieter epi-

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Copenhagen's Nielsen memorial sculpted by the composer's wife, Anne Marie

sodes, for the solo instruments—the woodwinds especially—to sound a bit larger than life. On the other hand, details of harmonic and linear texture come through with great clarity.

Throughout this performance, Bernstein strives for the utmost in dramatic contrast between the music's rhythmic and its lyrical aspects, but this contrast is never achieved at the expense of overall line. The result is an intensification of impact throughout the *allegro espansivo* first movement, with its tremendous "cosmic waltz" climax, and in the slow movement as well, in which the passionate outbursts of the middle section stand out in bold relief against the ruminating music of the enclosing episodes. Nielsen's imaginative *vocalise* passages for soprano

and baritone voices (sung by Ruth Guldback and Niels Møller) in this latter movement are well handled here, save for an occasional tendency for the orchestra to swamp the soprano.

For me, the high point of this performance is the Scherzo, which Nielsen himself regarded as the "heartbeat" of the Symphony. As with the opening movement of the Second Violin Sonata, composed shortly after the Third Symphony, this scherzo works its way through a series of menacing, almost satanic expressions by means of *fugato* textures and Bach-like figurations. The special Nielsen-style *appoggiature*, dotted figures, and trills are employed in profusion all the way. Even the imitations of bird-calls, in themselves innocuous, are metamorphosed into something sinister.

After reading the Danish critiques of Bernstein's performance, I was more than a little curious to see what the conductor would do with the finale. I noticed first that he does not treat the opening theme as a cheerful march, as do most other interpreters, but rather as a heroic song. This stressing of the theme's singing quality is the major element in Bernstein's interpretation. Then too, as might be expected, he works wonders with the subsidiary developments that build from the last six notes of the theme. A slight speed-up of the tempo at the very end of the movement serves to create the sense of final climax that Nielsen sought here.

Is this a definitive reading of the *Espansiva*? As with Nielsen's Fourth and Fifth Symphonies, the scope and complexity of the work virtually preclude such an accomplishment—and this is one of the many factors that place these works in the great symphonic line of Beethoven and Brahms. There can therefore be quite a number of "right" interpretations of such masterpieces, and Bernstein's reading of Nielsen's Third Symphony is one of them—extraordinarily vital and full of new insights.

The orchestral playing throughout is of the highest quality. The recorded sound is slightly lacking in spaciousness, but is remarkable for its brilliance, its transparency of texture, and its instrumental presence. *David Hall*

© ® NIELSEN: *Symphony No. 3, Op. 27 (Sinfonia espansiva).* The Royal Danish Orchestra, Copenhagen, Leonard Bernstein cond. COLUMBIA MS 6769 \$5.79, ML 6169 \$4.79.

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Concerto. It is exquisitely phrased and eloquently subdued at moments when others make too much of it. It has, as a matter of fact, a general inclination toward understatement and classical shapeliness that I personally find most attractive.

Yet Szigeti has stiff competition from Isaac Stern's recent recording with Ormandy and the Philadelphia Orchestra, mostly on account of the comparatively flaccid orchestral accompaniment that has been provided for him by Herbert Menges and the London Symphony Orchestra. And furthermore, though Mercury's sound and stereo are generally excellent, even at that they are a cut inferior to the brilliance that Columbia brought to the Stern-Ormandy version.

There is eloquence aplenty and even a rhetorical flair to Szigeti's performance of Stravinsky's *Duo Concertant*, which fills out the second side of Mercury's release. But the work, which dates from 1931, is an especially moving specimen of Stravinsky's neo-classical manner, and it wants understatement rather than rhapsody. So far as sound and stereo go, Szigeti's reading is the best available. But my own heart still belongs to Decca's old mono version with Joseph Fuchs and Leo Smit, in which the work has been projected to a perfect stylistic turn. So the choice here is clearly one of recorded sound over more idiomatic performance. Incidentally, Szigeti's accompanist, Roy Bogas, is able enough, but by no means an expert at producing the Stravinsky "sound." *W. F.*

SCARLATTI, A.: *Concerto No. 3, in F Major* (see GEMINIANI)

⑤ ⑥ SCHOENBERG: *The Music of Arnold Schoenberg, Volume III. Chamber Symphony No. 1: Five Pieces for Orchestra; Herzgewächse: Four Orchestral Songs; Kol Nidre: Dreimal Tausend Jahre.* BACH-SCHOENBERG: *Komm, Gott; Schmücke Dich: St. Anne Prelude and Fugue.* Regina Sarfaty (mezzo-soprano), Rita Tritter (soprano), Victor Braun (speaker), Festival Singers of Toronto, Cleveland Symphony Orchestra, CBC Symphony Orchestra, Columbia Symphony. Robert Craft cond. COLUMBIA M2S 709 two 12-inch discs \$11.58, M2L 309 \$9.58.

Performance: **Workmanlike**
Recording: **Generally good**
Stereo Quality: **Effective**

Volume III of the Columbia project to commit the complete works of Arnold Schoenberg to discs covers an extraordinary variety of the Viennese master's works, and I'm not entirely certain that it makes complete sense as record programming. True, there are the Five Pieces for Orchestra, Op. 16—one of Schoenberg's more vivid and colorful creations and the one most likely to enter the standard repertoire one day. And there are also the rather brutal, but powerful, Four Orchestral Songs, Op. 22, sung with great virtuosity and dramatic intensity by mezzo-soprano Regina Sarfaty. The ever-so-delicately scored, extraordinarily concentrated and lyrical *Herzgewächse* is still more top-priority Schoenberg, even though it is scarcely more than a miniature.

But the early Chamber Symphony No. 1, Op. 9 seems a little out of place in this classy company—its interest is more musicological, I think, than musical. It hulks along quite gracelessly (it couldn't be more

tonal), and in spite of a certain contrapuntal dexterity, I find little of interest in it.

The *Kol Nidre* is another strange opus—it dates from 1938—and is clearly in the key of G-sharp Minor, even though Schoenberg had completely developed his twelve-tone theories by then. The work has a certain dramatic power, but its materials seem to me quite lacking in distinction, although the workmanship is masterly, heaven knows.

Dreimal Tausend Jahre, Op. 50a, is one of Schoenberg's last three compositions, all of which have religious texts, though nothing else in common. The work is a fairly austere number for a capella chorus—solemn, even severe, yet remarkably well conceived for voices. The Chamber Symphony No. 2, which follows it, is also surprisingly tonal in its feeling, and one is struck by a certain neo-classical principle here. The work is that of a master composer at a moment of high achievement, make no mistake about it.



PAUL OLEFSKY
Warm lyricism for cello sonatas

The record is filled out with Schoenberg's transcriptions of Bach's Prelude and Fugue in E-flat Major; two choral Preludes; and finally a recorded interview with the composer himself conducted by Halsey Stevens.

The performances are generally conscientious, but the recorded sound—though clear enough—seems to lack depth at times. *W. F.*

SCHUBERT: *Salve Regina* (see HANDEL)

⑤ ⑥ SCHUBERT: *Sonata, in A Minor (D. 821).* GRIEG: *Cello Sonata, in A Minor, Op. 36.* Paul Olefsky (cello); Walter Hautzig (piano). Vox STPL 512890 \$4.79, PL 12890* \$4.79.

Performance: **Warmly lyric**
Recording: **Better on Schubert**
Stereo Quality: **So-so**

The Grieg Sonata, a product of the Norwegian master's prime, has been unavailable on discs since Columbia's deletion of the Leonard Rose-Leonid Hambro version of the middle Fifties. Simply as music (at least in its opening and slow movements), it is most welcome in this warm reading by Olefsky and Hautzig. Unfortunately, though, cello and piano are heard in quite different stereo per-

spective—the cello apparently very near the microphone, the piano at a great distance. This is wrong for a piece such as this one, in which the two instruments are closely integrated texturally. The treatment of sound is more satisfactory in the Schubert Sonata (written for the long-extinct "guitar-cello" known as the arpeggione and nowadays played on the cello). Here piano and cello are evenly balanced and musically the performance stands up well against existing versions—though competition is sparse. (There are only the mono disc of Aldo Parisot and Leopold Mittman and the stereo-mono RCA Victor issue by Soviet cellist Daniel Shafran with Lydia Pecherskaya at the piano.) Remembering that this lovely piece is in the repertoire of almost every major cellist, it is surprising that among the very top artists of that instrument, only the late Emmanuel Feuermann chose to commit a performance to records—a classic version (Columbia ML 4677) with Gerald Moore that has long been out of the catalog and is a famous collector's item. *D. H.*

SCHUBERT: *Sonata No. 14, in A Minor, for Piano* (see LISZT)

⑤ ⑥ SCHUMANN: *Konzertstück, in F Major, for Four Horns and Orchestra, Op. 86; Konzertstück, in G Major, for Piano and Orchestra, Op. 92.* Georges Barbeau, Michel Berges, Daniel Dubar, Gilbert Courcier (French horns); Roger Boutry (piano); Sarre Chamber Orchestra, Karl Ristenpart cond. NONESUCH H 71044 \$2.50, H 1044* \$2.50.

Performance: **Bright**
Recording: **Spacious**
Stereo Quality: **Good**

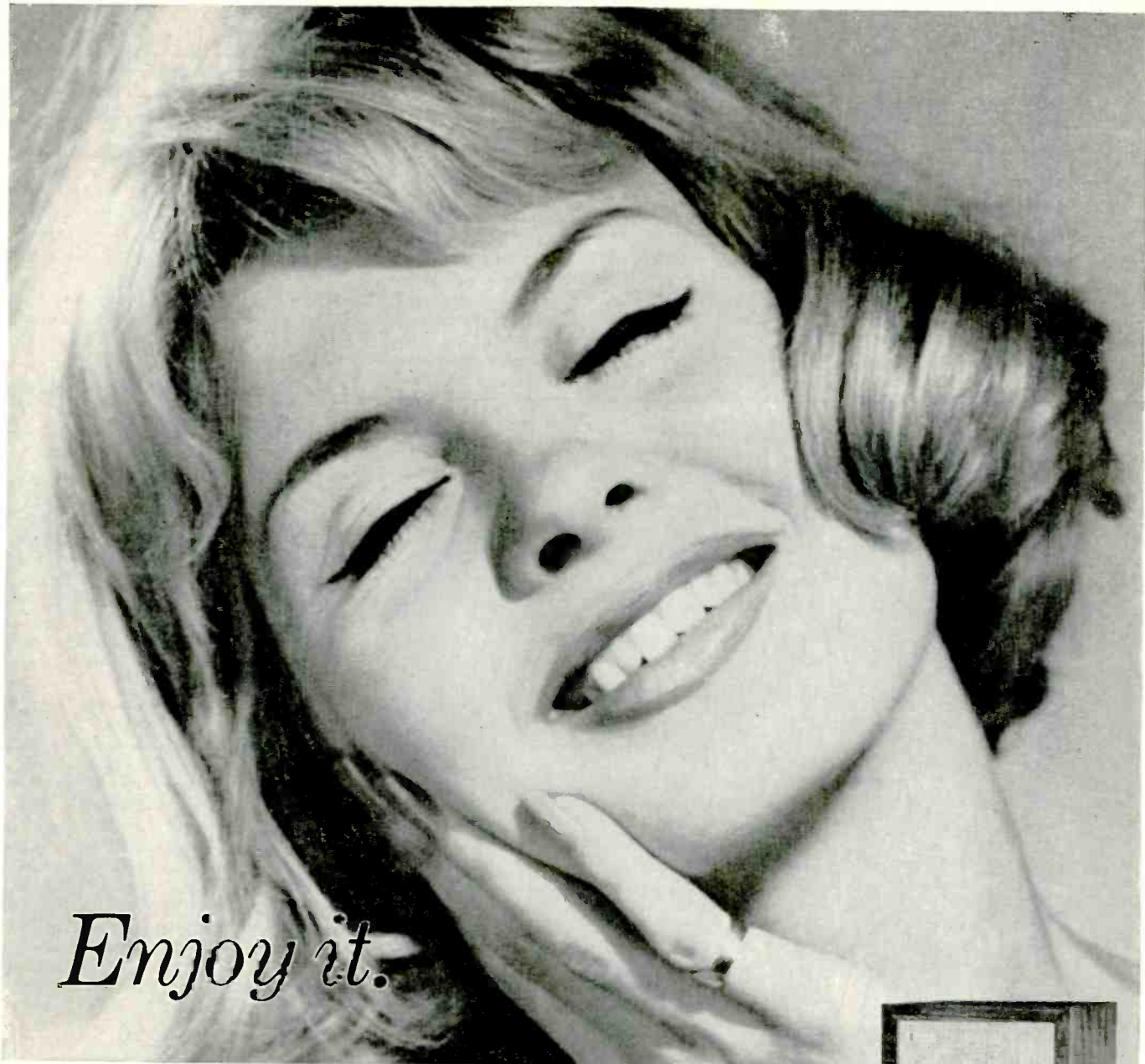
It is a tribute to modern horn technique (and instrument construction) that Schumann's *Konzertstück* for Four Horns and Orchestra is performable at all. In one sense there can be said to be more manner than substance to this piece—composed in 1849 along with the piano-and-orchestra work recorded here—but it remains an engaging curiosity of its kind, and it is remarkably well played and recorded on this disc.

The *Konzertstück* for Piano and Orchestra, also known as Introduction and Allegro Appassionato, communicates nothing that has not been conveyed to better effect in the Piano Concerto and the *Manfred* Overture. Here again, manner gets the better of substance. The performance is good, but the recorded sound is a bit cavernous. The disc is recommended for Schumann addicts and French horn buffs. *D. H.*

⑤ ⑥ SCHUMANN: *Piano Concerto, in A Minor, Op. 54; Introduction and Allegro Appassionato for Piano and Orchestra (Konzertstück), Op. 92.* Rudolf Serkin (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6688 \$5.79, ML 6088* \$4.79.

Performance: **Bravura**
Recording: **Superior**
Stereo Quality: **Excellent**

Rudolf Serkin's third recording with the Philadelphia Orchestra of the Schumann Piano Concerto (his first dated from the late Forties) is somewhat less nervously intense than his previous versions but certainly just
(Continued on page 92)



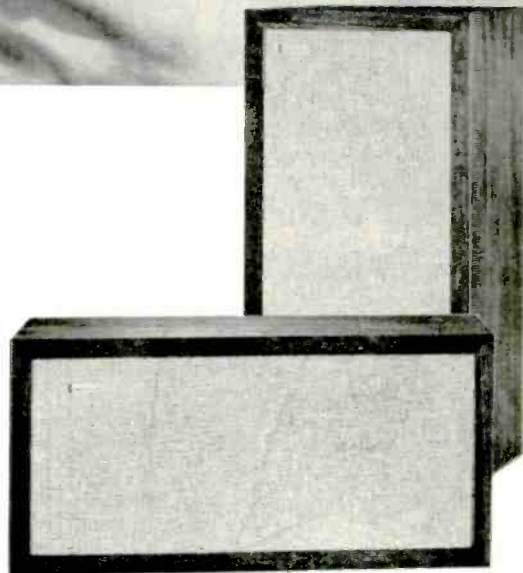
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as brilliant and exuberant. His was never a very reflective interpretation but rather one which stressed the exhilaration of the work. Although this performance is exciting, for the sheer poetry of the music I continue to prefer the renditions by Solomon and (most especially) Lipatti. The same bravura qualities, both pianistic and orchestral, that mark the Concerto are also apparent in the briefer *Konzerstück*, a fine bit of Schumann that also appears in the recording of the Concerto made by Richter for DGG. Richter's performance of the Concerto is somewhat cool emotionally, but his playing both there and in the *Konzerstück* emphasizes lyricism and introspection as well as brilliant technique. Nevertheless, the Serkin performances are enjoyable, and the reproduction of piano and orchestra is outstanding. I. K.

© ① SHOSTAKOVICH: *Symphony No. 7 ("Leningrad")*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA M2S 722 two 12-inch discs \$11.58, M2L 322 \$9.58.

Performance: Razzle-dazzle
Recording: Excellent
Stereo Quality: Excellent

Whatever you might wish to think of the Shostakovich "Leningrad" Symphony, let it be said that Leonard Bernstein and the New York Philharmonic Orchestra have played the very devil out of it in this flamboyant performance. Mr. Bernstein understands the Mahleresque dimensions of the piece and, as with his work with Mahler, he manages to make the thinner writing—and the meretriciousness that crops up occasionally—fun to listen to, if scarcely to be admired. Listen

to him go to town on the *Bolero*-like frenzy of the march at the end of the first movement, and you'll hear excitement aplenty.

As for the work itself, it is not to everyone's taste—it's long as all get-out—but the man can write music, and this is one of his more sustained and inspired works. You should have a go at it, if Shostakovich is at all your man.

The recorded sound is superb and the stereo treatment has been done with taste, considering the temptation for an engineer to run amok with a work like this one. W. F.

© ① SIBELIUS: *Symphony No. 2, in D Major*. Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON CS 6408 \$5.79, CM 9408* \$4.79.

Performance: Good playing, unconvincing reading
Recording: Impressive
Stereo Quality: Excellent

Maazel's opening of this symphony made me think I was hearing Serge Koussevitzky returned to life—the rather deliberate tempo is virtually identical to that of the celebrated Boston Symphony performances recorded in 1935 and 1951. Yet, after playing through the entire Maazel disc, I found myself utterly unmoved. I say this despite the excellence of the sound and the brilliance of the orchestral playing (especially in the breakneck scherzo).

For comparison I put on the very good Camden long-playing transfer of the 1935 Koussevitzky performance, and the musical difference was as plain as night and day; for it was Koussevitzky's incredible vitality of phrasing, his careful attention to Sibelius' all-important pauses (in the slow movement, especially) that made the difference between a brilliant run-through and a vital artistic experience. In a way this Maazel reading of the Sibelius Second suffers from the same faults as his recent recording of the Tchaikovsky "Pathétique"—all the right gestures of musical rhetoric are there, and in the right tempos, and yet the end result has no genuine inner life. The music does not "breathe"—and I suspect that this has to do with Maazel's handling of the dynamic aspects of phrasing, a tendency to build up crescendos just a shade too rapidly, so that nothing is left at the genuinely climactic moment of a phrase.

No current recorded version of this most popular of Sibelius' symphonies is quite the equal of the Koussevitzky performance, but I find the massive treatments by Monteux with the London Symphony (RCA Victor) and by Ormandy with the Philadelphia Orchestra (Columbia) both highly satisfying in their different ways. D. H.

© ① SIBELIUS: *Symphony No. 5, in E-flat, Op. 82; Tapiola—Tone Poem, Op. 112*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 138973 \$5.79, LPM 18973 \$5.79.

Performance: Mannered
Recording: Good
Stereo Quality: Excellent

Herbert von Karajan offers a curious view of this most popular of the later Sibelius symphonies. The entire first section of the first movement is taken at an unusually slow pace, the beginning of the *allegro* section at a fairly normal tempo, and the close at a



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very rapid clip, so that the movement as a whole becomes a kind of *accelerando* study. I question not only its effectiveness, but its truth relative to the composer's intent.

The austere, almost naïve simplicity of the slow movement receives quite a bit of sweetening here, some of this effect being the result of the very distinctive, almost saccharine, tone characteristic of the Berlin Philharmonic's solo oboist. But here, too, Karajan puts on a rather unexpected burst of speed toward the end.

The celebrated finale gets a generally standard treatment, but with extreme contrast between *pianissimo* and *forte* dynamics, notably in the recapitulation. This last would be virtually inaudible were it not for the extreme quietness of DGG's pressing.

Tapiola is handled also in a rather mannered way, extreme contrast between the relatively static and the more dynamic episodes being the order of the day. There are times, indeed, when the music seems about to lose its motion altogether. In general, Karajan seems more intent on converting this piece from an evocation of "the Northland's mighty forests" into a subjectively brooding Teutonic tone poem.

The recorded sound and the orchestral playing as such are very fine, but I can find very little to recommend here stylistically. Of the currently available stereo recordings of these works, I prefer the inexpensive Vanguard disc of the Fifth Symphony with Sir John Barbirolli, while there are three good versions of *Tapiola*—Ansermet on London, Hannikainen on Everest, or the late Sir Thomas Beecham on English Odeon. *D. H.*

© © SIBELIUS: *Violin Concerto, in D Minor, Op. 47*. BRUCH: *Violin Concerto No. 1, in G Minor, Op. 26*. Zino Francescatti (violin); New York Philharmonic, Leonard Bernstein, Thomas Schippers cond. COLUMBIA MS 6731 \$5.79, ML 6131 \$4.79.

Performance: Uneven Sibelius, excellent Bruch
Recording: Variable
Stereo Quality: Generally satisfactory

Compared to the bardic atmosphere conjured up in the broadly contoured reading by Christian Ferras and Herbert von Karajan on the DGG disc reviewed last month, the Francescatti-Bernstein treatment of the Sibelius Violin Concerto seems both superficial and unconvincing. This is principally due to over-emphasized changes in tempo, but the sharply contrasted stereo perspectives of soloist and orchestra do not help matters either.

The Sibelius pairs well with the Bruch as a virtuoso vehicle; in each the writing for the soloist is always brilliant, and both works are distinguished by full-blooded and well-integrated orchestral accompaniments. Thomas Schippers and the Columbia production staff convey all this to excellent effect in the Bruch.

Heifetz, Menuhin, Oistrakh, Ricci, and Milstein have all contributed first-rate recorded versions of this work that are still available in stereo and mono (with the exception of Oistrakh), but the Francescatti-Schippers collaboration will stand up with the best of them, if one is willing to separate it from the overdone Sibelius performance with which it is paired. *D. H.*

STRAVINSKY: *Duo Concertant* (see PROKOFIEV)

RECORDING OF SPECIAL MERIT

© © STRAVINSKY: *Symphony in Three Movements; Pulcinella Suite*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 36248 \$5.79, 36248 \$4.79.

Performance: Full-blooded
Recording: Striking
Stereo Quality: Excellent

Stravinsky's *Symphony in Three Movements* dates from the mid-Forties, and I can still recall how the Faithful Followers were puzzled by it. To begin with, it hearkened back to the Tartar-like rhythmic dynamism of *The Rite of Spring*, and it possessed a certain richness of texture and full-bloodedness that seemed completely at odds with the thinning out of texture and the spatial experiments

that had been occupying the composer during the Forties (which, of course, the Faithful Followers were dutifully imitating). All one has to do is to compare it with the earlier, intensely classical *Symphony in C* to understand their bafflement.

Yet, willy-nilly, it has always seemed to me to be one of his most striking works of the period, and it is good to have it in this extraordinarily vivid performance by Otto Klemperer. For Klemperer makes no attempt to modify the work's full-blown symphonic qualities; he simply turns loose all its wild-eyed vigor, giving a performance that I certainly prefer to Stravinsky's own "re-evaluation" on Columbia.

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was composed in 1919 and is derived from operatic fragments, chamber music, and other elements from Pergolesi. The work is all charm and a mile wide, and Klemperer and his orchestra play it with great sensitivity.

The sound of the record is wonderfully clear—every contrapuntal detail of the symphony emerges with breathtaking clarity—and the stereo treatment is both apt and detailed. *W. F.*

© ① TCHAIKOVSKY: *Symphony No. 4, in F Minor, Op. 36.* Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON CS 6429 \$5.79, CM 9429* \$4.79.

Performance: High-powered
 Recording: Packs wallop
 Stereo Quality: First-rate

Whether you like the work itself or not, the communicative substance of Tchaikovsky's Fourth Symphony—completed only two years after the superficially brilliant Third—is infinitely more convincing, especially in matters of form. Self-dramatization and all, this music, when well played and forcefully (not exaggeratedly) interpreted, remains a memorable listening experience.

Lorin Maazel and the Vienna Philharmonic offer one of the best-executed and impressively recorded performances of the music currently available, but for all this it seems to me to have more tension than genuine passion. For the most convincing and moving combination of both, I would still suggest the bargain-priced Barbirolli performance on Vanguard. *D. H.*

TELEMANN: *Fantasias for Unaccompanied Flute* (see C.P.E. BACH)

① TELEMANN: *Fantasias Nos. 25-36.* Helma Elsner (harpsichord). DOVER HCR 5237 \$2.00.

