

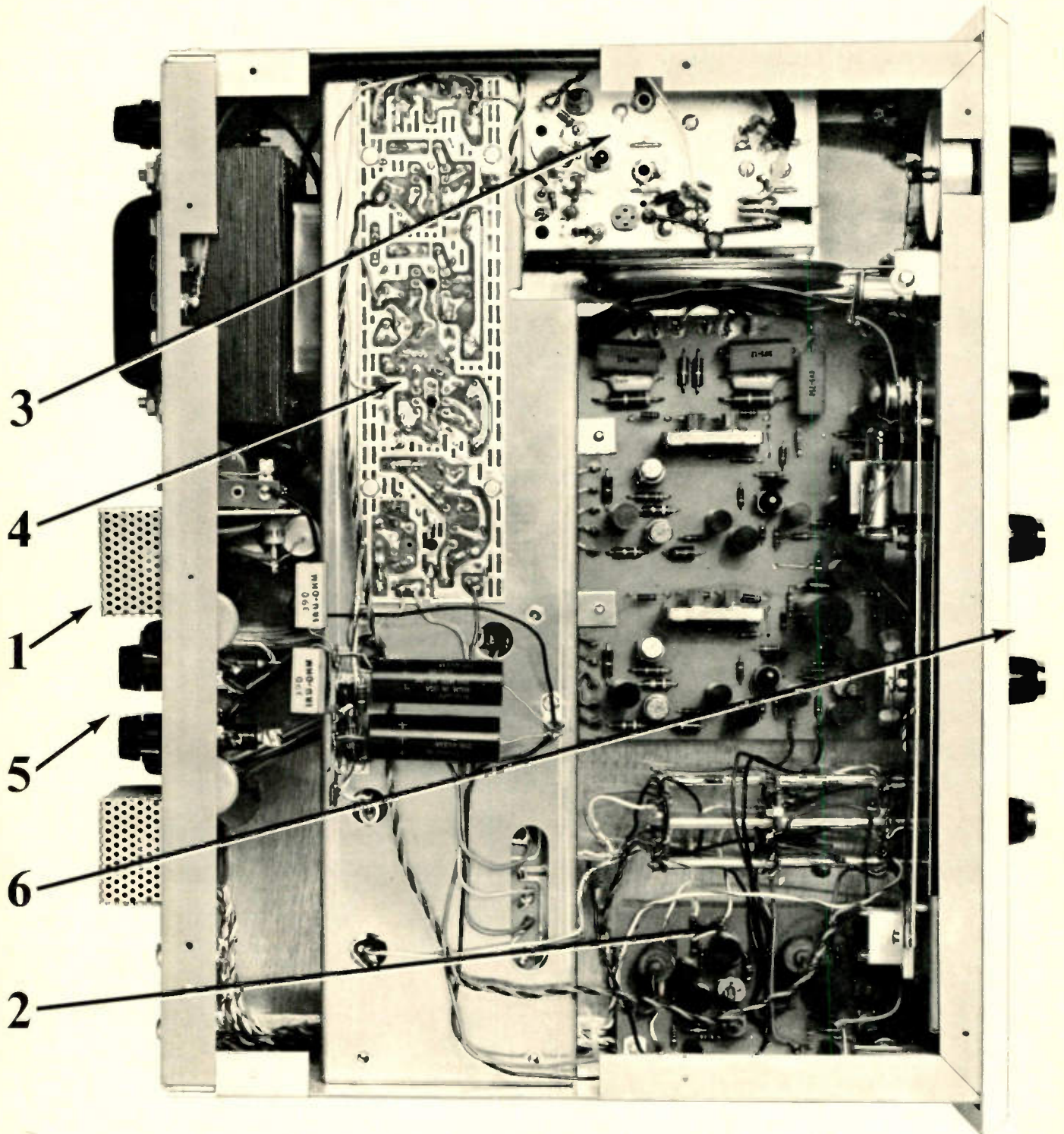
HiFi/Stereo Review

DECEMBER 1965 • 50 CENTS

BOY-CHOIR MUSIC AT CHRISTMAS • ANTONIN DVORAK IN THE
NEW WORLD • DARTMOUTH'S KODALY FESTIVAL • HOW MUCH
AMPLIFIER POWER DO MUSICAL INSTRUMENTS REALLY NEED?



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CIRCLE READER SERVICE NUMBER 100



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Scott's new low-priced 65-watt receiver has the quality and features you expect only in the most expensive components:

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3 The 342 silver-plated front end is completely solid state with field-effect circuitry, achieving maximum tuner sensitivity with virtually no cross-modulation, no drift, no more problems caused by changing tube characteristics.

4 The 342's clean chassis layout is an immediate tip-off to expert engineering and careful design planning. In addition, well-planned parts placement

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6 The 342 includes these popular features found in the most expensive Scott components: Tape Monitor switching, Speaker switching with provision for remote speaker selection, switched front panel stereo headphone output, front panel balance switch, separate channel clutched bass, treble, and volume controls, fully automatic stereo switching with indicator, precision tuning meter, and many more.

342 SPECIFICATIONS . . . Usable sensitivity, 2.7 μ V; Harmonic distortion, 0.8%; Drift, 0.02%; Frequency response, 18-25,000 cps \pm 1 db; Music power rating per channel at 4 ohms load, 32½ watts; cross modulation rejection, 75 db; Stereo separation, 35 db; Capture ratio, 6.0 db; Selectivity, 40 db. 14 front panel controls, precision slide-rule tuning.

Here's what the experts say about Scott's solid state engineering

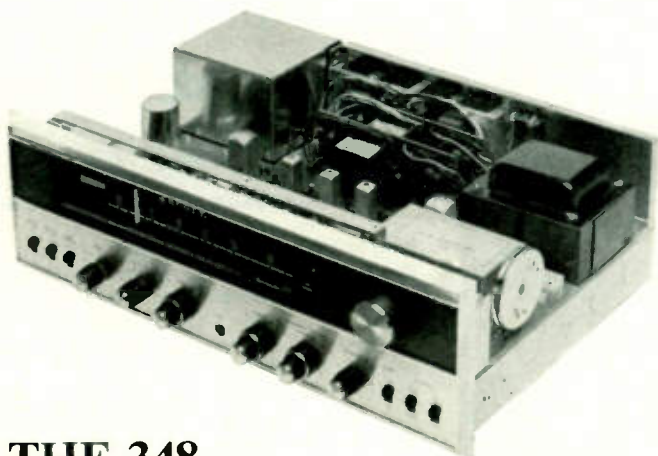
"If any doubt remains in the minds and hearts of audiofans as to the acceptability of transistors for use in high-quality FM-stereo tuners, the Scott 312 should still these fears forevermore . . . it is one of the finest tuners Scott makes. And that means it is one of the finest tuners anywhere." Audio July 64

"In a sense, there is little to say about the sound of the Scott 260 since . . . it has no "sound" of its own — the listener hears the music, not the amplifier. The 260 will reproduce any signal that is fed into it with well-nigh perfect exactness, and without adding any sonic coloration of its own." HiFi/Stereo Review April 65

"The IHF rated sensitivity of the Scott 344 . . . was a lot better than specified by the manufacturer — and at 2 microvolts for 98 megacycles it is one of the most sensitive sets available. Capture ratio and selectivity also were better than specified. All told, the performance characteristics of the Scott 344 are among the finest for an "all-in-one" . . . The set is a delight to use and listen to." High Fidelity

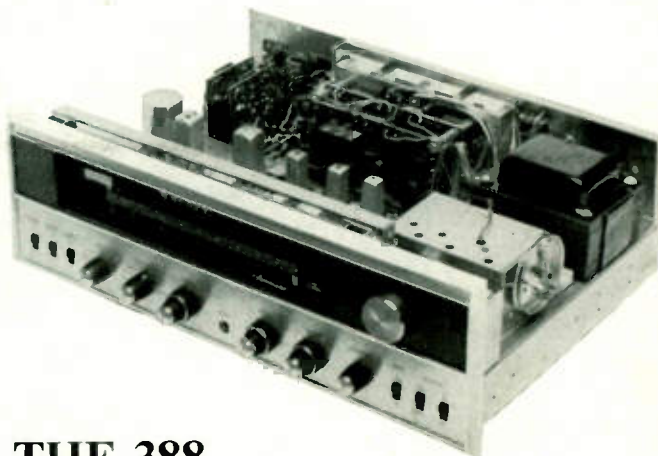
"To sum up, the Scott 312 has remarkable sensitivity, good stereo separation and excellent overall audio quality. It can be recommended particularly to fringe-area dwellers who don't want to spend a year's income or thereabouts on other tuners of comparable capabilities." Radio Electronics March 65

There's a Scott receiver for every budget



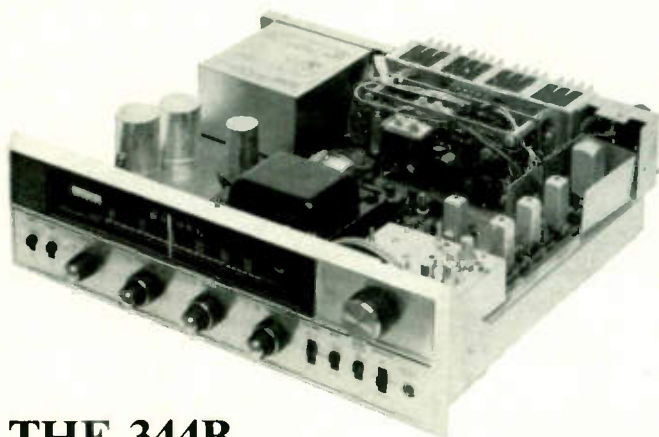
THE 348

We believe this solid state receiver to be, without question, the finest stereo component ever offered. The 120-watt 348 was designed without compromise to outpower, outperform, and outlast even the most expensive separate tuners and amplifiers. Incorporated are all conceivable control features for even the most critical audiophile. Usable sensitivity is $1.9 \mu\text{v}$; Cross modulation rejection, 85 db; Frequency response, 15-30,000 cps ± 1 db. \$479.95.



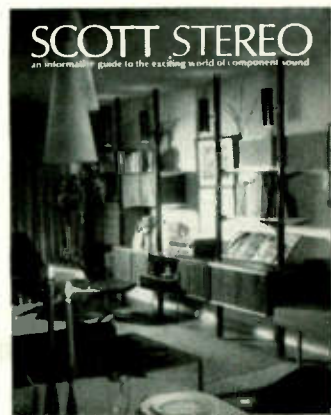
THE 388

Here is a receiver with the quality, the performance, the complete control features of the 348 . . . with the important plus of Scott Wide-Range AM! A radically new front end design uses field-effect transistors for amazing sensitivity and cross modulation rejection. Usable sensitivity is $1.9 \mu\text{v}$; Cross modulation rejection, 90 db; Music power rating per channel at 4 ohms load, 50 watts; Frequency response, 15-30,000 cps ± 1 db. \$499.95.



THE 344B

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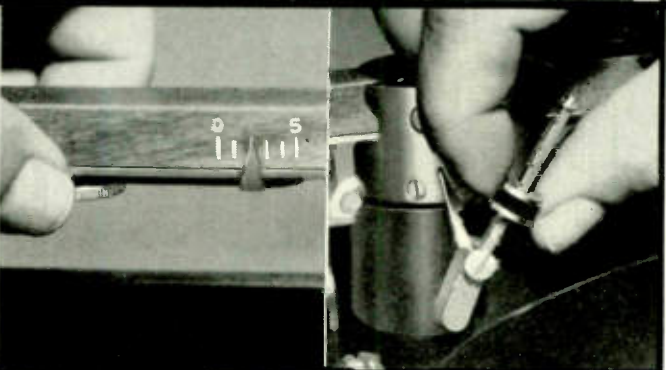
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Here's how your dealer can show you what skating force is; how the Lab 80 eliminates it; protects your records; tracks both stereo channels more evenly — more perfectly than any other integrated record playing unit.

1. "This is a blank record with no grooves. I place it on the Lab 80."



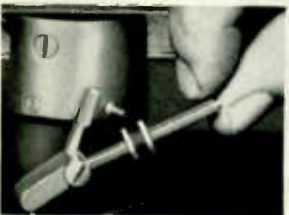
2. (left) "I set the tracking force at 2 grams. (as an example). Since each click of the stylus pressure gauge on the tone arm equals 1/4 gram, I turn it for 8 clicks."



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."



Exclusive! Anti-Skating Demonstration with the Garrard® LAB 80

Due to the offset angle of any cartridge, and the rotation of the record, all tone arms have an inherent tendency to move inward toward the center of the record. This skating force, a definite side pressure against the inner wall of the groove, is a major cause of poor tracking, right channel distortion, and uneven record wear. Now, Garrard dealers have been supplied with grooveless records which make it possible to visualize the skating force and how it is overcome in the Lab 80. The demonstration takes only a few minutes, but it is well worth seeing before you decide on any record playing unit.

Oscilloscope readings (using 1000 cycle, 30 cm per sec. test record as signal source) verify effects of skating force on record reproduction.



Tracking without the anti-skating compensator, sine wave form shows considerable distortion.

Tracking with anti-skating compensator, sine wave form becomes a clean picture of the output of the cartridge.



The patented Garrard method of neutralizing skating force is but one of a number of Lab 80 developments exclusive today but sure to be imitated tomorrow by other manufacturers. Compare! You'll find this Lab 80 feature is simple and fool-proof... works perfectly without springs, balancing devices or other delicate mechanisms.

AUDIO says: "Special features set this arm apart from the other automatics (and quite a few manuals). The first is an adjustable skating-bias control. This can be set for the proper stylus force used. It works effectively, without binding on the arm."

HI-FI/STEREO REVIEW says: "I found that the bias compensator was quite effective... When adjusted, the distortion was very low even at the highest velocities, and was observably lower than when no compensation was used."

HIGH FIDELITY says: "Tracking is well nigh perfect; the machine can handle cartridges of all weights, including the lightest, and of all compliances, including the highest; the assembly has a high immunity to external shock."

Visit your dealer to see the anti-skating device in operation, or send \$1.00 to Garrard for your own grooveless demonstration record. For your complimentary copy of our new 32-page Comparator Guide, write Garrard, Dept. GM-125, Westbury, New York 11591.

HiFi/Stereo Review

DECEMBER 1965 • VOLUME 15 • NUMBER 6

THE MUSIC

WPAX ON EARTH <i>An entirely new programming concept for radio</i>	DONAL J. HENAHAN.....	52
THE BASIC REPERTOIRE <i>Handel's Messiah</i>	MARTIN BOOKSPAN.....	59
ANTONÍN DVORÁK IN THE NEW WORLD <i>Did we learn anything from his visit?</i>	FREDERIC GRUNFELD.....	63
BOY CHOIR MUSIC FOR CHRISTMAS—AND AFTER <i>Recommended recordings of an inspiring repertoire</i>	G. C. RAMSEY.....	74
THE KODÁLY FESTIVAL AT DARTMOUTH <i>Two weeks that revealed the greatness of Hungary's musical dean</i>	TIBOR SERLY.....	79
BEST OF THE MONTH <i>Reviews of outstanding new record releases</i>		83
THE MUSIC OF CHRISTMAS <i>Distinctive recordings preserve a waning tradition</i>	ROBERT OFFERGELD.....	102
BAROQUE AT FLOOD TIDE <i>How much Vivaldi can the market absorb?</i>	IGOR KIPNIS.....	110
MUSIC TO WATCH THE MOVIES BY <i>Should every soundtrack father a disc?</i>	GENE LEES.....	142

THE EQUIPMENT

HI-FI Q & A <i>Answers to your technical questions</i>	LARRY KLEIN.....	22
JUST LOOKING <i>Surveying the latest in hi-fi equipment</i>		28
AUDIO BASICS <i>Power ratings</i>	HANS H. FANTEL.....	34
TECHNICAL TALK <i>A discussion of distortion; lab reports on the Marantz 10B stereo FM tuner and the James B. Lansing Lancer 77 speaker system</i>	JULIAN D. HIRSCH.....	37
WHAT THE MUSIC DEMANDS OF THE AMPLIFIER <i>A professional examines the power question</i>	ROBERT BERKOVITZ.....	69
INSTALLATION OF THE MONTH <i>Stairwell Stereo</i>		73
TAPE HORIZONS <i>Advice and suggestions for tape-recorder users</i>	DRUMMOND MCINNIS.....	164

THE REVIEWS

CLASSICAL.....	89
ENTERTAINMENT.....	121
TAPE.....	155

THE REGULARS

EDITORIALLY SPEAKING.....	4
LETTERS TO THE EDITOR.....	6
ADVERTISERS' INDEX.....	164

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EDITORIALLY SPEAKING

By William Anderson

A CONCURRENCE of editorial circumstances has accidentally brought together in this issue two composers—Antonín Dvořák and Zoltán Kodály—who have at least one thing in common: the large and duly acknowledged debt each owes, as a composer, to the folk music of his homeland. It is no great secret, of course, that a country's folk music—if it has any—is usually the most productive source for its art music—if it has any. Dvořák's mission to America was apparently understood, on both sides, to be one of showing us how to tap this source, how (in Dvořák's words) to use it to "create a national music." But the lesson did not take well; we still have no national music. We were wrong to expect Dvořák to be able to give it to us, and Dvořák was wrong to try. Béla Bartók, interestingly enough, did not make the same mistake when he came here. Knowing perhaps even better than Dvořák the importance of folk roots for the composer of serious music, he nevertheless refrained from trying to teach Americans musical composition—to teach them to speak with a foreign accent, in other words—and simply went on with his own folk-music researches.

The sad truth of the matter is that America *has* no large, rich, old, homogeneous body of folk music to serve composers as a reservoir of inspiration as did Brahms, Dvořák, Bartók, and other great European composers. And the staggering diversity of our national origins and the largeness of our geography may quite probably be preventing us even now developing such a reservoir. It would not be unreasonably difficult, for example, by planting a microphone in every other bush in the Cumberland Mountains, to come up with a dozen folk versions of, say, *Lord Randall*—but any one of them would be almost as exotic as an Indian raga to residents of Michigan's Upper Peninsula, where another rousing chorus of *Alouette* might more likely stir the sluggish tides of folk memory and musical inspiration.

Certain events of larger consequence have, it is true, exerted strong homogenizing influences on our music—the Civil War for one (*Tenting Tonight*), and most recently World War II. The marching songs of that war were learned as a matter of course by servicemen from every corner of the land, and they naturally took them home with them when the war was over. And it is now possible to hear some of these same songs—*I've Got Sixpence*, *Bless 'Em All*, *Roll Me Over*—coming back to us twenty years later, insanely garbled in both words and melody, in the mouths of a generation that does not even remember the war. Apparently undergoing some kind of natural folk process, these songs are being decomposed and then recomposed so that—perhaps—they will become fit material for the serious composer some day. But these songs, and the few others like them in our communal folk bag, are mighty few on which to found "a national music."

It is impossible to deliberately "write" a folksong. You can write something that *sounds* like one and perhaps apes some of its felicities (and, to be sure, its crudities), but the real thing, like myth, has a mind of its own, energies of its own, purposes of its own, and it accepts—or rejects—what it will. We should not be without hope, however. What with radio, TV, the movies, and record players, we have all the homogenizing influences—despite our great size—we will ever need. And if enough material from the current welter of jazz, country and western, rock and roll—and a singing commercial or two—seeps down into our collective musical subconscious, maybe in a hundred years or so we may yet produce a Dvořák of our own.

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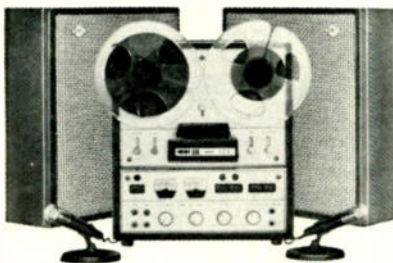
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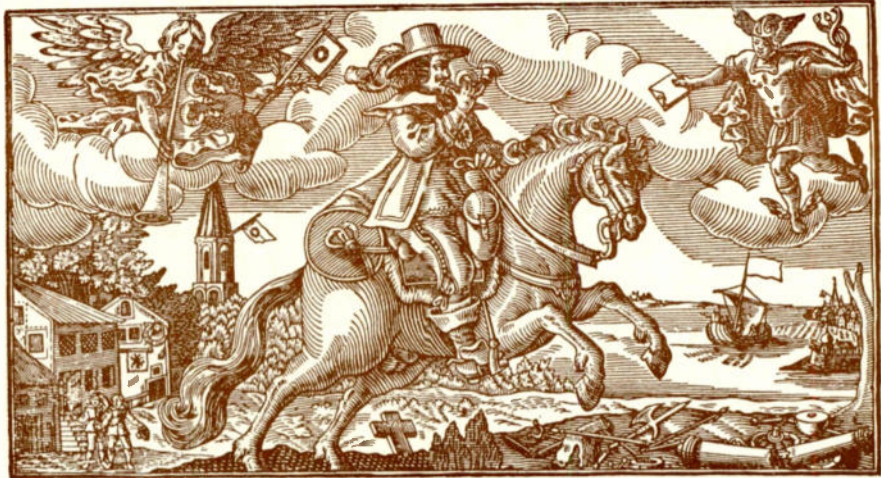


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LETTERS TO THE EDITOR

Behind the Ives Fourth Disc

● Congratulations to David Hall for his interesting and perceptive review (November) of Columbia Records' new release of the Ives Fourth Symphony. One important fact should be added to what Mr. Hall tells us: that this historic recording was made possible by the generosity of the Samuel Rubin Foundation. Let us hope that the grateful reception accorded the Ives release by music lovers everywhere will encourage the officers of the Foundation to undertake similar projects in the future.

JOHN R. DOSS
Chicago, Ill.

Ups and Downs of Guitars

● Great as is my respect for Gene Lees, I must take exception to several misconceptions in his otherwise excellent article on the guitarist Julian Bream in your October issue. It would seem that Mr. Lees' acquaintance with the guitar is of a somewhat dilettantish nature, as evidenced by his rather quaint remarks concerning the intonation problems of the instrument.

First, no well-built guitar (and at \$750 and up, they jolly well had *better* be well-built) is "inherently out of tune," as Mr. Lees puts it. Its approximation to equal temperament is quite as good as it need be; it very definitely does not "go flat the farther up the fingerboard you play." This notion is probably related to the demand for "stretched tuning" in pianos, resulting from a kind of high-frequency insensitivity on the part of the performer. To oversimplify, a guitarist afflicted with such semi-deafness requires that the higher octaves of his instrument be tuned to a progressively higher pitch than is acoustically proper, in order to convince his defective ear that these tones are not "flat."

In addition to the varying temperature and humidity conditions cited by Mr. Lees, there are several other causes of intonation problems in guitars. One of these is worn, corroded, or dirty strings. Another cause, seldom remarked upon, is the pulling of the strings by fingers forced into awkward positions by difficult chord formations.

The harp-like sound Mr. Lees mentions has little to do with the plucking point relative to the sound-holes, but to this point relative to the mid-point of the vibrating length of the string. Thus, an open string

plucked at the twelfth fret produces this characteristic sound. The reason is that this is the position of the primary node, where plucking sets the two halves of the string into a symmetrical vibration. Such symmetry is in contrast to the more complex divisions forced by striking at other points, which generates overtones as well as the nearly pure fundamental generated at the midpoint.

CURTIS D. JANKE
Sheboygan, Wis.

Mr. Lees replies: "I bow to Mr. Janke's superior knowledge of physics. Most of my information about the guitar and its idiosyncrasies, however, came from professional guitarists who described their problems with the instrument to me. It is generally agreed, among both musicians and psychologists, that there exist great subjective differences as to just what 'on pitch' is. Whether this means 'semi-deafness' or 'defective ear' I don't know—but absolute physical, tuning-fork on-pitchness can be quite unmusical."

The Upstart Mandolin

● I enjoyed James Goodfriend's article on the mandolin (October), one of the most scholarly pieces on that instrument that I have seen in some time. I suggest that he and all mandolin lovers purchase the new Turnabout recording of F. G. Giuliani's Quartet in A Major for Mandolin, Violin, Viola, and Lute—interesting listening and interesting liner-note reading.

LAWRENCE CURTIS
Fort Worth, Tex.

International Piano Festival

● In your October 1965 issue, David Hall reviewed Everest's "International Piano Festival" recording. I wish to point out that even though this is a two-record set, the retail price for the monaural version is \$3.98 and for stereo \$4.98. Your listing of \$9.96 for both versions was incorrect.

We at Everest are sorry Mr. Hall was not happy with the orchestral "donation record." We made all of our various Everest catalogs available to the United Nations Refugee Office and these were the particular selections the office chose to be included as the donation record. We are paying the complete cost of the pressing of this second record as our contribution to this worthy program. All our
(Continued on page 8)

HIFI/STEREO REVIEW

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suppliers (pressing plant, jacket printers, art designers, etc.) contributed to this cause by charging only their actual base cost without overhead and profit. In this manner we were able to increase as much as possible the amount that would go to the United Nations Refugee Program.

BERNARD C. SOLOMON, *President*
Everest Records
Hollywood, Calif.

The Scandinavians and Beyond

● Congratulations to David Hall for his excellent piece on Sibelius and Nielsen in the September issue. The magazine came out on the news-stands here in Los Angeles just in time to do our local Sibelius project a lot of good. Many of Mr. Hall's observations deserve a good deal of attention. Doubtless the communications revolution he refers to will continue to have a tremendous impact on the listening habits and on the taste of listeners.

Personally, I have my doubts about Nielsen's chances of survival in the standard repertory, but I have a hunch Sibelius is going to stage a strong comeback in future years.

PAUL SJÖBLOM, *Special Representative*
Sibelius Centenary Committee of Finland
Los Angeles, Calif.

● A creeping feeling of depression is slowly overtaking me. The great celebration of the hundredth anniversary of the birth of Sibelius seems to be coming to its conclusion with naught new on records.

I have been patiently waiting for the last fifteen years for this anniversary in hopes that works which should be on records, but have never seen a disc surface, would finally make it. For instance, the *King Christian II Suite*, *Belsbazzar's Feast*, *Svanhvite*, *The Tempest*—not to mention the unpublished *Kullervo Symphony* and the numerous piano and chamber works.

Sibelius is not so small-time that the record companies cannot afford to do a little prospecting. In a recent survey in the U.S., Sibelius was found to be one of the six most popular composers.

ALPHONS J. RIEDE
Santa Barbara, Calif.

● Your magazine has recently lived up to its high standard of editorial excellence in its treatment of Virgil Thomson (May) and of Jean Sibelius and Carl Nielsen (September). I would like to see similar articles devoted to Moravia's Leoš Janaček and Britain's Gordon Jacob. Both of these fine craftsmen have been repeatedly overlooked, not only as to recorded offerings currently available, but as to contemporary musicological literature as well.

D. W. BARONE
Los Angeles, Calif.

Music in a New Found Land

● I heartily disagree with the unqualified praise that Leonard Altman lavished on Wilfrid Mellers' new book, *Music in a New Found Land*, in his review in your October issue.

The book's great weakness is its author's reliance on a type of aesthetic criticism that might best be described as "appreciative." He does not consider the works of art under discussion as works of art as such, but rather

(Continued on page 14)

HIFI/STEREO REVIEW

CIRCLE NO. 108 ON READER SERVICE CARD →

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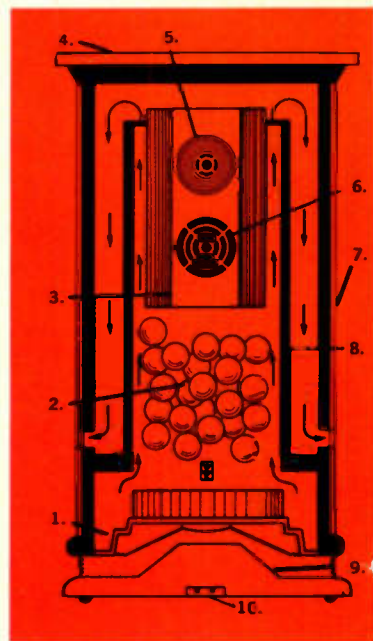


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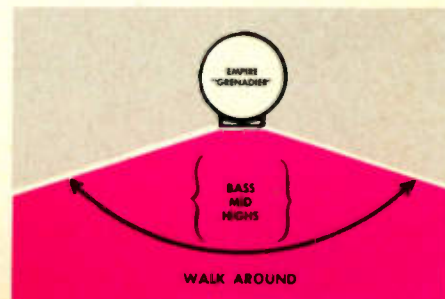
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—5000-20,000 cps 20 watts
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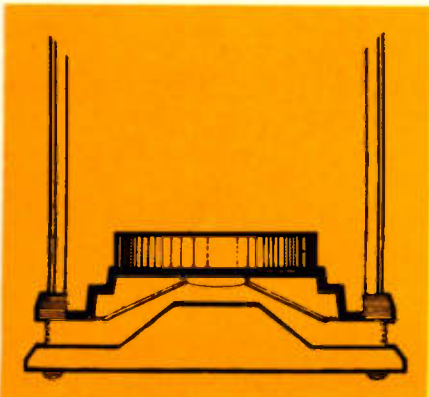
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—5000-20,000 cps 20 watts
Components:
Woofer—15". High Compliance with 4 inch voice coil.
Mid Range—Direct Radiator
Tweeter —Ultra Sonic Domed Tweeter
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as artistic treatises by their composers on "What America Means to Me" or, rather, what it means to Wilfrid Mellers. It would make as much sense to describe the opening of the "Eroica" as a vision on the field of Austerlitz and go on to describe the symphony in terms of a struggle between liberalism and the old order. We have outgrown this kind of critical approach.

I do not deny that musical works have a meaning beyond the merely technical. But to base an entire book, as Mellers does, on an attempt to verbalize these meanings is nonsense. The language of music, in this case American music, speaks plainly enough without Mellers' pretentious philosophical mediation.

JAMES V. KAVANAUGH
New Castle, Del.

Feliciano

● In the September issue Gene Lees wrote a very fair review of José Feliciano's first record. He liked Feliciano's guitar work. I thought it was pretty good, too—amazingly good, in view of the fact that José is blind, and now just twenty years old.

While Mr. Lees is not completely sold on the Beatles, I'm glad he spoke better of them in his last review (August).

EDDIE L. AGUILU
New York, N. Y.

Original Glenn Miller Band

● Your readers have called Gene Lees a fink, a "fuzzy-minded liberal," etc. How wrong can they be? In my opinion Gene Lees is just a pompous, addled-brained ass.

To say, as Mr. Lees did in his September review of the tape "Glenn Miller Time, 1965," that the Glenn Miller "tribute bands" are vastly superior to the original Glenn Miller Orchestra is to speak like a man no longer in control of himself. I'd like to see Lees find "any competent collection of New York studio men" who can "blow the old Miller Band into a bucket mute" — fully or half trying. Glenn Miller set a standard in music that has yet to be equalled.

And to say that Bobby Hackett was "the main attraction of the real Miller band" is the statement of a lunatic. Hackett did not come to the Glenn Miller Orchestra until late 1941 and then he played guitar.

Did Lees ever hear or see the Original Glenn Miller Orchestra? Or does he "judge" on the basis of the recorded sound of Glenn Miller?

WILLIAM POMMERING
Mokena, Ill.

Mr. Lees replies: "When Bobby Hackett joined Miller in 1941, he doubled on guitar and cornet. This is what my memory told me, and Mr. Hackett has confirmed this for me. And, yes, I did hear the Glenn Miller band in person."

Musical Instruments

● The article on the mandolin in the October issue was especially interesting, but I was disappointed that no details were given about the construction of this instrument and the technical demands it makes upon the player.

It occurs to me that so many of us serious music lovers, in hearing a fine performance, appreciate neither the craftsmanship of good instruments nor the technical abilities of the

(Continued on page 18)



The speaker that went unnoticed until the ratings that count came out—
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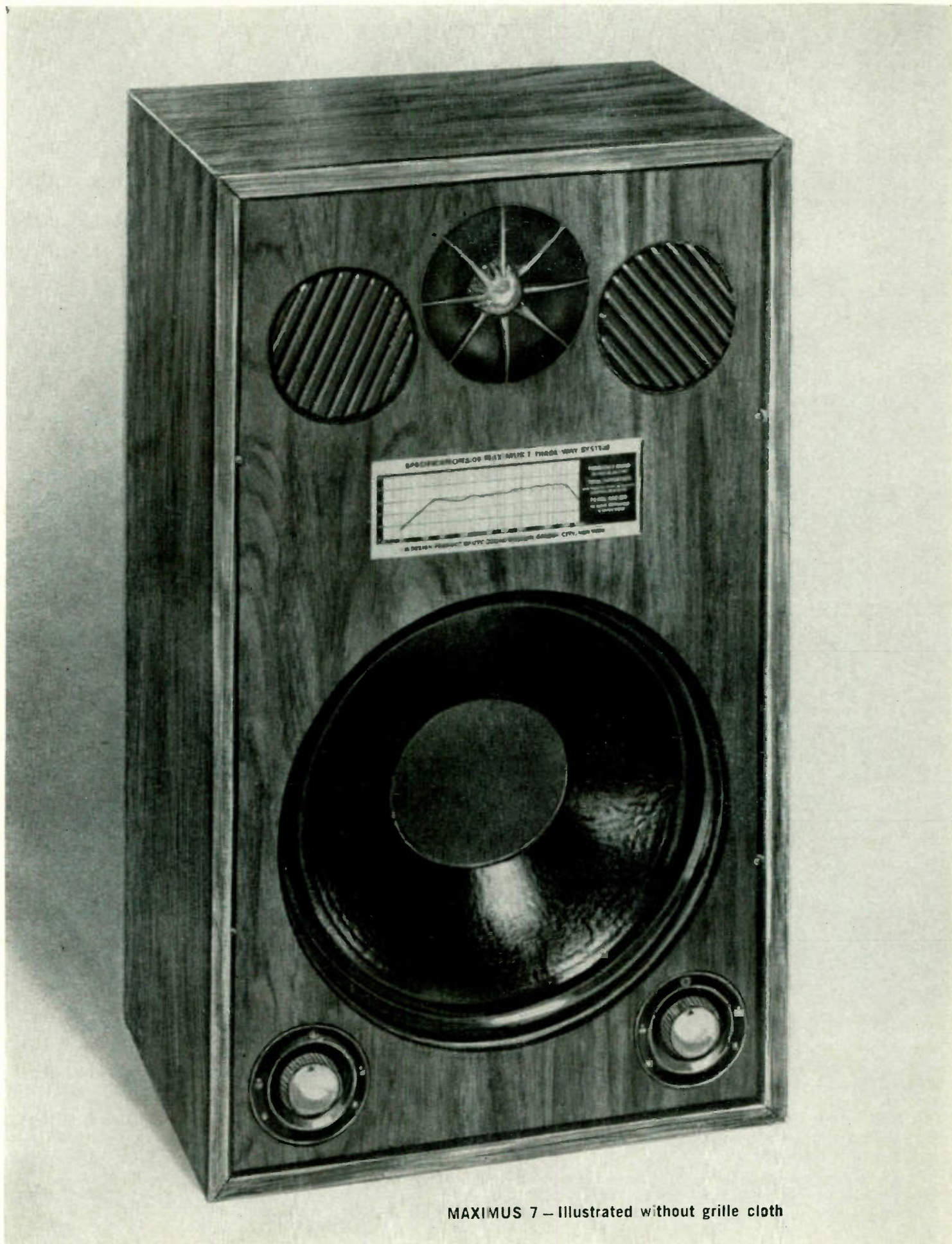
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You get perfect personal control of the sound you want to hear.

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MAXIMUS 7 features a heavy duty 12" pneumatic suspension woofer, based on the famous CAPS principle, an exclusive development of UTC Sound. In addition, it incorporates two shielded, back-loaded, bi-polar, mid-treble wide dispersion lens radiators and a dome lens compression type multi-cellular ultra-high treble horn. The resulting sound quality is simply superb.

6. SNAP-OFF DECORATOR GRILLE

MAXIMUS 7 provides the convenience of a distinctive, decorator-styled front grille that complements any style of decor. Snap off the grille instantly for easy access to front panel controls. Replace grille cloth with fabric of your choice. Cabinet is fully finished on all six sides in exquisite oiled walnut. Here is unquestionably the most distinguished of speaker systems, in an elegant, compact, book-shelf enclosure. Test it yourself very soon, at your favorite audio dealer. MAXIMUS 7 — designed for those who demand nothing less than the Finest.

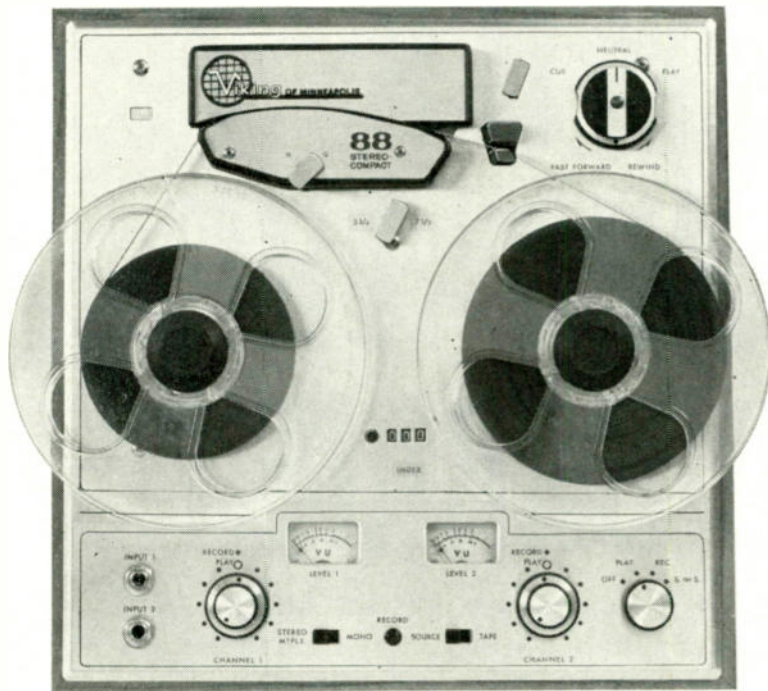


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SOME SHAPES NEVER CHANGE

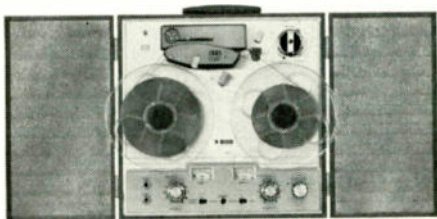


For example, a spoon, a VW or an 88 Stereo Compact. They are made for a specific purpose and fulfill it so well, the basic design never changes.

Improvements are made though. Spoons are better balanced. VW's have larger tail lights. We've added a pause control to the 88 Stereo Compact. We've improved the automatic stop, included a pilot light and put a push-button on the counter - but we haven't changed the basic design. An 88 is still only 13 x 13 x 7" and fits into most hi fi consoles. 88 Stereo Compacts always deliver smooth tape handling, excellent frequency response, feature off the tape monitoring and separate hyperbolic heads for erase, record and playback.

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88 Stereo Compact in modern walnut finish cabinet with hinged cover.



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performers. May I suggest that you begin a monthly series (like the "Basic Repertoire") devoted entirely to musical instruments, the craft of making them, and the technical requirements for playing them. I believe such a series would make many of us more intelligent listeners.

JULIAN ADAMS
Joanna, S.C.

Viva Hentoff!

● To add to the plaudits given your contributing editors by Capt. Warren R. Hayden in your October Letters to the Editor column, Nat Hentoff should have been included too. In jazz reviewing, he stands alone.

JAMES KOLOCOTRONIS
Burlington, Ia.

G. L. and Our Readers

● With reference to Gene Lees' outrageous reviews (September) of discs by Steve Lawrence—the singer who has "regrettably slipped, musically," Shirley Bassey—who sings everything in a "tiresome" fashion, and Dean Martin—the singer who "isn't much of a singer," I must say that this thick-headed expert on nothing, least of all music, is carrying things just a little too far.

How can an idiot who prefers Peter and Gordon, those screaming, yelling British kids, feel that he is qualified to criticize the great Barbra Streisand? The comment stating that Peggy Lee does so much more for a song than Miss Streisand is absolutely hilarious. Wake up, Mr. Lees. Next you are going to tell us that Julie London, Frank Sinatra, and Ella Fitzgerald are lousy singers.

I am thoroughly convinced that he knows less than nothing about music.

MRS. PAT WATHEN
Louisville, Ky.

Reader Wathen is referred to the May issue, page 110, for Mr. Lees' opinion of a recent Ella Fitzgerald album.

● Although I am almost in complete agreement with Mr. Gene Lees' opinions (and especially on Barbra Streisand), I can't understand what he is trying to say in his review of the Carol Channing album in the October issue.

He begins by conveying what Miss Channing looks like! Thus: "that icky-poo tongue-behind-the-teeth smile of hers." What does this mean? I can't imagine anyone smiling with his tongue in front of his teeth—if this is the way Mr. Lees does it, I imagine he gets quite a lot of laughs.

Mr. Lees has shown himself to be a garden-variety dogmatist, and I can only surmise that it was a coincidence in the past that I have agreed with him.

GEORGE WILLIAMSON
Montebello, Calif.

Mr. Lees replies: "Reader Williamson, I would guess, has his tongue in his cheek—or is it out of his cheek? Anyway, the review said it all: schoolgirl, B-girl, icky-poo."

● After reading for some months all those complaints from people who obviously have nothing to recommend them but their bad taste and strong opinions about it, I have finally figured out their trouble: they will never forgive Gene Lees for knowing what he is talking about. I have looked in vain for

(Continued on page 20)

Now 120 watts!



The Fisher 600-T Transistorized Stereo Receiver
Size: 16 $\frac{3}{4}$ " wide, 5 $\frac{1}{8}$ " high, 11 $\frac{7}{8}$ " deep. Weight:
31 lbs. New Tax-Free Price: \$459.50. Cabinet: \$24.95.

When the transistorized Fisher 600-T was introduced a few months ago, it was hailed as the most powerful stereo receiver ever made by Fisher, even by conservative rating. Too conservative, as experience has shown. The performance of production units now proves the Fisher 600-T consistently capable of generating 120 watts IHF music power.

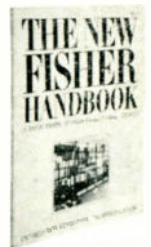
Even without this powerful advantage, the Fisher 600-T is an incomparable instrument. On a single chassis it combines the most advanced Fisher FM-multiplex tuner circuitry, the ultimate in Fisher control-preamplifiers and the most remarkable solid-state power amplifier ever developed by Fisher engineers. *All* the stereo electronics you need, in less than 17 inches of shelf space!

The 600-T features the exclusive Fisher Nuvistor-Golden Synchrode front end, 5 IF stages, 5 limiters and a wide-band

ratio detector. FM sensitivity is 1.8 microvolts IHF Standard. The famous Fisher *Stereo Beacon** automatically switches between FM-mono and FM-stereo, and automatically indicates the reception of a stereo broadcast. The professional-type d'Arsonval tuning meter assures dead-accurate tuning. The transformerless power output stage has 4 output transistors per channel instead of the conventional 2.

No other stereo receiver even comes close to the performance of the Fisher 600-T. But is it as good as *any* combination of separate components? In 999 cases out of 1,000, it's better!

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any sign in these letters that the writers know anything about music, and must conclude that they don't. From his reviews, it is obvious that Mr. Lees knows the difference between good and bad singing, he knows when instrumental playing is clumsy and unprofessional, and he knows when arrangements are simple-minded hack work by people who don't even know how awful they are. Let's have a little more professionalism in pop music and let's keep the only critic who knows what it is all about. It is the only way we are going to be able to drive the trash off the market.

JASON F. STOFFER
Brunswick, Me.

Basic Bach

● I read your magazine every month, and enjoy it very much. But there is one thing I just cannot understand. It is Martin Bookspan's neglect of Bach in his "Basic Repertoire" choices. Three out of seventy-four items isn't much representation for the greatest composer of them all.

Surely the violin concertos, the orchestral suites, the organ music, and various other works ought to be included.

R. LEE
Toronto, Canada

Lost Chords

● I've been trying for years to find a piece of music my sisters used to play back about 1900. It was called *Across the Ocean*, or *The Storm*. It was about a group of immigrants leaving their homeland in happiness, then running into a storm, their prayers, then again their joy, and so forth. It was a most wonderful duet, but the composer now is unknown to me. Can you help?

CHARLES CHRISTMAN
Deer Lodge, Mont.

Caruso's D-flat

● I noticed that in George Jellinek's review of RCA Victor's "Caruso in Song" release (June) he referred to Caruso's magnificent high note in the "Cujus animam" of Rossini's *Stabat Mater* as "his only recorded high D-flat." I own a 78-rpm record of the great tenor singing "Magiche Note" from Goldmark's opera *Regina di Saba* (*Queen of Sheba*). The final note, sung pianissimo, is (played at the prescribed 78 revolutions per minute) also a D-flat. Was it recorded at a lower speed, or is it what it would seem to be? By the way, has this aria ever been transferred to LP? If not, it certainly should be, as it is really splendidly sung.

CARTER CHOLSON
New York, N.Y.

Mr. Jellinek replies: "The final note in 'Magiche Note' should be a high C. The Caruso disc was probably recorded at an inaccurate speed — a fairly common occurrence in those days. It is gorgeously sung, of course, but the note in question is a falsetto, and high-note specialists are not particularly impressed by it. Caruso's performance has not been transferred to LP to the best of my knowledge, though RCA Victor had it on a 45-rpm EP disc several years ago.

You may be interested in Leo Slezak's equally famous rendition of this aria, in German. It can be had on Eterna 733 or Scala 823. He sings the final note with a full natural tone and very beautifully — but on my turntable it is a B. Such are the vagaries of record collecting!"

Only Fisher gives you the sound of a theater-size speaker system in a 5-cubic-foot cabinet.



Fisher believes in giving audiophiles a bit more than they bargained for. For example, the finest Fisher 2-cubic-foot bookshelf unit will more than hold its own against *any* of the standard high-fidelity speakers, regardless of size or price. But, for those who desire the extraordinary bass, high efficiency and large sound source usually associated with multi-thousand-dollar theater systems, Fisher offers the same professional performance—in a much more reasonable size. Five cubic feet, to be exact.

The superb performance of the XP-10 is the product of the most recent thinking of Fisher loudspeaker engineers. The 15" woofer, utilizing a 6-lb. magnet structure, not only goes down below 28 cps. without distortion, but also requires much less amplifier power for room-filling bass than previous experience with completely enclosed speakers would make you expect. The 8" midrange speaker has been assigned more than three octaves of the audible spectrum, with a considerably lower bass-to-midrange crossover point than is conventional. This evens out the

upper bass and lower midrange response to an unprecedented degree. But the major innovation is the exclusive Fisher soft-dome tweeter with its 5½-lb. magnet structure. The exceptional dispersion characteristics and uniquely smooth, resonance-free response of this remarkable driver result in the most natural-sounding treble range ever achieved.