Performance: Somewhat stolid
 Recording: Good

This disc contains the final dozen of Telemann's fairly easy keyboard Fantasias, the previous twenty-four having been released on Dover HCR 5210 and 5236. The present ones are predominantly in the Italian style; as with the others, Helma Elsner plays them with a good variety of registration, though in a somewhat stolid, Germanic manner. She seems more at home stylistically here than in the middle set of Fantasias, those in the French style, which I reviewed some months ago; she adds a certain amount of ornamentation and embellishment, although perhaps less than enough to sustain interest in the large number of repeated sections. Miss Elsner handles the faster movements with considerable spirit, but it seems to me that for the most part she misses the gracefulness of the *galant* slow ones. Dover's reproduction of the mid-Fifties original is clean. *I. K.*

TELEMANN: *Violin Concerto, in A Minor* (see GEMINIANI)

© ① TINCTORIS: *Missa Trium Vocum.* Instrumental and Vocal Ensemble, Roger Blanchard cond. NONESUCH H 71048 \$2.50, H 1048* \$2.50.

Performance: Commendable undertaking
 Recording: Very good
 Stereo Quality: Well defined

(Continued on page 96)

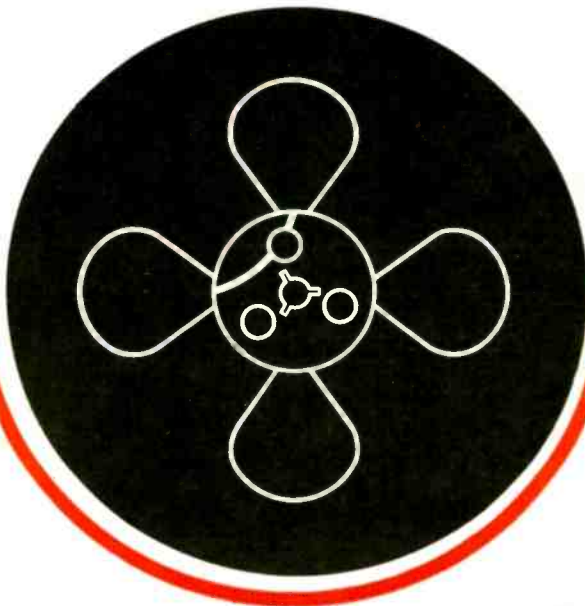
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The Flemish composer and theoretician, Johannes Tinctoris (c. 1436-1511), is far better known for his writings (he was responsible for the first dictionary of musical terms ever printed) than for his own music, which is considered by authorities on the Renaissance to be of less than major quality. During his lifetime, a great part of which was spent in service to Ferdinand of Aragon, King of Naples, he turned out eleven treatises on all aspects of music, composers, compositional styles, and instruments; yet his own musical output was fairly small. Of his four Masses, the present one for three voices (low male range plus counter-tenor) seems to be the only recorded example of his work. It is a learned work in construction, as one might expect, but its intricacy does not always make up for the overextension of some of its ideas. It is also a long work, stylistically old-fashioned, and, because of its low scoring, it also creates a rather somber mood—but this may be one of its particular attractions. The performance, which should be welcomed because of its historical interest, is generally a good one, although Blanchard's vocalists are not ideally true in pitch. The conductor, too, might have varied his pacing more, especially in the cadences, which tend to move forward without much break. Finally, rhythmic tension is rather glossed over. The sound is clear and atmospheric. *I. K.*

© ® VERDI: *Il Trovatore*. Robert Merrill (baritone), Il Conte di Luna; Gabriella Tucci (soprano), Leonora; Giulietta Simonato (mezzo-soprano), Azucena; Franco Corelli (tenor), Manrico; Ferruccio Mazzoli (bass), Ferrando; Luciana Moneta (mezzo-soprano), Ines; Angelo Mercuriali (tenor), Ruiz; Mario Rinaudo (bass), an old gypsy. Orchestra and Chorus of the Opera House, Rome. Thomas Schippers cond. ANGEL SCL 3653 three 12-inch discs \$17.37, CL 3653* \$14.37.

Performance: **Fast-paced, generally good**
Recording: **Excellent**
Stereo Quality: **Excellent**

Angel's new *Il Trovatore* surpasses all its recorded rivals in clarity of reproduction and richness and immediacy of sound. The performance, however, falls short of expectations because it lacks the kind of musical leadership that could have fused the impressive singing into a compelling whole.

There are decided virtues in Thomas Schippers' way with this score: he understands and sympathizes with its turbulent romanticism, and he conveys its raw emotions with incisiveness and vigor. But the consistency of outlook and the settled authority is missing. His rhythms at times become inflexible and mechanical (the *Miserere* scene), and his tempos are very often ill-chosen. Like other eminent conductors of his generation, Mr. Schippers assumes speed to be an automatic assurance of excitement. It doesn't quite work that way, which becomes immediately clear if one compares this performance with the DGG version led by the veteran Tullio Serafin.

The singing in the new Angel release is quite good. Although Giulietta Simonato's tones have become breathier and a shade less opulent since she last recorded the role some eight years ago (on London 1304), there is no other Azucena on records with her kind of authority. Besides meeting the vocal de-

mands with an uncompromising aplomb, she also *lives* the role convincingly, revealing the intensity and fierceness in Azucena's character which make the gypsy the real motivator of the drama. Interpreting the not so vividly drawn figure of Leonora, Gabriella Tucci exhibits less tonal steadiness than she has on other occasions, but she shapes the music affecting and with a meaningful textual projection.

Robert Merrill is far too gifted a vocalist and far too experienced in this particular role to give an unsatisfactory account of it at this point. Nevertheless, his customary vocal amplitude and solidity are not always sustained, his phrasing is wanting in elegance, and the melodramatic huffing to which he resorts from time to time is not quite the equivalent of vocal acting.

Where a blazing temperament and a stream of lustrous sound are appropriate, the steel throat of Franco Corelli is more than



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equal to the task. This is specifically the case in "*Di quella pira*"—a rafter-ringing performance. But there is more to Manrico, who is, after all, a troubadour and not the street hawker Mr. Corelli makes him in his stentorian "*Deserto sulla terra*." To the tenor's credit, he attempts to modulate his voice on several occasions to avoid singing at a consistent *forte*, but, unfortunately, he cannot execute smooth *diminuendi*. Mr. Corelli and Mr. Schippers provide sufficient reasons to keep this set out of the running for top *Trovatore* honors.

Ferruccio Mazzoli is an outstanding Ferrando, but the Ines and Ruiz are inadequate. I was not impressed by the choral work in Act I at all, but later the chorus responded effectively to the conductor's relentless tempos. Most of the standard cuts are observed and, unlike its stereo competitors (on DGG, RCA Victor, and London) the present set omits Leonora's cabaletta, "*Tu vedrai che amore*," in Act IV. *G. J.*

VIVALDI: *Concerto Grosso, in D Minor* (see GEMINIANI)

© ® WAGNER: *Tannhäuser*. Josef Greindl (bass), Landgrave; Wolfgang Windgassen (tenor), Tannhäuser; Eberhard

Wächter (baritone), Wolfram; Gerhard Stolze (tenor), Walther; Franz Crass (bass), Biterolf; Georg Paskuda (tenor), Heinrich; Gerd Nienstedt (bass), Reinmar; Anja Silja (soprano), Elisabeth; Grace Bumbry (mezzo-soprano), Venus; Else-Margrete Gardelli (soprano), Shepherd. Bayreuth Festival Chorus and Orchestra (Wilhelm Pitz, choral director), Wolfgang Sawallisch cond. PHILIPS PHS 3-960 three 12-inch discs \$18.37, PHM 3-560* \$15.37.

Performance: **Good**
Recording: **Life-like**
Stereo Quality: **Satisfactory**

Like the recently issued *Parsifal* (Phillips 5-950), this performance is a recording of a 1962 Bayreuth production. But, unlike that towering *Parsifal*, the present achievement, though entirely respectable, sets no new standard for excellence.

Wolfgang Sawallisch leads a briskly paced performance that reaches its maximum strength and conviction in the final act. There are some exciting moments before that, but the conductor's propulsive and unsentimental conception tends to slight the music's lyricism and grandeur. At times the singers, too, seem to find themselves uncomfortably rushed, and the ensembles (particularly in the finale of Act I) leave something to be desired in balance and clarity.

Windgassen, the leading interpreter of the title role today, is below his best form here. His beginning is particularly disquieting in its unsteady tone and strenuous delivery of the admittedly difficult "*Dir töne Lob*." Though minor pitch uncertainties continue to plague the tenor, subsequent scenes find him more at ease vocally, and the *Romevzahlung*—where he summons enough vocal strength to support his always imaginative dramatic gifts—comes off with a shattering impact.

The other principals are all satisfying with minor reservations. Anja Silja is a strong-voiced Elisabeth, with assurance and expressiveness, but somewhat lacking in poetry. Josef Greindl is a mellow and dignified Landgrave, in good control vocally except for some strained top notes. The Venus of Grace Bumbry was the most talked-about event during the 1961 and 1962 Bayreuth seasons for reasons that had nothing to do with music—she was the first Negro to participate in the Wagner festival. But the evidence here amply justifies her success on musical grounds, for her singing is richly textured, always secure, and projected with a surprising amount of conviction considering her relative lack of experience at the time. Eberhard Wächter is a virile and forceful Wolfram—a welcome touch in a character that often emerges noble to the point of exasperation. Stolze and Crass project strong personalities in their brief but important roles.

If the total effort appears to be somewhat less than the sum of these auspicious parts, the conductor is, of course, partly responsible—the Bayreuth chorus and orchestra perform creditably but not impeccably. Although some imperfections can be ascribed to the hazards of on-scene engineering, the overall sound is nevertheless very good under the circumstances, with good definition and much realism.

This Bayreuth performance retains the Bacchanale from the opera's Paris version (1861), but afterwards reverts to the original (Continued on page 99)

score, while Angel remains faithful throughout to the original Dresden edition (1845). The Angel set, which is uncut, takes eight sides, but Philips manages to get the opera onto six tightly grooved sides, omitting part of the duet "Gepriesen sei die Stunde" (Act II, Scene 2). G. J.

COLLECTIONS

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Ⓢ Ⓜ ACADEMY OF ST. MARTIN-IN-THE-FIELDS: *Recital for Strings*. G. Gabrieli: *Canzona noni toni*. Handel: *Concerto Grosso, in A Minor, Op. 6. No. 4*. Telemann: *Viola Concerto, in G Major*. Vivaldi: *Concerto, in B Minor, for Four Violins, Strings, and Continuo, Op. 3. No. 10*. Simon Streatfield (viola); Neville Marriner, Norman Nelson, Anthony Howard, Trevor Connah (violins); John Churchill (harpsichord continuo); Academy of St. Martin-in-the-Fields, Neville Marriner cond. L'OISEAULYRE SOL 276 \$5.79, OL 276 \$5.78.

Performance: Outstanding

Recording: Excellent

Stereo Quality: Superior

Those who have not yet made the acquaintance of that elegant British chamber orchestra, the Academy of St. Martin-in-the-Fields, have yet another opportunity in the present collection devoted chiefly to Baroque works. The one Renaissance item, the Gabrieli *canzona*, would most likely have been played by viols (or other Renaissance instruments) rather than by modern strings, but the performance here is so stylishly conceived and so full of rhythmic verve that one cannot possibly object to the treatment. As for the rest, the playing is characterized by the same vitality, clarity, and tonal beauty heard in this ensemble's previous recordings. If not all of the music can be described as masterpieces (the Telemann is a typical Baroque piece, good but not great, while the Handel is not one of the very grandest of Op. 6), the quality of performance is rare indeed. The best piece on the disc, the Vivaldi *Concerto for Four Violins*, can only be declared sensational in this performance, an interpretation immeasurably superior to any the work has previously received. Reproduction, if leaning slightly to edgy upper string tone, is excellent, notably in the spatial effects of the Gabrieli. I. K.

Ⓢ BÉLA BARTÓK AND JOSEPH SZIGETI: *A Sonata Recital*. Beethoven: *Sonata No. 9, in A Major, Op. 47*. Bartók: *Rhapsody No. 1 for Violin and Piano*. Debussy: *Sonata for Violin and Piano*. Bartók: *Second Sonata for Violin and Piano*. Béla Bartók (piano). Joseph Szigeti (violin). VANGUARD VRS 1130/1 two 12-inch discs \$9.58.

Performance: Historic

Recording: Passable

On April 13th, 1940, Béla Bartók and Joseph Szigeti gave a concert under the auspices of the Elizabeth Sprague Coolidge Foundation at the Library of Congress in Washington. Preserved on acetate discs in the archives of the library, the entire recital has now been made available on Vanguard. In spite of sound that is less than satisfactory—but far more satisfactory than it might have been—the release has a good deal to rec-

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- II. *Sonata for Violin and Piano*. A large-gestured neo-Romantic work in four move-

ments, this sonata was composed in 1930. It is recorded here as performed by Joseph Fuchs, *violin*, and Artur Balsam, *piano*, on the same Town Hall occasion as the selection above.

- III. *Praises and Prayers*. Composed in 1963, this strong and moving song cycle contains masterly contemporary settings of ancient devotional texts. It is performed here by soprano Betty Allen, accompanied by the composer at the piano. The performance records the occasion of the world premiere of the work at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art in New York City.

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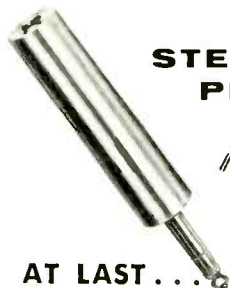
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commend it, and not to the collector alone.

Curiously enough, both Bartók and Szigeti do their finest work in the Debussy Sonata, which is remarkably straightforward and quite without impressionistic perfume. (Bartók's playing even runs to the occasionally percussive in this work.) It's a fascinating performance, although it certainly isn't the only way to play this work, and it tells us a great deal about the influence Debussy had on Bartók as a composer. And naturally, the performances of the Bartók pieces have the virtue of showing us how the composer thought his works ought to go. While he plays them with a tolerably dynamic rhythmic intensity and powerfully precise accentuation, he favors a lyrical side given with a certain freedom that might come as something of a surprise to admirers of the composer's work.

The Beethoven is pretty much Szigeti's show. The piano does not always offer the most precise kind of support for the violinist's work, and, unsurprisingly enough, Bartók plays the piano part a little as if it were his own music.

The recorded sound, as I have suggested, will win no prizes. But under the circumstances, it's quite good enough to reveal the more interesting details of the performance.

W. F.

◎ THE BOSTON OPERA COMPANY 1909-1914. Fourteen arias and duets from *La Gioconda*, *Il Trovatore*, *Carmen*, *Rigoletto*, *Mefistofele*, *Il Barbiere di Siviglia*, *Lucia di Lammermoor*, *Aida*, *Otello*, *Thais*, and *Tristan und Isolde*. Lillian Nordica, Celestina Boninsegna, Lydia Lipkowska, Alice Nielsen, Eugenie Bronskaja, Emmy Destinn, Mary Garden, Lucille Marcel, and Olive Fremstad (sopranos); Maria Gay (mezzo-soprano); Florencio Constantino, Giovanni Zenatello, Edoardo Ferrari-Fontana (tenors); Georges Baklanoff (baritone); José Mardones (bass); orchestral accompaniment. COLUMBIA ML 6099 \$4.79.

Performance: Mostly grand
Recording: Old but listenable

This collection is a fascinating companion piece to Quaintance Eaton's recent book of the same title, a chronicle of Boston's brief but eventful involvement with grand opera, which came to an end with the outbreak of World War I. The Boston impresario Henry Russell also acted as "consulting director" for the old Columbia Phonograph Co., a fact that explains why so many distinguished artists of the Boston group recorded for Columbia's ornate dark blue label in those days. It is encouraging to note that Columbia's present management has valued these masters sufficiently to make this reissue possible at long last.

The informative jacket notes are by Philip L. Miller, and it requires no clairvoyance to credit him with the care and discrimination that determined this program. There isn't a second-rate or indifferent performance in the lot—even Florencio Constantino, in whom veteran collectors have steadfastly refused to detect any distinction other than his picturesque moustache, reveals commendable gifts in his duet with Bronskaja ("*Verranno a te*"). Some selections, in fact, are quite spectacular, particularly the contributions of Emmy Destinn (an astonishingly pure and effortless "*O patria mia*"). Mary Garden (a *Thais* aria sung with lovely tone quality and exquisite style). Olive Fremstad (a *Liebestod*

of exceptional poise and control), and Celestina Boninsegna (a "*Tacea la notte*" of stunning tonal opulence).

Heard in renditions not completely free of faults—but stamped with definite authority—are Lillian Nordica ("*Suicidio*"), Maria Gay (the Card Scene), José Mardones ("*La calunnia*"), Leo Slezak ("*Ab si, ben mio*"), and Giovanni Zenatello ("*Ninn mi tema*"). A seldom-remembered American artist, Alice Nielsen, is represented by a beautifully sung "*L'altra notte*", and an even less known soprano named Lucille Marcel reveals a sumptuous voice but somewhat superficial delivery) in Desdemona's "*Ave Maria*." (The orchestra in this excerpt was conducted by Miss Marcel's husband, Felix Weingartner.)

Two Russian artists romantically—though not matrimonially—linked in the Boston years, Lydia Lipkowska and Georges Baklanoff, are outstanding in the "*Figlia! Mio Padre!*" duet from *Rigoletto*. This rare selection is badly marred by surface noise, and the others reveal the high fidelity standard prevailing around 1911. To those undeterred by this statement this collection is warmly recommended.

G. J.

◎ WILLI DOMGRAF-FASSBAENDER: Recital. Schumann: *Frühlingsnacht*. Wagner: *Tannhäuser: O, du mein holder Abendstern*. Verdi: *La Traviata: Di Provenza il mar*. *Il Trovatore: Mira d'acerbe lagrime* (with Margarete Teschemacher, soprano). *Rigoletto: Compiuto pur quanto . . . Sì, vendetta* (with Erna Berger, soprano). Donizetti: *Don Pasquale: Vado, corro* (with Lotte Schoene, soprano). Mozart: *Così fan tutte: Non siate ritrosi . . . E voi ridete?* (with Hedde Nash, tenor, and John Brownlee, baritone). *Le Nozze di Figaro: Cinque, dieci; Se vuol ballare; Non più andrai; Fidele of Act II*. (with Audrey Mildmay, soprano, and Roy Henderson, baritone). Willi Domgraf-Fassbaender (baritone). Orchestral accompaniment. ODEON 83390 \$5.98.

Performance: Vigorous
Recording: Good for its age (1931-1936)

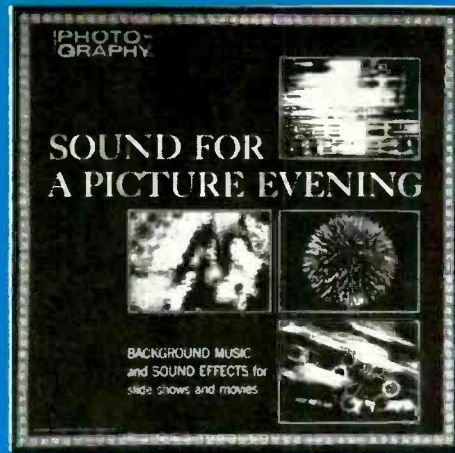
This versatile baritone enjoyed a long and hugely successful career in Germany which ended only recently. His international fame, however, rests almost exclusively on his brilliant Glyndebourne performances and recordings of the Thirties. One side of this commemorative recital is dedicated to scenes from the Glyndebourne recordings of *Così* and *Figaro*, with impressive displays of the liveliness, joviality, and stylistic aptness of Domgraf-Fassbaender's characterizations. Aside from the baritone's handsome contribution, these excerpts are also distinguished by the outstanding ensemble spirit that was the special trademark of the Glyndebourne performances under Fritz Busch.

The Verdi, Wagner, and Donizetti excerpts—all sung in German—reveal a voice more distinguished for skillful use and flexibility than for range, volume, or color. Domgraf-Fassbaender was undoubtedly an interesting as well as musicianly singer who could respond to all dramatic challenges with a smooth delivery that was as well attuned to the Italian style as the German text allowed. Unfortunately, the unnamed conductors did not always share the baritone's sense of the Italian idiom, and of the three illustrious soprano partners, only Erna Berger acquires herself here in a manner

(Continued on page 102)

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that completely justifies her reputation. In keeping with other releases in Odeon's worthy "Die Goldene Stimme" series, narrated reminiscences by the artist are interspersed with the music. Previous discs in the series were devoted to Erna Berger, Walther Ludwig, Margarete Klose, Michael Bohnen, and others. G. J.

© ® FANFARES FROM THE SIXTEENTH CENTURY TO THE PRESENT. Josquin des Prés: *Royal fanfares for the consecration of Louis XII*. Kugelmann: *Nun lob' mein Seel' den Herren*. Gervaise: *Parane, Passamezzo and Galliard*; *Bransle de Bourgogne*; *Bransle de Champagne*. Du Tertre: *Bransle d'Escoce*. Anonymous (16th century): *Basse Dance "Celle qui m'a le nom d'amy donné"*. G. Gabrieli: *Sonata*

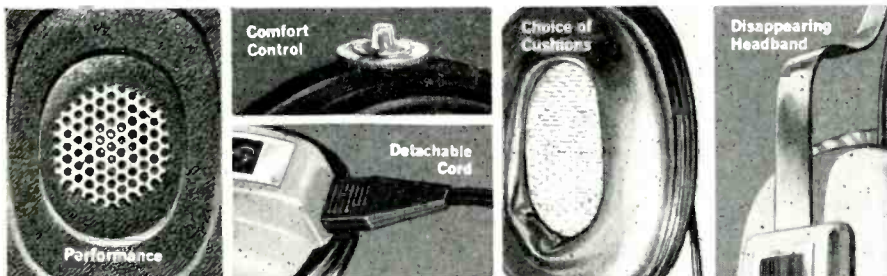
pian' e forte. Franck: *Intrada VII*. Locke: *Music for his Majestys Sagbutts and Cornettes for the Restoration of King Charles the 2nd*: *Ayre and Pavan*. Pezel: *Sonata No. 14*; *Sarabande*; *Bal*. Lully: *Prelude, Menuet, and Gigue*. Purcell: *The Queen's Funeral March (Z. 860-1)*. Corrette: *Diversissement for Two Trumpets, Op. 7*. Beethoven: *Equale No. 1 for four trombones*. Liadov and Glazounov: *Fanfares written for the jubilee of Rimsky-Korsakov*. Debussy: *Martyre de Saint-Sebastien: Fanfare*. Dukas: *La Péri: Fanfare*. Schmitt: *Antony and Cleopatra, Op. 69: Fanfare*. Roussel: *Fanfare pour un sacre païen*. Jolivet: *Fanfare pour Britannicus: Narcisse*. Maurice André (trumpet); Georges Barboteu (French horn); Maurice Suzan (trombone); Brass Ensemble of Paris; Trombone Quartet of the R.T.F. Orchestra;

Jean-Francois Paillard cond. MUSIC GUILD MS 120 \$2.49, MG 120* \$2.49.

Performance: Sonorous
Recording: Good
Stereo Quality: Very satisfactory

One might imagine that a collection of fanfares could not possibly have enough variety to sustain continued listening through even one side. Here, however, the term "fanfare" is conceived to include not simply brief ceremonial brass passages for the military or royalty but also a well-contrasted selection of other short brass pieces. Highlights here are the four brief fanfares written in 1890 for the jubilee of Rimsky-Korsakov (the final one is the same Russian theme used in *Boris Godounov* and in Beethoven's second Rasoumovsky Quartet); the Beethoven curiosity (one of three *Equale* for four trombones); the French works, particularly the Debussy and Dukas; and, of the earlier material, the Locke, Purcell, and Pezel. There is consequently more than enough variety here to satisfy almost any taste, always assuming you like brass music. Of course, the sixteenth- and seventeenth-century pieces were written for forerunners of our modern brasses; the Gervaise, Du Tertre, and anonymous dances, taken from the Attaignant collection, did not in fact imply any specific scoring at all. The use of modern instruments, therefore, is a slight anachronism, especially when one can hear them played on reproductions of the original instruments, as, for example, in the Archive recording of the familiar Gabrieli work. Paillard's direction, however, is extremely acute stylistically, and his French-sounding (*i.e.*, somewhat nasal) players perform with appropriate gusto and sonorous tonal blend. The recording is perfectly satisfactory. I. K.

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© HERMANN JADLOWKER: *Recital*. Gluck: *Paride ed Elena: O del mio dolce ardor*. Mozart: *Idomeneo: Noch tönt mir ein Meer*. Don Giovanni: *Bande der Freundschaft; Tränen um Freund*. Gounod: *Roméo et Juliette: Ah! lève-toi, soleil*. Massenet: *Manon: Ah! fuyez*. Thomas: *Mignon: Adieu*. Mignon: Rossini: *Il Barbiere di Siviglia: Ecco, sidente*. Arias from four other works. Hermann Jadowlker (tenor), orchestral accompaniment. ROCOCO 5227 \$4.98.