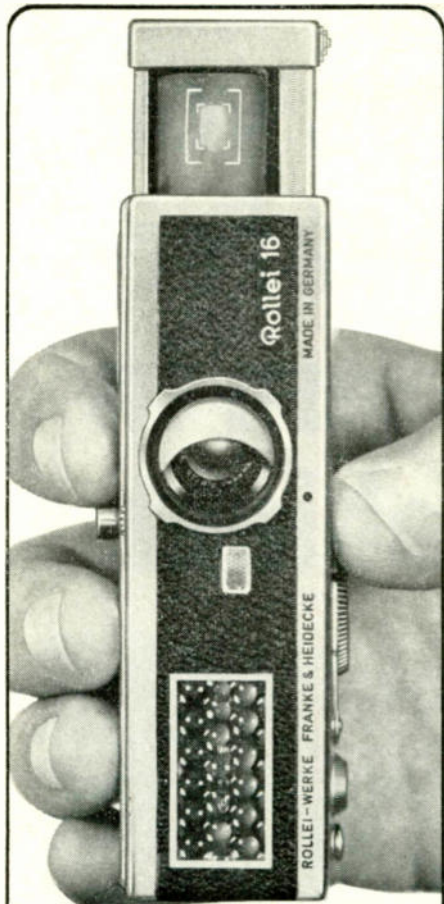
In the words of *Audio* magazine, "the XP-10 is truly a step forward in smoothness, transient response and musical quality. It handled percussion, piano, strings, brass, and what have you, as cleanly and precisely as any speaker system we know." Naturally, for such performance, you would expect to pay as much as \$700 or \$800. But Fisher's price is as sensible as the size. Only

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The Fisher XP-10

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HI-FI

By Larry Klein



Blank Prerecorded Tape

Q. It has been my experience, confirmed by several of your tape reviewers, that on some of the new prerecorded tapes there is a silence of several minutes before the first selection starts. What is the reason for this; why doesn't the manufacturer put the blank tape, if needed, at the end of the first side?

CHARLES MASSARO
 Philadelphia, Pa.

A. Obviously, if the material recorded on the second pair of stereo tracks has a greater playing time than the material on the first two tracks, there has to be a length of blank tape at the beginning or the end of the first side. Manufacturers of prerecorded tape place the blank section at the beginning of the reel so that those machines with automatic reversal can switch tracks at the end of the first side with minimum interruption of the music.

When playing a tape for the first time it is probably a good idea to reset your tape counter to zero and jot down on the tape box the index number at which the music actually begins. On subsequent plays you can minimize the dead time by fast forwarding the tape to its approximate starting place.

Ceramic Cartridge Bass Response

Q. I have a good-quality ceramic phono cartridge, but I'm not getting the bass response I would like. I've tried several other ceramic cartridges with no improvement. I would try a magnetic unit, but I have no provisions for low-level inputs in my present amplifier. Incidentally, the bass response is fine when I use my tuner or tape deck. Is there any easy solution to my problem?

CRAIG S. BRAINARD
 Bellingham, Washington

A. In general, the quality ceramic phono cartridges have no trouble reproducing the very low bass frequencies. However, most ceramics must operate into fairly high impedance loads in order to realize their bass potential. The input impedance of your present system is probably on the order of 500,000 ohms, while the ceramic cartridge would deliver its best bass with a 3-megohm load on each channel.

Try writing to the manufacturer of your cartridge stating the input impedance of your amplifier (you'll find that information in its instruction book), and he may be able to suggest a simple re-

sistor-capacitor network that you could install in series with the cartridge to bring its bass response up to a normal level. The other alternative is to write to the manufacturer of your amplifier; he may be able to suggest a simple change in the input circuit of the amplifier that would enable it to operate optimally with a specific brand of cartridge.

Why Low Efficiency?

Q. I have read with interest the debates between the advocates of high- and low-efficiency speakers. Disregarding the relative merits of the two types, what causes low efficiency in a speaker?

STAN GRUEN
 Oakland, California

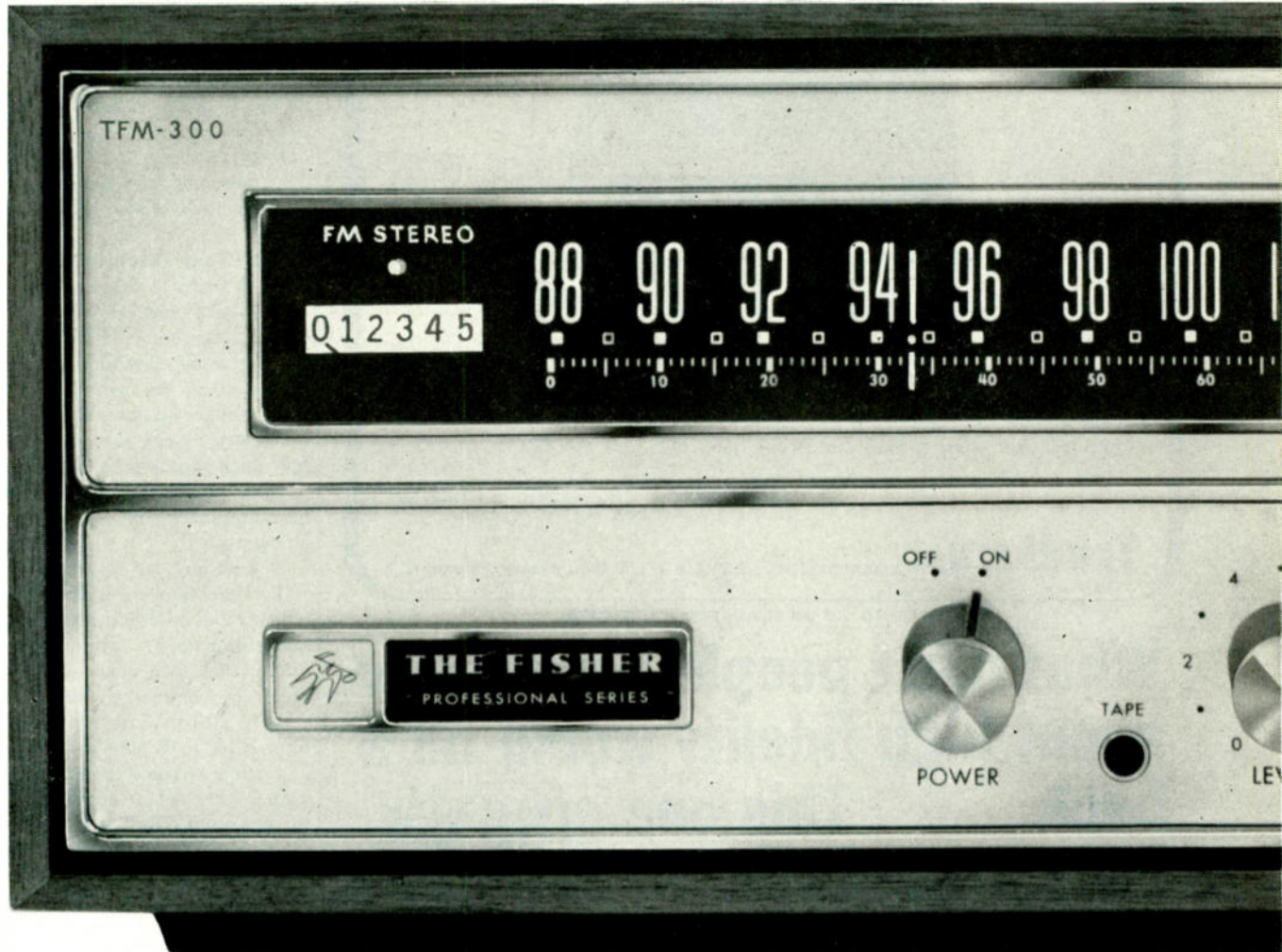
A. Actually, all loudspeaker systems are quite inefficient as mechanical devices go. Aside from one or two special claims of 50 per cent efficiency, the typical "high-efficiency" speaker converts into acoustic energy perhaps about 10 per cent of the electrical power fed to it. The so-called "low-efficiency" speaker converts about 1 per cent or less of the power fed to it.

Note that no one claims that low efficiency is a virtue in itself, but the designers of such systems maintain that loss of efficiency is the inevitable price that must be paid for improved fidelity. There are a number of interrelated engineering considerations that result in low efficiency. For example, many speaker-system designers feel that they can achieve the smoothest frequency response, best dispersion, and lowest distortion when they do not have to contend with the inherent resonances of the more efficient bass-reflex or horn-loaded systems. For this reason, they prefer a direct-radiator housing, usually a sealed enclosure. However, in such an enclosure, a high-efficiency, heavy-magnet speaker driver will almost certainly be overdamped (magnetically), and therefore suffer severe bass attenuation beginning an octave or so above speaker-cone resonance. In order to prevent overdamping, it is necessary to limit the intensity of the magnetic field in the voice-coil gap, and/or use a moderately heavy cone assembly. Both of these factors also reduce loudspeaker efficiency.

The reproduction of the bass frequencies requires very large cone excursions. In fact, cone excursion increases by a factor of four for each lower octave re-

(Continued on page 24)

How to operate a Fisher tuner at peak performance:



Turn it on.

A Fisher tuner is always ready for peak performance. Today, tomorrow, a year from now, whenever you turn it on, it will capture sound as precisely and beautifully as it did when originally adjusted at the factory. It takes the Fisher kind of engineering to design a circuit so stable that neither time nor (musical) tide will make it drift off beat; a circuit so fine that *all* of the musical quality is delivered to your listening room.

One of the recent and most impressive examples of the Fisher approach is the TFM-300, a transistorized FM-multiplex stereo tuner. The unique *Nuvisor-GOLDEN SYNCHRODE* front end, backed by 5 IF stages, 5 limiters and a wideband ratio detector give the TFM-300 the sensitivity, selectivity and freedom from distortion which make it *the* Fisher tuner for fastidious audiophiles and discerning music lovers.

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Reliability, simplicity and instant peak performance are the chief characteristics that make the TFM-300 an outstanding value at \$279.50. For added 'peakmanship,' connect it to the Fisher TX-300 transistor control-amplifier, designed to complement the TFM-300 in appearance as well as performance. Add a pair of Fisher speakers and you are ready to match station-pulling and decibels with owners of the most exotic installations.

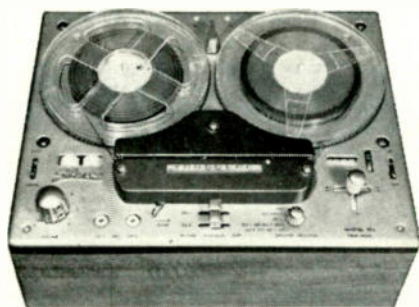
For a free copy of the 80-page Fisher reference guide to high fidelity equipment, use coupon on page 24. * PATENT PENDING

The Fisher TFM-300

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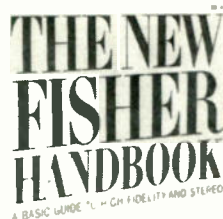
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produced. Low bass distortion requires, therefore, that the voice coil be longer than the magnetic gap so that, during normal excursion, it is immersed in the same magnetic-field strength over the entire length of its excursion. A voice coil that is longer than the gap also results in reduced efficiency. In the case of Acoustic Research's AR-3, for example, the 1-inch voice coil is twice the length of the 1/2-inch magnetic gap. This allows a 1/2-inch excursion (forward and back) without reducing the number of turns in the gap. However, this also means that while the entire output of the amplifier appears across the speaker voice coil, only half of the voice coil (and half of the amplifier's signal voltage) is interacting with the speaker's magnet.

Super-Bass Rumble

Q. I recently added a third "super-bass" speaker system to my stereo set up. The combined stereo signal is fed through a low-pass filter into a third amplifier, which in turn drives a separate bass speaker system. The setup works quite well except for one obvious fault: my older turntable is producing a great deal of rumble which frequently causes blocking in the bass amplifier on loud passages.

A solution that occurs to me is to install some type of high-pass filter that will cut off all frequencies below 30 cps and still pass 35 cycles without serious attenuation. My questions are these: is there any commercial filter that will accomplish this? Can I assemble such a filter myself? Where would I obtain information on how to do so? If I design such a filter, where should it be installed for optimum effect?

H. E. MACALLISTER
Santa Barbara, Calif.

A. You'll find information on filter circuits that may serve your purposes in the book *Passive Audio Network Design*, by Howard M. Tremaine, published by Howard W. Sams & Co. This book is in stock at most large electronic parts supply houses or can be ordered directly from the publisher. However, it seems to me that filtering out the rumble may be doing it the hard way. Your best bet would be repair or replacement of your rumbling turntable. If a lower-rumble turntable does not solve the problem, then you can investigate the possibility of installing a sharp-cut-off rumble filter at the input of the super-bass amplifier.

● **Audio fans** in the New York area will be interested in a new program, "Men of Hi-Fi," to be presented every Thursday from 9:05 to 10 P.M. on radio station WABC-FM. Each week, technical experts from the world of audio will discuss hi-fi topics of current interest.

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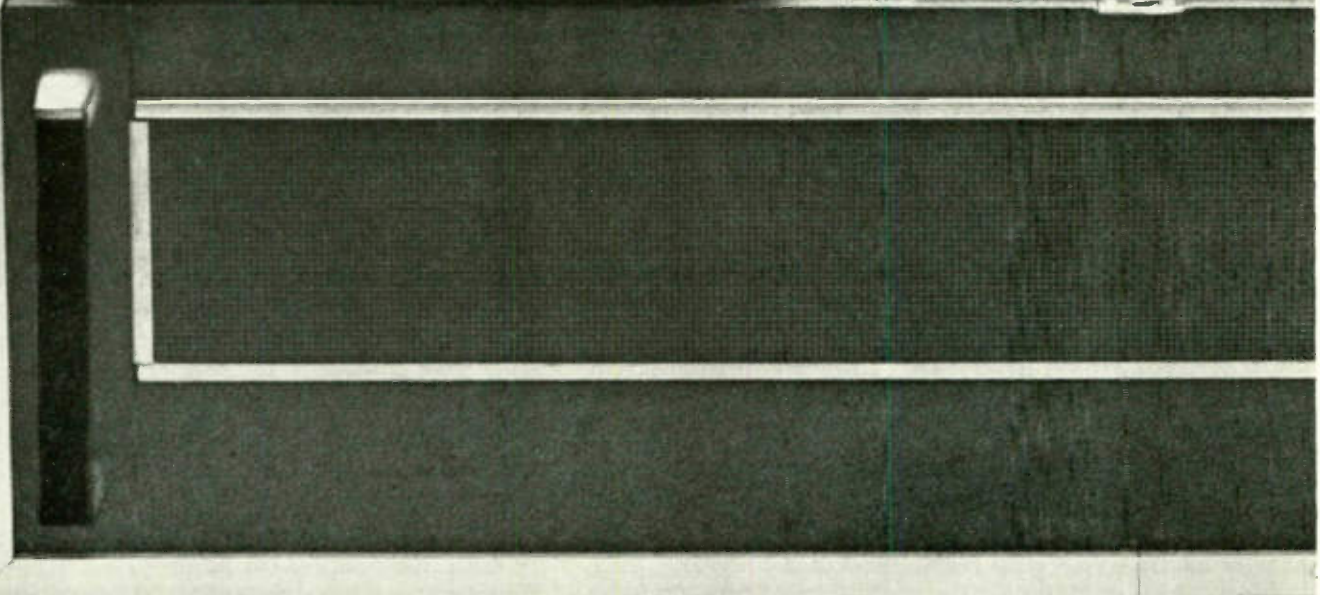
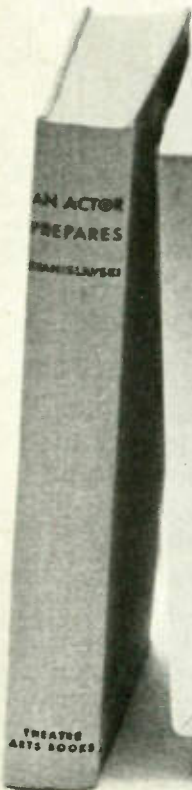
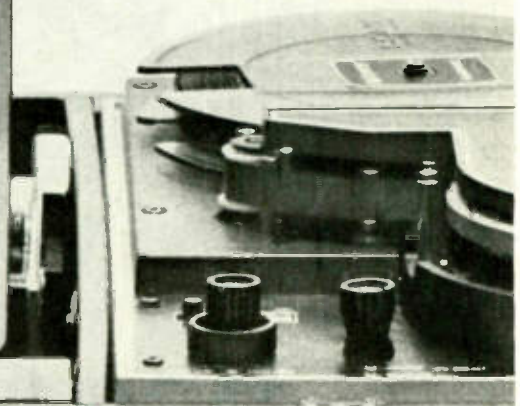
Take this Fisher 500-C stereo receiver, for example. Tucked within its elegant chassis you'll find not one but *three* of the world's finest high-fidelity components. An ultrasensitive Fisher FM-multiplex stereo tuner. A versatile Fisher stereo control-preamplifier. A powerful 75-watt Fisher stereo amplifier. *All* the electronics you

need to reproduce music with enthralling clarity. *All* on a 17½" wide chassis that needs less space than a dozen books.

Simply connect two quality loudspeakers and the 500-C is ready to play—and play and play. Ready to match decibels, too, with the installations of the most fastidious and affluent audiophiles. That's why the Fisher 500-C, at \$349.50, is the best selling high-fidelity component in the world today. Other Fisher receivers from \$279.50 to \$459.50. (Cabinets for all models are available at \$24.95.)

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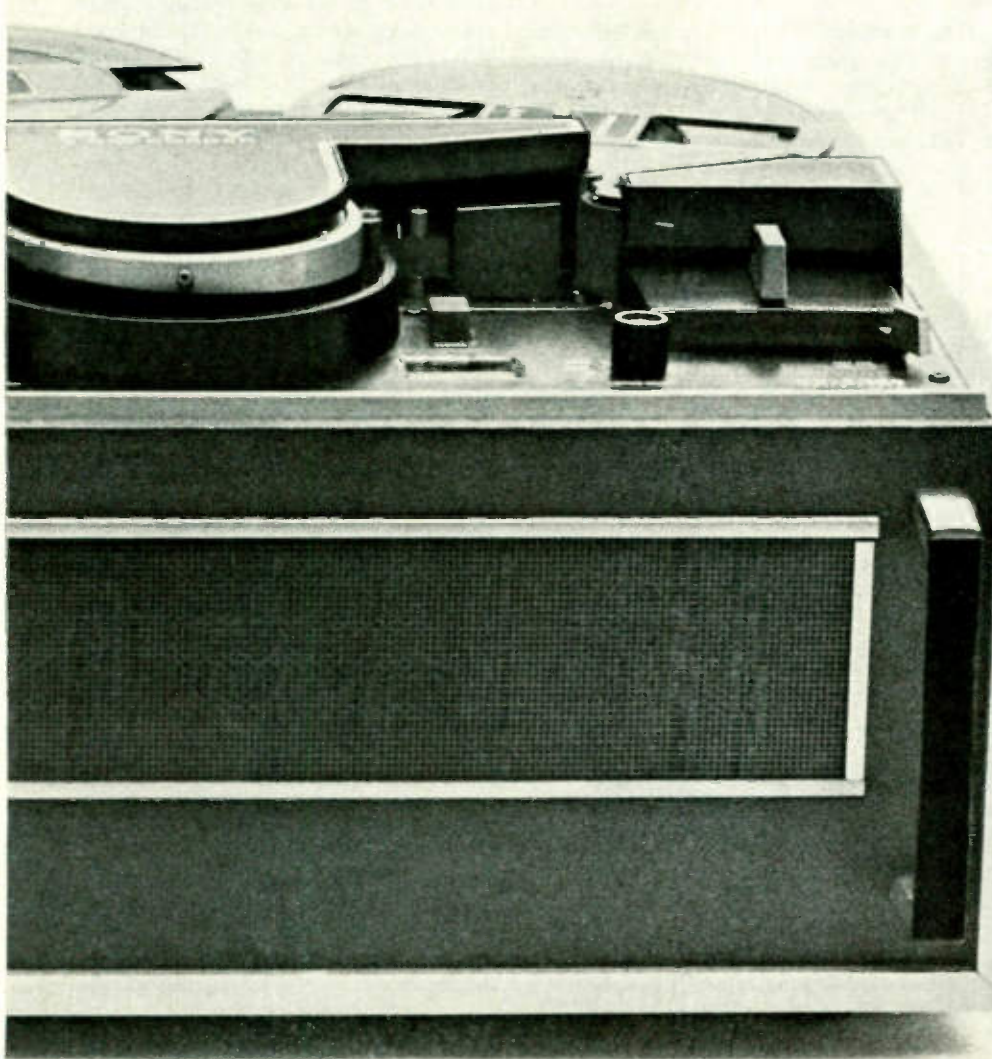
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A precision camera. Small enough to fit into your pocket, light enough to operate with one hand... and surprisingly simple to use.

The Fujica Drive costs less than \$70. One demonstration at your dealer is all you need, or write for color brochure.

FUJICA DRIVE

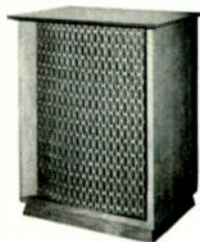


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CIRCLE NO. 27 ON READER SERVICE CARD

JUST LOOKING AT THE LATEST IN HI-FI EQUIPMENT



● **Altec Lansing** announces the newest addition to its line of playback speaker systems, the Altec 847A "Seville." Styled in a contemporary upright walnut cabinet with a Spanish wood fretwork grille, the Seville requires less than 2 square feet



of floor space. The system incorporates a Type 414 12-inch bass speaker, an exponential mid-range horn, and a compression high-frequency driver. The Seville is rated at 20 watts, has a frequency response of 40 to 22,000 cps, and an input impedance of 8 to 16 ohms. Dimensions are 26 x 19 x 14 inches. Price: \$231.

circle 181 on reader service card

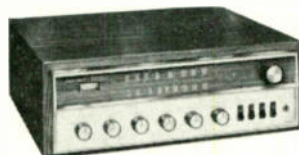
● **Benjamin** introduces the Miracord 40H automatic push-button record player employing a Papst hysteresis motor. The unit operates at all four speeds (78, 45, 33, and 16 rpm) and is suitable for both



manual and automatic play. Built into the machine is a single-play repeating feature. The dynamically balanced tone arm will track as low as 0.5 gram. Standard Miracord accessories will fit the 40H. Price: \$99.50, less base and cartridges.

circle 182 on reader service card

● **Bogen's** new RT8000 AM and stereo FM receiver has a 70-watt power output and is completely transistorized. The FM section has a large tuning meter, a sensitivity of 2.5 microvolts, and a distortion of less than 0.5 per cent. The hum and noise level is 60 db below 100 per

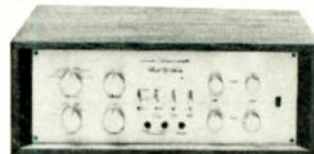


cent modulation and the frequency response is ± 1 db from 15 to 50,000 cps. The stereo FM indicator lights only when a stereo broadcast is being received. The

AM section of the receiver has a sensitivity of 80 microvolts per meter. Controls on the brushed-gold front panel include: function selector; tape-monitor; loudness, mode, monitor, speaker selector, and AFC switches; and volume, balance, bass, treble, and tuning controls. The RT8000 is available in an optional vinyl-clad metal enclosure as well as an optional walnut wood enclosure. Price: \$319.95.

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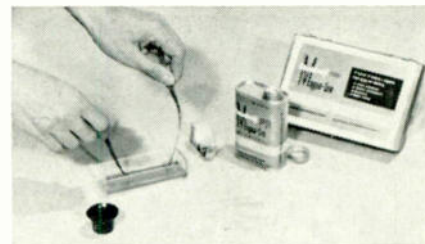
● **Marantz** introduces its first transistorized instrument, the 7T stereo pre-amplifier. Specifications of the Model 7T include a frequency response of 20 to 20,000 cps ± 0.1 db, a signal-to-noise



ratio of 80 db below 10 millivolts input at the phono inputs, and an IM distortion of 0.15 per cent at 10 volts (rms) output. Features include: dual front-panel jacks for recording, copying, or playback with an external tape recorder; a front-panel headphone jack suitable for driving low- or high-impedance phones; and a center-channel output with a separate level control suitable for driving additional amplifiers for center-channel or a remote mono speaker. A new circuit and new switching provide extreme flexibility for tape recording playback or monitoring, plus duplication of tapes. Price: \$295. Oiled walnut cabinet: \$24.

circle 184 on reader service card

● **Reeves** is marketing two non-toxic, non-flammable chemical solutions that



permit users to see the magnetic tracks on video, instrumentation, and sound-recording tape. Known as Magna-See, the Reeves solutions provide a fast and accurate means of checking such critical factors as head alignment, track uniformity, balance, and head wear. In addition, they make the editing of tapes easier and

(Continued on page 32)

THE COMPLEAT AUDIOPHILE

The intrepid angler without a tackle box? The mighty hunter with no gun case? The philatelist without a stock book or stamp album? The artist without his taboret? The chef without a pantry? Never. Never. Never!

The fact is you enjoy an avocation more fully with the right accoutrements for the task at hand—and, inevitably,

this leads to the need for a place to store the many small and delicate items comprising your collection.

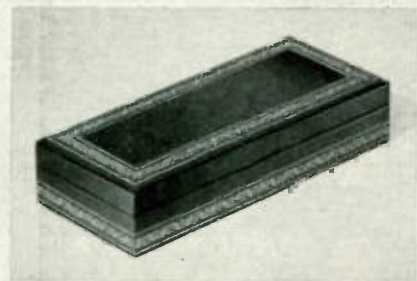
Cartridges, for example. The true audiophile invariably owns more than one. He chooses the correct cartridge for the record—and for the occasion. Keeping them safe and handy is a problem that Shure has undertaken to solve. Voilà!



the **SHURE** CARTRIDGE CADDY

Exclusive, custom-designed, handsome 12" x 5 1/4" x 2 1/2" black simulated leather box with gold leaf tooling. Compartmentalized and fully lined. Holds up to 4 cartridges and 6 extra styli—or 3 cartridges and 6 extra styli, with room to spare for your pressure gauge, brush, etc. Simply send \$4.95 and proof of purchase of any Shure Stereo Dynetic cartridge to the address below.

(Value? Name your own price—the Shure Cartridge Caddy is unavailable anywhere else at any price!)



... the Shure Cartridge Caddy
only \$4.95

IT'S YOURS FOR ONLY \$4.95 WITH THE PURCHASE OF ANY
SHURE STEREO DYNETIC® CARTRIDGE

(Offer available in U.S.A. only)

V-15



THE ULTIMATE! Literally handmade and inspected in accordance with the stringent standards of the Shure Master Quality Control Program. Features bi-radial elliptical 15° stylus. Reduces IM, harmonic and tracing distortion. A purist's cartridge throughout. \$62.50.

M55E



MODERATE PRICE. Compares favorably to the V-15, but produced under standard quality control conditions. Features elliptical 15° stylus. Will improve the sound of any system (except those using the Shure V-15). \$35.50.

M80E



THE "FLOATING" CARTRIDGE. M55E type, spring-mounted in head-shell for Garrard Lab 80 and Model A70 Series automatic turntables. Bounce-proof and scratch-proof. Cartridge retracts when pressure exceeds 1 1/2 grams. \$38.00.

or the Shure M3D at \$15.75; M7/N21D at \$17.95; or any of the Shure M44 series cartridges at \$17.95 to \$21.95.

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

The world's
Leader in
Quality Classics
at sensible
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Your
Personal
Checklist



CHOICE
NEW
NONESUCH
LISTENING

- STRAVINSKY: LE SACRE DU PRINTEMPS** / Pierre Boulez conducting the Orchestre National de la R.T.F.
H-1093 Mono H-71093 Stereo
- RENAISSANCE CHORAL MUSIC FOR CHRISTMAS** / N.C.R.V. Vocaal Ensemble Niedersächsischer Singkreis, Hannover.
H-1095 Mono H-71095 Stereo
- HAYDN: SYMPHONIES NOS. 12, 26 and 83** / Leslie Jones conducting the Little Orchestra of London. H-1083 Mono H-71083 Stereo
- BEETHOVEN: MISSA SOLEMNIS** (2-record set, \$5.00) / Gürzenich Chorus & Orchestra of Cologne conducted by Günter Wand.
HB-3002 Mono HB-73002 Stereo
- VIVALDI: FOUR SEASONS** / Southwest German Chamber Orchestra conducted by Friedrich Tilegant.
H-1070 Mono H-71070 Stereo
- MILITARY FANFARES, MARCHES AND CHORUSES FROM THE TIME OF NAPOLEON** / The Brass & Percussion Ensembles of Gardiens de la Faix de Paris under the direction of Désiré Dondeyne.
H-1075 Mono H-71075 Stereo
- BACH: COMPLETE HARPSICHOORD CONCERTI** (5-record set, \$10.00) / Ruggero Gerlin, harpsichord, & noted soloists; Collegium Musicum of Paris under the direction of Roland Douatte.
HE-3001 Mono HE-73001 Stereo
- BAROQUE MUSIC FOR RECORDERS** / Concertum Musicus of Denmark under the direction of I. K. and A. H. Mathiesen
H-1064 Mono H-71064 Stereo
- LITURGICAL MUSIC FROM THE RUSSIAN CATHEDRAL** / Johannes-Damascenus Choir under the direction of Karl Linke.
H-1073 Mono H-71073 Stereo

At fine
record shops
everywhere

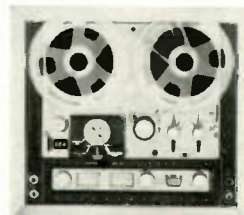
*\$ **2.50**
MONO OR
STEREO

NONESUCH RECORDS • 51 W. 51 ST. • N.Y. 10019

more precise. Dropout areas are discernible in tracks made visible with Magna-See. Differences in intensities between tracks can be observed to provide a check of relative channel output. A special kit contains one-half pint of Magna-See solution, a plastic bath, an eye-piece magnifier for track inspection, a roll of pressure-sensitive tape, and five glass slides. Kit price is \$12 for either type: "PRK" for video and instrumentation use, "SRK" for sound-recording use.

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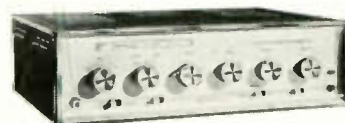
● **Roberts** is producing a four-track stereo tape deck, Model 1770-D, that employs a separate cross-field bias head.



Four tape speeds are available through use of an interchangeable bushing and an electrically switched hysteresis-synchronous motor. A tape speed of 15 ips is available with an accessory. The 1770-D has a frequency response of 30 to 22,000 cps ± 3 db at $7\frac{1}{2}$ ips, 40 to 15,000 cps ± 3 db at $3\frac{3}{4}$ ips, and 40 to 12,000 cps ± 3 db at $1\frac{7}{8}$ ips. Wow and flutter are held to a maximum of 0.12 per cent. Price: \$379.95.

circle 186 on reader service card

● **Sherwood's** new S-9900 90-watt transistor stereo amplifier has 90 watts of stereo power with a maximum of 0.1 per cent total distortion at normal listening levels. The S-9900 has a powered center-channel output, a 1.8 millivolt



phono sensitivity to accommodate lowest-output cartridges, and special overload circuits enabling it to handle the highest-output magnetic phono cartridges. A phase-shift corrective-feedback system of 46 db provides stable operation for driving electrostatic speaker systems and other capacitive loads. Specifications for the S-9900 include a power output (IHF music power, both channels) of 90 watts and a sine-wave power output (both channels) of 72 watts. Power bandwidth at 1 per cent harmonic distortion is 12 to 35,000 cps. Intermodulation distortion at rated output is 1 per cent, and damping factor is 40. Maximum hum and noise at the phono input is -70 db; at the tuner, -80 db. Outputs are available for 4- to 16-ohm speakers and stereo headphones. Size: $14 \times 10\frac{1}{2} \times 4$ inches. Price: \$229.50. Case is \$9.50 additional.

circle 187 on reader service card

HIFI/STEREO REVIEW

Lots of people said, "If KLH would put a stereo tuner in their Model Eleven portable, they'd have a great thing."

Lots of people, you were right!



The Model Eleven-FM by KLH

Just \$269.95*

At KLH we listen to people. So we built a stereo tuner into our Model Eleven. But not just any tuner. Our tuner. Essentially the same solid state tuner that Julian Hirsch of HI FI/STEREO REVIEW called "... one of the better FM tuners I have seen regardless of price."

We call our new portable music system the Model Eleven-FM. It weighs just 29 pounds. But it's a heavyweight when it comes to solid musical performance.

It's a portable that's really

portable. And it can do everything. It plays stereo and mono records. It receives FM and FM stereo broadcasts. It has outputs so you can make tape recordings of records or broadcasts. It has effective controls so that 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 Pickering magnetic cartridge. In its diamond stylus. In short: everywhere it counts.

The Model Eleven-FM is a complete stereophonic music system in a suitcase. And it's ready to travel—for just \$269.95.



30 Cross Street, Cambridge, Mass.

*Suggested price for Continental United States.



when you can't stop to fiddle with a camera

Action photography doesn't leave time to check meter readings, diaphragm settings and shutter speeds. With the Minolta Hi-matic 7, you don't have to.

This amazing camera sets itself automatically before you can say "Leo the Lion". And the Minolta Hi-matic 7 is not only automatic... it's automatically accurate. Because the sensitive CdS electric eye is actually installed in the lens barrel, it measures only the light that hits the lens. You get perfect exposures... even with filters.

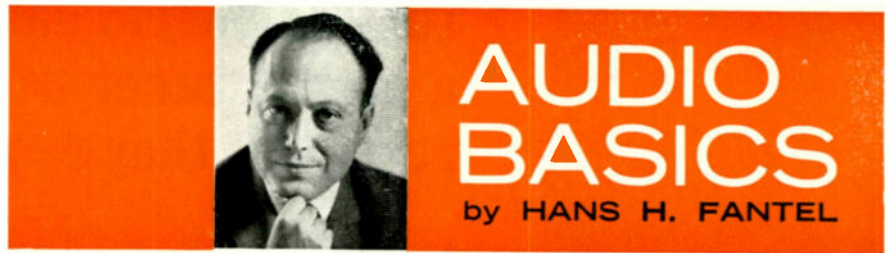
In addition to fully automatic operation, the Minolta Hi-matic 7 also operates manually (you set speed and lens opening) or semi-automatically (scale in the viewfinder gives you correct settings that you make yourself).

Need more reasons to go hunting with a Minolta Hi-matic 7? Check the 6-element, precision-ground f/1.8 Rokkor lens, plus advanced features like a bright-frame rangefinder, built-in self-timer and lots more. Price? Under \$103 plus case. For details, see your dealer or write: Minolta Corporation, 200 Park Avenue South, New York, N.Y. 10003, Dept. M12.



Minolta Hi-matic 7

CIRCLE NO. 42 ON READER SERVICE CARD



POWER RATINGS

LAST MONTH'S discussion of the extent to which amplifier output influences reproduction quality leads us directly into a critical area of the audio vocabulary: the various ways of measuring and specifying amplifier power or wattage. The term "watts" is found in many different contexts as a measure of electrical power. When you buy a 100-watt light bulb, for example, the rating really tells you nothing about the amount of light it will produce, but merely how much energy the bulb consumes.

The wattage rating of an audio amplifier, however, does not refer to the amount of electricity it uses, but rather to the maximum power it is able to deliver to your loudspeakers *at a specified level of distortion*. The most rigorous and unequivocal statement of an amplifier's power output is "continuous power," sometimes also called sine-wave power or "rms" (root mean square—a kind of average) power. This measures the amount of audio output the amplifier can produce continuously. Some manufacturers, however, feel that allowance should be made for the fact that amplifiers are able to exceed this continuous power rating for brief bursts of sound—such as heavy drumbeats, cymbal crashes, and the like. To express this power reserve the amplifier keeps for such musical emergencies, the so-called "music-power" rating was devised and ultimately given sanction by the Institute of High Fidelity. Since this rating gives an amplifier the benefit of the doubt, so to speak, the music-power rating of any given amplifier will therefore be a higher figure than the more strict continuous-power rating. Note, however, that no fixed relation exists between the figures obtained by these two standard measurements, and the wattage ratings obtained by using one method therefore cannot readily be translated into an equivalent in the other.

To add to the confusion, some advertisements list a third standard of power measurement, called "peak power" or "instantaneous peak power." This figure may be derived mathematically (by simply doubling the continuous-power figure), or it may be obtained from pulse testing the amplifier. In either case, because of lack of standard techniques of measurement, it is difficult to make meaningful comparisons between the peak power ratings of different equipment brands.

In addition, the custom of citing the *sum* of the wattage of both channels of a stereo amplifier when stating its output power is still prevalent. An amplifier with 20 watts of power in each channel, for example, will be labeled a 40-watt amplifier. This is hardly sharp practice—the amplifier does, after all, produce a total of 40 watts—but it can be misleading when you are trying to determine whether each channel puts out sufficient power to drive a certain type of speaker.

Despite these ambiguities, the wattage ratings of high-fidelity components still furnish far more meaningful information than figures usually given for ordinary radios and phonographs. No more than two per cent distortion is usually permitted when measuring the power output of high-fidelity components. For the general run of console phonographs, however, the more lenient rules of the Electronics Industries Association stipulate that power measurements be made at a 5 per cent distortion level—a fact that points up with particular clarity the difference between high-fidelity and lower-grade playback equipment.

Before you put a penny into a stereo home music system



See what KLH put into the new Model Nineteen.

A lot.

It's small, compact; perfect for today's homes or apartments. And it can do everything. Superbly.

It can play stereo and mono records.

It can receive 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.

It has highly effective, easy to operate controls. You can quickly "tailor" any program material to your own listen-

ing needs and room acoustics.

The new Nineteen is KLH factory integrated and factory-balanced. It comes to you complete. Ready to plug in—and play.

The new Nineteen has specially designed KLH full performance loudspeakers; KLH-designed advanced solid state tuner and amplifier; an automatic turntable custom-built for KLH by Garrard; the famous Pickering V-15 magnetic cartridge with diamond stylus.

The cabinetry is finished in handsome oiled walnut. And there's a two-year guarantee on both parts and labor.

The Model Nineteen's Master Control Center is 18"W x 4"H x 14"D. The speaker cabinets are 14"W x 8"H x 8¼"D.

One thing KLH didn't put into the Model Nineteen. A big price ticket.

It costs just \$299.95.* Complete.

See the New Model Nineteen soon at your KLH dealer.

For a complete list of KLH dealers write to: KLH, Dept. 200, 30 Cross Street, Cambridge, Massachusetts.

*Suggested price for Continental United States.



**“Whatever the reason,
we doubt that any other amplifier
we have heard can match it,
and certainly none can surpass it.”***

*Julian Hirsch in a review of the MATTES SSP/200 in *Electronics World*, November, 1965.

**33% more power,
80% less distortion,
47% greater efficiency,
36% lower cost per watt,
50% less weight and bulk.****

**Than the second-best stereo power amplifier



It's all solid-state and it's amazing. The Mattes SSP/200 "does what was supposed to be impossible," as Edward T. Canby pointed out in the September *Audio*. The Mattes delivers more real power than any high-fidelity amplifier on the market, at 20 cycles, at 20,000 cycles or at any point between. Distortion: the absolute distortion content (intermodulation) never exceeds *half* that of the next-best amplifier – at *any power level*.

Write for a free reprint of Mr. Hirsch's report from *Electronics World*, Mr. Canby's review from *Audio*, and a full description of the remarkable Mattes SSP/200 – the most talked-about development in high-fidelity today.

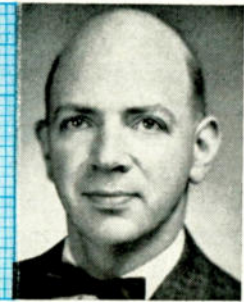
Mattes SSP/200 As shown, \$375; rack mounting kit, \$39.50



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

TECHNICAL TALK

By JULIAN D. HIRSCH



● **DISTORTION:** Many people use the term "distortion" as applied to audio components without a true appreciation of its significance. There are many types of distortion (phase delay, frequency, transient, and others), but what we are usually referring to when we use the word is the result of non-linear performance in some part of the system.

An ideal audio component, whether it be an amplifier, speaker, or cartridge, is *linear*: that is, a certain percentage increase in the level of the input signal produces the same percentage increase in the level of the output signal. An ideal high-fidelity component would be absolutely linear in performance, and its distortion would therefore be zero. As it happens, however, there is no such thing as an absolutely linear component, and we must therefore concern ourselves with the degree to which the component under test departs from linearity.

If the output signal is not exactly proportional to the input signal, it can be shown mathematically that a single input signal of frequency f_1 will produce in the output additional spurious frequencies $2f_1$, $3f_1$, and so forth. These undesired signals are multiples of the input frequency, or *harmonics*. A small non-linearity in a component may generate only a small amount of these second, third, or higher harmonic outputs; in cases of severe distortion, not only does the strength of the lower-order harmonics increase sharply, but an entire new spectrum of the higher-order harmonics (reaching up to the tenth and eleventh harmonics) begins to be obtrusive.

Distortion can be measured by a frequency-selective voltmeter, or wave analyzer, which can be tuned to each harmonic frequency and will indicate its relative strength on a calibrated meter. A simpler and more widely used technique for measuring distortion is to suppress the fundamental frequency f_1 in the output signal by means of a tunable rejection filter and to measure the total remaining output on a meter. When the original input-signal frequency is removed, what remains is the sum total of all harmonics present, plus any noise that may also be part of the output signal. If the noise level is substantially below the harmonic level (and it usually is), the meter reading represents primarily the harmonic fre-

quencies, and these can therefore be expressed as a percentage of the fundamental frequency output f_1 . This percentage is referred to as "total harmonic distortion" (THD) since all of the harmonics are lumped together in the measurement.

In a musical instrument, the natural harmonics supply timbre and tonal character. Harmonics originating in a reproducing system, however, impart an unnatural and often unpleasant quality to the sound. Since the instrumental and vocal sounds of music are rich in harmonics, one might well ask why a small amount of harmonic distortion in an amplifier is a serious matter. Actually, under some circumstances it may not be. At least theoretically, it might do no more than subtly alter the character of a musical sound, perhaps making a Stradivarius sound like a \$25 fiddle.

However, most of our orchestral music is quite complex, with many instruments playing simultaneously over a wide frequency range. If we analyze the effect of non-linearity on a signal with two input frequencies rather than one, we find that many different distortion frequencies are created that are not harmonically related to the input signals. With input frequencies f_1 and f_2 , under non-linear conditions, we can expect to find distortion frequencies at the output made up of such combinations as frequency f_1 plus (or minus) frequency f_2 , ($2f_1 \pm f_2$), ($2f_2 \pm f_1$), and many others, including the harmonics of both input frequencies. The ones I have listed are the principal distortion frequencies; many others are possible, but are not significant except in cases of severe distortion.

The sum and difference frequencies ($f_1 \pm f_2$) are called second-order intermodulation products, and this is what is commonly meant by "IM distortion." The most generally accepted method of measuring IM distortion is to use a low-frequency signal such as 60 cps, and a high-frequency signal such as 5,000 cps, with the low-frequency signal four times as strong as the higher one. The IM-distortion products consist of signals 60 cps above and below the 5,000 cps tone, or 4,940 and 5,060 cps. These are actually the result of amplitude modulation of the 5,000 cps signal by the 60-cps signal. The percentage of modulation, determined from the

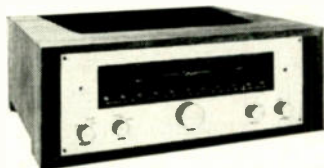
REVIEWED THIS MONTH

●
Marantz 10B FM Tuner
JBL Lancer 77 Speaker
●

relative levels of the 5,000 cps carrier and its sidebands, is called "per cent IM distortion."

Intermodulation distortion is more serious than simple harmonic distortion, because it results in the creation of spurious output signals that are not harmonically related to the original input signals. These are distinctly unmusical, and tend to make the sound harsh and dissonant. Actually, harmonic and IM distortion are caused by the same kind of non-linearity, and the presence of one implies the presence of the other.

MARANTZ MODEL 10B FM STEREO TUNER



● RARELY do I encounter a high-fidelity component that is so outstanding that it is literally in a class by itself. Not long after I had received one of the new Marantz 10B stereo FM tuners for testing, however, I realized that another component of that kind had come my way. It is difficult to describe this remarkable tuner in a dispassionate manner—nor would it be fair to do so. The Marantz 10B has a strong subjective appeal, as well as indisputably high performance, so perhaps I may be forgiven for occasionally sounding like a Marantz advertising copy writer. The 10B would arouse strong feelings in any dedicated audio enthusiast, and I am no exception.

The oscilloscope-type cathode-ray-tube (CRT) tuning indicator is a striking feature of the Marantz 10B. Frankly, I had considered this a gimmick (and a rather expensive one at that) until I had the opportunity to use it. I find it the most logical and informative tuning indicator I have ever used, and it makes most meters and eye tubes seem ineffectual by comparison. The display on the CRT is a horizontal line whose width indicates instantaneous FM deviation (audio modulation) and whose vertical position on a marked-off scale is logarithmically proportional to signal strength.

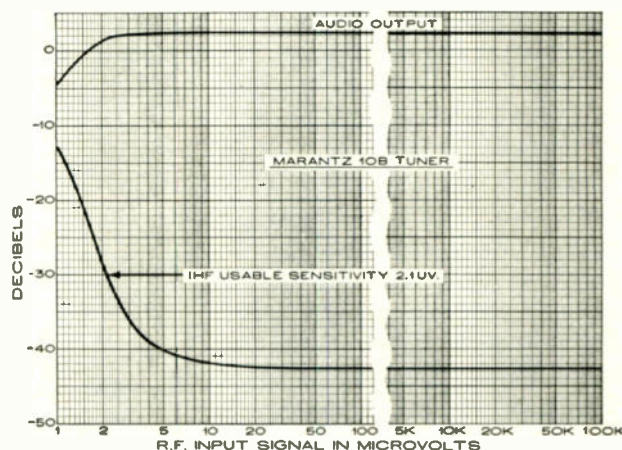
Multipath distortion in the received signal shows up as ripples on the horizontal line, indicating partial cancellation of the signal caused by out-of-phase reflections. Such distortion can almost always be minimized or eliminated by rotating the antenna until the line is smoothest. Although minor amounts of multipath may not cause audible distortion, I was intrigued to find that distortions and harshness that I had previously blamed on FM stations or on tuner deficiencies were in every case owing to multipath effects. Rotating the antenna for optimum display on the CRT cleaned up these signals completely.

Space permits comment on only a few of the features of this tuner. Its tuning dial is silky smooth, completely linear, and calibrated with an accuracy of ± 25 kc (about the width of the dial pointer). The stereo-indicator lamp glows only upon receiving a stereo broadcast's pilot carrier—it cannot flicker on noise or modu-

lation peaks. The underside of the chassis reveals an impressive number of toroidal inductors, many on pot cores. These expensive, premium-quality components are never found on ordinary home-entertainment equipment. The Butterworth-filter i.f. section never needs alignment, and is unaffected by tube changes. It has a flat, phase-linear 200-kc pass band, with skirt slopes of 108 db per octave. This far exceeds the performance obtained with ordinary i.f. transformers, and makes adjacent-channel interference a most unlikely occurrence.

Meaningful laboratory measurements on this tuner require very special test equipment. No commercial signal generator has sufficiently low distortion or noise to verify the manufacturer's claims. Hence, I could do no more than ascertain the limits of my own test instruments. For example, I measured a residual distortion of 0.75 per cent and a hum level of -59 db, referred to 100 per cent modulation. These are inherent limitations of my signal generator, and the Model 10B apparently betters these figures by a significant degree. Marantz' specifications are 0.2 per cent and -75 db, respectively, and I have no reason to doubt those claims. However, I did measure the IHF usable sensitivity as 2.1 microvolts, with full limiting occurring between 5 and 10 microvolts.