Performance: Exceptional style
Recording: From acoustical sources

Hermann Jadowlker (1877-1953) was one of the most celebrated European tenors during the years preceding and following World War I. He is best remembered in America as the tenor opposite Geraldine Farrar in the Metropolitan premiere (1910) of Humperdinck's *Königskinder* (he also appeared in a few other roles at the Metropolitan during two seasons). In Europe, however, his repertoire was virtually limitless, ranging from Mozart to Wagner and from early Rossini to late Verdi.

Jadowlker was a *bel canto*-oriented singer, gifted with remarkable vocal agility. The *Idomeneo* and *Barbiere* arias, which are this disc's primary and rather unique attractions, reveal a command of embellishments, extended runs, and trills seldom if ever matched by a male artist on record. While Jadowlker's voice, as revealed here, does not suggest an instrument of sensuous beauty, his musicality and intelligence are everywhere evident. There are several unusual program choices

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here, as well as noteworthy elements in the performance: uncut and accurate Rossini, idiomatic Gluck, meticulous appoggiaturas in Mozart. On the minus side one must note some dragging tempos, especially in the French arias, and a great deal of disturbing surface noise. Vocal connoisseurs and veteran collectors will find this an unusually interesting item. G. J.

RECORDING OF SPECIAL MERIT

© M CHRISTA LUDWIG: *Ein Sangerportrait*. Richard Strauss: *Ariadne auf Naxos: Ein schones war... Es gibt ein Reich*. Gluck: *Iphigenie in Aulis: Leb' wohl! Lass dein Herz treu bewahren*. Rossini: *The Barber of Seville: Frag' ich mein beklomm'nes Herz (Rosina's aria)*. Wagner: *Gotterdammerung: Starke Scheite schichtet mir dort. (Immolation Scene)*. Christa Ludwig (mezzo-soprano); Orchestra of the Deutsche Oper, Berlin, Heinrich Hollreiser cond. EURODISC 71395* \$5.98, 71394 \$4.98.

Performance: Prodigious
Recording: Good average

It seems that the traditional division of female singing voices into sopranos, mezzo-sopranos, and contraltos exists only in textbooks nowadays. A clear separation between mezzo-sopranos and contraltos has long been difficult, because of the virtual disappearance in our times of the Schumann-Heink or Marian Anderson kind of true contralto voice. To make matters still more complicated, even mezzo-sopranos are not what they used to be. Recently some of the best "mezzo" singing has been done by artists whose lower-range credentials are open to question: Marilyn Horne, Shirley Verrett, and Maria Callas.

And this brings us to Christa Ludwig, perhaps the most spectacular representative of vocal ambidexterity. Soprano or mezzo, she has been an undeviatingly fine interpreter in a variety of demanding assignments ranging from the roles of Adalgisa, Waltraute, and Leonore-Fidelio to Mahler's *Kindertotenlieder*. Although her voice is basically mezzo in quality, her command of the high soprano register is nothing short of brilliant—a point amply illustrated by her *Liebstd* (Angel 35923).

In the light of her previous recordings, then, what Miss Ludwig has undertaken here is not surprising. She begins the program with a lengthy excerpt from *Ariadne* that extends from Ariadne's first monologue to the end of the ineffably beautiful aria, "Es gibt ein Reich." The aria—which is Strauss at his most demanding and rewarding best—includes a treacherous descent into the contralto range, which Miss Ludwig negotiates with striking success. I cannot say that traces of effort are entirely absent from her handling of the high end of the vocal spectrum, but she sings with affecting warmth throughout, conveying the sense of muted passion and suffering that lies at the core of this music.

The aria from *Iphigenie in Aulis*, the only entry in this virtuoso program which does not call for a two-octave range, is performed with a fine classical poise.

The heroic demands of the *Immolation Scene*, which occupies an entire side of the disc, are carried off with equal conviction. The singing is not as overwhelming as Birgit Nilsson's and, particularly in the closing pages, one is aware of an all-out effort, of all reserves committed to action. But there is no

lack of intensity or strength of projection, and the voice never loses its roundness.

The orchestral backgrounds are never less than satisfactory. Despite instances of ragged orchestral attacks, Hollreiser is most impressive in the Wagner excerpt. The overall sound is acceptable. Texts are not enclosed with the disc, and the notes are inadequate. G. J.

© M JAMES McCracken-SANDRA WARFIELD: *Operatic Duets. Saint-Saens: Samson et Dalila: Un dieu plus puissant. Verdi: Otello: Gia nella notte densa. Bizet: Carmen: Je vais danser en votre honneur. Verdi: Aida: Guardie! Radames qui venga*. James McCracken (tenor); Sandra Warfield (mezzo-soprano); Orchestra of the Royal Opera House, Covent Garden, Edward

Downes cond. LONDON OS 25899 \$5.79, 5899* \$4.79.

Performance: Vital, often exciting
Recording: Outstanding
Stereo Quality: Excellent

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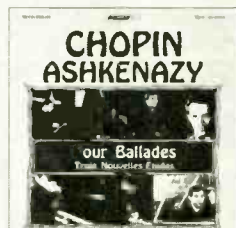
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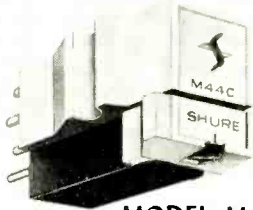
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Manrico-Azucena scenes from *Trovatore* would have been a more appropriate choice.

Both artists reveal strong dramatic gifts, but they are not always in full control of their vocal resources. McCracken pours out a powerful sound, holding nothing in reserve, or so it seems. While this kind of singing bodes ill for the future of the voice, the excitement it generates is undeniable. There is little polish or subtlety, but the tenor's delivery of Samson's big phrase in "*Mon coeur s'ouvre à ta voix*" is enormous indeed (and recorded with rare clarity!), and his Flower Song is impressive.

There are no basic faults in Miss Warfield's approach to *Carmen*, *Dalila*, or *Amneris*, and this record justifies the many fine notices she has received for performances in this country and abroad. She characterizes intelligently and often with the injection of apt individual touches. At times, however, she allows dramatic abandon to mar the vocal line and cause her intonation to falter.

Except for a somewhat slack pacing of the *Otello* scene, the orchestral backgrounds are exemplary, and the recording is technically perfect. G. J.

RECORDING OF SPECIAL MERIT

THE ARTISTRY OF ARTURO BENEDETTI MICHELANGELI. Beethoven: *Piano Sonata No. 32, in C Minor, Op. 111*. Galuppi: *Sonata No. 5, in C Major*. Scarlatti: *Sonatas: C Minor (L. 352); C Major (L. 104); A Major (L. 483)*. Arturo Benedetti Michelangeli (piano). LONDON CS 6446 \$5.79, CM 9446* \$4.79.

Performance: Superbly disciplined
Recording: Good
Stereo Quality: Okay

Arturo Benedetti Michelangeli is in a sense an Italian counterpart to Horowitz—the Horowitz of the 1940's, which is to say that he offers a combination of absolutely dazzling technique and supremely calculated, sometimes willful music-making. Like Horowitz, he has returned to the concert stage in the past year after a long period of retirement.

The Michelangeli performances of Galuppi and Scarlatti are elegance itself and of such Swiss-watch precision that one begins to wonder what a Ravel disc containing his versions of such gems as *Gaspard de la nuit* and *Jeux d'eau* would sound like. As a matter of fact, the Ravel Piano Concerto is included on the only other currently available Michelangeli recording made during the era of long-playing discs (Angel 35567 mono/stereo).

Those expecting Germanic intimacy from Michelangeli in Beethoven's Op. 111 will find they have come to the wrong recording. What we do have is a superbly intelligent and beautifully articulated performance of the stormy first movement and an ethereally elegant and unsentimental treatment of the slow variation-finale. The celebrated trills toward the end have never been done more beautifully, to my recollection. The recorded sound is excellent. D. H.

MUSIC FROM THE CHAPEL OF CHARLES V: Gombert: *Missa, "Je suis desheritée."* Crecquillon: *Caesaris auspiciis magni; Erravi sicut ovis; Salve crux sancta.* Roger Blanchard Vocal Ensemble. Schlick: *Homage to Charles V; Maria zart.* Pierre Froidebise (Schnitger organ of the Laurens-

kerk, Alkmaar, Holland). NONESUCH H 71051 \$2.50, H 1051* \$2.50.

Performance: Effective
Recording: Good
Stereo Quality: Satisfactory

Both Nicolas Gombert (c. 1500-c. 1556), a pupil of Josquin des Prés, and Thomas Crecquillon (died c. 1557) were musicians in the service of Emperor Charles V. Gombert, in his position as master of the choirboys, traveled with the emperor and his chapel staff throughout Italy, Germany, and Spain. Today he is considered one of the most important composers of the Flemish school to follow Josquin. Gombert's music makes great use of imitative devices, and the present mass reflects this characteristic. Incidentally, this is a first recording, and it is an important one since little Gombert is available on discs.

The slightly later Crecquillon, who was director of the chapel of Charles V, is repre-

LONDON RECORDS



ARTURO BENEDETTI MICHELANGELI
After long retirement, still a master

sented here by three highly expressive motets, an equally important addition to the catalogs. Unlike his songs, this composer's sacred music has not, to my knowledge, been issued on records before.

In addition to these sacred vocal works there are two instrumental pieces by the German organist, Arnolt Schlick (c. 1445-c. 1525). One is a learned but quite interesting set of variations which the composer (not a member of Charles V's entourage) offered to the emperor. The other is the well-known setting of the Christmas song *Maria zart*.

The disposition of the vocal material is more than satisfactory—one person per part (instrumental doubling might have been even more authentic). Blanchard's sense of style cannot be faulted; the only disappointment is in the rather unsteady delivery of the singers themselves, especially the women.

The organ pieces are beautifully executed on the Schnitger organ at Alkmaar by the late Pierre Froidebise. He makes imaginative use of the registration available on that excellent instrument, his choice tending toward reeds. The sound of the record is good, and Edward Tatnall Canby has supplied a comprehensive set of notes. There are no texts. I. K.

(Continued on page 108)

HIFI/STEREO REVIEW

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DATA

COMMENTARY

© (M) BACH: *Motets. Jesu, meine Freude, BWV 227; Komm, Jesu, komm, BWV 229; Der Geist hilfi' unser Schwachheit auf, BWV 226.* Norddeutscher Singkreis and instrumentalists. Gottfried Wolters cond. NONESUCH H 71060 \$2.50, H 1060* \$2.50.

This is obviously a well-drilled choral group, with good intonation, precise attacks, and reasonably clear enunciation, and from it Wolters obtains good balances and much expressiveness. The recorded sound is fine, with some effective antiphonal effects in stereo. G. J.

© LOCATELLI: *Twelve Concerti Grossi, Op. 1.* Musici Virtuosi di Milano, Dean Eckertsen cond. DOVER Box D (HCR 5233/4/5) three 12-inch discs \$6.00 (\$2.00 each).

This complete set of Locatelli's Opus 1, first published in 1721, was originally issued by Vox Records in 1956. The performances are quite competent, but lacking in proper stylistic care. This Dover reissue is complete with a reprint of the elaborate analytical notes of the original set. The sound, while a bit boxy, is certainly adequate. I. K.

© (M) MOZART: *Mass in C Major ("Coronation," K. 317); Vesperae Solennes de Confessore (K. 339).* Teresa Stich-Randall (soprano); Bianca Maria Casoni (contralto); Pietro Bottazzo (tenor); Georg Littay (bass); Chorus of the Saarbrück Conservatory; Chamber Orchestra of the Saar, Karl Ristenpart cond. NONESUCH H 71041 \$2.50, H 1041* \$2.50.

Both of these works are fine examples of Mozart's writing in this form, though they do not equal his masterpieces of the years in which they were composed—1779 and 1780, respectively. Ristenpart infuses them with admirable spirit, vitality, and sensitivity. Chorus, orchestra, and soloists are all good. Though obviously studio-made, the recording has the flat frequency characteristics of a radio broadcast. I. K.

© (M) SCHUBERT: *Quintet in A Major, Op. 114 ("Trout").* Denis Matthews (piano); Members of the Vienna Konzerthaus Quartet. VANGUARD EVERYMAN SRV 151 SD \$1.98, SRV 151 \$1.98.

Of the well over a dozen currently available recordings of the delectable "Trout" Quintet, I would be very happy to live with this Vanguard Everyman reissue, which has Denis Matthews' elegant pianism and the Vienna group's warmly idiomatic string playing. Though the original master dates back to 1959 or so, the sound has stood up very well. D. H.

© TCHAIKOVSKY: *Violin Concerto in D Major, Op. 35.* Leonid Kogan (violin); State Radio Orchestra, Vassili Nebolsin cond. MONITOR MC 2065 \$1.98.

While I am partial to more dramatic conceptions of this work, Kogan's playing is secure, suave, and singing. The violin tone is adequately reproduced, but the orchestra is too far back, and there is muddiness and distortion in the sound. G. J.

© (M) THOMSON: *The River—Suite.* Vienna Symphony Orchestra, Walter Hendl cond. WARD: *Symphony No. 1.* Vienna Symphony Orchestra, Dean Dixon cond. DESTO DST 6405 \$5.79, D 405* \$4.79.

Thomson's background score for Pare Lorentz's documentary film *The River* is one of the scores that put serious American film music on the international map. Desto's "bi-sonic stereo" re-release of the Ditson-fund-sponsored American Recording Society disc is no great shakes as recorded sound, and the performance is just a shade blunt. So is that of Robert Ward's symphony, a post-Romantic, rather Hanson-dominated work. W. F.

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A Cornucopia of American Music from Desto and Mercury

A LOT of American music turns up on a reviewer's desk these days. Many of the recordings are in excellent stereo, reprocessed from monaural tapes, and contain works by American masters; many others are not so hot on the mechanical side and involve works that are not likely to be missed from the catalogs by anyone much but the composers themselves.

Mercury's release of "The Music of Samuel Barber" is certainly among the more desirable items. Taking us from the Overture to *The School for Scandal*, the Sibelius-like Symphony No. 1, and the Adagio for Strings—all works of the composer's youth—through to the more ambitious score that Barber created for Martha Graham's *Medea* back in 1946, Howard Hanson and the Eastman-Rochester Orchestra play all this music with extreme sensitivity and musicality. And one is reminded again how well, in spite of their extreme conservatism, Barber's early scores hold up.

Hardly less valuable is an extremely well-played Hanson-Mercury release consisting of Walter Piston's *The Incredible Flutist*—an early ballet score that loses none of its great charm as the years pass—and Roger Sessions' Suite from his early ballet *The Black Maskers*. It also is a work by an incredibly gifted young composer that loses none of its capacity to impress with its evidence of sheer talent as the years pass by.

The release also contains Hanson's own suite from his opera *Merry Mount*. In spite of its compulsively ejaculative climaxes, the suite offends less now than it did a decade or so ago, and it can be enjoyed for the intensity of its natural musicality and the wonderful resemblance that the love music bears to *Limehouse Blues*. Alan Hovhaness' thoroughly characteristic *Prelude and Quadruple Fugue* completes the disc.

The sound on both of these records, revamped or no, is remarkably satisfactory and can be heard with pleasure on good equipment. And Hanson and his men play it all extremely well, as they do MacDowell's Indian Suite No. 2 and a batch

of short work by Griffes (including *The Pleasure Dome of Kubla Khan*, *The White Peacock*, *Bacchanale*, and *Poem for Flute and Orchestra*) on still a third of Mercury's revamped releases.

Desto has been about the business of re-releasing the old American Recording Society-Ditson Fund recordings of American music and the results here are less gratifying on the whole, both as to recorded sound, musical performance, and, for that matter, musical content. Jerome Moross' *The Scandalous Life of Frankie and Johnny* (Desto 6408) is a dance score, with interpolated vocal interludes, based on the Frankie and Johnny legend and—even though the work has a Thirty-ish, semi-popular dated quality to it—it has a certain raucous harmonic and instrumental charm. On side two we have MacDowell's Second Indian Suite again, in a far less satisfactory performance by Dean Dixon and the Vienna Symphony Orchestra.

Desto 6409 brings us Ernest Bloch's highly colored, characteristically Hebraic *Three Jewish Poems*, along with John Powell's rather old-fashioned, patronizing *Rapsodie Nègre* for Piano and Orchestra, and Daniel Gregory Mason's disarmingly pert *Chanticleer Overture*. This time we have not only Dean Dixon and the men from Vienna, but also Walter Hendl, who conducts the Bloch; the performances are in general barely more than satisfactory, although the Bloch is a cut above the rest.

More sustained musical quality can be heard on Desto 6410, which includes both Walter Piston's neatly structured, elegantly crafted, and surprisingly lyrical Second Symphony, along with Quincy Porter's well-made, idiomatic Concerto for Viola and Orchestra. The program is a distinguished one, but the performances again—Dean Dixon and Max Schoenherr conducting the Vienna Symphony—hardly come up to snuff.

Norman Dello Joio's *Serenade*, coupled rather madly with Horatio Parker's wildly dated and hopelessly inflated *Hora Novissima*, turns up on Desto 6413. It is a somberly lyrical work, the Dello Joio, dating from the Forties when he did some of his best composing—Martha Graham, as a matter of fact, saw fit to use it as music for her dance work *Diversion of Angels*. It is decently enough performed by Hans Swarowsky and the Vienna Symphony, while William Strickland does manful service on *Hora Novissima* with the same orchestra.

Ernest Bacon's *Ford's Theatre* (Desto 6415), a pretty candid program piece about the Civil War and Lincoln's assassination, has moments of lyric grace and a certain rather corny integrity. Bernard Wagenaar's *Symphony No. 4*, however, is an essentially academic excursion—overextended, rather uneventful as to musical invention, but competent enough in its conservatory way. I don't feel that either

the Bacon (under Schoenherr), or the Wagenaar (under Herbert Haefner)—both with the Vienna Symphony—has been given a performance of the ultimate sympathy.

It should be added that the sound on most of these recordings was pretty dated even for its day, and that Desto's pseudo-stereo updating changes the matter but slightly.

William Flanagan

Ⓢ Ⓜ BARBER: *Symphony No. 1; Overture to The School for Scandal; Medea Ballet Suite; Adagio for Strings*. Eastman-Rochester Orchestra, Howard Hanson cond. MERCURY SR 90420 \$5.79, MG 50420* \$4.79.

Ⓢ Ⓜ PISTON: *The Incredible Flutist*. SESSIONS: *Suite from The Black Maskers*. HANSON: *Suite from Merry Mount*. HOVHANESS: *Prelude and Quadruple Fugue*. Eastman-Rochester Orchestra, Howard Hanson cond. MERCURY SR 90423 \$5.79, MG 50423* \$4.79.

Ⓢ Ⓜ MACDOWELL: *Suite No. 2 ("Indian")*. GRIFFES: *The Pleasure Dome of Kubla Khan; The White Peacock; Bacchanale; Poem for Flute and Orchestra*. Eastman-Rochester Orchestra, Howard Hanson cond. MERCURY SR 90422 \$5.79, MG 50422* \$4.79.

Ⓢ Ⓜ MOROSS: *The Scandalous Life of Frankie and Johnny*. MACDOWELL: *Suite No. 2 ("Indian")*. Vienna Symphony Orchestra, Walter Hendl and Dean Dixon cond. DESTO DST 6408 \$5.79, D 408 \$4.79.

Ⓢ Ⓜ BLOCH: *Three Jewish Poems*. POWELL: *Rapsodie Nègre for Piano and Orchestra*. MASON: *Chanticleer Overture*. Vienna Symphony Orchestra, Walter Hendl and Dean Dixon cond. DESTO DST 6409 \$5.79, D 409 \$4.79.

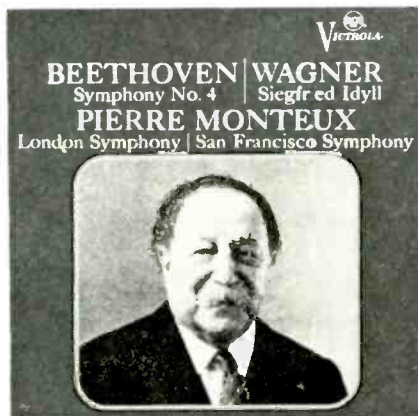
Ⓢ Ⓜ PORTER: *Concerto for Viola and Orchestra*. PISTON: *Symphony No. 2*. Paul Angerer (viola); Vienna Symphony Orchestra, Max Schoenherr and Dean Dixon cond. DESTO 6410 \$5.79, D 410 \$4.79.

Ⓢ Ⓜ PARKER: *Hora Novissima*. Gertrude Hopf (soprano); Erika Wien (alto); Edward Kent (tenor); Walter Berry (bass); Vienna Symphony Orchestra, William Strickland cond. DELLO JOIO: *Serenade for Orchestra*. Vienna Symphony Orchestra, Hans Swarowsky cond. DESTO DST 6413 \$5.79, D 413 \$4.79.

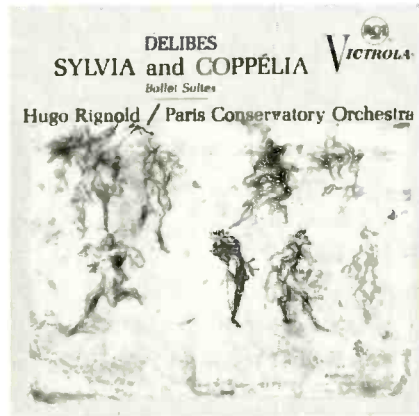
Ⓢ Ⓜ BACON: *Ford's Theatre*. WAGENAAR: *Symphony No. 4*. Vienna Symphony Orchestra, Max Schoenherr and Herbert Haefner cond. DESTO DST 6415 \$5.79, D 415 \$4.79.



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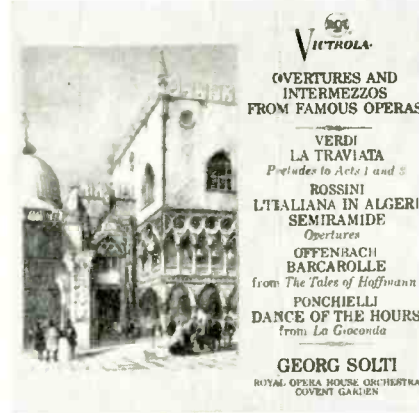
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© BRUNO PREVEDI: *Tenor Arias*.
Giordano: *Andrea Chénier: Un dì all'azzurro spazio; Sì fui soldato; Come un bel dì di maggio; Fedora: Amor ti vieta*. Verdi: *Il Trovatore: Ah sì, ben mio; La Forza del Destino: O, tu che in seno agli angeli*. Mascagni: *Cavalleria Rusticana: Mamma! Quel vino è generoso*. Puccini: *Tosca: Recondita armonia. Madama Butterfly: Addio, fovito asil. Turandot: Non piangere Liù; Nessun dorma!* Bruno Prevedi (tenor); Royal Opera House Orchestra, Covent Garden, Edward Downes cond. LONDON OS 25875 \$5.79, 5875* \$4.79.

Performance: Strong and assured
Recording: Excellent
Stereo Quality: Appropriate

In these familiar display pieces for dramatic tenor, Bruno Prevedi confirms the favorable impression he made during his initial Metropolitan season. His voice is a strong, ringing instrument that rises from a solid foundation (like many of his distinguished predecessors, Mr. Prevedi began his career as a baritone). His fervent style with its built-in dramatic qualities is somewhat reminiscent of Franco Corelli's, and, what is more important, he is well schooled in the Italian tradition and free of mannerisms. The tenor makes the required dramatic points, his phrasing is clear and forceful, and there is a minimum of exhibitionism in his delivery. In sum: he provides good, straightforward dramatic singing. "Ah sì ben mio" and "Come un bel dì di maggio" could do with more tenderness, but added experience will doubtless take care of such refinements. Both conductor Downes and the London engineers provide effective support. G. J.