I measured a mono frequency response of ± 0.2 db from 20 to 15,000 cps, and stereo channel separation, as indicated by my test equipment, was better than 28 db from 100 to 11,000 cps and better than 22 db from 20 to 15,000 cps. I have never measured a more uniformly good channel separation, and again I have no way of determining to what extent it is a measure of my instru-



ments rather than of the Model 10B tuner. Marantz states that the actual separation is better than 45 db from 20 cps to 500 cps and better than 30 db up to 15,000 cps. An elaborate multi-section low-pass filter prevents any 19-kc stereo pilot signal from reaching the tuner's audio-output stages.

How does the Model 10B sound? Well, I have yet to hear on it any distortion or extraneous sound that cannot be attributed to the station, the program, or other components. Its clarity and ease are outstanding. As for sensitivity, I have measured other tuners with comparable or even marginally better IHF usable sensitivity, but I have never used one which could pull in so many stations so

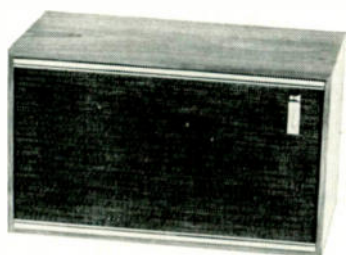
(Continued on page 51)

cleanly and with so little distortion. With my eight-element Yagi antenna pointed west, I picked up forty-five fully limiting stations in one evening. On most channels I could receive one or two other stations by rotating my antenna (with no interference, thanks to the tuner's excellent capture ratio).

Although I have only touched on the high spots of the Marantz Model 10B, my enthusiasm for it is complete: I have never seen a tuner to compare with it. Selling for \$600 (plus \$36 for an oiled walnut cabinet), and worth every cent of it, the Marantz 10B is obviously not for everyone. Those who can afford it should have it—the rest of us may perhaps be forgiven our envy of the fortunate owners.

For more information, circle 188 on reader service card

JAMES B. LANSING LANCER 77 SPEAKER SYSTEM

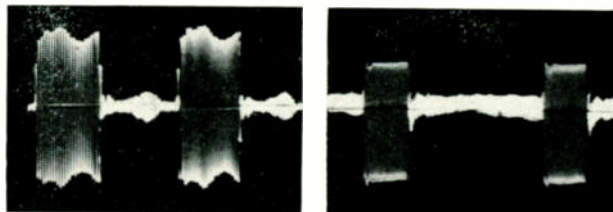


● THE JBL LANCER 77 speaker system is unique in its use of a passive radiator combined with a driven cone for reproducing low audio frequencies. Over most of its range, the Lancer 77 functions as a two-way system, with a 10-inch high-compliance woofer and a 2-inch cone tweeter. The 2,000-cps crossover point is undetectable by listening or by measurement.

The JBL LE10A woofer used in the Lancer 77 has a two-section, partially plasticized cone driven by a 3-inch-diameter edgewound copper-ribbon voice coil within a six-pound magnet structure. The cone has a rolled edge surround made of a soft, rubber-like material designed to terminate the cone edge acoustically to prevent the generation of spurious modes of vibration. The free-air resonance of the driver is 15 cps.

The enclosure, measuring 23½ inches wide, 14 inches high, and 12 inches deep, may be placed horizontally or vertically. The Lancer 77 uses a quasi bass-reflex design, but instead of having an open port, there is another cone assembly similar to that of the LE10A driver mounted on the front baffle. The passive cone has no voice coil or magnet structure associated with it, and is driven by the rear pressure wave from the driven cone. At middle and high frequencies, the passive cone acts as a rigid surface covering the port opening. At extremely low (subsonic) frequencies, it moves out of phase with the driven cone. Thus, if the driven cone is pushed in by hand, the passive cone moves outward an equal amount. The air-tight construction of the box is evidenced by the fact that the passive cone requires about 2 seconds to return to its neutral position if the other cone is held in place.

At low audio frequencies there is an acoustic phase reversal within the cabinet. The two cones then move in



Oscilloscope photos of Lancer 77's tone-burst response at 650 cps (left) and 10 kc (right) show speaker's fine transient response.

unison, with a radiating surface equal to that of two driven 10-inch speakers, at those frequencies where this is most beneficial. I could watch the two cones move together when reproducing turntable rumble, showing the effectiveness of the design down to the 30-cps vicinity.

The tweeter level is adjustable by a switch on the rear of the enclosure. I used the medium position for all my tests and most of my listening, finding it most pleasing to my ears. The changes in high-frequency level are moderate, however, and the essentially musical character of the speaker is not degraded in any of the switch positions.

Averaging six sets of frequency-response measurements, I obtained a composite response curve which was within ± 5 db from 30 to 13,000 cps. The lows are strong, and there are no significant holes or irregularities in the response. Frequencies above 2,000 cps are depressed a few decibels relative to the middle- and low-frequency level. This depression would probably have been eliminated had I used the high setting of the tweeter-level control.

The harmonic distortion for a 10-watt input was low (under 2.5 per cent) down to about 50 cps, rising to 5 per cent at 40 cps. Below 35 cps the distortion rose sharply, placing the effective lower limit of the speaker's response in this region.

The tone-burst response of the Lancer 77 was generally very good. As with most speakers, there can be abrupt changes in tone-burst response at small frequency intervals. The 650-cps and 10,000-cps tone-burst photos are typical of the speaker's performance over most of the range, with an abrupt start and stop of the burst and little or no ringing. The thickened line between bursts is largely owing to room noise. At 610 cps, some ringing is evident; however, this condition occurred but rarely.

I was gratified by the sonic performance of the Lancer 77. It had a neutral, uncolored sound which came quite close to that of the expensive full-range electrostatic speaker with which I compared it. The highs were well dispersed, the bass full (rather than tight) without being at all boomy or heavy. Even with the grille cloth removed, I could get no sense of the sound coming from one, two, or three radiators. Subjectively, the Lancer 77 resembles a single two-square-foot radiating surface, with complete continuity over the full audio range. The Lancer 77 falls in a price category intermediate between the popular \$100 speakers and the deluxe over-\$200 systems. Sonically, it comes much nearer to the latter group. I listened to it for hours, and enjoyed every minute of it. The JBL Lancer 77 sells for \$156 and is available in a variety of finishes.

For more information, circle 189 on reader service card

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BUFFALO, NEW YORK 14225

CIRCLE NO. 63 ON READER SERVICE CARD



WPAX ON EARTH

By DONAL J. HENAHAN*

NEXT month a new era in Chicago's cultural life will be ushered in with the opening of WPAX, the country's first ultra-low-frequency radio station dedicated to broadcasting eighteen hours a day of uninterrupted silence. Only the finest, most expensive equipment will be able to pick up WPAX's programs perfectly at first, without any trace of hum, hiss, wow, flutter or rumble. But American technology should soon be able to provide inexpensive, miniaturized receivers within the reach of any pocketbook.

The immediate market for these broadcasts will be commercial: supermarkets, elevators, lobbies, offices. It will be a few months before great numbers of private citizens will have sets capable of pulling in WPAX with optimum results.

Ultimately, however, that is where the vast potential of silent broadcasting lies; already there are fairly good transistor receivers on the market, complete with two ear plugs, and more are certain to follow.

Everyone on the pro-silence side can relate harrowing tales; one man recently found himself on a Chicago commuter train with only one coach, seated near a drunken teen-age sailor whose transistor set was loudly and firmly tuned between two stations, one screaming out play-by-play details of a high-school basketball game and the other featuring a tone-deaf child singer whose love had gone astray at a beach party. When the suffering commuter got up his courage and asked the conductor to do something, anything, he was informed that "Under our rules we can't stop them from playing radios on

the train unless it is disturbing people." The commuter could think of no adequate comeback.

WPAX's genial young program director, Oliver Frug, believes that clear-channel silence is here to stay, and can be made commercially sound—or perhaps it would be better to say unsound. For many years, of course, the button that shuts off noisy commercials has been available to standard radio and television patrons. Frug contends that the nation is now ready to see that principle extended to the entire broadcast spectrum.

WPAX makes its appearance not a moment too soon. America's most rapidly vanishing natural resource has suffered terrible erosion this holiday season. Where industrial users of sound formerly were the greatest offenders, now, with the proliferation of the transistor, the means of cutting wide swaths out of the virgin forests of silence are open to every citizen, beginning almost at birth.

The Secretary of the Interior, off inspecting dams, does nothing. President Johnson refuses to endorse silence, let alone act to insure it, fearful that Bobby Kennedy may also be in favor of it. The chairman of the John Birch Society in Provo, Utah, demanded the other day that piped-in music be made compulsory in the nation's public schools. Meanwhile, the erosion goes on, costing America millions of man-hours of peace daily.

Rapidly we are becoming two separate nations: those who know and appreciate a good, resounding silence when they hear it, and those who don't. In some of the

(Continued on page 54)

*Music Critic, Chicago Daily News

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 75 Stores
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**Designed to Record
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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.

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TWO
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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.

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74⁹⁵

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



TYPE	REEL	FEET	LOTS			SINGLY	
			OF 50	OF 10-49	OF 3-9		
MYLAR	7"	1200	79¢	89¢	99¢	1 09	
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- LONG BEACH — 3976 Atlantic Ave.
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- Downey — Stonewood Shop. Ctr.
- Ladera Shopping Ctr. — 5305 Centinela Ave.
- Mission Hills — 10919 Sepulveda Blvd.
- Rededa — 19389 Victory at Tampa
- Torrance — 22519 Hawthorne Blvd.
- West Covina — 2516 East Workman Ave.
- West L. A. — Pico Blvd. at Overland
- OKLAND (San Leandro) — Bay Fair Shop. Ctr.
- SACRAMENTO — 600 Fulton Ave.
- SAN DIEGO (La Mesa) — Grossmont Shop. Ctr.
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- DENVER — 798 South Santa Fe
- CONNECTICUT**
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- MANCHESTER — Manchester Shop. Parkade
- NEW HAVEN — 82 York St.
- NEW LONDON — New London Shop. Ctr.
- STAMFORD — 29 High Ridge Rd.
- WEST HARTFORD — 39 So. Main St.
- ILLINOIS**
- CHICAGO — Evergreen Plaza at 95th St.
- MAINE**
- PORTLAND — Pine Tree Shop. Ctr.
- MARYLAND**
- LANGLEY PARK — Hampshire-Langley Shopping Center
- MASSACHUSETTS**
- BOSTON:
- 167 Washington St.
- 594 Washington St.
- 110 Federal St.
- BRAINTREE — South Shore Plaza
- BROCKTON — Westgate Mall
- BROOKLINE — 730 Commonwealth Ave.
- CAMBRIDGE — Fresh Pond Shop. Ctr.
- FRAMINGHAM — Shoppers' World
- LOWELL — Central Shop. Plaza
- SAUGUS — N. E. Shop. Ctr.
- SPRINGFIELD — 1182 Main St.
- WEST SPRINGFIELD — Century Shop. Ctr.
- WORCESTER — Lincoln Plaza
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- ST. PAUL — 473 North Snelling
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- ST. LOUIS — 1125 Pine St. (Walter Ashe Div.)
- NEW HAMPSHIRE**
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- ALBUQUERQUE — 6315 Lomas, N. E.
- NEW YORK**
- BINGHAMTON (Vestal) — Vestal Shop. Plaza
- BUFFALO (Clarence) — Translawn Shop. Ctr.
- NEW YORK — 1128 Ave. of the Americas
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- OHIO**
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- OKLAHOMA**
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- OREGON**
- PORTLAND — 1928 N.E. 42nd St.
- PENNSYLVANIA**
- PHILADELPHIA:
- 2327G Colttman Ave., Roosevelt Mall
- 1128 Walnut St.
- RHODE ISLAND**
- CRANSTON — 1301 Reservoir Ave.
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- TEXAS**
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- ARLINGTON — Collins at Park Row
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- 8458 Gulf Freeway
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- SAN ANTONIO — 150 Wonderland Shop. Ctr.
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- WACO — 1016 Austin Ave.
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Winegard Stereotron antennas carry a 100% guarantee. If you're not completely satisfied, your money will be refunded. Write today for technical specs, gain charts, polar patterns, VSWR, etc., and get a brochure on FM reception plus an FM station log and map absolutely FREE.

STEREOTRON ANTENNAS

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MODEL SF100 32.50	MODEL SF80 24.95	MODEL SF60 19.95	2 MODELS from 39.95

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CIRCLE NO. 78 ON READER SERVICE CARD

more exclusive private schools in the East, courses in Silence Appreciation already are being taught.

Programs for the first six months are already on paper, and WPAX subscribers will be receiving word of them in their first program guide shortly before January 1. With a keen ear for the felicitous beginning, Frug has lined up Basil Rathbone, who will start WPAX on its way by not reading Keats' "Ode on a Grecian Urn" ("Thou still unravished bride of quietness!..."). Later in the day, the Chicago Symphony will not be heard in a special arrangement of the complete rests from all Brahms' symphonies. An entire intermission will be broadcast from the 1961 Tacito Festival in Italy, which nobody attended.

By a unique lend-lease arrangement, WPAX will carry regular transmissions from the BBC's Fourth Programme. Although it will be too late for this Christmas season, the January 1 program will sign off with a nonbroadcast of "Silent Night," featuring the Rolling Stones. All transmissions, including the hourly no-news programs, will be broadcast in living stereo.

Eventually — inevitably, even — each American citizen will be equipped with his own subminiaturized transistor set with double ear plugs. Then, as happens



already on airlines, silence and the Dave Clark Five will be able to rage on simultaneously, and to each his own. Peace on earth will then be an actuality, the crime rate will fall, and public transportation will again be habitable by civilized man.

At least, Dr. Ivan L. Rudnytsky will be able to come and go on Philadelphia buses without relapsing into barbarism. According to a clipping from the *New York Times* sent me by a friend, Dr. Rudnytsky, a history professor at Bryn Mawr College, asked a woman passenger to turn her transistor radio down and she turned it up instead. The bus driver refused to intervene, so the professor crashed the radio on the lady's head. A police car, siren screaming, came and took him away.

For Dr. Rudnytsky, the arrival of WPAX on earth is too late, but it gives the rest of us hope.

Reprinted, with permission, from *Panorama*, arts supplement of the *Chicago Daily News*, December 19, 1964.

The splendor of Sound Unbound



...now in a superb compact music system

Harman-Kardon, creator of Stratophonic Sound—a totally new experience in stereo realism—now brings you this incredibly lifelike quality in a complete stereo music system . . . the great new Stratophonic SC-440.

Here for the first time are perfectly matched components: a powerful all-transistor AM/FM stereo receiver, built-in Garrard automatic turntable with magnetic cartridge and diamond stylus, and a pair of radically new Harman-Kardon speakers, designed especially for this remarkable system . . . speakers which disperse the sound widely to produce the full stereo effect even in a small room.

LEADER IN SOLID-STATE STEREO COMPONENTS

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Subsidiary of The Jerrold Corporation

At \$399*, the SC-440 brings the magic of Stratophonic Sound quite down to earth. This system is a worthy addition to the widely acclaimed Harman-Kardon Stratophonic Series of solid-state stereo receivers, tuners, and amplifiers. You'll like it on sight . . . buy it on sound.

Send the coupon for beautiful illustrated Harman-Kardon catalog.

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P.O. Box 12866, Phila., Pa. 19108

I'd like a demonstration of the new Stratophonic Compact Music System . . . Send name of my nearest Harman-Kardon dealer.

Send complete information on Harman-Kardon all-transistor stereo equipment.

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You can spend \$99.50 for the or \$129.50 for the even

(For the perfectionist, there are no other choices)

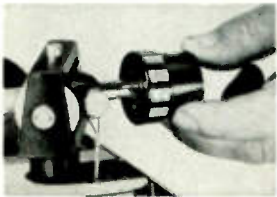
First, here's what the 1009 offers:

There's the advanced design, inspired engineering, superb performance and extraordinary reliability that closed the quality gap between the manual and the automatic turntable.

Then there's the confidence of owning the most highly acclaimed turntable in audio history . . . the first automatic ever awarded unqualified approval by high fidelity experts for use in even the finest music systems . . . including their own.

The very basis of this unprecedented critical approval is, of course, Dual precision performance. The kind that made possible flawless tracking at $\frac{1}{2}$ gram, by an automatic tonearm that rivals the costliest manual arms . . . plus a host of engineering breakthroughs that raised every aspect of turntable performance to new heights . . . with demonstrable performance, not mere promise:

Precision Tonearm Balance



tonearm pivot bearing (under 0.1 gram).

Lightweight tracking demands utmost perfection in tonearm balance. Dual achieves it with fine-thread adjust with nylon-braking, (no click stops) that takes full advantage of the virtually frictionless

A further refinement: complete isolation of the counterbalance in rubber, reducing tonearm resonance below 8 cps.

Stylus Force Applied Directly at Pivot

Tracking force is induced with the same high degree of precision, by a long, multiple-coiled main-spring, regulated by direct-dial stylus force adjust. The numeral readings are accurate to within 0.1 gram. And because the tracking force is applied around the pivot, the tonearm maintains its perfect balance in all planes.



DUAL 1009
Auto/Professional
Turntable



DUAL 1019
Auto/Professional
Turntable



world-renowned Dual 1009... more advanced Dual 1019

6% Variable Pitch-Control for All 4 Speeds

A valuable feature to any music lover, especially owners of old classics and foreign discs recorded at different pitch, and for playing solo instruments to recorded accompaniment. Dual's exclusive design varies turntable speed with no effect on either the motor speed or power. And once set, speed remains constant and accurate within 0.1%, with one or ten records.



Automatic Start in Single Play and Changer Operation



A great convenience feature is the 1009's fully automatic start in both single play and changer operation. And, of course, there is unrestricted manual flexibility as well. During play, the tonearm is completely free-floating and may even be restrained at any time during cycling, without concern for possible malfunction or actual damage . . . thanks to Dual's exclusive slip clutch.

Other exclusive 1009 precision features include: Elevator-Action™ Changer spindle that gently lifts all records, separating the bottom one so that no weight rests on it when it lowers; advanced Continuous-Pole™ Motor that maintains speed accuracy within 0.1% even when line voltage varies $\pm 10\%$; feather touch slide switches for effortless operation; built-in anti-skating compensation for one-gram tracking; massive 7½ lb. dynamically balanced, non-ferrous turntable.

Now...why consider spending thirty dollars more for the 1019?

For still further Dual achievements of such significance that they enable the remarkable new Dual 1019 to close the gap with perfection itself. Many will feel that these advances are well worth the modest additional cost.

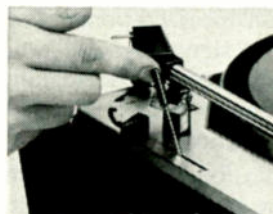
Direct Dial, Continuously Variable Anti-Skating Compensation

So accurate you can actually balance the stylus force in the groove: Result: complete elimination of distortion from unbalanced tracking at the program source itself. Even more important: an end to uneven wear, not only on the inner



groove of the record, but on the stylus itself! Anti-skating is applied to the tonearm around the pivot and in the horizontal plane, directly counter to the direction of skating. There is virtually no increase in bearing friction . . . a phenomenally low 0.04 gram in the horizontal plane. Compensation is dialed, just as one dials stylus force, so that numerals on both direct-reading scales correspond exactly.

Feather-Touch Cue Control for Manual and Automatic Play



Cueing as it should be . . . precise and convenient . . . dead-center on the exact groove intended. Just a flick of the Cue Control lowers the tonearm smoothly, without a trace of vibration, no side shift of stylus anywhere on the record. When you stop on a note, you start again on that self same note! What's more, Cue Control also operates with fully automatic start for a slower-than-normal descent, as may be desired with high compliance styli, and automatically disengages. And cueing height is variable over a 3/8" range, to suit personal preference or to adjust for various cartridge heights.

Single Play Spindle Rotates with Record

The 1019's spindle actually locks into the platter and rotates with the record, exactly as with conventional single play turntables. Thus does Dual answer the purist's last remaining argument.



And there's even more! Cartridge holder adjusts for optimum stylus overhang; a "pause" position on the resting post for placing the tonearm without shutting off motor (very handy when flipping discs); concave platter mat to support records at their widest diameters (even badly warped discs won't slip), plus all the precision features of the 1009!

So . . . **which** Dual Auto/Professional turntable is for **you**? If you still can't decide for sure, we suggest you ask your authorized United Audio dealer to demonstrate both of these remarkable state-of-the-art instruments.

**UNITED
AUDIO** **Dual**

535 MADISON AVE. NEW YORK, N. Y. 10022
Dual's The Finest . . . The Record Proves It Since 1900

Perfection is worth waiting for...

A year ago Saul B. Marantz made this statement: "Only when the development of solid state electronics has reached the stage wherein it can match the dependability and performance of Marantz-designed vacuum tube circuitry will our equipment be transistorized."

Now the Marantz Company is bringing out its first solid state component. With the development of the Marantz solid state 7T stereo preamplifier completed and ready for the market, Mr. Marantz is proudly able to state: "After 2 years of research, we know that at last a transistorized component can perform with the established quality we demand."

Until now, when a transistorized preamplifier was operated for the best signal-to-noise ratio, it was most readily subjected to overloading. Thus, you had the unhappy choice of undue noise or clipping and distortion.

As of today, that is no longer the case. The Marantz 7T matches the previously unequalled signal-to-noise ratio of the Marantz 7, yet the widest dynamic range from any sound source will not overload even its sensitive low-level phono stages.

And now, discriminating audiophiles, who waited for the best, can reap the rewards of their patience . . . the new Marantz 7T.

GAIN: Phono to main output; 64.5 db.

Phono to recording output; 42.5 db.

High level to main output; 22.5 db.

FREQUENCY RESPONSE: 20 to 20,000 cps \pm 0.1 db.

TOTAL NOISE: 20 to 20,000 cps, 80 db below 10 mv input. (1 uv equivalent broadband noise input).

I.M. DISTORTION: 0.15% at 10 volts RMS output.

DYNAMIC RANGE, PHONO INPUT: Approx. 100 db above 1 uv equivalent noise input. (1 uv to 100 millivolts at less than 0.15% I.M. Distortion).

NEW FEATURES:

2 Front Panel Jacks: For recording, copying or playback with an external tape recorder.

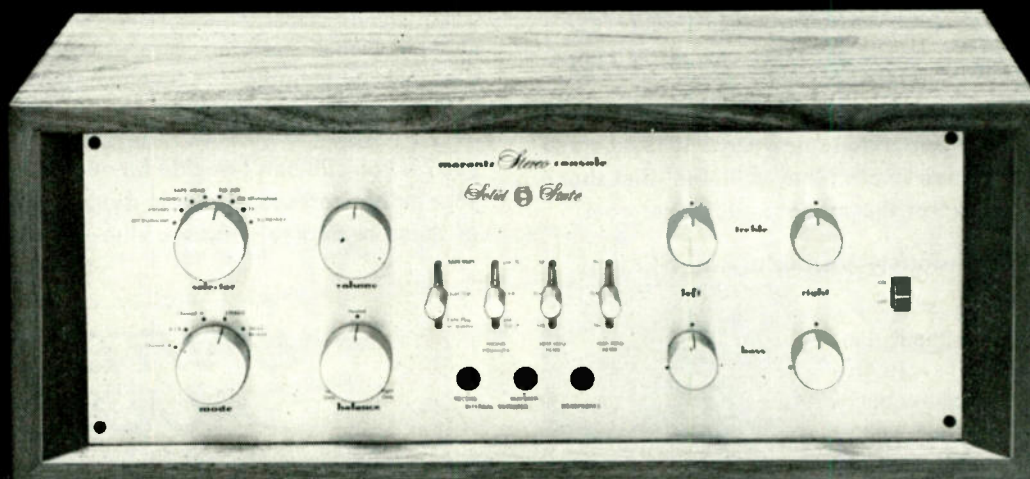
Panel Headphone Jack: Built-in circuit drives 500 ohm or higher impedance phones.

Center Channel Output: Separate A + B mixing circuit with level control.

Tape Play/Tape Copy Switch: Permits tape recording playback or monitoring, plus duplication of tapes.

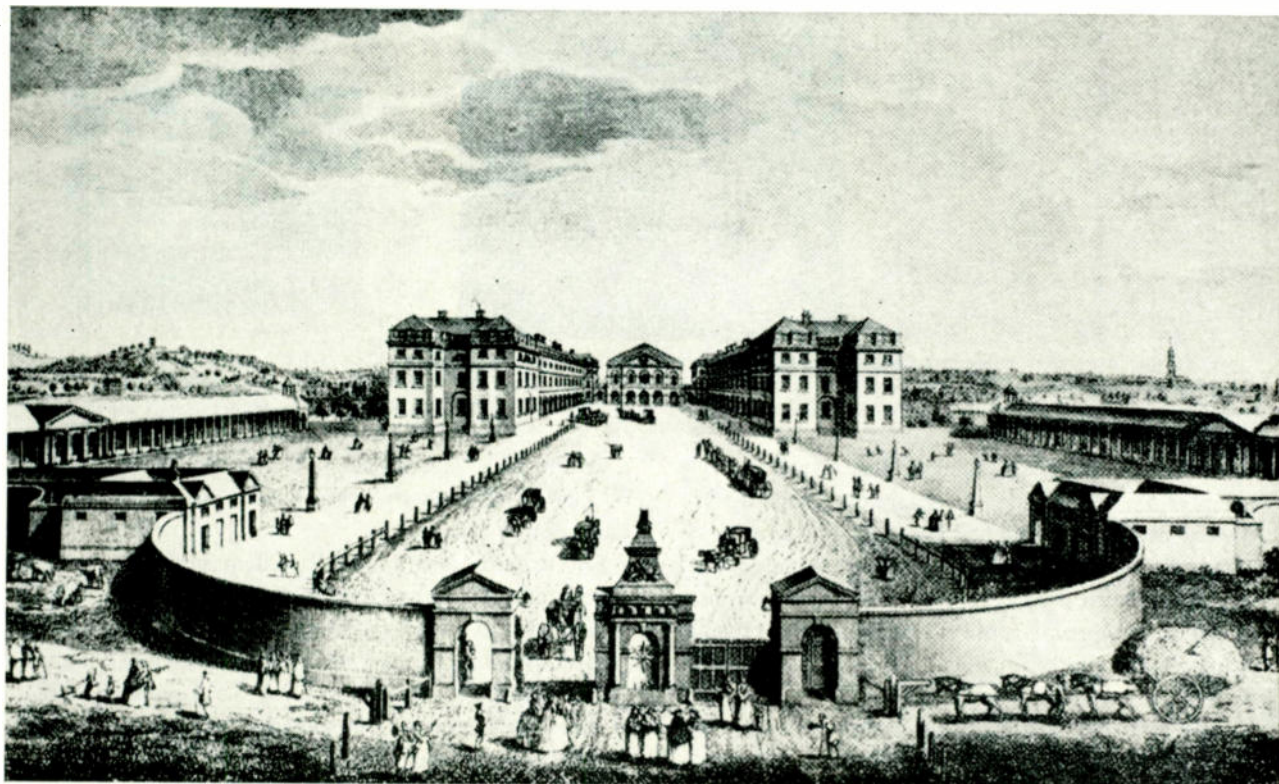
OTHER FEATURES: Selector Switch with automatic equalization insertion, Mode Switch, Precision Volume Control, Wide Range Balance Control, Selectable-curve Feedback Tone Control, High Filter, Rumble Filter, Power Switch, Output Level Adjustment for high or low efficiency speakers, Tape-head Equalizer adjustment, 6 AC Convenience Outlets. Panel Headphone Jack, Panel Tape Recorder Jack, Panel Tape Playback Jack, Center Channel Output. All outputs match 500 ohm inputs at very low distortion.

THE NEW **marantz** *Solid State* **7T**



Marantz
model 7T
\$295.00

MARANTZ, INC. • SUBSIDIARY OF **SUPERSCOPE** INC. • 25-14 BROADWAY, LONG ISLAND CITY, NEW YORK



From 1750 to 1759, Handel himself conducted *Messiah* in benefit concerts for London's Foundling Hospital (above).

Handel's MESSIAH

IN January, 1705, an Italian opera entitled *Almira*, composed by a nineteen-year-old native of the German town of Halle, was produced in Hamburg. The composer's name was Georg Friedrich Händel, and the opera was his first. It was immediately apparent that a striking new talent was asserting itself. A few weeks later the same theater in Hamburg produced Händel's second opera, *Nero*, and before the end of the year the young composer was off to Italy to absorb the operatic atmosphere.

Händel remained in Italy for nearly five years, and during that time he completed at least three more operas. Since Italian opera was then the rage in England, Händel decided to try his luck there. Between February, 1711, and January, 1741, Händel composed nearly forty operas for production in London. Although the vogue for Italian opera began to decline in London in the late 1720's, Handel (whose name by then had been Anglicized as George Frideric Handel) continued to pour them forth. But as public interest waned, so, too, did Handel's income. In the 1730's he returned to a form he had worked in briefly during his Italian years: the oratorio. Between 1732 and 1739 he composed six oratorios: *Esther*, *Deborah*, *Athalia*, *Saul*, *The Triumph of Time and Truth*, and *Israel in Egypt*. By 1741, Handel was firmly convinced that his future lay in the composition of oratorios rather than operas, and in that year he produced *Messiah*.

"On Tuesday last Mr. Handel's Sacred Grand Oratorio, *Messiah*, was performed in the new Musick Hall in Fishamble Street; the best judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience. The Sublime, the Grand and the Tender adapted to the most elevated, majestic, and moving Words, conspired to transport and charm the ravished Heart and Ear." With these words, the first performance of *Messiah*, on April 13, 1742, in Dublin, was described in the pages of the monthly *Faulkner's Journal*. The score of *Messiah* had been composed the previous year between August 22 and September 14, a period of twenty-four days during which Handel shut himself up in his house and produced this masterpiece in a burst of inspiration. The first performance in London took place in 1743, and, after an initial coolness, the English too recognized *Messiah* as a work of unique distinction. From 1750 until his death in 1759, Handel conducted it yearly as a benefit for the Foundling Hospital in London.

Handel never hesitated to modify the *Messiah* score to suit the needs of the moment. Thus many of the best-known solo arias exist in several different versions, each of them apparently sanctioned by the composer himself. The distinguished Danish scholar and Handel authority Jens Peter Larsen reflects the musicologists' dismay at this



Sir Adrian Boult has made two superb recordings of Handel's *Messiah*: in the stereo version for London, Joan Sutherland ornaments her vocal line in the style of Handel's time. Sir Thomas Beecham's spirited performance in RCA Victor's stereo employs a Romantic-style orchestration. Otto Klemperer's dramatic reading is heard in an Angel stereo album.

state of affairs: "We must conclude that it will scarcely ever be possible to determine an absolutely standard form of *Messiah* as the one authentic version." But he goes on to point out that "in the case of nearly every number we can say which form is to be preferred for inclusion in a performance aiming at as close a reproduction as possible of Handel's own practice."

THERE was a time in the not too distant past when the standard *Messiah* performance enlisted as many participants as could be crowded onto a concert platform. At the other end of the scale are some attempts of recent years to perform the work with a very small force—perhaps three dozen instrumentalists and a chorus of twenty—in order to approximate the size of the Foundling Hospital performances. Both these extremes, and various attitudes lying between them, are represented in the eight currently available recordings of *Messiah* that merit the designation "complete." (Two listed as complete by the Schwann Catalog—Bernstein's and Ormandy's, the former Columbia M2S 603, M2L 242, the latter Columbia M2S 607, M2L 263—are so heavily cut that "Highlights from *Messiah*" would have been an accurate title for either.) The Deutsche Grammophon Archive performance conducted by Karl Richter (138951/2/3, 18951/2/3) is out of the running because this most beloved of English oratorios is sung here in German. Why the performance was ever thought appropriate for American release is beyond my comprehension.

There are, therefore, five fairly complete stereo-mono recordings of *Messiah* for consideration, and two other pre-stereo reissues currently available as low-priced alternatives. The stereo-mono performances are those by Scherchen (Westminster WST 306, XWN 3306), Sargent (Angel S 3598, 3598), Klemperer (Angel SCL 3657, CL 3657), Boult (London CSA 1329, CMA 4357), and Beecham (RCA Victor LDS/LD 6409). The mono-only recordings are earlier performances by conductors Boult (Richmond BA 43002) and Scherchen (Vanguard Bach Guild BG 631/2/3).

The Boult recording reissued on the Richmond label remains for me the most consistently satisfying of all the

available *Messiah* recordings. It is in the grand tradition of English oratorio style, but with a pure, fresh outlook that is quite unique.

Let us turn next to the Beecham performance. The conductor's third recording of the score during a period of a quarter of a century, this is probably the most controversial recording he ever made. Employing a new orchestration made for the occasion by Sir Eugene Goossens at Beecham's request, this version introduces such non-Handelian instruments as clarinet, triangle, and cymbals, and in general clothes the score in the garments of Late Romanticism. But if you can forget any preconceived ideas you may have about the way *Messiah* should sound, this recording can be a lot of fun, particularly since the snap and *élan* typical of Beecham are present in abundance.

The Scherchen recording for Westminster displays both the flaws and the virtues so often found in this conductor's performances. Here, as in his earlier recording, Scherchen uses a small instrumental force, but his extreme tempos too often impress one as perverse.

The Sargent, Klemperer, and Boult performances are conveniently considered together. Each reading is cast in the traditional mold: rather large choral and instrumental groups are used. Sargent's is somewhat routine, with little enlivening spirit. The other two readings are more stimulating. Klemperer makes much of the drama to be found in *Messiah*, particularly in the sections for chorus. Boult, for his part, almost succeeds in repeating the extraordinary success of his earlier version. Mention must be made, too, of Joan Sutherland's contribution to this Boult recording. In the style of Handel's time, she ornaments her solo line much of the time, and her effortless vocal production is a joy to hear.

To sum up, Klemperer and Boult are the recommended stereo-mono versions among the available *Messiah* recordings, and the earlier Boult mono performance on Richmond continues, in my opinion, to stand out.

The Scherchen, Ormandy, and later Boult recordings are all available on four-track stereo tape, but Angel's single-reel release of the Klemperer performance (Y3S 3657), one of the best-sounding 3¾-ips tapes I have heard, is my unqualified recommendation.

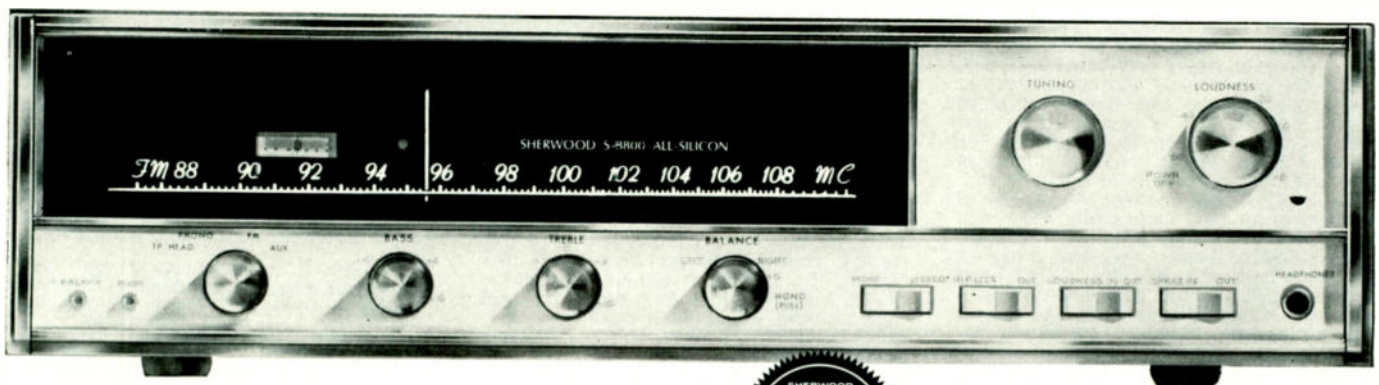
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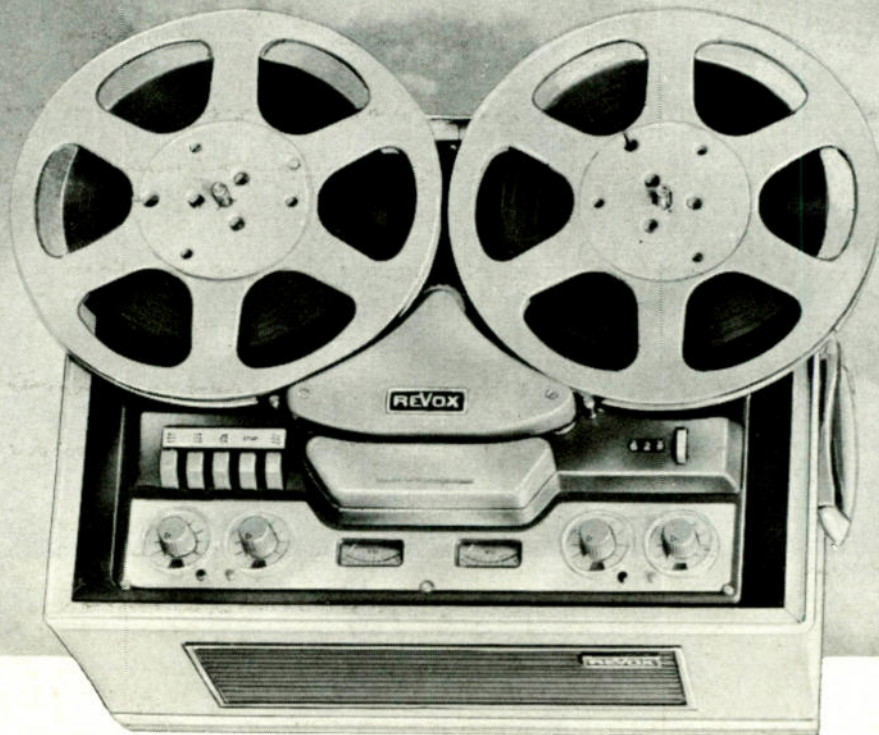
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ANTONIN DVORAK IN THE NEW WORLD

THE BOHEMIAN COMPOSER'S VISIT DID NOT, AS IT MIGHT HAVE, SHOW AMERICANS HOW TO CREATE A NATIONAL MUSIC, BUT IT DID PRODUCE AN "AMERICAN" SYMPHONY THAT STILL HAS THE CRITICS ARGUING

By **FREDERIC GRUNFELD**

LIKE the massive masonry architecture of Carnegie Hall, Antonín Dvořák's "New World" Symphony is a slightly weathered but still formidable monument to the era when orchestral music was coming of age in the United States. Composed in Manhattan—on East Seventeenth Street—by a master in the great classical tradition, it linked the old world of Kaiser Franz Joseph and Johannes Brahms with the new world of Grover Cleveland and Mark Twain. Implicit in both the composition and the presentation of this symphony was the *de facto* recognition of America's emergence as a cultural and commercial power of the first magnitude.

Whether the score actually lived up to its name was, however, a matter of debate. "Dvořák's is an American symphony, is it?" asked a skeptical reviewer after the 1893 Carnegie Hall premiere. "Themes from Negro melodies; composed by a Bohemian; conducted by a Hungarian and played by Germans in a hall built by a Scotchman. About one-third of the audience were Americans and so were the critics. All the rest of it was anything but American. . . ."

Yet what could have been more "new-world" in its essence than this very *mélange* of nationalities on Fifty-

Seventh Street? And paradoxically enough, it was Dvořák's eminently Bohemian example that helped demolish the oppressive notion that masterpieces could originate only in Europe. At a time when American composers were still wholly German-oriented, he showed them the way to the proverbial diamonds in their own backyard. Americans should work with their own folksongs, he told them, particularly with Negro spirituals. "Only in this way can a musician express the true sentiment of a people. . . . In the Negro melodies of America, I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay, gracious or what you will. . . ." It was a lesson in applied folklore destined to bear fruit in the music of the next two generations—from Henry Gilbert's *Dance in Place Congo* to Gershwin's *Porgy and Bess* and Copland's *Appalachian Spring*.

Dvořák's own land was one of the few regions in central Europe where peasants still cultivated folk music at the grass-roots level, like the Negroes of the American South. "In Bohemia every child must learn music, and, if possible, sing in church," Dvořák once explained.

"After church, people revel in music and dancing, sometimes until early morning."

In Nelahozeves, the tiny Czech village where Dvořák was born on September 8, 1841, he played the violin in church as a boy and fiddled for dances at his father's country inn. As the oldest of eight children he was given a lot of chores and little schooling—"but all the calamities and trials of my young life were sweetened by music, my guardian angel." He was apprenticed first to a butcher, then to a church organist. "My teacher was a good musician," he remembered, "but he was quick-tempered and still taught according to the old methods; if a pupil could not play a passage, he got as many cuffs as there were notes on the sheet."

At fifteen he was sent to the Organ College in Prague, with not altogether happy results. "Anybody who wanted to learn anything had to know German. . . . My knowledge of German was poor, and even if I knew something I could not get it out. My fellow pupils looked a little down their noses at me and laughed at me behind my back." After graduating in 1859 he supported himself as an orchestra player, church organist, and private teacher. None of his early works was successful enough to be published, and it was not until the 1870's that he came to the attention of a Viennese committee which awarded him an Austrian state fellowship for "talented young destitute composers." One of Eduard Hanslick's influential articles in the *Neue Freie Presse* introduced him to the Viennese public as a composer of "folk-like simplicity and Schubertian charm" who had endured "bitter years of privation

and unrewarded labor, piling up stacks of manuscripts, before fortune finally smiled upon him."

Another powerful supporter was Johannes Brahms, who put pressure on his publisher, Simrock, to bring out "Dvořák in general and in particular." The publication of his *Moravian Duets* and *Slavonic Dances* "produced a positive run on the music shops," reported a Berlin admirer in 1878, and made Dvořák a name overnight.

DVOŘÁK was an immensely prolific composer—a friend describes him as "a child of nature who did not stop to think and said on paper anything which came in his head"—and during the 1880's a dozen of his major scores began making the grand tour of the concert centers. In Vienna his symphonies were introduced by Hans Richter and the Philharmonic; in Dresden and Hamburg there were productions of his operas; in Moscow he conducted his own works at Tchaikovsky's invitation; in Berlin his chamber music was played by Joseph Joachim's quartet. "Dvořák is for me," proclaimed Hans von Bülow, "along with Brahms, the most outstanding musician."

His warmest admirers were the British, who lavished on Dvořák all the pent-up affection they had vainly reserved for Brahms—an incurable Anglophobe who refused to cross the English Channel even to collect an honorary degree. For Dvořák, England was a marvelous place populated by vast numbers of attentive, musical people. "Who could have thought that far across the sea, in this enormous London, I should one day celebrate triumphs such as few foreign artists have known," he proudly wrote to his

Mrs. Jeanette Thurber (l.) founded the conservatory Dvořák directed in New York. In the snapshot: Mrs. Dvořák, son Antonín, Sadie Siebert, Jos. Kovařík, Mrs. Siebert, and Dvořák's daughter Ottilie. Mrs. Siebert's sister owned the house the Dvořáks first lived in.



CULVER PICTURES



CZECHOSLOVAK SOC. OF ARTS AND SCIENCES

father in 1884. "If all the *Czech inhabitants of the whole of Bohemia* were put together, they would not number as many as the inhabitants of London. And if all the inhabitants of the town of Kladno were to visit that enormous hall where I conducted my *Stabat Mater*, there would still be plenty of room—for that is how huge the *Albert Hall* is!"

He was amazed and delighted to find himself conducting a thousand singers and instrumentalists before an Albert Hall audience of 10,000 people. From then on he paid yearly visits to Britain to conduct choral works like *The Spectre's Bride* and *St. Ludmila*, which were tailor-made for the big festivals at Leeds and Birmingham. There were extended negotiations with the British publisher Novello, whose free-spending efforts to corner the thriving oratorio market aroused Dvořák's business instincts. One of his handwritten letters to Alfred Littleton of Novello, couched in Dvořák's Sunday-best English, is a minor classic of composer-publisher relations:

That you were at Paris you have written me but that you have bought the new Oratorio 'Life and Death' by Gounod for the nice sum of 100000 francs I got informed from the Wiena and Prague papers only yesterday. Pray do not pay Mr. Gounod who truly does not need it, so immense sums, for what would be left for me?

With some of his concert-tour profits he built a country house in southern Bohemia where he could spend the summers with his wife, Anna Cermakova, and their growing brood of children—Otilie, Antonín, Anna, Magda, Otakar and Aloisie. "Dvořák was a great lover of song-

Mr. Victor Herbert very kindly assisted members of Dr. Dvořák's composition class in a program apparently lost to music history.

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STUDENTS' CONCERT
OF
CHAMBER MUSIC
By DR. DVORAK'S CLASS OF COMPOSITION.

WITH KIND ASSISTANCE OF MR. VICTOR HERBERT,
MONDAY EVENING, MAY 8th, 1893, at Eight o'clock.

PROGRAMME.

SONATA No. 1, C minor, - - - HARVEY W. LOOMIS
(PIANO AND VIOLIN)
a. *Allegro Moderato.* c. *Scherzo.*
b. *Romance.* d. *Allegro brioso.*

MR. LOOMIS AND MR. MICHAEL BANNER.

SONGS. - - - LAURA SEDGWICK COLLINS
a. "Shadowtown."
b. With Pipe and Flute.

MISS ANNIE WILSON. •

"The Boatman." - - - LAURA SEDGWICK COLLINS
CHORUS FOR FEMALE VOICES.

TRIO, D minor, - - - RUBIN GOLDMARK
a. *Allegro moderato.* c. *Scherzo Vivace.*
b. *Adagio Molto.* d. *Finale, Allegro Con fuoco.*

MESSRS. GOLDMARK, BANNER AND HERBERT.

birds," a neighbor recalled. "At home and in the garden arbor at Vysoká he used to have a great many cages with songsters, mostly thrushes, and always when they sang he would say to me: 'Do you hear them? How they sing! They are the real masters!'"

During the winters in Prague he usually preferred the tavern to the drawing room. Friends remember him as a quick-tempered and impatient personality: "Dark complexioned, with a short tousled beard which sometimes stood on end; features rather sullen with two vertical furrows above his nose. . . . He rarely took off his outside coat even in winter and kept his hat—a bowler—on his head. Only occasionally, when engaged in conversation about musical matters, would he take it off mechanically and put it down somewhere, but in a little while he put it on his head again."

In 1890 Dvořák was named professor of composition at the Prague Conservatory, and the following year, to celebrate his fiftieth birthday, he received an honorary doctorate from Cambridge University. It was in England that he received the telegraphic invitation to become director of the National Conservatory in New York. The \$15,000-a-year salary was ten times what he could earn in Europe, but at first he had misgivings: "What people say about America is very mixed. As always in this world, some are for and some against." The offer was accepted only after long deliberation and a careful revision of the contract.