© RUSSIAN ART SONGS. Moussorgsky: *The Garden Blooms Along the Don; Death of the Commander; The Goat*. Rubinstein: *Persian Song No. 2, "As the Sun to the Heavens"; Persian Song No. 12, "Given by Nature to the Sun"; Melody, Op. 3*. Boris Gmirya (bass), Lev Ostrin (piano). Moussorgsky: *The Flea*. Tchaikovsky: *I Bless You. Forests*. Alexei Krivchenya (bass), N. Valter (piano). Moussorgsky: *Forgotten One*. Rubinstein: *Ballad*. Borodin: *For the Shores of a Distant Homeland*. Ivan Skobstov (baritone), Lidya Okayemova (piano). Alabiev: *The Nightingale*. Alla Solenkova (soprano), orchestra. Tchaikovsky: *Serenade of Don Juan; On the Golden Cornfields*. Ivan Petrov (bass), Semen Stuchevsky (piano). MONITOR MCS 2063 \$1.98, MC 2063* \$1.98.

Performance: Varied, often exciting
Recording: Satisfactory
Stereo Quality: Not much

All but one of the fourteen songs featured in this unusual program were written in the last third of the nineteenth century. Yet, while they are stylistically linked by the current of Russian nationalism, they also reveal a great variety in character and expression, embracing Moussorgsky's realism and harmonic boldness, Tchaikovsky's broad lyricism, and Rubinstein's facile, eclectic inspiration.

Alabiev's famous *The Nightingale* is the only selection on the program designed primarily for vocal display. It is sung hauntingly by Alla Solenkova, who manages the dizzying tessitura (rising to an *alissimo* G) with ease and security. Everything else calls for vivid dramatic expression.

None of the four men is an immaculate vocalist—spread tones and a pronounced vibrato, characteristic earmarks of Russian singers, are everywhere evident, in varying degrees. Gmirya is the most polished artist among them, gifted with a subtly controlled voice, an exceptional sense of dynamics, and a rare sensitivity of phrasing. His handling of Rubinstein's familiar *Melody* is rather unfocused in tone, but otherwise his work is extremely impressive. Petrov, known from some complete opera recordings, has a rich and resonant basso, which he uses with smoothness, but his intonation is occasionally cloudy. The baritone Skobstov is somewhat less gifted, but he is a natural interpreter of songs and has a vivid, compelling style. Krivchenya, a typically shaky Russian basso, simply is not in the same class as his colleagues here.

Helpful liner notes are provided with the disc, but they are no substitute for the sorely needed texts. The stereo "reprocessing" is of doubtful value. Balances are good, and the voices are in strong focus, but the piano sound is sometimes fuzzy, and pre- and post-echoes are rather prominent. G. J.

© JOHN CHARLES THOMAS: *An Affectionate Recollection*. Rossini: *The Barber of Seville: Largo al factotum*. Verdi: *La Traviata: Di Provenza il mar*. Massenet: *Hérodiade: Vision fugitive*. Beethoven: *In questa tomba oscura*. Speaks: *Sylvia*. Strauss: *Open Road; Love Can be Dreamed; Mine Alone*. Malotte: *The Lord's Prayer*; eight other songs. John Charles Thomas (baritone). Orchestral and piano accompaniment. RCA VICTOR LPV 515 \$4.79.

Performance: Highly individual
Recording: Satisfactory

This "affectionate recollection" is entirely appropriate—John Charles Thomas was too prominent an artist during a long career not to be currently represented by phonographic documentation. Whether the present disc does his art and memory full justice is another question. It is a well-known fact that Thomas—a jovial, uninhibited and at times mesmerizing interpreter—liberally flavored his concert and radio programs with light material of varied intrinsic merit. That he nearly always managed to make something special of such choices was a credit to his uncommon skill and showmanship. I doubt very much, however, that in the course of a typical Thomas recital "Di Provenza il mar" would immediately have followed *The Green-Eyed Dragon* or, what is even more unsettling, that *In questa tomba oscura* would have been succeeded by *Take Me Back to My Boots and Saddle!*

In compensation for this questionable juxtaposition, the selections almost without exception give a good view of a splendidly masculine, amazingly sumptuous baritone voice. It rolls out in majestic richness in *In questa tomba oscura*, and its bright power and smoothness of texture make a thrilling effect in "Vision fugitive." The Rossini aria, on the other hand, brings all of the Thomas hamminess to the fore—prodigious tones here cannot excuse the many tasteless exaggerations.

In the songs, Thomas is most impressive when he sings with simple eloquence (*The Lord's Prayer, Softly and Tenderly, Oh, What a Beautiful Morning*). His Americanized treatments of Johann Strauss tunes are vulgar and unidiomatic, but even at its artistic nadir the disc is not devoid of vocal magic. G. J.

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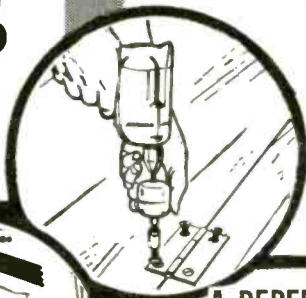
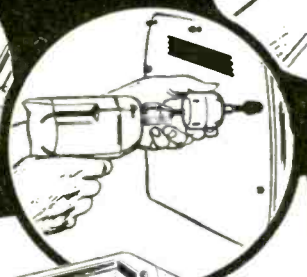
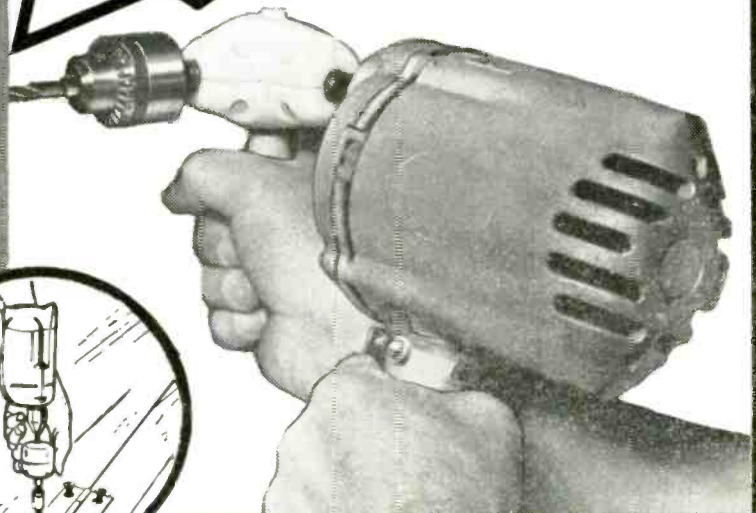
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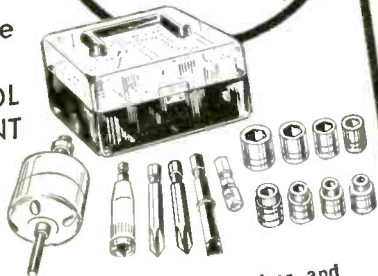
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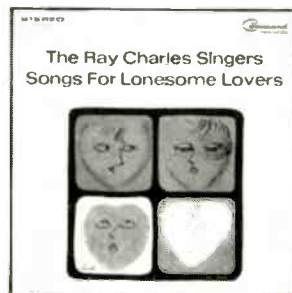


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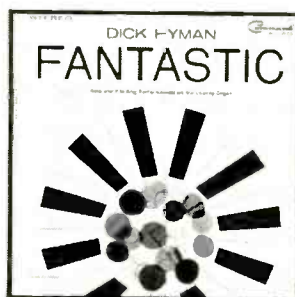
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

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

Ⓢ Ⓜ EDDY ARNOLD: *The Easy Way*. Eddy Arnold (vocals), unidentified orchestra and chorus. *Baby I've Got It: Bad News; It's My Pleasure: We'll Sing in the Sunshine*; and eight others. RCA VICTOR LSP 3361 \$4.79, LPM 3361 \$3.79.

Performance: Smooth as silk
Recording: Fine
Stereo Quality: Good

Eddy Arnold has a relaxed authority that is almost unmatched in country music. His smooth, casual style makes him something of a country Perry Como. Most of these songs, tied to an "easy" philosophy of love and life, are pop-country: *Taking a Chance on Love*, of course, is a pop standard.

Arnold shows an affinity for Johnny Cash, using Cash's background style on *The Easy Way* and singing his *Understand Your Man*, which is strikingly similar to Bob Dylan's *Don't Think Twice*. Perhaps the only error in programming judgment is *He'll Have To Go*. This song is associated with the late Jim Reeves, who negotiated its wide range and big jumps with more smooth ease than even Arnold can manage. But the album is more than worth hearing. In his own field, Arnold is as much a genuine pro as anyone around. J. G.

Ⓢ Ⓜ CHARLES AZNAVOUR: *Charles Aznavour Sings His Love Songs in English*. Charles Aznavour (vocals); orchestra. Sy Oliver cond. *Let's Love: Just You; Venice Blue; Stay; Little Train*; and seven others. REPRIS RS 6157 \$4.79, R 6157* \$3.79.

Performance: Slightly bland
Recording: Good
Stereo Quality: Good

It is a characteristic of the French *chanson* that the performers it has produced (Trenet, Brassens, Piaf, for example) are actually personalities, not voices—at least for me. The most recent of these is Charles Aznavour, whose presence was brilliantly used by François Truffaut in his film *Shoot the Piano Player*.

Aznavour is one of the most popular singers in France. The idea of this release was to have English lyrics written for some of his most famous songs in order to capitalize on his ballooning reputation here and in

Britain. It might have been better had they remained in the original. Like the work of the Brazilian bossa nova writers, something of these *chansons* is lost in translation; even if you don't understand the original language, you can respond more completely to the mood.

Further, some of the new lyrics are unfortunately banal. *For Mama* is a morose counterpart of *Oh, Mein Papa*; *There Is a Time* is one more gloss on Ecclesiastes. And some of Sy Oliver's arrangements match these lyrics. Enough of the Aznavour personality comes through to make one wish to



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PEARL BAILEY

Her subjects: men and their foibles

exchange this record for one in the artist's own language. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PEARL BAILEY: *For Women Only*. Pearl Bailey (vocals); orchestra. Louis Bellson cond. *What Is a Man; I Shoulda Quit When I Was Ahead; Pushing Forty*; and eight others. ROULETTE SR 25300 \$4.79, R 25300 \$3.79.

Performance: Typical
Recording: Good
Stereo Quality: Good

If you like Pearl Bailey, any discussion of her you attempt is bound to sound like something written by her press agent. She's delightful. Her contempt for the world is affectionate: she laughs at it, but with it too.

She's putting us all on, and to be put on by Pearl Bailey is one of the luxuries of the mid-twentieth century.

This record is no more and no less than other Pearl Bailey discs. Her approach hasn't changed—men and their foibles are her subjects. She half-talks, half-sings her way through a collection of irreverent tunes, tossing in her constant interjections. I love this lady. What more can I tell you? G. L.

Ⓢ Ⓜ SHIRLEY BASSEY: *The Spectacular Shirley Bassey*. Shirley Bassey (vocals); orchestra. Wally Stott cond. *As I Love You; How About You; Pub-leeze, Mister Brown*; and nine others. PHILIPS PHS 600168 \$4.79, PHM 200168 \$3.79.

Performance: Intense
Recording: Weak
Stereo Quality: Ill-defined

Shirley Bassey is the girl who sang *Goldfinger* during the credits of the film. She has a voice with a curious quality. It seems high, yet its texture is rather fibrous and almost masculine. She uses a rapid vibrato. The overall effect is one of great intensity, but after a while, you realize that intensity doesn't equal depth. She sings everything—ballads, humorous tunes, rhythm tunes—in the same fashion, and it grows a little tiresome. She flirts rather often in some tracks. She is able to grab attention instantly, but she loses it by keeping everything up at the same emotional pitch. Kay Starr, whose singing Miss Bassey's somewhat resembles, does this sort of thing much better and with a superb feeling for variation and pacing.

The record has been mastered at so low a level that I had to play it with the volume knob turned almost all the way up to get any kind of sound out of the grooves. G. L.

Ⓢ Ⓜ BING CROSBY/ROSEMARY CLOONEY: *That Travelin' Two Beat*. Bing Crosby and Rosemary Clooney (vocals); orchestra, Billy May cond. *The Daughter of Molly Malone; I Get Ideas; Come to the Mardi-Gras*; and nine others. CAPITOL ST 2300 \$4.79, T 2300 \$3.79.

Performance: Cute
Recording: Good
Stereo Quality: Good

Songs about music are always a little embarrassing. You know the sort of thing I mean: a song in which the lyricist speaks coyly of the joys of a particular kind of music—what a gas it is to listen to or dance to or make love to the strains of music in a certain style. It is a trite and dull device, and why lyricists keep using it is beyond

Explanation of symbols:

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

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me. Probably because it's easier for them than thinking might be.

Here we have not just a *song* about a musical style, but the best part of an album. This extension of the device into its logical extreme of banality was written by Jay Livingston and Ray Evans, a team of Hollywood songwriters whose work is clever in a true L.A. way: slick, sleek, and vacuous. Here they move Dixieland around the world, doing *Roamin' in the Gloamin'* and *Tales from the Vienna Woods* and other foreign melodies with new lyrics, letting us know how Dixie is conquering the world. When the idea has worn too thin even for them, they permit a couple of songs to go down more or less as written—I *Get Ideas*, for example.

There's one good thing in the album: Crosby's voice. Age apparently is not diminishing his skill as a singer. There was a period about five years ago when it seemed as if his chops were sagging, but he sounds good here. Miss Clooney often has an over-wide vibrato these days, and her cheery good humor sounds forced—but then it always did, to me. She attempts dialect in a couple of places—a French accent in *The Poor People of Paris* and a Scottish one in *Roamin' in the Gloamin'*. Dreadful.

The whole project is nauseatingly good-natured. G. L.

© (M) SAMMY DAVIS, JR.: *If I Ruled the World*. Sammy Davis, Jr., (vocals); orchestra. Marty Paich, Warren Barker, or Morty Stephens cond. *Night Song: Who Can I Turn To; Guys and Dolls*; and eight others. REPRIS RS 6159 \$4.79, R 6159 \$3.79.

Performance: Skilled
Recording: Good
Stereo Quality: Spacious

Sammy Davis, Jr., is one of the quickest studies I've ever seen. I don't know how fast he can learn lines for the stage, but on a recent record date, I watched him memorize a melody after just one run-through by the pianist. Then he went in and, reading the lyrics, not only got it nearly right on the first take but managed to get an astonishing amount of interpretation into it as well. By the third take, the whole thing was faultless, and Davis was ready to move on to the next tune.

Davis' prodigious facility sometimes leads him to skim a little superficially across a tune. A Sammy Davis skimming is deeper than a hard reading by most singers, but once you are aware of what he's really capable of, you want it all the time. A couple of tracks on this album sound as if they were worked up too fast and laid down too quickly. In others, those he has done repeatedly before, he gets much further into the material. The songs are all from Broadway, most of them recent, and all of them good.

Davis sings some of the longest uninterrupted lines I've ever heard. You expect him to run out of air at any second, but he goes sailing right through and executes the last word of the phrase with as much punch as the first. Perhaps it is because he is so athletic—he is, after all, an accomplished dancer. Whatever it is, Davis has amazing wind. He's also got great time: he *swings*. G. L.

© (M) THE DE PAUR CHORUS: *Dance Calinda!* The De Paur Chorus, Leonard de Paur cond. *Pauline: Dry Bones Gonna Gather; Fare Ye Well!; Ronn' De Glory*

Manger: and seven others. MERCURY SR 90418 \$5.79, MG 50418* \$4.79.

Performance: Emotionally unconvincing
Recording: Could have been warmer
Stereo Quality: Excellent

The De Paor Chorus' second album for Mercury is concerned with Creole tunes, Negro spirituals, and work songs. In itself, the Creole material is engaging, and certainly the spirituals and work songs have great potential to move and shake both participants and listeners. This chorus, however, shows more technical skill than emotional involvement in the material. The performances are precise, musicianly, and nearly passionless. The work songs lack the anguish as well as the prickly stubbornness of the originals. The spirituals reflect little of the desperate and sometimes joyful faith that is basic to this tradition. Once in a while—as in sections of *Take My Mother Home*—there are stirrings of real commitment. But for the most part, these songs have been frozen into attractive but static designs. N. H.

RECORDING OF SPECIAL MERIT

© MARLENE DIETRICH: *Marlene*. Marlene Dietrich (vocals), orchestra. *Der Trommelmann: Wenn die Soldaten; Auf der Mundharmonika*; and eight others. CAPITOL ST 10397 \$4.79, T 10397* \$3.79.

Performance: Gracious
Recording: Excellent
Stereo Quality: Excellent

Let anyone think the handstands I'm about to do represent the exuberance of one of those Dietrich fans, let me make clear that I've never been a Dietrich buff. Her looks have never impressed me—the face seems artificial, like that of a department store window dummy—and her acting hasn't either. Excepting *Judgment at Nuremberg*, she has been type-cast in every one of her films I've seen, so that I really don't know whether she can act or not.

But this record knocks me out. It is a rare thing when a singer can communicate emotion through the barrier of language, and Dietrich can. I know just about enough German to follow directions on the *Autobahn*, and I dislike the sound of the language. Yet by sheer vocal quality, by simple warmth of sound, she moved me in this disc.

I'd heard some of the old Dietrich records—the arrangements stiff and dated, the recording bad. And her lazy delivery always struck me as an unamusing affectation. It doesn't here. It comes across as a remarkable gentleness, experienced and secure.

The songs are an odd collection. Want to hear *Puff the Magic Dragon* in German? It's here. So is *Blowin' in the Wind*. But these bits of folkum have been so totally digested by Dietrich and the arranger that they sound German. So, incredibly, does *A Little on the Lonely Side*, which comes out *Wenn der Sommer wieder einzieht*, which I presume means when the summer does something or other. The number I like best is *Schl... kleines Baby*, which most people will recognize as *Hush Little Baby*. Dietrich infuses it with an astonishing degree of maternal warmth—and you need not know a word of German. Dietrich's well-known anti-war sentiments are expressed in several of the other songs.

It is unfortunate that the arranger who

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wrote the album isn't given credit. Chances are he's a German whose name has no sales value in this country. But is that any reason why he shouldn't be given credit? We at least have the right to know who he is. His charts are extremely musical, and the musicians play them beautifully. The string sound is gorgeous. The reason European pop music albums so often have better string sound than our own is economic. Because of the lower pay scale for musicians there, European producers can hire more men. And the only way to get proper *weight* in a string section is to hire more men—extra mikes just won't do it. I'd guess there are at least 35 string players on this disc, and they are marvelous. The disc is beautifully recorded, furthermore, but with one fault: the mix is bad. Miss Dietrich is underbalanced at times, so that her softer notes are lost in the orchestral sound.

It's a little late in her life and my own for me to be discovering Dietrich, but this album made me an instant fan. G. L.

Ⓢ Ⓜ BOBBY EMMONS: *Blues with a Beat with an Organ*. Bobby Emmons (organ), unidentified guitar, bass, and drums. *Mack the Knife*; *Cherry Blue*; *W'bat'd I Say*; *Sentimental Journey*; and eight others. HI SHL 32024 \$4.79. HL 12024* \$3.79.

Performance: The new pops
Recording: Good
Stereo Quality: Okay

The organ combo, which started out playing popular music in Negro lounges, is apparently now being worked over to give it an even wider appeal. So this release by Bobby Emmons raises a peculiar question: can a pop form be further popularized? It remains to be seen.

Emmons has great staccato skill, and uses it on the standard gospel and blues forms—two Ray Charles tunes are included. He also plays a funky *Peg O' My Heart*, which might qualify his combo as the Harmonicats of the Sixties. All there is on the record is the occasional excitement of the beat, as on *C. C. Rider*, and the pleasure of technique, but the exaggerated jacket notes make it seem a new genius has arrived. Hi Records has included a statement on the back, reading "This LP was first issued March 1965." If that's a new policy, it's an admirable one.

J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JOSÉ FELICIANO: *The Voice and Guitar of José Feliciano*. José Feliciano (vocals and guitar); Buddy Lucas (harmonica); Richard Davis, Bill Lee (bass). *Walk Right In*; *Dos Cruces*; *Chinita*; and nine others. RCA VICTOR LSP 3358 \$4.79, LPM 3358 \$3.79.

Performance: Versatile
Recording: Excellent
Stereo Quality: Good

A few months ago I heard José Feliciano in a Greenwich Village nightclub. I had never before heard a singer work in so many styles, and Feliciano was playing the guitar—quite good guitar—in all these styles. He handled bossa nova well, sang Spanish songs, did American blues with freshness and intensity, and when it came to folk music, he made many of the folkies who specialize in it look like idiots. I found Feliciano, a nine-

teen-year-old native of Puerto Rico, an almost alarmingly versatile performer.

RCA Victor has now issued an album by him, and in recording they decided to go for the whole thing, to let Feliciano have his head, and this album is the result. Feliciano's sheer versatility makes it faulty. The constant shifts of mood are jarring; track by track, it is excellent, but the overall effect is cluttered. And yet I confess that had I been faced with the problem of how to record him, I'd have made the same decision. A first album showing only one or two aspects of Feliciano would be false to the boy.

It's a difficult record to describe. Feliciano's vocal quality is essentially Latin American, even when he's singing English; but this is in the actual sound of the voice—he has no accent, since he has lived in the United States most of his life. His guitar work is intense and virtuosic with a careless



JOSÉ FELICIANO
A first-album inventory of versatility

ease born of sheer wildness. The energy of his work makes me enjoy him in styles I don't normally care for.

Most of the time he sings with guitar (his own) and bass for accompaniment. On blues tracks, a harmonica is added. Two tracks—Luiz Bonfá's *Manha da Carnival* and *Flight of the Bumble Bee*—are guitar solos. The former is well done. Nobody can make me enjoy the latter: in fact Feliciano's performance of it is excessively fast and a little sloppy.

When Feliciano has become established with the public, it should be possible to record him in more consistent packages, exploring a few aspects of his work in each of them. In the meantime, this disc provides a fairly full inventory of his abilities. This is a startlingly gifted youngster. G. L.

Ⓢ Ⓜ JACK JONES: *My Kind of Town*. Jack Jones (vocals); unidentified orchestra, conducted by Marty Paich, Glenn Osser, or Don Costa. *Move*; *I'm All Smiles*; *Travellin' On*; *Somewhere Along the Way*; and eight others. KAPP KS-3433* \$4.79, KL-1433 \$3.79.

Performance: Smooth
Recording: Good

This record might properly be called "Jack Jones Sings Other Guys' Hits." *My Kind of Town* is Sinatra's; Jones sings it with updated lyrics (it sounds like special material for his nightclub act at Mr. Kelly's in Chicago) and the sort of cute personal references made by singers like Eddie Fisher whose private lives are an intrinsic part of their public appeal. *The Race is On* comes from country singer George Jones. The pop Mr. Jones sounds as though he finds the song a bit beneath him, and so (as when Andy Williams or Tony Bennett tries country material) there is an element of unconscious mockery.

Jones doesn't have a great voice, but he is smooth and pleasant, and he chooses good material. Sometimes he tries a bit too hard to swing. When he is older and has more authority, he may really be something. J. G.

Ⓢ Ⓜ THE KINGSTON TRIO: *Stay Awhile*. Nick Reynolds, John Stewart, Bob Shane (vocals, guitar, and banjo accompaniment). *Hanna Lee*; *Thyee Song*; *Dooley*; and nine others. DECCA DL 74656 \$4.79, DL 4656* \$3.79.

Performance: Smooth enough
Recording: Excellent
Stereo Quality: Excellent

There are moments when I find the Kingston Trio not too difficult to take, and a few of them occur in this album. They are at least professional. The Kingstons are at their most annoying in up-tempo material, which is performed with an enthusiasm that is transparently phony, and they communicate a little too much gee-whiz for my taste. On slower songs, however, they can be appealing.

One of the latter is *Rusting in the Rain*, which I find the best song in the album. It was written by Rod McKuen. McKuen's work in the past has been marked by imaginative imagery but careless craftsmanship. If this is a new song, his work is growing tighter and more disciplined. The melody is appealing, though the overall meaning of the song is a little fuzzy.

The album notes are by Mason Williams, who wrote several of the songs. He is identified as "poet, song writer, brilliant instrumentalist, and performer." He opens the notes describing his plane trip to San Francisco to meet the Kingstons, ending the paragraph: "I sneeze and there are several beads of spit on the window... everyone is aware of them."

Isn't that marvelous? I mean, doesn't its earthy honesty, its raging *sincerity* and absolute utter *true-to-lifeness*, its admission that we are all just physical creatures made out of sundry unpleasant juices, its hip, inside, straight-ahead tell-as-it-is-ness, just knock you out? This is what the folkies call a "poet"?

For Kingston fans, this album is all right, I guess. Others will have to skip so many tracks to get to the tolerable ones that they might as well skip the whole album. G. L.