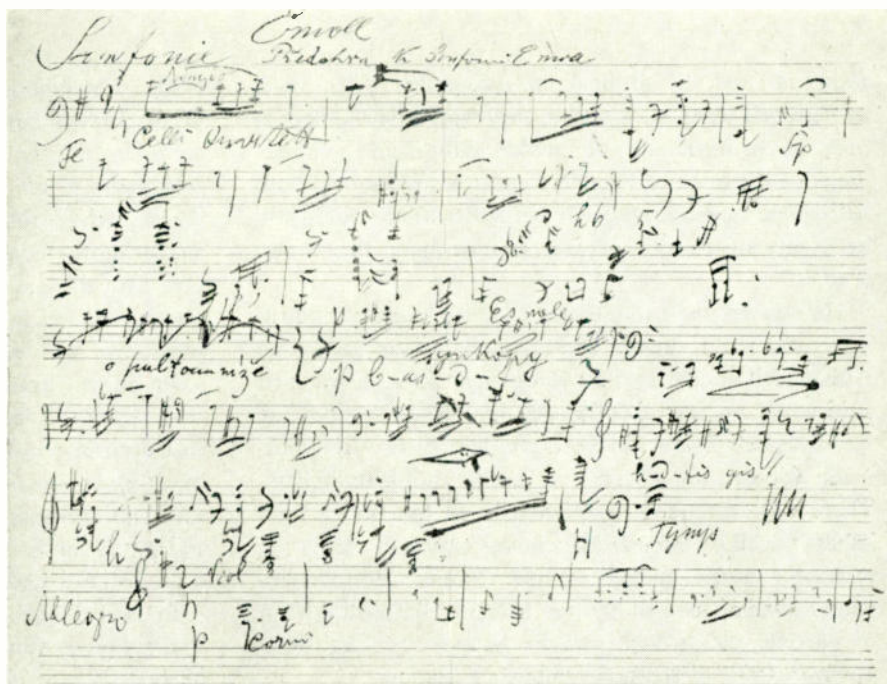
Accompanied by his wife and two of their children, Dvořák arrived in the United States on September 26,

Raconteur, essayist, music critic, and man-about-town, James Gibbons Huneker found Dvořák a challenging drinking companion.



BETTMANN ARCHIVE

The facsimile at right, according to the *New York Herald* of December 23, 1893, is "the page on which Dr. Dvořák jotted down his first idea when he resolved to write a symphony suggested by the melodies of America and prove his claim that the Negro and Indian melodies and other native themes offered a sure foundation for a distinctly national school of music in the Western World."



BETTMANN ARCHIVE

1892, after a nine-day voyage from Bremen on the German liner *Saale*. A deputation of prominent Czech-Americans was waiting at the Hoboken pier, but no bands played. New York City impressed him at first sight with its "magnificent lovely buildings and beautiful streets, and then everywhere the greatest cleanliness." Three thousand people attended the welcoming concert given in his honor at Carnegie Hall, and the newspapers chorused their praises.

"The Americans expect great things of me," he wrote to friends in Bohemia, "and the main thing is, so they say, to show them to the promised land and kingdom of a new and independent art; in short to create a national music. If the small Czech nation can have such musicians, they say, why couldn't they, too, when their country and people are so immense?"

Dvořák's five-room apartment at 327 East Seventeenth Street was only a few minutes' walk from the National Conservatory, located down the street at 130 East Seventeenth, near Irving Place. The school had been founded six years before by Mrs. Jeannette M. Thurber, a wealthy music lover who eventually spent a million dollars trying to realize her dream of a music school modeled on Cooper Union and the Paris Conservatory. "I have pupils from as far away as San Francisco," Dvořák noted proudly. "They are mostly poor people, but at our institute teaching is free of charge; anybody who is really talented—pays no fees!"

The secretary of the National Conservatory during Dvořák's term in office was the young critic James Gibbons Huneker, then just beginning to make his mark as a bon vivant and man-about-letters. Years later, Huneker recalled that Mrs. Thurber had entrusted him with the care and indoctrination of their distinguished new director:

With "Old Borax," as [Horatio] Parker the composer affectionately called Dvořák, in tow I assured Mrs. Thurber that he would be safe in my hands, and then I proceeded to show him certain sections of our old town, chiefly the near east side. As he was a fervent Roman Catholic I found a Bohemian church for him; he invariably began his day by attending the first mass.

Jauntily I invited him to taste the treacherous national drink called whiskey cocktail. He nodded with that head which looked like an angry bulldog bearded. At first he scared me with his fierce Slavonic eyes, yet he was as mild-mannered a musical pirate as ever scuttled a pupil's counterpoint. I always thought of him as a pirate. But I made a mistake in believing that American strong waters would upset his nerves. We began our rounds at Goerwitz's, then, as now, Scheffel Hall, which stood across the street from the National Conservatory. Later we went down to Gus Lüchow's; for a musician not to be seen at Lüchow's argued that he was unknown in the social world of tone. We traversed the great thirst belt of the neighborhood. At each stopping place Doc Borax absorbed a cocktail or two. He seemed to take to them as a prohibitionist takes to personal abuse.

Now, alcohol I abhor. Therefore I stuck to my usual three-voiced invention of hops, malt, and water. We conversed in German, for he knew no English, and I rejoiced at meeting a man whose Teutonic accent, above all whose grammar, was worse than mine. Yet we got along swimmingly—an appropriate enough image, as the thirst-weather was wet, though not squally. He told me of his admiration for Brahms and of that composer's admiration for Dvořák. I agreed with Brahms. After he had put away about nineteen cocktails, maybe more, I said rather thickly: "Master, don't you think it's time we ate something?" He gazed at me through those jungle whiskers, which met his tumbled hair halfway. He grunted "Eat! I no eat. We go to Houston Street. You go, hein! We drink the slivavitch. It makes warm after beer." I didn't go that evening to the East Houston Street cafe with Dr. Antonín Dvořák. . . . Such a man as Old Borax was as dangerous to a moderate drinker as a false beacon to a shipwrecked sailor.

Having made contact with the east side pubs, Dvořák managed to sidestep the social snares that even then awaited the visiting celebrity in New York. He rarely accepted dinner invitations, and he attended the Metropolitan Opera only twice in three years—once to stalk out impatiently after the first act of *Siegfried*. For recreation he liked to visit the birdhouse in the Central Park Zoo or to take an elevated train to One hundred fifty-fifth Street, where he could watch the giant steam locomotives on the New York Central tracks. He was fascinated by the ships in the harbor, and made a hobby of going aboard most of the vessels tied up at the Manhattan docks. Soon he knew many of the captains by name, read the shipping news religiously at breakfast, and talked knowledgeably about transatlantic speeds and tonnages.

He was less enchanted by the American orchestral scores he had to examine in the course of judging a nationwide competition. "The composers are all much the same as at home—brought up in the German school; but here and there another spirit, other thoughts, another coloring flashes forth; in short, something Indian (something à la Bret Harte)."

What he liked best were the "beautiful and varied themes" of the American Negro. Henry T. Burleigh, a prominent Negro musician who studied at the Conservatory, remembered afterwards that Dvořák had been "deeply impressed by the old Negro spirituals"—at a time when they were virtually unknown outside the South. "It was my privilege to sing repeatedly some of the old plantation songs for him at his house," Burleigh recalled, "and one in particular, *Swing Low, Sweet Chariot*, greatly pleased him. . . . (Tune detectives have

discovered a short paraphrase of this song in the first movement of the "New World" Symphony.) Often, Dvořák would stop Burleigh midway in a song and ask: "Do the Negroes really sing them that way?" And he came to the remarkably prophetic conclusion that "the future music of this country must be founded upon what are called the Negro melodies."

Huneker was one of the critics who later took exception to this idea. He wrote that Dvořák's thesis led to "the dubious and never delectable region of ragtime"—as, for that matter, it did—and he argued that American music "must stem from neither the aboriginal natives nor yet the one-time slaves."

Dvořák had an answer to this objection; it is contained in a long article he published in *Harper's* magazine with the help of a professional writer. The "so-called plantation songs" were not only the most beautiful he had heard here; they were "unconsciously recognized as their own" even by those Americans who did not know them:

What songs, then, belong to the American and appeal more strongly to him than any others? What melody could stop him on the street if he were in a strange land and make the home feeling well up within him, no matter how hardened he might be or how wretchedly the tune were played?

That reads like a scenario for *An American in Paris*. Could Dvořák have had an inkling that fifty years hence the jazz descendants of his "plantation melodies" would sound the keynote for American culture? "Undoubtedly the germs for the best in music lie hidden among all the races," he decided, and none of the local prejudices could sway his musical judgments. As Leoš Janáček once pointed out, "His intelligence was of quite a special order; he

As conductor of the New York Philharmonic Society, Anton Seidl premiered many "modern" works, among them the "New World."



PHOTOGRAPH BY THE CITY OF NEW YORK

American Negro spirituals were brought to Dvořák's attention by his pupil Henry Burleigh (shown here with Fiorenzo LaGuardia).



CULVER PICTURES

thought exclusively in tone and paid no heed to anything else."

Toward the end of the first school year Dvořák wrote to a Czech friend that he had not much to do at the Conservatory, and therefore ample time for his own work. "Just now I am finishing my E Minor symphony," he added—"It will differ very considerably from my others. Well, the *influence* of America must be felt by everyone who has any 'nose' at all."

Soon after the score was completed, his four remaining children arrived from Europe together with Mrs. Dvořák's sister. On June 3, 1893, the reunited family set off for a 1,300-mile rail journey to Spillville, Iowa, a tiny settlement of Bohemian immigrants in the northeast corner of the state, not far from the Mississippi River. The idea of spending the summer there had been suggested by Dvořák's assistant, Jan Kovařík, a native of Spillville.

According to Kovařík's reminiscences, Dvořák was overjoyed to be back in a Czech-speaking village, within walking distance of the open countryside: "And here the birds are different from ours; they have much brighter colors and they sing differently, too!" Installed in a private house, he rose at four every morning to go for a long walk, played the organ at mass in the village church, listened for hours to the older settlers' tales of pioneer days, and composed two major chamber works—the so-called "American" Quartet, in F Major, and the Viola Quintet in E-flat Major.

In his letters to Europe he seems most impressed by the great open spaces and the lack of people to inhabit them: "A farmer's nearest neighbor is often four miles off; especially in the *prairies* (I call them the Sahara) there are only endless acres of field and meadow and that is all you see. You don't meet a soul (here they only ride on horseback) and you are glad to see in the woods and meadows the huge herds of cattle which, summer and winter, are pastured in the broad fields."

In September, after putting in a ceremonial appearance on "Czech Day" at the Chicago Exhibition and taking side trips to Omaha and St. Paul, Dvořák returned to New York via Niagara Falls. "When the Master saw this," Kovařík writes, "he stood silent for a full five minutes, his gaze fixed on the huge cataracts of water hurling themselves from a height of 165 feet—and finally exclaimed, 'My goodness, what a symphony in B Minor that will be. . . .'"

The E Minor Symphony, meanwhile, was still in manuscript and awaiting its first performance. In mid-November Dvořák promised it to his friend Anton Seidl, the Budapest-born conductor of the New York Philharmonic, with whom he used to drink beer at Fleishmann's cafe on the corner of Broadway and Tenth Street. At the last moment, just before the score was sent off, Dvořák wrote on the title page, "Z Nového světa"—*From the New World*.

A "public rehearsal" was held on December 15, 1893. Next day the New York *Herald* called it an important date in American history: the audience had been overwhelmed by both musical and patriotic feelings, "for had not Dr. Dvořák been inspired by the impressions which this country had made upon him? . . . Therefore, were they not justified in regarding this composition, the first fruits of Dr. Dvořák's musical genius since his residence in this country, as a distinctive American work of art?"

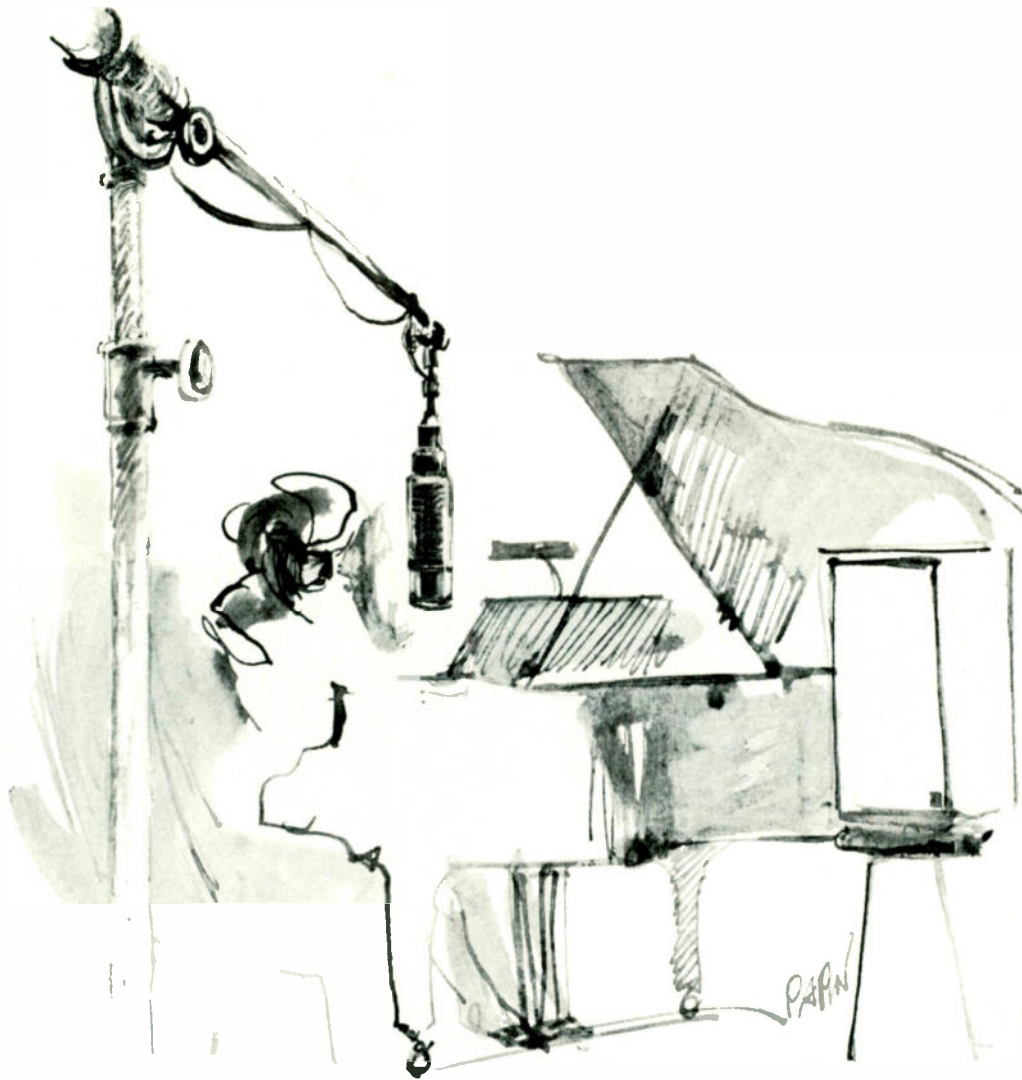
Repeated performances of the symphony set off a wave of national self-congratulation that left Dvořák rather mystified. "It seems I have got them all confused," he told his students. The title was intended to convey nothing more than "impressions and greetings from the new world." And a few years later he cautioned a disciple against believing "all that nonsense about my having made use of 'Indian' or 'American' themes. . . . I tried to write only in the spirit of those American folk melodies."

FOR two more winters he taught at the National Conservatory, but as his sister-in-law noted, "in spite of his splendid position and material prosperity he is terribly homesick for his country." In 1894 he spent the summer months in Bohemia and the following spring he returned home for good. Among the other mementos of his American adventure were a piano suite, a group of *Biblical Songs*, the ubiquitous *Humoresque*, and one of his finest works, the Cello Concerto in B Minor.

During the next decade he composed a series of symphonic poems—including *The Noonday Witch* and *The Golden Spinning Wheel*—and a trio of Czech operas: *The Devil and Kate*, *Rusalka*, and *Armida*. Symphonies and chamber music had lost their attraction: "I consider opera the most suitable form for the nation."

The last few years prior to his death of a heart attack on May 1, 1904, were a time for harvesting honors and decorations. He became director of the Prague Conservatory and was made an honorary Senator in the *Herrenhaus*, the Austrian "House of Lords." Dvořák's reaction was typical: he attended only a single session, in the prescribed morning coat and striped trousers, and stayed just long enough to take the oath of office. "Each member of the Austrian Senate," relates a Czech journalist who watched the proceedings, "had in front of him a writing desk, an inkpot, a sand-sprinkler, blotting paper, several pens and several pencils, Hardtmut No. 2, soft yet not brittle, the best product of its kind. Dvořák was greatly delighted with these pencils. He took them all and put them in his pocket. Having left the Senate House he showed his booty to his wife who was waiting for him and said: 'Look, that will be grand composing now!'"

Frederic Grunfeld, an American, is executive editor of London's Queen magazine and a frequent contributor to these pages.



WHAT THE MUSIC DEMANDS OF THE AMPLIFIER

LAB TESTS UNDER ACTUAL RECORDING CONDITIONS YIELD SOME SURPRISING FIGURES FOR THE AMPLIFIER POWER NEEDED TO REPRODUCE MUSICAL INSTRUMENTS AT THEIR ORIGINAL ACOUSTIC-POWER LEVELS

By **ROBERT BERKOVITZ**

"**H**OW MUCH amplifier power do I really need?" is a question that comes up with great frequency in audio discussions. An article by Julian Hirsch in the June 1964 issue of *HiFi/STEREO REVIEW* examined the problem in general terms, and the conclusion reached—that the answer is a matter of listening-level preference—satisfied the question *as it was asked*.

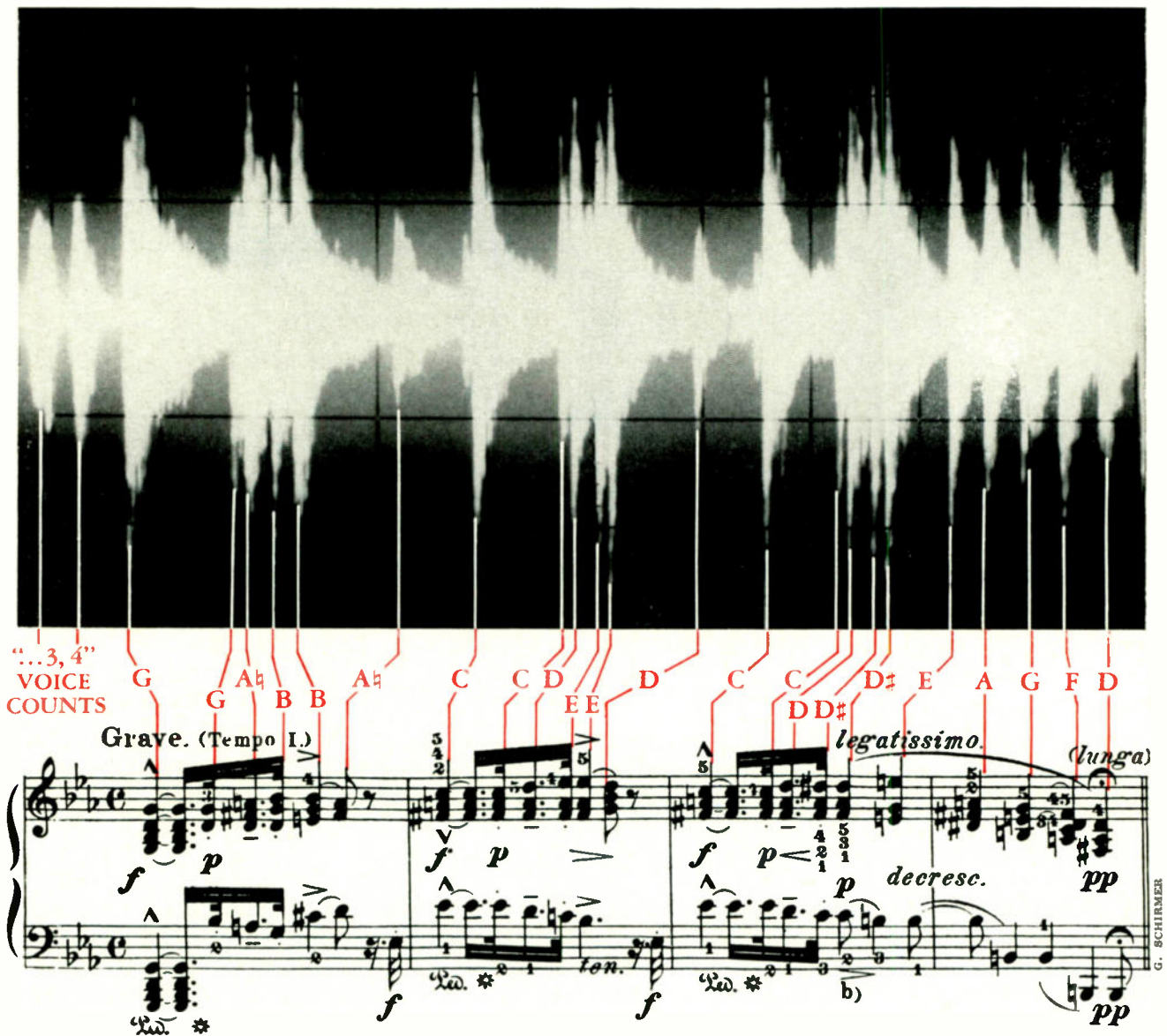
In a recent laboratory investigation into the same problem area, however, I and my colleagues were seeking the answer to a more specific question: How much amplifier power is required to reproduce, with natural volume and low distortion, *the kind of live music that would normally be played in the home?*—a Beethoven piano sonata, a Haydn quartet, or a group of songs, for example. *(Continued overleaf)*

There are several good reasons for wanting to be able to reproduce music at true volume levels. Musicians, for example, may wish to study their own technique, at proper dynamic levels, either during private practice sessions or during the making of a recording. In music schools, it is an advantage to be able to demonstrate the technique and interpretation of great musicians as exactly as possible—preferably playing the same music as is being studied. And, if only for aesthetic reasons, it is certainly desirable for the home listener to be able to hear performances at their original sound levels if he so desires.

If an amplifier is to reproduce solo instruments or small-ensemble music at original volume levels, then we

are at once brought to the question of the power (wattage) potential of the amplifier. In the matter of power requirements for music reproduction, the classic source of basic data is a paper published thirty-four years ago in the *Journal of the Acoustical Society of America*. In this study, the acoustic power outputs of various orchestral instruments were measured in order to determine their maximum absolute sound output as well as the frequency ranges in which they occurred. Figures given for the piano, for example, ranged between 0.42 and 0.69 acoustic watts, with the greatest power being required in the 250- to 400-cps range.

Power is a universal physical quantity, and in the field of electronics it is customarily expressed in *watts*, one



The music passage above (Beethoven's "Pathétique" Sonata, Op. 13), together with an oscilloscope photo taken while the same passage was being played on the piano, graphically illustrates the accuracy with which the note-by-note power requirements of piano music can be measured. The pianist's consistency in the three treble-clef fortes, for example, is particularly noticeable.