Ⓢ Ⓜ STEVE LAWRENCE: *Steve Lawrence Conquers Broadway*. Steve Lawrence (vocals), orchestra. *It's Love*; *Tonight*; *Till There Was You*; and nine others. UNITED ARTISTS UAS 6368 \$4.79, UA 6368 \$3.79.

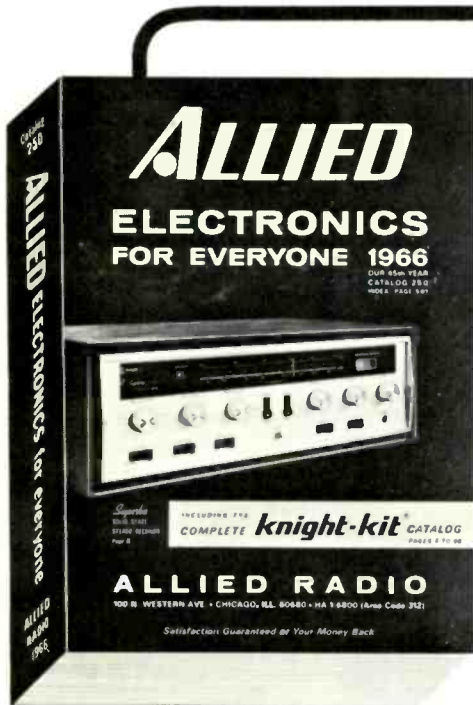
Performance: Skilled
Recording: Excellent
Stereo Quality: Excellent

(Continued on page 117)

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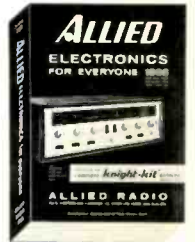
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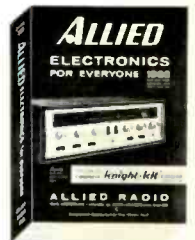
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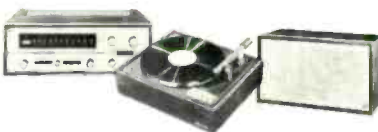
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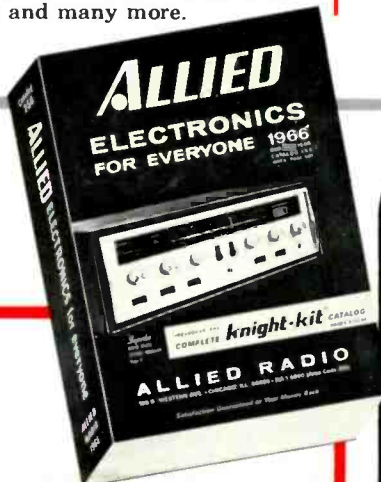
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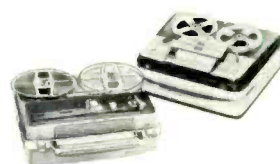
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A few years ago, Steve Lawrence was heir-apparent to Sinatra. Since then, Tony Bennett has actually taken the mantle, Jack Jones is warming up in the wings, and Steve Lawrence has regrettably slipped, musically at least.

This album is a demonstration of how good Lawrence *used* to be. Though United Artists tries deliberately to create the impression in the liner notes ("Steve Lawrence did conquer Broadway and in this album... he shows why") that the disc is new, it is at least four years old. Lawrence went to Columbia Records, where he often records trash, in 1961; and his singing now isn't as good as that you'll find on this disc. When he made this album, he had beautiful control and taste in the use of it. The way he could slide effortlessly from one phrase into the next was thrilling. The voice itself had (it still has, actually) a rich texture, especially in its lower register.

No arranger credits are given for the album, but the writing is top-drawer. G. L.

© PEGGY LEE: *Pass Me By*. Peggy Lee (vocals); Lou Levy (piano); orchestra, Lou Levy cond. *Sneakin' Up on You: Bewitched; Dear Heart*; and eight others. CAPITOL ST 2320 \$4.79, T 2320 \$3.79.

Performance: Subtle
Recording: Very good
Stereo Quality: Very good

Within the limited dynamic scale of her soft voice, Peggy Lee is a striking vocal actress. She does successfully in a whisper what Barbara Streisand attempts unsuccessfully at a shout. I am constantly amazed at the subtleties of adjustment Miss Lee makes to her various songs: the alteration of vocal color, almost imperceptible shifts of tone and attack, and countless other details of which she herself may not be totally aware. Also she knows something most singers never grasp: a good song is written from a viewpoint, and implies a characterization—and she is incredibly good at projecting characterizations. This means going a good deal deeper into a song than mere mood-evocation; it is an almost Stanislavskian trick of moving one's mind into the actual world of the person "singing" the song, of *becoming* that person. In the course of twelve songs, Miss Lee will be twelve people if necessary.

Though a great actress can play any part in any style, it will be found on close observation that she works in two or three basic, general styles, upon which she builds particular characterizations. Miss Lee is like that. Her three styles are the wistful, the tragic, and the humorous. This last gets a notable workout in this disc, though ballads are not ignored. *Sneakin' Up on You* is an amusing piece of material—here Miss Lee is sardonically feline. She does *A Hard Day's Night* as if she were a somewhat weary floozy, and this is the wittiest performance on the disc. In *Pass Me By*, she is funny in another way, projecting an attitude of heads up, shoulders out, look the world in the eye, and the hell with it all.

I have one reservation about this disc. At times Miss Lee's vocal quality is *too* soft—it lacks body in places. But I've never heard an album of hers I didn't like, and I like this one very much. G. L.

© DEAN MARTIN: *Dean Martin Sings, Sinatra Conducts*. Dean Martin (vo-

cal); orchestra, Frank Sinatra cond. *All I Do Is Dream Of You; Hit the Road to Dreamland; Sleepy Time Gal*; and eight others. CAPITOL ST 2297 \$4.79, T 2297 \$3.79.

Performance: Casual
Recording: Good
Stereo Quality: Good

The album jacket of this release says that "a similar version of this album was formerly available as 'Sleep Warm.'" Puzzle on that one for a while. It seems to suggest that this isn't an exact reissue, but how does it differ? Merely in the order of the tunes? Or are these alternate takes of some songs?

In any case, it's a pleasant enough package by a singer who isn't much of a singer but somehow manages to be effective. The arrangements are Pete King's, and they're quite good. I've never known what to make of the idea of Sinatra as a conductor. It seems silly—the man can't read music. But arrangers who have worked with him say he has good musical judgment and knows what he wants from an orchestra. Maybe he really did do more than stand there and wave his hands. G. L.

© JIMMY McGRUFF: *Blues for Mister Jimmy*. Jimmy McGriff (organ), unidentified drums and guitar. *Discotheque U.S.A.: Bump de Bump; Cash Box; Sho' Nuff*; and five others. SUE ST 1039 \$4.79*, M 1039 \$3.79.

Performance: Numbing
Recording: Fair

Those who take organ combos as a staple of their musical diet have picked Jimmy McGriff as a comer, less of a virtuoso and more in the gutter than Jimmy Smith. If you are interested enough to try to discover why, you might listen to his latest release. I cannot see what makes him different from anyone else. Except for a few numbers like *Turn Blue* (quite similar to Ray Charles' *A Fool For You*) and *The Party's Over*, he just plays blues chorus after blues chorus, with that beat, of course, but over and over until it becomes numbing and ceases to have any impact at all. But then, that might be the point—background music for forgetting everything by. J. G.

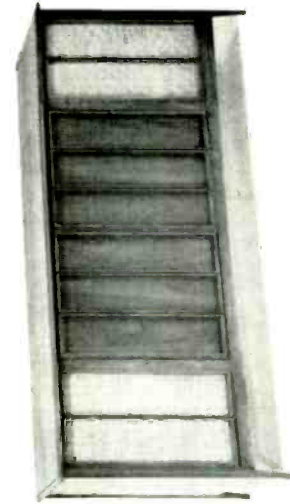
RECORDING OF SPECIAL MERIT

© JOE MOONEY: *The Happiness of Joe Mooney*. Joe Mooney (vocals, organ, accordion, and piano); Mundell Lowe, Kenny Burrell (guitar); George Duvivier, Milton Hinton (bass); Jerry Dodgion, Andy Fitzgerald (flute); Joe Venuto (vibes); Ed Shaughnessy, Mousey Alexander (drums). *Cute; This Is the Life; Honeysuckle Rose*; and nine others. COLUMBIA CS 9145 \$4.79, CL 2345* \$3.79.

Performance: Splendid
Recording: Warm and accurate
Stereo Quality: Clean

There are certain singers who are known as "singer's singers." Joe Mooney is one. His fans include Frank Sinatra and Tony Bennett. But the trouble with labels like "singer's singer" is that they suggest that one must bring special expertise to the performance to enjoy it. This isn't so in Mooney's case. You need bring only a pair of ears. In fact, one ear would probably do it.

Mooney's second album for Columbia, after



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several years away from recording, can't be called better than its predecessor, for Mooney is totally consistent: his work is never anything less than superb. His appealing and oddly youthful voice (he's fifty) is supported here by his gently muscular organ and accordion playing. Sometimes, thanks to over-dubbing, he plays both instruments at once. On *Emily*, which he does as bossa nova, he plays soft-toned, luminous piano. *Emily* is my favorite track of the album, but that's a preference, not a judgment of quality. Mooney manages in every track to fuse subtlety and intensity in a unique way.

There is some wonderful and seldom-done material in this album: *Happiness Is You*, *You Irritate Me So*, *She's Not for You*, *When the World Is at Rest*, and the great Mercer-Arlen song *I Wonder What Became*

of *Me*. Mooney phrases them all in that individual way of his, adding power to each lyric by understatement. No one in the business can throw lines away more skillfully than Mooney.

Two different small groups back Mooney here. The arrangements (not credited in the liner notes) are by guitarist Mundell Lowe, an old friend and collaborator of Mooney's. They effectively heighten the intimacy of Mooney's performance. Mooney once said, "Music is a language. I think it is meant to be spoken conversationally. I'm tired of speeches." This album is a living illustration of what he meant.

Incidentally, it's irksome to have to stop a record on the turntable to find out who wrote a song that has caught your fancy. Composers should be named in the liner-note

listing of the song titles, as well as on the label copy. At that, label copy itself is often incomplete. In this case, *Emily* is listed as written by "J. Mandel"—they mean Johnny Mandel—and lyricist Johnny Mercer's name is omitted altogether. This sort of sloppiness in identification isn't limited to Columbia.

That has nothing to do with the quality of this album, which I think is one of the best pop discs of the year. Mooney's singing is warm, wise, kind, gentle, human—everything that is good. Please listen to it.

G. L.

© © PETER AND GORDON: *I Go to Pieces*. Peter and Gordon (vocals and guitar), rhythm section. *I Go to Pieces*; *Sleepless Nights*; *Tears Don't Stop*; and eight others. CAPITOL ST 2324 \$4.79, T 2324 \$3.79.

Performance: Good
Recording: Good
Stereo Quality: Good

This highly musical pair is one of our more fortunate imports from England. Peter is a confirmed jazz fan (he also plays bass) whose knowledge of jazz, both modern and traditional, exceeds that of some young jazz players. Gordon has little interest in jazz—he's more interested in American blues singers. But it is apparent that the two have done their homework well, which is why they may be able to survive when the current fad for British vocal groups passes.

This record is in the vein of their two previous Capitol releases—with more variety of tempo, rhythm, and color than in most American and British rock-and-roll-derived performers. And their voices blend well. However, the material in their previous album was more interesting than what is included in this one, and the appeal of the new disc may thus be limited to teenagers.

G. L.

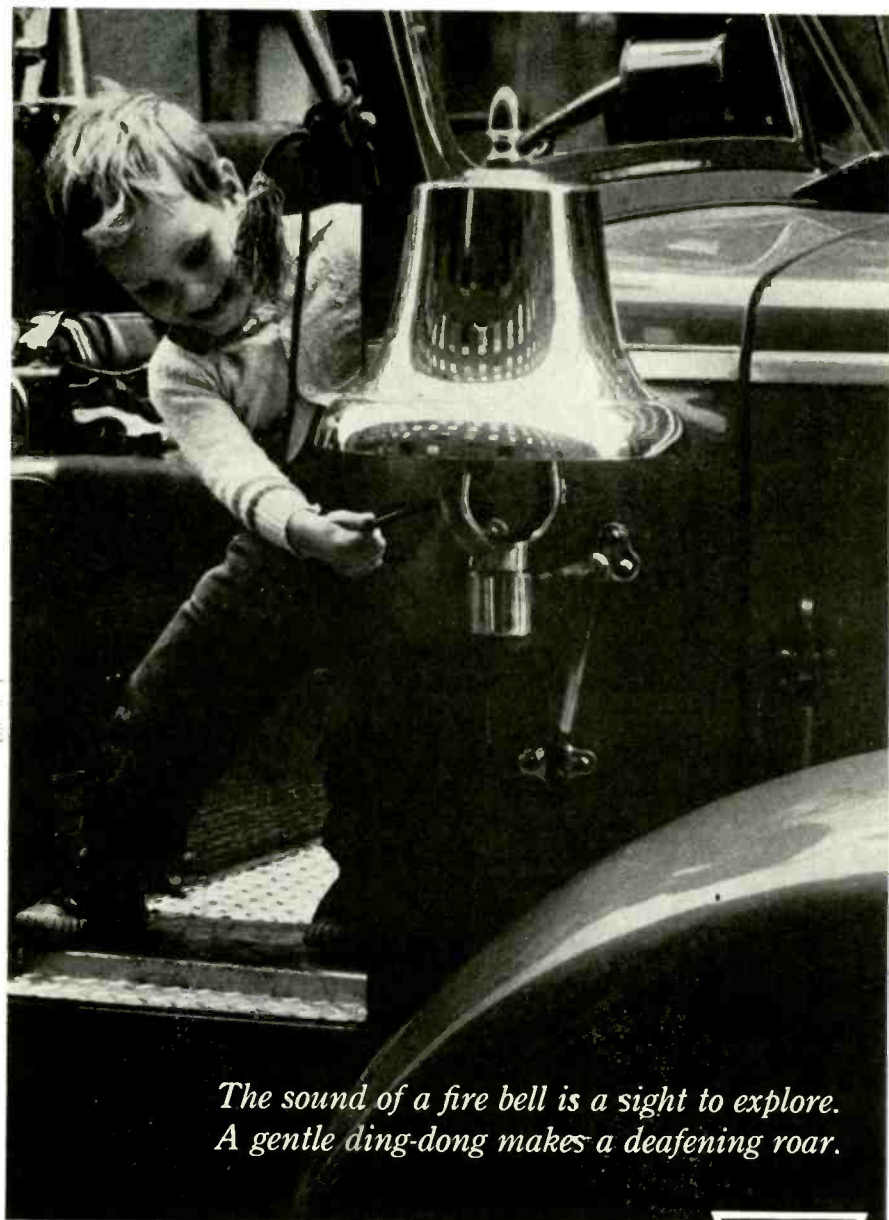
© © SEBASTIAN TEMPLE: *Africa Belongs to the Lion*. Sebastian Temple (vocals); orchestra, Bob Klimes cond. *Find a Girl*; *Dromlied*; *Chicken Talk*; *Mr. Tokolossie*; and eight others. CAPITOL ST 2303 \$4.79, T 2303* \$3.79.

Performance: Glib
Recording: Good
Stereo Quality: Good

Sebastian Temple comes from the Transvaal in South Africa, and has recorded his first disc for Capitol, a company which seems to be enormously excited about him, to judge from the record jacket. He is something of a cross between Harry Belafonte and Marais and Miranda, and appears to divide his work into two simple categories. The first consists of pleasant, well-contrasted little song-pictures of his country. The second, which makes his album ultimately so depressing, is standard-packaged, sugar-coated protest. He has all the "nice" ideas. He is against—as indeed you may be—the atomic bomb, war, and walls between people. After listening to Mr. Temple sing about these things in his charming big voice over his charming little background, one is ready, just for variety, to hear an ugly, stupid song advocating child labor or the eighty-hour work week.

J. G.

© © SARAH VAUGHAN: *Sings the Mancini Songbook*. Sarah Vaughan (vocals); orchestra, various conductors. *How Soon*;



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Days of Wine and Roses; *Dreamsville*; and nine others. MERCURY SR 61009 \$4.79, MG 21009 \$3.79.

Performance: **Skilled**
Recording: **Varied**
Stereo Quality: **Good**

Hearing an all-vocal album of Mancini makes one realize anew just how good a songwriter he is—and just how carelessly lyrics have been attached to his tunes. Only those written by Johnny Mercer (far and away our most literate lyricist, though sometimes he is merely clever) really add flavor. There are four of these in the album—*Days of Wine and Roses*, *Cbarade*, *Moon River*, and *It Had Better Be Tonight*, and the last of these is not a very good lyric.

Jay Livingston and Ray Evans have written lyrics for the *Peter Gunn* theme. Mancini is quoted in the liner as saying, "I never felt this melody could take a lyric, but Quincy Jones kept bugging me about it." Miss Vaughan is quoted as saying, "I particularly enjoyed doing *Peter Gunn* because I honestly thought this would be impossible to sing, and I was so happy to be wrong." Quincy Jones shouldn't have bugged Mancini about it, because as a vocal it is absolutely dreadful—one of those tortured workouts for the voice which *can* be done by someone as skilled as Miss Vaughan, but shouldn't be. If I may paraphrase Hanslick's comment on the Tchaikovsky Violin Concerto, this is a song not for the voice but against it. A horrible lapse of taste. Mancini's original feeling about the tune should have been heeded.

Various arrangers—Robert Farnon, Frank Foster, Bob James, Billy Byers—wrote the album. The two tracks by Farnon are extracted from a previous album called "Vaughan and Voices"; the one Foster arrangement (*Mr. Lucky*) is from the disc "Viva Vaughan." Coming from so many sources, arrangers, and lyricists, the album seems too eclectic. Its virtues are Mancini's lovely melodies and Miss Vaughan's magnificent voice. There's too much working against them, however, to make this a really satisfying package. The one great track: *Slow Hot Wind*. G. L.

© ® JACKIE WILSON: *Soul Time*. Jackie Wilson (vocals) with orchestras directed by Dick Jacobs, Teacho Wiltshire, Horace Ott, and Ray Gordy. *Teardrop Avenue*; *She'll Be There*; *Star Dust*; *No Time Out*; and eight others. BRUNSWICK BL 754118 \$4.79, BL 54118* \$3.79.

Performance: **Uneven**
Recording: **Good**
Stereo Quality: **Very good**

Jackie Wilson is a pop singer with unmistakable roots in Negro gospel music and blues. At his best, he can be a compelling storyteller. In this curiously fragmented set, he begins quite powerfully with the bitter *No Pity (In the Naked City)*, but immediately afterwards in *Danny Boy* becomes self-consciously gushy—with attendant distortions of phrasing and beat. For the rest of the album, there is a constant alternation between a gospel-blues attack on pop material (which deepens the effect of those songs) and a rampant sentimentality. There is also some insensitive adaptation of gospel-blues techniques to the wrong kind of material, as in *A Kiss, a Thrill, and Goodbye*.

Among the successes are *Soul Time*, *She'll*

Be There, *Mama of My Song*, and *She's All Right*. The more grotesque ballad treatments include *An Ocean I'll Cry*, *Teardrop Avenue*, and *Star Dust*. Some performers don't need an a&r man—except to keep track of time—because they know their own strengths and weaknesses better than anyone else. Others need direction badly. Clearly Wilson is one of the latter, and rather clearly didn't get it this time—his a&r man was either too permissive or too square. N. H.

JAZZ

© ® CANNONBALL ADDERLEY: *Domination*. Cannonball Adderley (alto saxophone); Nat Adderley (cornet and trumpet); unidentified orchestra, Oliver Nelson cond. *Cyclops*; *Interlude*; *Mystified*; and

five others. CAPITOL ST 2203 \$4.79, T 2203* \$3.79.

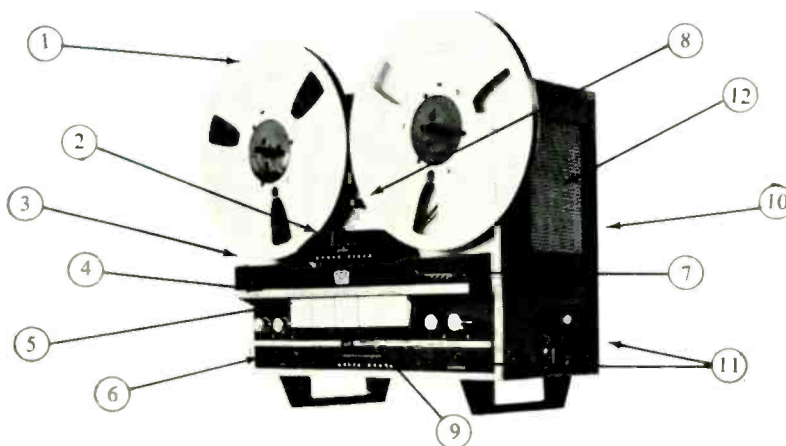
Performance: **Enthusiastic**
Recording: **Good**
Stereo Quality: **Good**

Since he began recording for Capitol, Cannonball Adderley has been involved in a series of unusual projects. The latest of these is this big band album, arranged and conducted by the ubiquitous Oliver Nelson. Except for one lovely Cole Porter tune, *I Worship You* (unfamiliar to me), all the pieces are by jazz musicians: the Adderleys, Ray Bryant, J. J. Johnson, Joe Zawinul, and Victor Feldman. Of these, the most interesting are the title track, with its suggestion of a George Russell influence, and Nat Adderley's *Cyclops*, with a powerful

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rhythmic figure that produces an atypically uninhibited solo from the composer.

Oliver Nelson's arrangements are clean, functional and generally interesting; Cannonball can still range from Parker to Coltrane within a single solo. Together, he and Nelson have produced a highly interesting big band jazz set. J. G.

Ⓜ MONTY ALEXANDER: *Alexander the Great*. Monty Alexander (piano), Victor Gaskin (bass), Paul Humphrey (drums). *John Brown's Body: Jitterbug Waltz; Autumn Leaves*; and five others. PACIFIC JAZZ 86 \$4.79.

Performance: Facile
Recording: Good

Monty Alexander is the newest example of a style I think I will call West Coast cocktail-funky, for lack of a better term. He comes recommended on the jacket by such disparate authorities as Quincy Jones, Frank Sinatra, and Godfrey Cambridge.

What impresses me about Monty Alexander is that where most piano players who work West Coast lounges sound exactly like their idols—Ahmad Jamal, Red Garland, et al.—Alexander has gotten all the sources so blended together that there is no obvious provenance. That, in its way, is an achievement. He combines this with a strong beat and a good many classical quotations, and there you have it: the new genius.

The album is interesting primarily because it was recorded at a concert, and the audience reaction is fascinating: it must be very difficult at these sessions to know just when to applaud—a bit before the others, or in the middle of a solo, and you can impress your girl; a bit too late, and you might just as well not have applauded. It would be easier, I think, not to go. J. G.

Ⓜ HERB ELLIS/CHARLIE BYRD: *Guitar/Guitar*. Herb Ellis, Charlie Byrd (guitars); Gene Byrd, Keeter Betts (bass); Bill Reichenbach (drums). *Chung King; Take Care of Yourself; Jazz 'n' Samba; Bluesette*; and seven others. COLUMBIA CS 9130 \$4.79, CL 2330* \$3.79.

Performance: Superior dialogue
Recording: First-rate
Stereo Quality: Exceptional

Charlie Byrd plays the classical guitar with concert technique (finger-style) and with his own particular kind of lyrical jazz feeling. Herb Ellis is a hard-swinging, blues-rooted jazzman with overtones of country music. He plays the electric guitar (with a plectrum) and stylistically is descended from Charlie Christian. In this consistently absorbing album, the two conduct a revealing dialogue, exploring at length the intertwining effects of their different approaches. Byrd is reflective and subtle. Ellis is earthier and more aggressive. They are united by an obvious respect for each other's individuality and a real ability to engage in sensitive interplay.

Refreshing in their variety, the songs include a wistful bossa nova, a canon-like *Three Quarter Blues*, and a range of reinterpreted standards. Byrd and Ellis have even managed to restore unpredictability to *St. Louis Blues*. I much prefer the stereo version to the mono because it sets in relief the distinctive conceptions of the two men and the varied ways in which each challenges and then complements the other. N. H.



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Ⓜ BILL EVANS: *Trio '65*. Bill Evans (piano), Chuck Israels (bass), Larry Bunker (drums). *Israel; Elsa; 'Round Midnight; Who Can I Turn To*; and four others. VERVE V 68613 \$5.79, V 8613* \$4.79.

Performance: Subtle, quiet
Recording: Good
Stereo Quality: Okay

More than most small groups, the Bill Evans Trio changes character with changing personnel. Evans is not a strong leader like his old leader, Miles Davis; he takes different roles, depending on the strengths and weaknesses of his associates. He became more assertive after the late Scott LaFaro was replaced by Chuck Israels; now Israels is a better bassist than before, and Evans has a new drummer. So Evans has gone back into his old introspective ways.

Evans' music is often glancing and—partially intended—evanescent. Now, with a new disc half made up of songs he has recorded before, he seems to be involved in introspection once removed: navel-gazing as seen through a mirror. If he were always as good as he can be, he would really be quite astonishing. J. G.

Ⓜ FRIEDRICH GULDA: *Ineffable*. Friedrich Gulda (piano), Bob Cranshaw (bass), Albert "Tootie" Heath (drums). *Riverbed; Lament; Quartet; Prelude; I'll Remember April*; and four others. COLUMBIA CS 9146 \$4.79, CL 2346* \$3.79.

Performance: Unique
Recording: Good
Stereo Quality: Good

Friedrich Gulda is the Viennese pianist who alternates between classical music and jazz and generally manages to be controversial at both. He also, just to keep things confused, plays the baritone sax on occasion.

This new jazz release is unusual even for Gulda. For the first time, he has done without the help of other soloists—his previous releases were with either a sextet or a big band—and here he records with only bass and drums. These are played, respectively, by Bob Cranshaw and Albert Heath, who, to give you some idea of their orientation, once worked together for Sonny Rollins.

HIFI/STEREO REVIEW

The program is made up of originals by various jazzmen and Gulda himself, along with two standards. *I Only Have Eyes For You* and *I'll Remember April*.

If Gulda's jazz personality were as refined as his technique, he would be outstanding. He can play anything he wants, and can effect gradations of touch and volume that are far beyond most jazz pianists. But much of what he plays sounds derivative. I think he would appeal strongly to people who love classical music and want to become interested in jazz. For my taste, Gulda's own *Prelude*, which contains classical elements and is played unaccompanied, is the most successful track. Perhaps that points a moral. J. G.

⑤ ⑥ JAZZ CRUSADERS: *The Thing*. Wilton Felder (tenor saxophone), Wayne Henderson (trombone and euphonium), Joe Sample (piano), Nesbert Hooper (drums), Monk Montgomery and Victor Gaskin (bass). *Sunset in Mountains; White Cobra; New Time Shuffle; Soul Kosher*; and three others. PACIFIC JAZZ S-87* \$4.79. 87 \$4.79.

Performance: Undistinctive
Recording: Very good

The Jazz Crusaders are essentially a combo locked in the "soul" groove of the late 1950's. It is a narrow field of operations, particularly so when the band includes no strongly individual soloists. The Crusaders' most forceful performer is tenor saxophonist Wilton Felder who plays with a hot, big tone and effortless swing—but his ideas are too often predictable. The other men are competent, but they sound like hundreds of other "soul" drivers of the past decade.

On the surface the material is rather varied, but in its actual interpretation the players seldom transcend their basic allegiance to the hard bop style derived from only one element of the Charlie Parker tradition. There is no challenge here, and too much comfort. Parker's own acutely reflective lyricism and his exploratory daring are largely alien to the Jazz Crusaders. N. H.

⑤ ⑥ ROLAND KIRK: *I Talk with the Spirits*. Roland Kirk (flutes), Horace Parlan (piano). Michael Fleming (bass), Steve El-

ROLAND KIRK
Many instruments, many moods



SEPTEMBER 1965

lington (drums). *Serenade to a Cuckoo; People; Django; My Ship*; and seven others. LIMELIGHT LS 86008 \$5.79. L 86008* \$4.79.

Performance: Irrepressibly individual
Recording: First-rate
Stereo Quality: Well-balanced

This is Roland Kirk's first all-flute album. Characteristically, he used three different kinds of flute—the familiar C-flute, an alto flute (on a ballad medley), and a North African wooden flute (*Serenade to a Cuckoo*). Also characteristically, he is able to create on the C-flute more diversity of textures and colors than any other jazz flutist. And his frequent use of vocalized ways of playing—growls, grunts, and humming sounds—also brings more visceral thrust to his flute playing than is usual in most other attempts to make the flute a jazz horn.

Kirk, moreover, is a man with a wide range, and his mood can shift instantly. The music here is devotional (*I Talk with the Spirits*), intimately lyrical (*My Ship*), siz- zlingly swinging (*A Quote from Clifford Brown*), gusty (*The Business Ain't Nothin' but the Blues*), and impressionistic (*Ruined Castles*). Even the maudlin *Trees* gets a new layer of bark in Kirk's interpretation.

The rhythm section is excellent; and as Kirk says in the notes, pianist Horace Parlan does in fact merit more attention than he has yet received. Parlan is an unusually attentive accompanist as well as a soloist—he spans much of jazz piano tradition while shaping from that tradition a virile, blues-powered style of persistent clarity. N. H.

⑤ ⑥ CHARLES MINGUS: *Mingus Revisited*. Charles Mingus (bass); Marcus Belgrave, Hobart Dotson, Clark Terry, Ted Curson, Richard Williams (trumpets); Slide Hampton, Charles Greenlee, Eddie Bert, Jimmy Knepper (trombones); Don Butterfield (tuba); Charlie McCracken (cello); Roland Hanna (piano); George Scott, Sticks Evans, Danny Richmond (percussion); Harry Shulman (oboe); Robert Di Domenico (flute); Eric Dolphy, John LaPorta, William Barron Jr., Joe Farrell, Yusef Lateef, Danny Bank (saxophones); Lorraine Cousins (vocal). *Eclipse; Weird Nightmare; Half-Mast Inhibition*; and five others. LIMELIGHT LS 86015 \$5.79. LM 82015* \$4.79.

Performance: Varied Mingus
Recording: Good
Stereo Quality: Good

This is a reissue of an album that appeared on the Mercury label as *Pre-Bird Charlie Mingus*. It amounts to an anthology of Mingus, just about everything he has been trying to do for several years now. There are two examples of his older penchant for playing two songs simultaneously: *Take the A Train* is played with *Exactly Like You*, and *Do Nothin' Till You Hear From Me* with *I Let A Song Go Out of My Heart*. These, as you can see, also show his involvement with Ellington, further explored in the aptly—and Dukishly—titled *Bemoanable Lady*. *Prayer for Passive Resistance* is a short course in all the methods Mingus employs to back soloists. Two saxophonists come off particularly well in these pieces. Yusef Lateef and a man unfamiliar to me, Joe Farrell.

The big work of the set is an eight-minute piece called *Half-Mast Inhibition*, played by the full orchestra (in the other tracks smaller groups are employed) under the leadership

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of Gunther Schuller. It is a powerful, brooding, complex piece, one of the best fusions of jazz and classic techniques I have heard. The major soloists are Mingus himself, who is at his best, and the excellent cellist Charles McCracken. If you missed this release, as I did, when it first came out, you should certainly get it now. J. G.

© ® OSCAR PETERSON: *Canadiana Suite*. Oscar Peterson (piano), Ray Brown (bass), Edmund Thigpen (drums). *Laurentide Waltz; Hogtown Blues; March Past*; and five others. LIMELIGHT LS 86010 \$5.79, LM 82010 \$4.79.

Performance: Subdued
Recording: Good
Stereo Quality: Good

Oscar Peterson, who is from Canada, presents here a group of originals musically depicting various aspects of his native country. Called "Canadiana Suite," the album bears a family resemblance to Dave Brubeck's "Jazz Impressions of . . ." series. I disqualify myself from attempting any estimate of the programmatic content, but the tunes, in general, are agreeably reminiscent of John Lewis' (the one called *Wheatland* is especially good).

For the most part, the album reveals a subdued Peterson. Perhaps because of his feeling for the content, he is less involved than usual with flashy decoration, and therefore he becomes more satisfying as a musician. Drummer Ed Thigpen is unobtrusive, and bassist Ray Brown is superb. J. G.

© ® BILLY TAYLOR: *Midnight Piano*. Billy Taylor (piano); Ben Tucker (bass); Grady Tate (drums); orchestra, Oliver Nelson cond. *My Romance; A Secret; This Is All I Ask; Love For Sale; You Tempt Me*; and seven others. CAPITOL ST 2302 \$4.79. T 2302* \$3.79.

Performance: Professional
Recording: Clear and sharp
Stereo Quality: Good

If we ever get computer art, it might very well sound something like this. Both pianist Billy Taylor and arranger Oliver Nelson are about as professional as it is possible to get, but it seems that this professionalism has completely smothered personal comment—neither man any longer has the identifiable stamp that he used to.

One can still hear the real Billy Taylor in occasional flashes of technical brilliance. One can hear Oliver Nelson in the expert writing for strings and in the affectionate references to Ellington that mark the title track. But aside from those brief moments, the piano and orchestra might have been created by IBM. It will be fine for your party—it won't upset anyone or cause people to listen too closely. J. G.

RECORDING OF SPECIAL MERIT

© ® DENNY ZEITLIN: *Carnival*. Denny Zeitlin (piano), Charlie Haden (bass), Jerry Granelli (drums). *Skipping; Minority; After the War; Carnival*; and five others. COLUMBIA CS 9140 \$4.79, CL 2340* \$3.79.

Performance: Impressive
Recording: Very good
Stereo Quality: Good depth

People began talking about Denny Zeitlin after his previous release, "Cathexis." Those who didn't say he was great said he was going to be. I remained largely unimpressed, thinking that he was quite good, but that Bill Evans had already done most of what Zeitlin was doing and had done it a bit better. Now comes this new album, "Carnival," on which Zeitlin sounds like Zeitlin, and I'm just as impressed as anybody.

Generally, he is best on ballads, such as *We'll Be Together Again* and the unaccompanied *Once Upon a Summertime*. But the finest track of the disc is *Carnival*, eight and a half minutes of brilliant programmatic evocation, sometimes pleasantly reminiscent of Ives and Prokofiev, but mostly brilliant jazz. Zeitlin is assisted by a new, sympathetic drummer named Jerry Granelli, and by bassist Charlie Haden, happily recording again for the first time (to my knowledge) since his work with Ornette Coleman started unnerving bassists everywhere.

If Zeitlin's next album is as much improved over this as this one is over "Cathexis," everyone had better look out. J. G.

JAZZ COLLECTIONS

© ® GREAT JAZZ PIANISTS OF OUR TIME. Oscar Peterson, Erroll Garner, Art Tatum (piano); unidentified rhythm sections. *I Surrender Dear; Flying Home; Cherokee; Out of Nowhere*; and six others. CAMDEN CAS 822 (e) \$2.39, CAL 882* \$1.89.

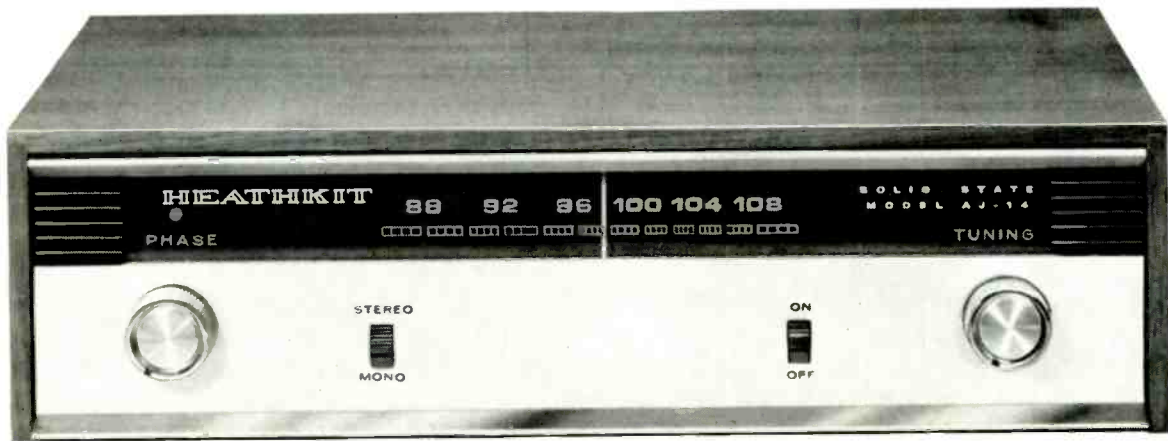
Performance: Only Tatum lives up to the title
Recording: Good
Stereo Quality: Unhelpfully fake

This is a reissue of 1947 performances by Art Tatum and Erroll Garner together with some performances that Oscar Peterson recorded in 1945 and 1947. Garner is a romantic player who depends on ripe chords, dramatic shifts in dynamics and tempo, and irresistible swinging thrust to make his impact. The young Garner was less coy and less predictably dependent on his trademark devices than is the Garner of today. Although he later achieved a much more secure command of his instrument, in these recordings there is a sense of Garner's actually surprising himself—this contrasts with the narrow scope of his present style of improvising.

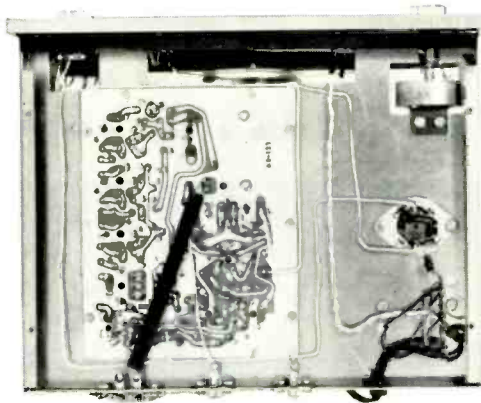
Peterson too has become more technically expert in the past two decades and is now a more thoroughly accomplished pianist than any of his jazz contemporaries. He has not, however, conquered the major deficiency evident in these earlier recordings—a lack of originality and emotional depth. Art Tatum is the only one of the three to merit the word "great" in the album's title. In his performances—most notably *Cherokee*—there are the extraordinary harmonic sophistication and the unparalleled flexibility of rhythm that are the despair of so many other jazz pianists. Tatum was not a master melodist as an improviser nor a vitally moving jazzman, but his musicianship in the areas of harmony, rhythm, and sheer pianistic facility was so extraordinary that his place in the jazz pantheon is probably assured. Garner is charming and Peterson is nimbly eclectic, but they are simply not in Tatum's league. The album has been "electronically reprocessed" to provide an ersatz stereo which thins out the original sound and adds nothing. N. H.

(Continued on page 126)

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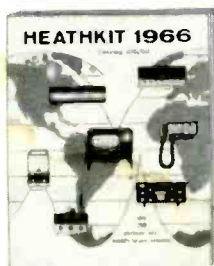
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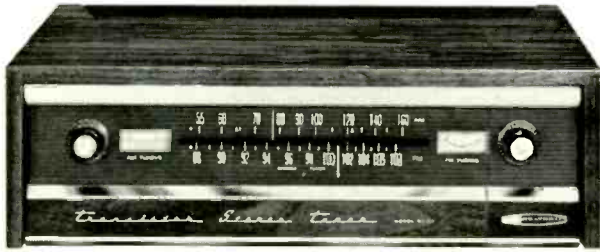
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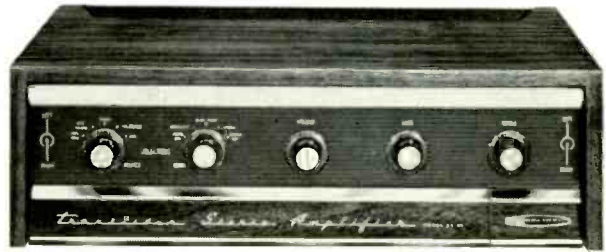
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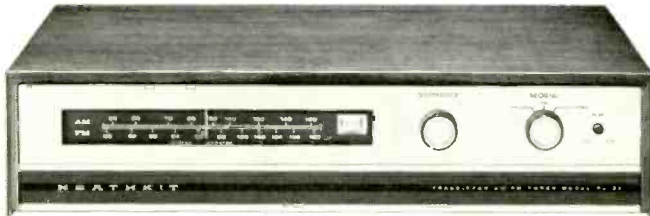
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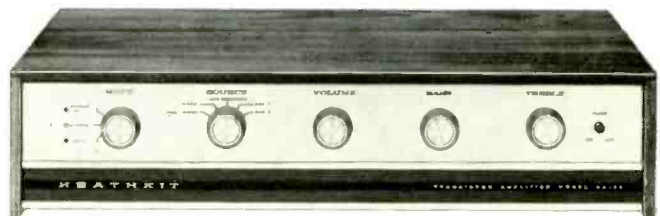
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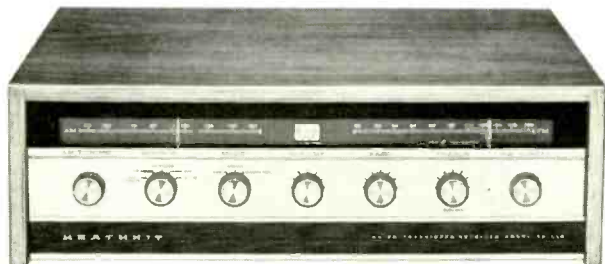
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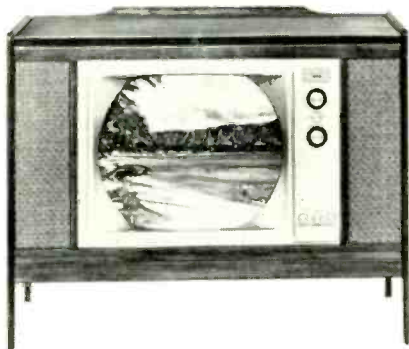
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FOLK

⑤ ④ IAN AND SYLVIA: *Early Morning Rain*. Ian Tyson (vocals, guitar, twelve-string guitar), Sylvia Flicker (vocals and autoharp), Monte Dunn (guitar), Russ Savakus (bass). *Darcy Farrow; Nancy Whiskey; Come In, Stranger; Travelling Drummer*; and eight others. VANGUARD VSD 79175 \$5.79, VRS 9175 \$4.79.

Performance: Excellent
Recording: Good
Stereo Quality: Adds depth

Ian and Sylvia are getting better all the time. Part of this may be simply because they are more successful; I find their latest recordings less mannered, more natural than their earlier ones. This could be a result of increased confidence, or it could be a result of their increasing country-and-western orientation—that style can't accommodate grand display.

For me, they are now so good that the only critical consideration that remains is their choice of material. Some of it is too special for my taste—old doesn't always mean good. But when they sing songs I enjoy, they are wonderful. The best on this release is by Ian, in collaboration with a Toronto journalist, Pete Gzowski. It is called *Song for Canada*, and it is about the hostility between the French-Canadians and English descendants there—the same topic that dominates Edmund Wilson's new book, *O Canada*. The song sounds, probably appropriately, like the haunted plea of a tortured lover. The sound has greater depth in stereo than it does in mono. J. G.

④ BLIND WILLIE JOHNSON: *Blind Willie Johnson*. Blind Willie Johnson (vocals and guitar), various accompaniments. *God Don't Never Change; Trouble Soon Be Over; Jesus is Coming Soon; Jesus Make Up My Dying Bed*; and nine others. FOLKWAYS RF 10 \$5.79.

Performance: Rough, committed
Recording: Fair

Sam Charters, the indefatigable chronicler of the blues, has edited an album of music recorded by the Texas religious singer Blind Willie Johnson between 1927-1930. His music is neither gospel nor blues, and the closest contemporary equivalent would be the music of Reverend Gary Davis. Johnson was a harsh, guttural singer, and often one cannot understand what he is singing, especially when he is backed by a chorus. But his guitar playing is powerful and personal, with enormous stylistic impact.

These are personal, uncompromising recordings, and they demand work and attention from the listener. But the result is more than worth the effort—those interested can get a good idea of the scope of Johnson's influence on those who have come after him. J. G.

④ DR. ISAIAH ROSS: *Call the Doctor*. Isaiah Ross (vocal, guitar, drums, harmonica). *Blues and Trouble; Mama Blues; Chicago Breakdown; Fox Chase*; and fourteen others. TESTAMENT T 2206 \$4.98 postpaid, Testament Records, P.O. Box 1813, Chicago, Illinois 60690.

Performance: Resourceful
Recording: Very good

Born in Mississippi forty years ago, Isaiah Ross now lives in Flint, Michigan. The acrid sound and plunging beat of country blues still pervade his work. What makes him unique is that he is a one-man blues band, as distinct from other one-man bands such as Jesse Fuller and Paul Blackman, who come out of the tradition of medicine shows and minstrelsy. Ross (called "Doctor" by his friends because of his avocational absorption in books on medicine) is a passionate but not distinctive blues singer. He is most penetrating on the harmonica, which he plays with much of the gusto and speech-like phrasing of Sonny Terry.

When he plays all his instruments simultaneously there is occasionally a wearying surfeit of relentless background accompaniment. There is welcome and fascinating relief on those tracks (*Good Morning, Little School Girl* and *Blues in the Night*) on which there are only harmonica and voice in intricate in-



PETER WELDING

BIG JOE WILLIAMS
Raw and violent back-country blues

terplay. Ross is also intensely expressive in such animated vignettes as *Freight Train* and *Fox Chase* as well as in such churning dance tunes as *Chicago Breakdown*. While not a major blues discovery, Ross does have much that is substantially his own to sing and play, and this album is all the more valuable because of the rapid disappearance of the one-man band—in both its blues and medicine show varieties. N. H.

⑤ ④ OSBORNE SMITH: *The Wizardry of Oz Smith*. Oz Smith (vocals). Robert Banks (piano), Richard Davis (bass), Wally Richardson (guitar), Barry Kornfeld (guitar and banjo), Thad Jones (trumpet), Ludji Camara (African drum), Joe Marshall and Bernard Purdie (drums). *Midnight Special; Honey Baby Blues; Careless Love; Plenty Good Room*; and six others. CAPITOL ST 2288 \$4.79, T 2288* \$3.79.

Performance: Unconvincing blues
Recording: First-rate
Stereo Quality: Excellent

Osborne Smith is an actor, poet, composer, and musician. On the basis of this album, however, he is not "a powerful new blues voice." He has some of the equipment—a powerful sound and ability to imitate the sur-

face features of traditional approaches to the blues and religious standards that make up most of his program. (It is intriguing, incidentally, to note that Smith is listed as the composer of such venerable numbers as *Caveless Love*, *Twelve Gates into the City*, *Keys to the Highway*, and *Midnight Special*. I doubt that the slightly altered Smith "versions" of these songs will last beyond this record).

What Smith lacks is flexibility. He does not adapt his singing to the different individual requirements of these songs with enough sensitivity and knowledge of their particular backgrounds. He doesn't sound as if he had lived through the experiences the songs distill—he sings of wanderings and love and loss as though from the outside, much like an actor who knows his lines perfectly but cannot make you forget he is an actor. Contrasted with Sleepy John Estes, Lightnin' Hopkins, or John Lee Hooker, Smith is only the shell of a blues singer. He shows what one jazz musician, speaking of callow younger players, calls "experiential gaps." The backgrounds are moderately effective, and trumpeter Thad Jones is much more than that, but his idiomatic instrumental voice is wasted in the artificial surroundings he has here. N. H.

© **BIG JOE WILLIAMS:** *Back to the Country*. Big Joe Williams (vocals, guitar), Jimmy Brown (violin, guitar), Willie Lee Harris (harmonica). *Ain't Gonna Be Your Lowdown Dog*; *I Got My Ticket*; *Shake Your Boogie*; *Down the Line*; and fifteen others. TESTAMENT S 2205, \$4.98 postpaid from Testament Records, P. O. Box 1813, Chicago, Illinois 60690.

Performance: Rugged country blues
Recording: Good

This disc is an attempt to re-create the sounds and the communal feeling of back-country dances and parties in Negro Mississippi. The basic moving force is Big Joe Williams, but much tart spice is added by Jimmy Brown and Willie Lee Harris. The latter two, originally from Mississippi, have long been based in St. Louis, and Williams' most frequent home these days is Chicago. It is remarkable that there is comparatively little urban gloss in the singing and playing of all three musicians, even though they have been away from Mississippi for some time. Their performances are much closer in style to the Southern field recordings of Harold Courlander and Alan Lomax than to the work of the present-day Muddy Waters, for example, who also began in Mississippi.

The singing is raw and often violent in its impact. Big Joe Williams is the most powerful of the three, but Jimmy Brown's *My Black Woman* indicates the strength of Brown's personalized use of tradition. And Willie Lee Harris also communicates intense individuality. On their respective instruments, all are expert in what might be called the idiomatic vocalization of non-vocal lines—the instinctive transfer of prosodic inflection to instrumental performance. Of particular interest is the bittersweet fiddle of Jimmy Brown, by turns tautly aggressive and achingly sad.

The songs include dance tunes and celebrations of pleasure, but mainly tell of loneliness, wandering, and the illusion of change. In its future series of country blues singers, by the way, Testament would do most of us

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a service by printing the lyrics. Joe Williams and his colleagues here are occasionally hard to understand: we have never immersed ourselves deeply enough in their subculture to hear as they hear, but nonetheless Testament can speed the process of communication by spelling out the songs. N. H.

Ⓢ Ⓜ **GLENN YARBROUGH:** *Baby the Rain Must Fall*. Glenn Yarbrough (vocals), unidentified orchestra. *Lonesome; She; Billy Goat Hill; Bull Frog Song*; and eight others. RCA VICTOR LSP 3422 \$4.79, LPM 3422* \$3.79

Performance: Suits the material
Recording: Good
Stereo Quality: Okay

I must confess to an antipathy for the work of composer Rod McKuen, who wrote five of the twelve songs for this release and contributed the notes. I am puzzled by this lapse, since McKuen equates Yarbrough with three other "acquired tastes" that I share with him—Roquefort dressing, Paul Klee, and Virgil Thomson.

So here I am, eating my salad, looking at my print of *The Actor's Mask*, listening to the Thomson record this magazine was kind enough to send me, and wondering why I don't like Yarbrough's new disc. Part of it is that he sounds to me like a Kenny Baker of the Sixties. But a larger factor, probably, is that the sophisticated simplicity of which Virgil Thomson is a master is a very difficult thing to bring off, and if you don't do it just right, and if you add a batch of song lyrics that are a compendium of every available outdoorsy cliché, you wind up with something else: the *pseudo-bucolic*. Most of these lyrics stem from two well-known phrases: "Ah, the apple trees" and "There's a bright golden haze on the meadow." If you like that sort of thing, and want to look further than the originals, there's a lot of it here. J. G.

FOLK COLLECTIONS

Ⓢ Ⓜ **CAN'T KEEP FROM CRYING/TOPICAL BLUES ON THE DEATH OF PRESIDENT KENNEDY.** Big Joe Williams, James and Fannie Brewer, John Lee Granderson, Otis Spann, Mary Ross, Bill Jackson, Johnny Young, Avery Brady, Jimmy Brown (vocals and various instrumental accompaniment). *Sad Day in Texas; The 22nd Day of November; Why Did He Have to Go?; He Was Loved by All the People*; and seven others. TESTAMENT S-01 \$4.98 postpaid (from Testament Records, P. O. 1813, Chicago, Illinois 60690).

Performance: Convincing grief
Recording: Very good

Pete Welding has devoted his Testament label to recording—while there is still time—surviving stylists of city and country blues. This is his most unusual production so far. Recorded mostly in Chicago in the weeks following the assassination of John F. Kennedy, the album is a series of threnodies by blues singers on that tragedy. Some—Big Joe Williams and Otis Spann—are relatively well known. The majority will be new to collectors. None of these topical blues sound manufactured; each has been deeply felt and very personally shaped.

Big Joe Williams' contribution, *A Man Amongst Men*, is particularly impressive in

terms of the speech-like mourning of his guitar (although his vocal is also harshly penetrating). Among the other witnesses are the brooding Avery Brady of Mississippi; the warm, rich shouter, Otis Spann; and the passionate, controlled Mary Ross ("There's only one way to be born," she sings, "but there are so many ways to go"). Most haunting of all is Jimmy Brown, accompanying himself on the violin, in an eerily jagged keening that has echoes of the first field hollers. This is an extraordinary document—both as a transmutation of grief through a musical tradition born in sorrow and as one of the last topical responses of this tradition to a nation-shaking event, for these old forms of the blues are dying. N. H.

MUSIC DOWN HOME—An Introduction to Negro Folk Music, U.S.A. (see Best of the Month, page 71)



MARC BLITZSTEIN
His Cradle Will Rock revived

THEATER

Ⓢ Ⓜ **THE CRADLE WILL ROCK** (Marc Blitzstein). Original cast album of the 1964 Theatre Four production. Lauri Peters, Rita Gardner, Gordon B. Clarke, Nancy Andrews, Jerry Orbach, and others (vocals); Gershon Kingsley (piano). *Moll's Song; The Freedom of the Press; Art for Art's Sake; Nickel Under the Foot*; and fourteen others. MGM SE 4289-2 OC two 12-inch discs \$9.58, E 4289-2 OC \$9.58.

Performance: Spirited
Recording: First-rate
Stereo Quality: Superb

Written in 1937 for the WPA Federal Theatre Project, Marc Blitzstein's *The Cradle Will Rock* had its most recent revival in November, 1964, at Theatre Four in New York. As Richard Gilman observed in *Newsweek*, it made "most Broadway musicals seem old and tired by comparison."

Admittedly the characters are stereotypes, and the conflict between evil monopoly capital (Mr. Mister) and insurgent labor (Larry Foreman) is drawn in the starkest black and white. Yet Blitzstein's savage passion still comes through, and he was able to shape that passion into a natural, idiomatic flow of speech and song that showed the

CULVER PICTURES

possibility of creating an indigenous American musical theater that was socially relevant and artistically whole.

From the perspective of 1965, with labor part of the Establishment and corporate power having become much more faceless, complex, and infinitely more sophisticated than the heavy hand of Mr. Mister, the confrontation in *The Cradle Will Rock* takes on the look of a primitive period piece. But the music, apposite as it was to the play, has achieved an existence of its own. Blitzstein's spare, sinevy melodies and bold, restless street rhythms still speak to current frustrations and aspirations even though the present stereotypes are so different and so much less open to simplistic attack.

As Paul Goodman and other contemporary social theorists keep pointing out, the basic problem is the same—how to become a whole person in an increasingly rationalized, technologically determined society. Therefore, the aloneness of *Moll's Song* and the desperation of *Nickel Under the Foot* still seize the emotions. And the contempt for pliable conformity in *Art for Art's Sake* and *Honolulu* is vividly pertinent to the present.

The performances, directed by Howard Da Silva, are generally excellent, although Jerry Orbach's Larry Foreman could have more steel. The villains—Nancy Andrews (Mrs. Mister) and Gordon B. Clarke (Mr. Mister)—have the strongest impact; but then, Blitzstein gave more bite to the forces of evil than to the virtuous. A particularly skillful performance in a minor role is Dean Dittman's slippery Editor Daily. George Avakian, who was associated with the Theatre Four production, saw this recording project through with persistence and energy, and it is to his credit—and MGM's—that the 1964 revival has not been lost. N. H.

© ® FLORA, THE RED MENACE (John Kander-Fred Ebb). Original-cast recording. Liza Minnelli, Bob Dishy, others (vocals); orchestra and chorus, Hal Hastings cond. RCA VICTOR LSO 1111 \$5.79, LOC 1111 \$4.79.

Performance: Eager
Recording: Shiny
Stereo Quality: Conspicuous

Flora, The Red Menace is a rose-colored look at the depression of the 1930's. It is so riddled with cuteness that even left-wing politics are used as the occasion for pert melodies and innocuous lampoons. The total package is patently a pre-fabricated item assembled to show off the much-discussed talents of Judy Garland's daughter Liza Minnelli, who won the Tony award for her performance in the title role. Miss Minnelli and Bob Dishy (as an aspiring young party orator who stutters) struggle mightily with indifferent tunes and glib lyrics. The results are easy to take and utterly forgettable. All that remains is the echo of a hard-driven voice with something of the emotional "Judy quality" and something, indeed, of its own—a sort of vulnerable urgency. When she is really given a chance to sing, as in *Sing Happy* and the entertaining *You Are You*, Miss Minnelli's appeal is evident, but most of the songs peter out in a clutter of words and pseudo-Bernstein musical constructions. Mr. Dishy, a comic in the Alan Arkin, underdog tradition, tackles his share of the singing chores in dentalized New Yorkese, and he is amusing at times. Mary Louise

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Wilson, as Comrade Ada, pumps life into a cell-meeting number called *The Flame*. Most of the time, though, the slick, uninventive, "poverty can be fun" synthetics of this enterprise are deadening. P. K.

HALF A SIXPENCE: Original-cast album (see Best of the Month, page 70)

SPOKEN WORD

Ⓜ THE BABY SITTERS FAMILY ALBUM. Alan Arkin. Barbara Dana, Lee Hays, Doris Kaplan (performers). VANGUARD VRS 9173 \$4.79.

Performance: Too good for kids
Recording: Wide-awake

Four irrepressible, bewilderingly talented parents (who have entertained their own and other people's children with two previous collections of songs, ballads, games, and improvisations) unite in this sequel for another round of vocal refreshment.

The ubiquitous Arkin is heard in a session of rhymes, piano-playing, and singing from tapes made over the years with his son Adam. *Looby Lu* gets a roller-coaster treatment that should delight infant hearts and lift aging ones. Indian songs, Welsh ballads with new lyrics, spirituals, lullabies, and "open-end numbers" for listener participation fill out a menu of twenty generous treats.

Technical comments buried amid the album notes include the useful warning that "the young experimenters in every family should be told that the application of jam and peanut butter to the grooves of this disc has already been tried, and it definitely does not improve the sound." P. K.

Ⓢ Ⓜ SHAKESPEARE: *Titus Andronicus*. William Devlin, Peter Orr, Jill Balcon. Susan Maryott, Dennis Arundell, Tony Church, Frank Duncan, Anthony Jacobs. George Rylands. director. LONDON OSA 1371 three 12-inch discs \$17.37, A 4371* \$14.37.

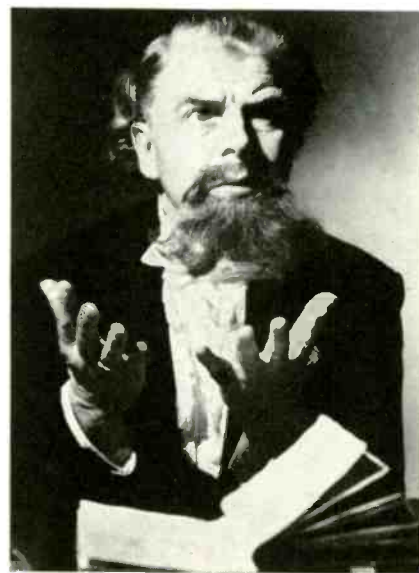
Performance: Elegant
Recording: Superior
Stereo Quality: Okay

This first tragedy attributed to Shakespeare is a Grand Guignol epic of bloody deeds in ancient Rome. There is scarcely a moment when somebody isn't being tortured, maimed, or murdered. Titus Andronicus returns to Rome from victorious campaigns against the Goths and turns the empire over to a blood-thirsty young man named Saturninus. Saturninus marries Tamora, the captured queen of the Goths, who encourages her sons Demetrius and Chiron to carry off Titus' daughter Lavinia and rape her. Afterwards the boys lop off Lavinia's hands and cut out her tongue. Tamora and her secret lover, a Moor named Aaron, arrange meanwhile for the sons of Titus to be arrested on a trumped-up charge. Aaron has them killed and sends their heads to Titus. In a final blood-bath, Titus cuts the throats of the boys who disfigured his daughter and arranges for their heads to be served as the *pièce de résistance* at a banquet for the emperor and their mother the empress. After dinner, Titus stabs the empress, stabs his own daughter, and is stabbed by the emperor. Several minor characters die horrible deaths, and the wicked Aaron ends up buried breast deep to starve.

The Marlowe Society players perform all this in their elegant British accents and style, declaiming valiantly, with the tongueless Lavinia emitting genteel moans and Peter Orr making of Aaron, the wicked Moor, a kind of Anglicized Othello. But in the later scenes of the play, where Titus pours out his woes with an eloquence foreshadowing King Lear's, William Devlin manages to turn the king into a towering tragic figure.

T. S. Eliot called *Titus Andronicus* the stupidest play ever written, and thought it forged. P. K.

Ⓜ EMLYN WILLIAMS AS CHARLES DICKENS. Volume One: Selections from *Our Mutual Friend*, *Dombey and Son*, and *Pickwick Papers*. Volume Two: Selections from *Christmas Stories* and *A Tale of Two Cities*. Emlyn Williams (reader). ARGO RG 231/232 \$5.98 each.



EMLYN WILLIAMS AS CHARLES DICKENS
A polished act is brought to recordings

Performance: Superb
Recording: Good

Mr. Williams' reading (originally released here on the Spoken Arts label) grew out of a series of solo performances presented in London and New York in the 1950's. By the time this virtuoso, with his background as performer, playwright, and director, brought his act to the recording studio, it was highly polished indeed.

Following a genial impersonation of Dickens himself, who a century ago was a smashing success in similar performances here, in Volume One Williams reads Dickens' description of the *nouveaux riches* of London in a section from *Our Mutual Friend* called "Moving In Society." His reading about a bachelor party given by one Mr. Bob Sawyer (as described in *Pickwick Papers*) includes an imitation of a loud-mouthed London landlady that is supreme among recorded caricatures. Also on the disc are some touching sentimental moments from *Dombey and Son*.

The second disc contains a soft-spoken, creepy recitation of a ghost story called *The Signalman*: a more conventional sample from the Dickens larder in *Mr. Chops*—a curious grotesque about a circus dwarf who liked large ladies; and the opening chapter of *A Tale of Two Cities*. P. K.

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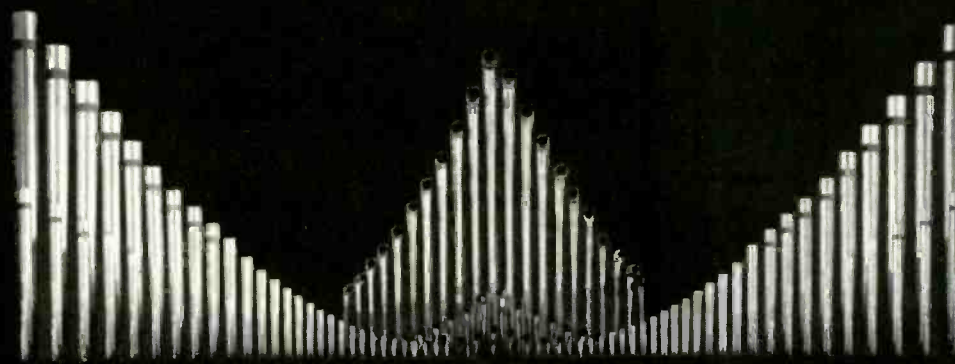
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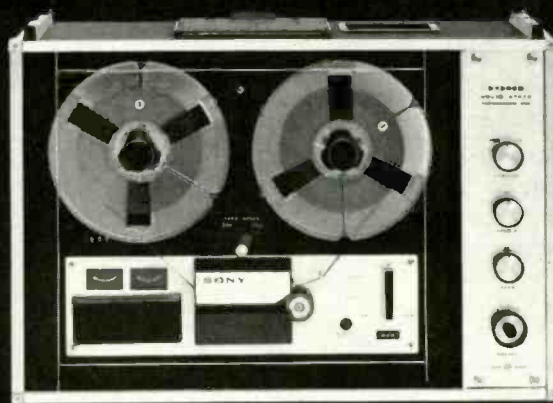
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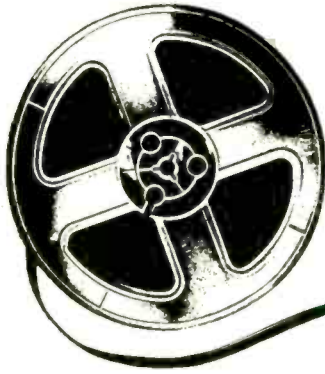


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Ⓢ BACH: *St. Matthew Passion*. Peter Pears (tenor), Evangelist; Hermann Prey (baritone), Jesus; Elly Ameling (soprano), First Maid, Pilate's Wife, and soprano arias; Marga Höffgen (contralto), Second Maid and contralto arias; Fritz Wunderlich (tenor); Tom Krause (bass); Heinz Blankenburg (baritone), Peter, High Priest, and Pilate; August Messthaler (bass), Judas; instrumental soloists; the Stuttgart Hymnus Boys' Choir; the Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON LOV 90097 two reels \$25.95.

Performance: Worthy
Recording: Very good
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 195'

On the whole, Münchinger's performance of the *St. Matthew Passion*, released to commemorate the twentieth anniversary of the founding of the Stuttgart Chamber Orchestra, is a very good one. Its best features are the vocal soloists, notably the always sensitive Pears, an excellent soprano, and several fine male voices. Prey, a little aloof, as he was also in the Archive *St. John Passion*, is nevertheless effective as Jesus. The all-male choir does its work very well indeed, though it is not so polished a group as Karl Richter's chorus. The instrumental soloists are first rate with only two exceptions: Johannes Koch, whose gamba playing in No. 66 (about the carrying of the Cross) makes that bass aria even rougher going than it should be; and Eva Hölderlin (one of the two organists), whose dull, unrelieved registration and plodding manner do but little service to the recitatives (although this may very well be the fault of the conductor).

Münchinger is not the most dramatic of interpreters—one misses the intensity and feeling of inevitability that characterize Richter's performances of the Passions. He does, however, infuse a degree of sentiment into the score, one that is not so romantically personalized as Klemperer's or as strangely individualistic as Scherchen's. Yet, for some reason, although the singing and playing were for the most part very enjoyable, I remained uninvolved and somewhat unmoved by it all.

This first tape edition of the Passion, running a total of three and a quarter hours with only three interruptions for reel changes, is certainly worth owning, even

if it is not the ideal performance. The tape reproduction is slightly superior to the discs in only a few places, such as where the massed choruses threaten to overwhelm the grooves ("Barabbas," for instance); otherwise either version is extremely good sonically, with very clear-cut separation and atmospheric acoustics. The tape box commendably includes a photographically reduced version of the elaborate text booklet which comes with the discs. I. K.

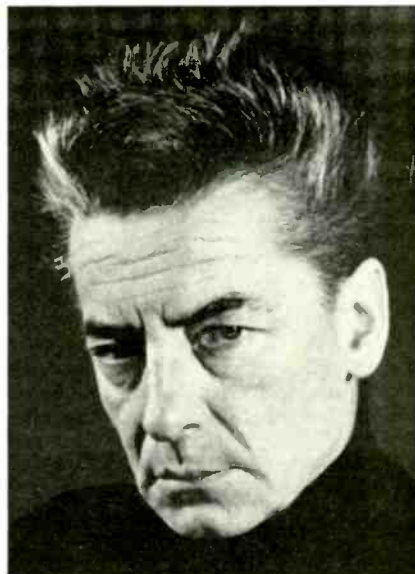
Ⓢ BELLINI: *Norma*. Joan Sutherland (soprano), Norma; Marilyn Horne (mezzo-soprano), Adalgisa; John Alexander (tenor),

concentration on beauty of melodic line. Her conductor-husband, Richard Bonyngue, also does little to project dramatic tension—his tempos are generally easy and he never exceeds a quite limited dynamic framework. The celebrated *Mira, o Norma* duet, however, is genuinely exciting in this performance, and one wishes the entire performance were somewhere near this level.

John Alexander's delineation of Pollione carries with it a pleasing youthful *brio*, but inadequate vocal weight and dramatic urgency. The Oroveso of John Cross is disappointing—it lacks authoritative delivery, and the intonation here is somewhat wobbly. Choral and orchestral execution is splendid, however, and the stereo sound is full, impressively broad in spread, and transparent in texture.

The finest recorded *Norma* is still the 1951 Maria Callas Angel album, now a collector's item. D. H.

DEUTSCHE GRAMMOPHON



HERBERT VON KARAJAN
Excitement for Brahms' Requiem

Pollione; Richard Cross (tenor), Oroveso; Yvonne Minton (soprano), Clotilde; Joseph Ward (tenor), Flavio. London Symphony Orchestra and Chorus, Richard Bonyngue cond. RCA VICTOR FTC 8010 two reels \$21.95.

Performance: Predominantly lyrical
Recording: Clear and spacious
Stereo Quality: Wide-spread
Speed and Playing Time: 7½ ips; 162' 28"

The first *Norma* to find its way to pre-recorded tape offers fine singing by the ladies, Joan Sutherland and Marilyn Horne; but sheer beauty of decorative ornaments and of vocal line generally is not sufficient for a satisfying *Norma* performance. There is little drama here, largely due to Sutherland's indifferent enunciation and her over-

RECORDINGS OF SPECIAL MERIT

Ⓢ BRAHMS: *German Requiem; Variations on a Theme of Haydn, Op. 56a*. Gundula Janowitz (soprano); Eberhard Waechter (baritone); Wiener Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON DGP 8928 \$11.95.

Performance: Magnificent
Recording: Excellent
Stereo Quality: Well realized
Speed and Playing Time: 7½ ips; 76' 18"

Ⓢ BRAHMS: *German Requiem*. Elisabeth Schwarzkopf (soprano); Dietrich Fischer-Dieskau (baritone); Philharmonia Chorus and Orchestra, Otto Klemperer cond. ANGEL ZB 3624 \$15.98.

Performance: Equally magnificent
Recording: Very good
Stereo Quality: Adequate
Speed and Playing Time: 7½ ips; 69'

Neither the Klemperer *German Requiem*, recorded in England in 1962, nor the more recently made version by Karajan is likely to be superseded for some time to come. Each in its own way is a magnificent reading, though, of course, the two interpretations are very different. Interestingly, the normally slower Klemperer presents the faster performance by some seven minutes; but Karajan does not seem slow nor Klemperer rushed.

To characterize the Angel performance as solid and architectural and the DGG version as warm and dynamic is only to make a superficial comparison, yet this might be the most obvious comment. Of the two, Karajan is the

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ANSWERS to the SCANDINAVIAN OPERA QUIZ

(pages 64 and 65)

1. Lauritz Melchior (Denmark) as Parsifal.
2. Aksel Schiøtz (Denmark) as Don Ottavio in *Don Giovanni*.
3. Kirsien Flagstad (Norway) as Senta in *The Flying Dutchman*.
4. Ingrid Bjoner (Norway) as Elsa in *Lohengrin*.
5. Elisabeth Söderström (Sweden) as Octavian in *Der Rosenkavalier*.
6. Kim Borg (Finland) as Don Giovanni.
7. Tom Krause (Finland) as Dr. Malatesta in *Don Pasquale*.
8. Anita Väilki (Finland) as Brünnhilde in *Die Walküre*.
9. Jussi Bjoerling (Sweden) as Rodolfo in *La Bohème*.
10. Birgit Nilsson (Sweden) as Turandot.
11. Nicolai Gedda (Sweden) as Anatol in *Vanessa*.
12. Eide Noréna (Norway) as Ophelia in *Hamlet*.
13. Helge Roswaenge (Denmark) as Radames in *Aida*.



more exciting, and he elicits the widest dynamic range (his opening is virtually inaudible—a remarkable effect that he builds on in the ensuing pages). Klemperer, in spite of a basically more austere reading, brings to the music considerable grandeur and drama (note, for example, the "last judgment" effect of the pointed horn calls of "Denn alles Fleisch").

Each team of soloists is splendid, but as far as the choruses are concerned. Karajan's Wiener Singverein (with whom he made his first superb recording in the late Forties) should be awarded the prize for singing that is meltingly beautiful.

Angel's sound is very good indeed, though stereo separation is not very pronounced; DGG's sound is truly exceptional, particularly in regard to fine points of detail. Both tape versions are slightly superior to their disc counterparts in tonal matters, although the DGG discs are quite sensational on their own. Concerning price: the careful buyer will probably choose Karajan, not only because a marvelously sensitive performance of the Haydn Variations is included on that reel, but also because it costs four dollars less. A word of warning: I experienced some difficulty with several copies of the DGG tape (on which there was a fast flutter loss of highs at the beginning of the reel) before finally finding a copy that was perfect in all respects. DGG includes a text booklet in their box (the container, incidentally, is an oddly shaped package that could conceivably hold two reels), whereas Angel invites the purchaser to send for the full-sized record-album booklet at no charge.

© PROKOFIEV: *Symphony No. 3; Suite from Le Pas d'acier*. Utah Symphony Orchestra. Maurice Abravanel cond. VANGUARD VTC 1699 \$7.95.

Performance: Vigorous
Recording: Generally good
Stereo Quality: Wide spread
Speed and Playing Time: 7½ ips; 47' 38"

This is an altogether invaluable coupling of two works that we rarely hear—either on records or in the concert hall. These works that date from Prokofiev's "revolutionary" period, pre-dating his repatriation to Russia (and the attendant aesthetic restrictions governing the artist's life in the Soviet Union).

The *Symphony No. 3*, in C Minor, a work made up of materials derived from Prokofiev's opera, *The Flaming Angel* (1919-c. 1927), was composed in 1928, and one sees it in retrospect as very different in some ways yet very much the same as the more recently composed music that has won him a place of such high favor with the general public. Texturally, the music of the Third *Symphony* is densely polytonal but quite as lyrical and classically structured as, say, the more popular Fifth *Symphony*. However, its mood is darker by many shades. Its expressive content is somber and it probably will not succeed with those who look for prettiness alone. It requires careful listening, this work, and repeated listening. But, so far as its essential technical devices go, so far as the matter of stylistic identity itself goes, it differs from the composer's later "popularized" manner far less than meets the ear.

The ballet *Le Pas d'acier* was commissioned in 1925, during Prokofiev's Paris years, by Sergei Diaghilev for his celebrated Russian ballet company. The score is a sort of

stylistic cousin to *The Scythian Suite*, full of orchestral apings of the sounds of the machine age. If simply as a score it lacks the direct impact of the earlier work, it compensates for this lack by occasional lyrical flights that foreshadow the emphasis that Prokofiev put on pure instrumental song in later years.

The performances by the Utah Symphony and Maurice Abravanel are vigorous, heavy-weight (as they indeed should be), and chock-full of cheerfully earsplitting massed sonorities. The sound is spacious and handsome, although I suspect that the engineers have somewhat overweighted the brass.

W. F.

© PUCCINI: *Tosca*. Maria Callas (soprano), Tosca; Carlo Bergonzi (tenor), Cavaradossi; Tito Gobbi (baritone), Scarpia; Leonardo Monreale (bass), Angelotti and Jailer; Renato Ercolani (tenor), Spoletta; Ugo Trama (bass), Sciarrone; David Sellar (treble), Shepherd Boy. Paris Conservatory Orchestra and Chorus. Georges Prêtre cond. ANGEL Y2S 3655 \$11.98.

Performance: High tension
Recording: Generally good
Stereo Quality: Effective
Speed and Playing Time: 3¼ ips; 112'

The distressingly variable focus that currently afflicts Mme. Callas' singing is still evident in parts of this *Tosca* performance, but less painfully so than in her recent *Carmen* (taped on Angel ZC 3650).

Compared with the memorable 1953 recording (also with Gobbi as Scarpia, but with the redoubtable Victor de Sabata conducting) this production reminds one of a hardboiled TV drama or of *West Side Story*. The earlier performance was truly hot-blooded and Italianate from start to finish; the current version crackles with tension but is curiously lacking in genuine passion. The Leontyne Price (RCA Victor) and Renata Tebaldi (London) tapings of *Tosca* offer substantial musical and dramatic competition, though at decidedly higher prices.

The spine-chilling Scarpia of Gobbi is the principal attraction here. Bergonzi also brings fine vocalism to the role of Cavaradossi. The choral and orchestral work have ample power and precision under Prêtre's direction, which is taut and no-nonsense. The sound on 3¾-ips tape compares well with the 7½-ips product, except for a somewhat more noticeable element of print-through and near-overload. While a tape priced at the same level as a disc—and with only one instead of three interruptions—is distinctly attractive, the cause of quality might best be served by 3¾-ips tape on two rather than four tracks.

© RAVEL: *Daphnis and Chloë, Suite No. 2*. ROUSSEL: *Bacchus et Ariane, Suite No. 2*. Chicago Symphony Orchestra, Jean Martinon cond. RCA VICTOR FTC 2196 \$7.95.

Performance: Sensitive
Recording: Very good
Stereo Quality: Natural
Speed and Playing Time: 7½ ips; 35' 46"

The Chicago Symphony Orchestra, under its French conductor Jean Martinon, has come up with performances of Ravel's *Daphnis and Chloë* Suite No. 2, and the Second Suite from Roussel's *Bacchus et Ariane* that are models of French elegance and attention to detail. These are among the most arresting versions of both works to be found on tape.

Refinement is the key word here, and there is also evident a particularly acute sense of the music's orchestral coloration. Neither piece is driven or played with the emphasis on virtuosity that most American orchestras strive for, particularly in the case of the Ravel. The result is an X-ray penetration into the fabric of the musical texture itself as well as some of the prettiest orchestral coloring imaginable.

One looks forward to more from the Chicago organization on tape. For this performance, Victor's engineers have produced recorded sound that is altogether first-rate. *W. F.*

© STRAVINSKY: *L'Histoire du soldat*. Jean Cocteau (narrator), Peter Ustinov (Devil), Jean-Marie Ferte (Soldier), Manoug Parikian (violin), Ulysse Delécluse, and Henri Helaerts (bassoon), Maurice André (trumpet), Roland Schnorkh (trombone), Joachim Gut (double-bass), Charles Peschier

HERBERT BRESLIN



JEAN MARTINON
French elegance for Ravel and Roussel

(percussion). Igor Markevich cond. PHILIPS PTC 900046 \$7.95.

Performance: Extremely effective
Recording: Good
Stereo Quality: Natural but unimaginative
Speed and Playing Time: 7½ ips; 53' 59"

This valuable recording is unique in that it is the only complete version of *L'Histoire du soldat*—complete in both music and text. (It is available on both tape and discs.) Its various spoken roles are distinguished by the singularly appropriate inflections of the late Jean Cocteau as the narrator, by the sly textual mastery of English actor Peter Ustinov as the Devil, and by the superb *esprit* that Jean-Marie Ferte supplies as the Soldier. All of this makes it a documentation of the work in its original form that is not likely to be bettered by anyone in the foreseeable future.

Musically, the performance is excellence itself, so far as Markevich's conception of it goes, although I have heard the work projected somewhat more tellingly in terms of bare instrumental execution. Still, Markevich's grasp of the stylistic identity of the Stravinsky of the Twenties is unexceptionable. Although the recorded sound is clear

and resonant, I can imagine a somewhat more fanciful stereo distribution of both the spoken and musical aspects of the work. *W. F.*

© TCHAIKOVSKY: *Symphonies: No. 3, in D Major, Op. 29; No. 4, in F Minor, Op. 36*. Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON LCK 80161, \$11.95.

Performance: Brilliant
Recording: First-class
Stereo Quality: The best
Speed and Playing Time: 7½ ips; 84'

The tautness of Maazel's approach seems more appropriate to the balletic five-movement "Polish" Symphony than to the passionate F Minor. However, of the tape versions that I have heard, this one is by far the most impressive sonically and the most exciting from the standpoint of orchestral playing. This release makes the Third Symphony available for the first time on tape.

The tape is the equivalent of two complete discs, and therefore as sheer value it is a first-rate buy. Incidentally, it comes in one of those odd slipcases with loose outside illustrative covers that Ampex is supplying for its "double-play" releases. I don't like them, and if I were one of Ampex's clients, I'd yell to high heaven for a return to the regular hinged box. *D. H.*

RECORDING OF SPECIAL MERIT

© WAGNER: *Die Götterdämmerung*. Birgit Nilsson (soprano), Brünnhilde; Wolfgang Windgassen (tenor), Siegfried; Gustav Neidlinger (baritone), Alberich; Gottlob Frick (bass), Hagen; Claire Watson (soprano), Guttrune; Dietrich Fischer-Dieskau (baritone), Gunther; Christa Ludwig (mezzo-soprano), Waltraute; Lucia Popp (soprano), Woglinde; Gwyneth Jones (mezzo-soprano), Wellgunde; Maureen Guy (contralto), Flosshilde; Helen Watts (contralto), first Norn; Grace Hoffman (mezzo-soprano), second Norn; Anita Väikki (soprano), third Norn; Vienna Philharmonic Orchestra and Vienna State Opera Chorus, Georg Solti cond. LONDON LOU 90098 three reels \$36.95.

Performance: A landmark
Recording: Superior
Stereo Quality: Superior
Speed and Playing Time: 7½ ips; 265'

London's recording of the final opera in the *Ring* cycle is nothing less than a triumph. As a technical achievement it outclasses that company's previous spectacular, *Das Rheingold*, while from the standpoint of interpretation this is one of the most stunning recorded productions of an opera that one could ever imagine.

Vocally, the casting is virtually ideal. Windgassen, who sang the title role in the earlier *Siegfried* on London, is not a *Heldentenor* of the caliber of Melchior, but he is a sensitive artist. There certainly is no other *Siegfried* singing today who could turn in a better job. As for Nilsson, I don't believe she has ever sounded quite as magnificent as here—her Immolation Scene is shattering. The other principals, major and minor, are exceptional—Christa Ludwig, subtle and dramatically convincing as Waltraute, and Dietrich Fischer-Dieskau, a far more human Gunther than one ever finds in the theater, are particularly outstanding.

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ing and of sonority. Though the orchestral sound is suitably robust, the balance between voice and instruments is seldom detrimental to the singers (certainly not when Nilsson is there to cut through the massive fabric). Solti's direction is quite magnificent—keenly dramatic but also intensely lyrical and un-faillingly sensitive to all aspects of this long and complicated score.

As far as special effects are concerned, there are some very spectacular moments: the electronic alteration of Siegfried's voice when he is disguised as Gunther (done through changed tape speeds and rerecording); the hazy sonics of the Norns and the addition of echo to Alberich's opening and closing words as they sift to and from Hagen's consciousness; the use of real steerhorns for Hagen's call—as Wagner intended; thunder at the commencement of the Waltraute scene; and, finally, the collapse of the Gibichung hall. None of these seem to me to be overdone, and they enhance the drama without being mere gimmicks.

Stereo placement, as well as effects of distance, both vocal and instrumental, are marvelously realized, and the overall tone of the recording is full-bodied and brilliant, with a properly wide dynamic range. Both the disc version (six records) and the tapes reproduce cleanly, although I cannot say that the reels are superior to the discs, which certainly must stand as among the best London has ever produced. London's excellent libretto is included in reduced form. I. K.

ENTERTAINMENT

© GLENN MILLER TIME, 1965. The World Famous Glenn Miller Orchestra, directed by Ray McKinley, with Bobby Hackett (cornet). Call Me Irresponsible: *Chattanooga Choo-Choo*; *Hello, Dolly!*; and nine others. Epic EN 631, \$7.95.

Performance: Competent
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 38' 38"

Isn't it amazing that record companies can keep on thinking up excuses to issue "new" Glenn Miller albums? Maybe when some of the bandleaders who have made livings out of playing tributes to Miller are also dead, we can have albums in tribute to tribute albums.

The liner notes for a "new" Glenn Miller album always make claims for legitimacy and accuracy. This one is called "the most refreshing and authentic tribute to Glenn Miller ever recorded." Hokey. It doesn't sound anything like the Glenn Miller band. Nor do most of those recorded nowadays, and for one good reason: the level of professional musicianship in American light music has risen so much since Miller's time that the "tribute bands" are all better than his ever was. Any competent collection of New York studio men can blow the old Miller band into a bucket mute without half trying. This album has one touch of authenticity, though: its rhythm section is as dull and lunk-footed as Miller's was.

The album does have something to recommend it: Bobby Hackett's cornet work. My, this man plays beautifully. What tone, what warmth, what musicality! He was the main attraction of the real Miller band, as far as I was concerned, and he gives this album a value it sorely needs. G. L.

RECORDING OF SPECIAL MERIT

© ROGER MILLER: *The Return of Roger Miller*. Roger Miller (vocals and guitar), plus rhythm section. *Atta Boy Girl*; *Love Is Not For Me*; *In the Summertime*; and ten others. SMASH STC 67061 \$7.95.

Performance: Original
Recording: Very good
Stereo Quality: Brisk
Speed and Playing Time: 7½ ips; 26'

The restoration of American popular music to its former standards of excellence will not come about through the elimination of rock-and-roll and country-and-western music and similar trash. It will come about through their improvement. The process, fortunately, is already under way. The Beatles and Petula Clark (both English, but workers in an American tradition) are cases in point. Johnny Cash is another.



SMASH RECORDS

ROGER MILLER

Country-and-western sophistication

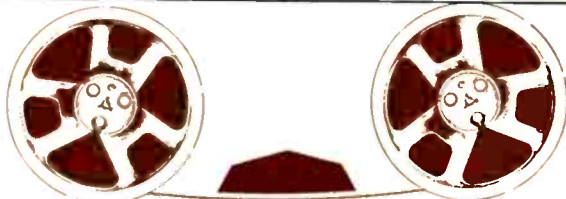
But the most interesting example of the evolution of country-and-western into something that actually can be called music is provided by Roger Miller. Miller's *King of the Road* (which is contained in this album) and *Dang Me* (which isn't) have been big hits. He is a brilliant songwriter whose lyrics have some of the same kind of sane insanity that Victor Borge's comedy does.

Though he works in a cracker accent, both the songs Miller writes and the way he sings them are deeply sophisticated. Under his humor, there's an odd corner-of-the-eye perceptiveness. Though I doubt that he intended it to be, his *You Can't Roller Skate in a Buffalo Herd* is a wonderful put-on and put-down of those idiotic you-can-be-happy-no-matter-how-gray-the-skies songs that Walt Disney uses to marshmallow up his movies.

Miller does curious and interesting things with the English language. *Atta Boy Girl* is an example: the very title is funny. But a gem is this line: "Fall yourself in love and get your teeth kicked in." By turning "fall" into a transitive verb (or more precisely, a reflexive) he gets a really fresh effect.

Miller's singing cracks me up as much as his songs do. He has a hilarious trick of

(Continued on page 140)



TAPE HORIZONS

By DRUMMOND McINNIS

FEW OF US, I suppose, will ever get a crack at recording a real live circus, but sometimes it is possible to get a pretty good approximation of one right in your own home. What I mean, of course, is a children's birthday party. If you are going to try taping one of these free-wheeling events, just remember that there is bound to be a lot of noise in the room once the party gets rolling; a directional cardioid-pattern microphone is therefore a must, since it will enable you to focus your recording on one part of the party at a time. Children's games will sometimes provide good focal points to help in this. But don't forget the standard set-pieces: the group singing of *Happy Birthday* and especially the guest of honor's verbal reaction to the gifts—with the very young, particularly, these remarks can sometimes be hilariously candid.

As long as you have a roomful of captive performers, you might also interview them on any subject that comes to your mind—or theirs. You can even make the tape recorder the basis for simple games, recording the guests and playing back their voices. Impromptu plays, recitations, and story telling are also good bets.

You can use a recorder for fun and games at adult parties, too, of course. One old party game that lends itself well to taping is the "To Be Continued" story, of which there are several variants. One is the "Cliff-Hanger." The first player makes up a story that runs for several minutes and leaves his hero in an impossible predicament. The second player has to get the hero out of trouble, then put him back in again for the third player to rescue, and so on. Another variant of this is to take each player into another room and tape his part of the story for some fixed amount of time—two minutes or so is usually enough. At the end of the time period, cut him off short, roll back the tape 10 to 15 seconds worth, and invite the next player in. He must continue the story on the basis of the last few moments of the previous player's installment, which is all he is allowed to hear. When you have taped everybody's contribution, play the whole story back to the group. You can play the game with poetry, too. Have each player improvise three or four lines, then play back only the last line to give the next player the rhythm and rhyme scheme.

I RECENTLY used my tape recorder to solve an aesthetic problem. When Moussorgsky wrote *Boris Godounov*, he followed Boris' death with another scene set in a forest. The latter scene (and the opera, in the composer's original version) ends with the Fool crying out into the forest: "Woe and sorrow always, lament, Russian folk, poor hungry folk." It is a very poignant ending, and it throws the tragic emphasis of the opera onto the whole Russian people rather than just onto Tsar Boris. But in most live and recorded productions of this opera, the last two scenes are reversed, and the death of Boris follows the forest scene. Most critics seem to prefer this order. I don't. The *Boris Godounov* album I bought had this reversed order, so I made a tape copy and spliced up the last act to conform to the composer's original intention. And while I was at it, I made up a "highlights" tape from this same album; it saves hunting through the whole tape for my favorite passages, and what's more, it contains my favorite highlights, which are not all the same choices made for the commercial highlights version.

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singing "scat" breaks, providing with his guitar parallel lines in sixths, fifths, or thirds. The breaks always end up on some note of wild musical irrelevancy, and they always have a lopsided quality. This is pure clowning, and it's delightful.

Roger Miller is a wonderfully fresh voice in American light music, one that shouldn't be dismissed as another commercial phenomenon set up by the record industry purely for profit. He has something to say, and this album is a good place to start hearing him say it. *G. L.*

© PETER, PAUL AND MARY: *A Song Will Rise*. Peter, Paul, and Mary (vocals and accompaniment). *When the Ship Comes In; Wasn't That a Time; and ten others.* WARNER BROTHERS C 1589 \$7.95.

Performance: Folknik
Recording: Quite good
Stereo Quality: Okay
Speed and Playing Time: 7½ ips; 37' 12"

Peter, Paul and Mary drag me a little less than most folkies. Sometimes I get the feeling I hear musicality in them. I don't trust it, though. They simply don't have the musical competence to qualify as artists. Everything about them smacks of money-seeking, including the cluttered and gushing liner notes by John Court, who sounds like a true admirer but actually is one of their managers. The musical director is Milt Okun, an arranger noted for his ability to manufacture big "folk music" money-makers.

I suppose if you dig this kind of vaguely musical mauling, the album is all right. I say it's spinach, and I say the hell with it. *G. L.*

© CAL TJADER: *Soul Sauce*. Cal Tjader (vibraharp), Lonnie Hewitt (piano), John Hilliard (bass), Johnny Rae (drums), Armando Perez and Alberto Valdes (Latin percussion). *Afro-Blue; Pantano; Spring Is Here; and six others.* VERVE VSTC 326 \$7.98.

Performance: Expert
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 36' 45"

Although the album's title suggests an adventure in neo-funk, this is a Latin collection and a good one. Tjader can take on this kind of job as well as jazz engagements, and thus has managed to keep his group working when others wither on the vine. But it is not simply money that has put Tjader on this road—his fascination with Latin rhythms is an honest one. He hires good Latin percussionists and has become quite adept at working in (or over, if you prefer) the rhythms they set up. And since he is a tasteful musician, he doesn't fall into monotony.

In *Afro-Blue*, Tjader uses an expanded ensemble that includes trumpeter Donald Byrd, playing with that beautiful, soaring "legit" tone of his; tenor saxophonist Jimmy Heath; and guitarist Kenny Burrell. With Gary McFarland's simple but effective arrangement, this is (for my taste at least) the most interesting track of the album.

The general presentation—with the silly album title and rather garish cover—is misleading. It may increase sales among those buyers who think gold thread is the last word in chic, but it might lose them among those who know better. *G. L.*



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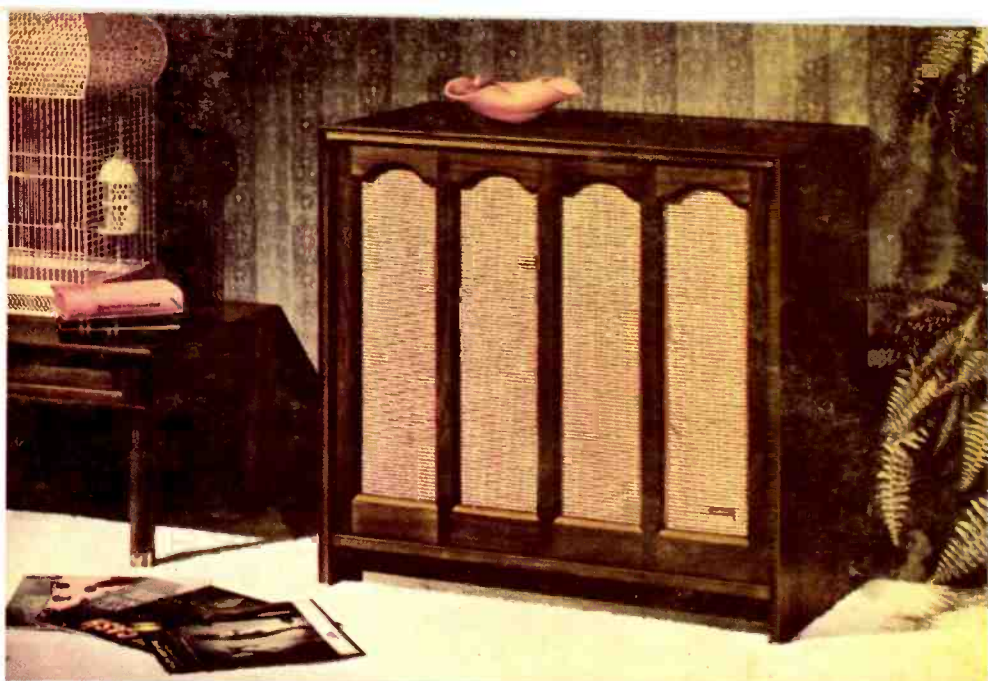
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If this sounds like a new E-V doctrine, let's clarify a bit: we have always said — and still say — that, the larger the system, the better the sound in the fundamental first three octaves. While great strides have been made in reducing the limitations of small woofers and enclosures, a good big system is, all other factors being equal, much to be preferred over an equivalent small system. We know. We make them both. And now, with the E-V SIX, a third size emerges that combines the advantages of both sizes.

To get down to cases, only the E-V SIX uses an 18-inch woofer, over 2¼ times larger in area than the typical woofer in bookshelf-size systems. It is primarily this increase in area that contributes to unusually smooth bass response, extended range, and increased efficiency. The 18-inch diameter foam-plastic cone, combined with a long-throw voice coil, high flux magnetic system, and high compliance acoustic suspension allows the E-V SIX to move up to five times more air than competitively priced systems.



Distortion reduction is the result of about 50% less cone motion at every sound level. This means minimum nonlinearity due to excessive cone excursions. And you can hear this difference. Bass is "effortless" in sound as well as in fact. There is virtually no bass "doubling" that increases loudness at the expense of authenticity.

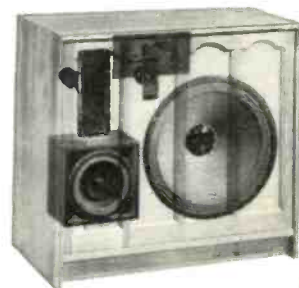
But a woofer properly designed for optimum bass performance cannot do justice to higher frequencies. In the E-V SIX there are three other component speakers — equally sophisticated — to handle the higher ranges.

Mid-bass frequencies from 250 to 800 cps are developed by a specially designed 8-inch speaker whose characteristics exactly complement the 18-inch woofer. From 800 to 3,500 cps a true compression-loaded driver with diffraction horn preserves the vital presence tones that add definition to both voice and music. The diffraction horn ensures uniform dispersion of sound throughout the listening area. The driver employs a "ring" diaphragm (lacking a central dome that is the frequent cause of distortion in this range.)

From 3,500 cps to beyond audibility (20,000 cps) a deluxe compression-loaded driver and diffraction horn completes the E-V SIX speaker complement. And all of these specialized audio instruments are combined and controlled by an electrical crossover network that utilizes the latest techniques in etched circuit board construction. A 5-position control is provided to discreetly balance the output of the E-V SIX to your listening room characteristics.

And what about E-V SIX appearance? No photograph can do justice to its hand-rubbed walnut or mahogany finish, or to the elegance of its traditional styling. And the moderate E-V SIX dimensions allow great flexibility of placement. Height is but 30 inches, width is 32 inches and depth only 17½ inches. The price is equally moderate: just \$333.00 in either finish.

We believe the E-V SIX heralds a new era in speaker system design, based on greater emphasis on performance. The task of providing a distinct improvement in sound quality with but a modest increase in size has proved both stimulating and rewarding. We urge you to consider carefully the advantages of the E-V SIX for your high fidelity system. You can hear it now at your Electro-Voice showroom. Write today for free catalog and name of the E-V dealer nearest you.



*E-V SIX components include:
18-inch acoustic suspension woofer
8-inch mid-bass speaker | Etched circuit crossover
Ring-diaphragm mid-range driver
Compression-loaded diffraction VHF driver*

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CIRCLE NO. 19 ON READER SERVICE CARD



E-V TWO



E-V FOUR



E-V SIX

ElectroVoice
SETTING NEW STANDARDS IN SOUND