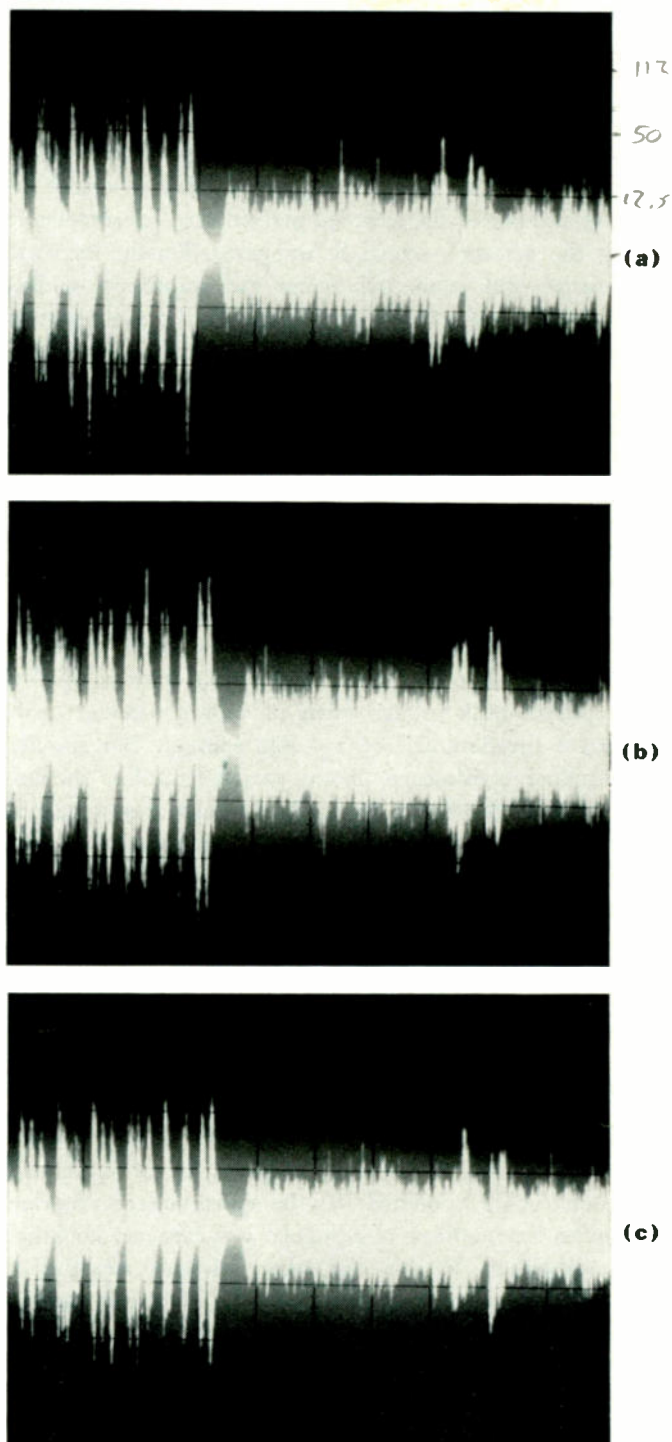
watt being the power necessary to sustain the flow of one ampere of current through a circuit across which a potential of one volt is being maintained. Power need not necessarily be derived from electricity either: the hypothetical horse whose power forms a unit of measure in mechanics delivers, for each "horsepower," 746 watts to the cart to which he is harnessed, and these are the same watts of power produced by automobile engines, waterfalls, or steamboats. The energy radiated from the moving cone of a loudspeaker is also mechanical power, and it, too, can be expressed in watts—acoustic watts.

High-fidelity loudspeakers, however, as almost everyone knows by now, are in general rather inefficient devices, and they require a good deal of electrical power to turn out a satisfactory amount of acoustical power—the kind you can hear. Therefore, any approach to the problem of amplifier requirements must, of course, consider the efficiency of the speaker that is to be driven by the amplifier. Speaker efficiency is rated according to the percentage of the electrical power going into it that comes out as acoustical power. The speaker we chose for our tests is a popular acoustic-suspension bookshelf type selling for a little over \$200, and we found that its efficiency over most of its frequency range was approximately 0.5 per cent.

The experimental setup we settled on was a simple one. A trio of experienced musicians consented to rehearse an evening of chamber music under such controlled conditions as we would specify, making no changes in their performing routine or technique except to dispose themselves as might be necessary for the purpose of making accurate measurements. The cello, violin, and piano were grouped in a natural way, forming a rough semicircle around a studio-quality condenser microphone, which in turn was connected to a professional 15-ips tape recorder and a laboratory-grade oscilloscope-and-camera setup capable of accurately displaying and photographing waveforms up to approximately 50 megacycles.

The experimental procedure was also simple. First, the musicians played a composition from their usual repertoire—on the evening of the tests they rehearsed several Beethoven trios and the pianist played sonatas by Schubert and Beethoven. Technicians, following their own copies of the musical scores, switched on the oscilloscope camera whenever a loud passage was approaching, thus securing photos (each covering a period of about 20 seconds) of the acoustic waveform being picked up by the microphone.

When the live performances had all been taped, the recordings were rewound back to the same point in the music at which the photographic periods started, and the taped passages were played back through a 200-watt stereo amplifier driving the single acoustic-suspension speaker system placed on a stool precisely in the center



The oscilloscope photographs above are of the same 20-second section of music from the first movement of Beethoven's "Archduke" Trio. Photo (a) is the voltage waveform as it appears at the output of the recording microphone. Photo (b) is the waveform as it appears picked up by the microphone from the speaker reproducing the previously made tape recording. Photo (c) is the waveform as it appears across the speaker terminals as the recording is being played. The oscilloscope is calibrated so that each line of vertical deflection above the center line (blanked out by the scope trace's intensity) represents 20 volts peak-to-peak, or 7.07 volts rms. Converted into rms watts (across 4 ohms), the horizontal lines above the center line represent approximately 12.5, 50, and 112.5 watts of amplifier power.

of the trio. The amplifier gain was adjusted so that the measured output of the speaker as picked up by the microphone was at the same acoustic level as was measured during the actual performance. Another oscilloscope photo of the microphone pickup of the speaker output was then made so that the two photos—one of the live and one of the recorded performance (as reproduced by the speaker)—could be compared. Finally, the oscilloscope was connected across the amplifier's speaker terminals and a third photograph of the same passage was taken. It is this third photo that contains the sought-after data: from it can be determined the amount of power required of an amplifier to reproduce chamber music at its original "live" volume.

As mentioned previously, the power-output figures for the piano given in the article in the *Journal of the Acoustical Society* ranged from about 0.4 to 0.7 acoustic watt on loud passages. In order to produce 0.4 acoustic watt, a speaker with 0.5 per cent efficiency (such as the one used in our tests) must have an input about 200 times that amount, or 80 watts (rms). This is equal to a peak-to-peak voltage swing of approximately 51 volts across the terminals of a 4-ohm speaker. Our speaker-terminal oscilloscope photos corroborate this, showing peak-to-peak voltage swings of 50 volts or so occurring frequently during our piano tests. Since the piano used in our experiment was a small (5½-foot) Steinway, and since it was being played by a young lady whose power output is certainly less than that of a Sviatoslav Richter or a Wilhelm Kempff, it is safe to assume that the volume levels achieved during performances by stronger artists are even greater.

ONE important aspect of the experiment needs emphasis, if only to forestall criticism regarding what the tests failed to reveal. The only characteristic of reproduced sound being examined was the signal-voltage variations across the terminals of a popular low-efficiency bookshelf loudspeaker—in this case, the variations necessary to achieve the sound-pressure levels of actual musical instruments. No information was taken regarding distortion, frequency response, phase shift, or other characteristics of the elements of the recording and playback system. It is worth noting, however, that all those present during the session were impressed—subjectively—both by the accuracy with which the loudspeaker system appeared to reproduce the music, and by the extremely close correspondence between the photos of the waveform of the actual performance and those of the output waveforms of the loudspeaker.

The question is bound to arise as to whether the power demand indicated is "music power" or "continuous power." A partial answer to this question may lie in a recently published study of the amplitude of musical attack transients—the very first portion of the sounds

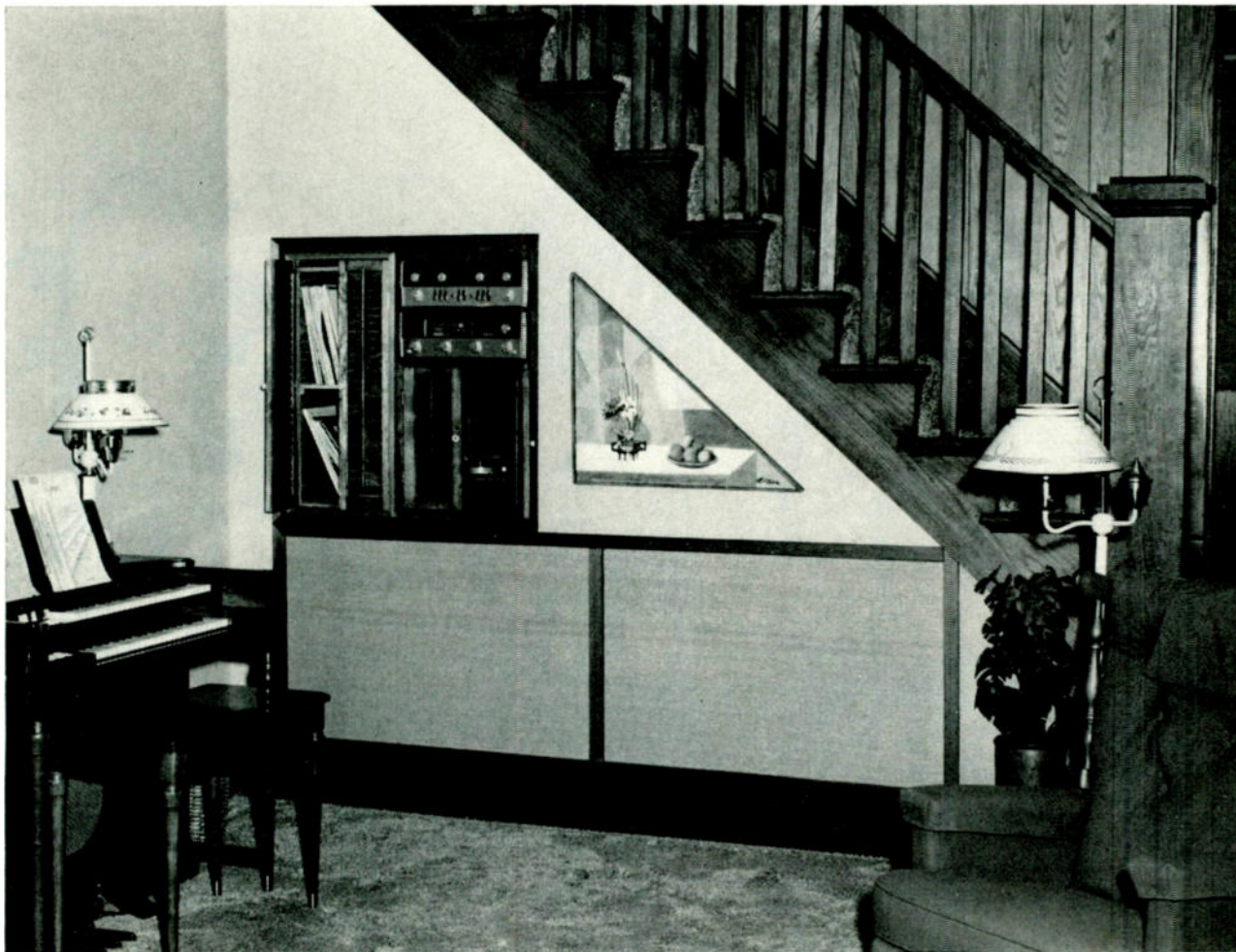
produced when a note is struck on a musical instrument. According to this study, attack transients of a cello, for example, are approximately 0.1 second in length and require a greater voltage swing across the output terminals of the amplifier than the remainder of the bowing stroke. Since amplifiers are not capable of sustaining their music-power output as long as 0.1 second, then, contrary to the opinion popular among a number of manufacturers, music-power ratings have little or no practical meaning in terms of the reproduction of music.

Various precautionary measures were taken to eliminate the possibility that the power estimates obtained from our test set-up would be too high. For example, the loudspeaker was aimed directly at the microphone, despite the fact that little actual listening is done in such a "head-on" fashion. This means that somewhat more acoustic power was delivered to the microphone than normally reaches the listener's ears. And it is important also to note that there are other popular bookshelf and electrostatic speaker systems that are as much as 50 per cent *less* efficient than the speaker system we used in our tests, and these would require even greater power to achieve the same sound level.

Although all the recording and playback was done monophonically to eliminate any possible error owing to phasing problems, this does not mean that only half the power indicated is really needed from each channel in normal stereo playback. Most recordings of chamber music confine the piano predominantly to one channel, which means that the full power output would be required for piano reproduction in one or the other channel anyway. Moreover, the figures measured in our experiment—approximately 80 watts—make no allowance for the additional (and substantial) power demand of inaudible rumble, which may be introduced, for example, by a warped record, if not by the turntable itself. It is easily seen that if these considerations are taken into account, somewhat more than 100 watts would be required to reproduce a solo piano accurately at a natural volume level on a speaker system of moderately low efficiency.

Our study, of course, has barely scratched the surface of this complicated subject, and even more rigorous experiments would be required to establish conclusive power figures both for solo instruments and for ensembles playing under a variety of conditions. But although it may still be impossible to answer the "How much power . . .?" question in terms general enough to solve every problem, the results of our tests establish at least one range of power demands that might be made on an amplifier by quite legitimate acoustical and aesthetic needs.

Robert Berkovitz is product development manager at Mattes Electronics, a Chicago manufacturer of high-fidelity equipment.



INSTALLATION OF THE MONTH

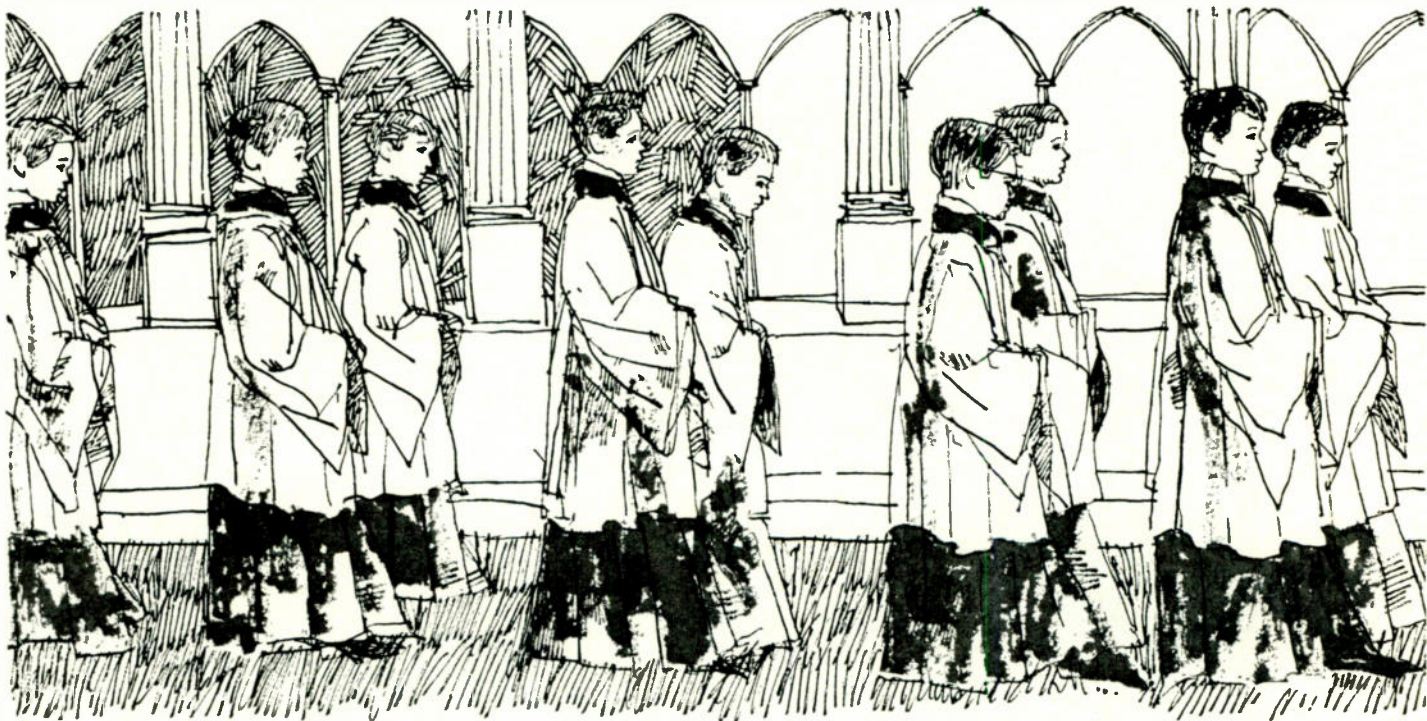
STAIRWELL STEREO

FACED WITH a conflict between his taste for large speaker systems and a lack of space in which to install them, Dr. Harvey Ryder of St. Joseph, Missouri, was, in effect, driven to the wall. The wall in question is the one that faces one end of his living room and normally served only to back up a clothes closet opening into an adjacent room. The wall was broken through in two places—one large cutout was made for the equipment cabinet and the left-hand speaker baffle board, and a smaller cutout for the right-hand speaker.

Each of the two speaker systems is a complete Bozak B-4000 setup consisting of two B-199 woofers, a B-209 mid-range, and eight B-200Y tweeters arranged vertically as a line-source radiator for optimum treble dispersion. Behind the single grille cloth that visually unifies the two separate speaker systems, the various drivers are mounted on a baffle board in a mirror-image arrangement with the tweeters and mid-ranges at the outer ends of the systems.

The excellent dispersion of the tweeters and the fact that the high-frequency radiators are, after all, 8 feet apart provides a larger stereo sound image than one would normally expect from what appears to be a single-cabinet stereo speaker system. Incidentally, the usual B-4000 cabinets are not used here. The speakers are simply mounted on a heavy baffle board screwed to the wall studs, and the closet itself serves as a large infinite baffle, with the clothes that normally hang there providing adequate acoustic damping.

Dr. Ryder's other components consist of a McIntosh MA230 30-watts-per-channel, integrated preamplifier-amplifier, a McIntosh MR71 FM stereo tuner, and a Dual 1009 record player equipped with a Stanton 581 EL "long-hair" cartridge. The record compartment adjacent to the equipment section houses those records Dr. Ryder plays most frequently. To round out his equipment he intends to add an Ampex tape recorder to the installation.



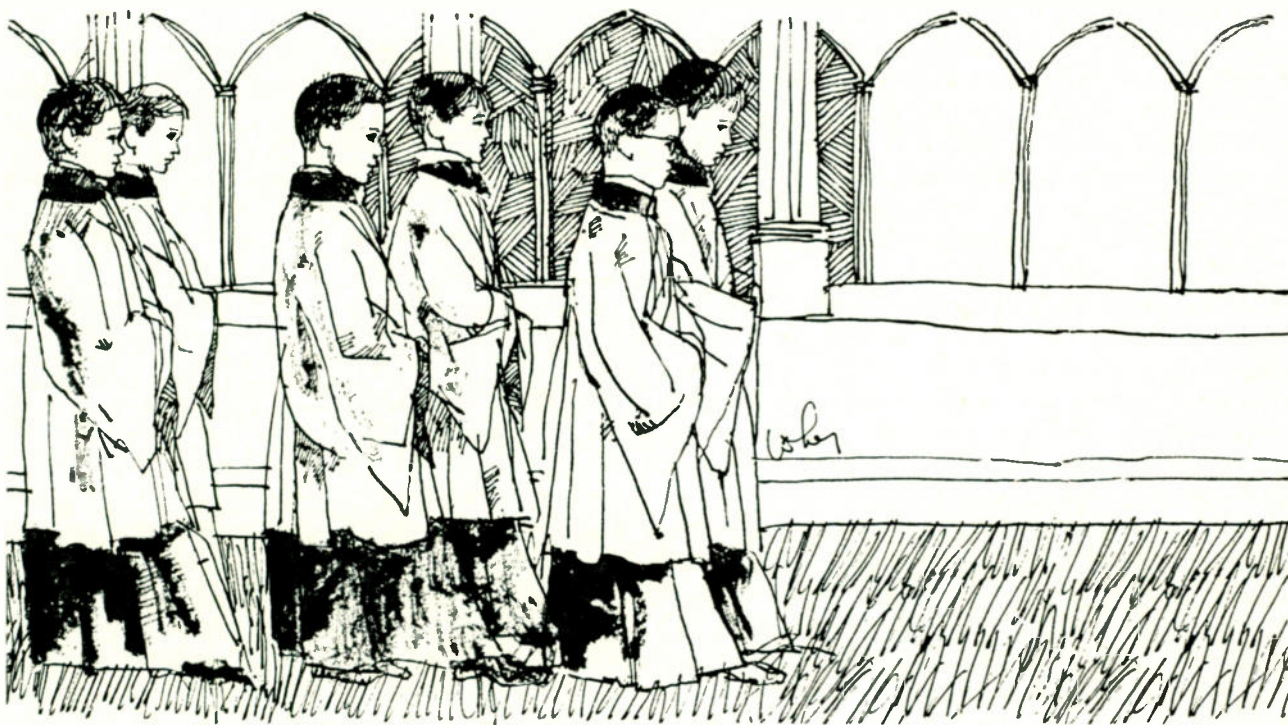
By G. C. RAMSEY **BOY CHOIR MUSIC**

FOR MANY, on this side of the Atlantic as well as the other, Christmas would not be Christmas without the sound of well-trained English boys' and men's voices—what is called the boy choir—raised in the traditional seasonal carols. It is a lovely and distinctive sound amid the tidal wave of music, recorded and live, that sweeps over us as the holiday approaches. For boy-choir enthusiasts, and for some unregenerate Anglophiles as well, the sound is also quite evocative—perhaps of medieval monks celebrating the Nativity, perhaps of Kenneth Grahame's menagerie from *The Wind in the Willows*, perhaps just of an era when life was simpler, less hurried, and more assured.

The musical tradition represented by the boy choirs of the English cathedrals and collegiate chapels is little known and even less imitated here in the United States, so it is not surprising that they should be poorly represented in the catalog of domestic recordings. But the best English groups can be heard on a number of fine stereo recordings that are available, if not often seen on dealers' shelves, in this country.

It should not be thought that the English boy choirs perform brilliantly only at Christmas-time. They do so almost every afternoon, and several mornings a week as well, in churches all over England. The principal services of the Anglican Church—Mattins, Evensong, and Communion—call upon a still-flourishing musical tradition that reaches back to the time of Henry VIII, when the Church of England was separated from the See of Rome.

One reason for the vitality of this tradition is the exquisite beauty of the language of the services. Their source is the 1549 Book of Common Prayer, an English-language counterpart to the Roman Catholic Missal, drawn up at the time of the English Reformation for use in the newly independent church. It springs from the period that also gave the English-speaking world the King James Bible and the works of William Shakespeare, a period in which the language of ordinary discourse in England was at its most poetic. The texts for the principal services have remained almost unchanged down to the present day, but the musical treatments of them through the centuries mirror the great changes, social and cultural, that have taken



FOR CHRISTMAS—AND AFTER

place in English life. Later on I shall recommend several recordings that present a capsule history of this church music from the time of Henry VIII to the present. But it is the Christmas music which speaks most directly to the heart, so I shall begin with that.

FESTIVAL OF LESSONS AND CAROLS. Trad. *Adam Lay Ybounden*; *I Saw Three Ships*; *Gabriel's Message*; *God Rest You Merry, Gentlemen*; *Sussex Carol*; *In Dulci Jubilo*; *Away in a Manger*; *While Shepherds Watched*; *Adeste Fidelis*. Gauntlett: *Once in Royal David's City*. Mendelssohn: *Hark! the Herald Angels Sing*. Bach: *Christmas Oratorio—Invitatory*. (Interspersed with the traditional Christmas Lessons). Choir of King's College, Cambridge. David Willcocks choirmaster. LONDON OS 25119 \$5.79, 5523 \$4.79.

Since Sir Ernest Bullock retired from the position of choirmaster at Westminster Abbey—in 1940, when the Abbey was closed and the choir disbanded because of the bombing of London—the mantle of excellence among boy-choir leaders has fallen successively upon the shoulders

of two men at King's College, Cambridge: the late Boris Ord, and now David Willcocks, the present organist and choirmaster of King's. Without hesitation, I would recommend this "Festival of Lessons and Carols" (1958) as the finest Christmas album of the genre to be had. The sound is crisp and vital for an English recording of this vintage, and the selection of pieces is varied, blending the familiar with the unknown so skillfully that it appeals to all levels of sophistication. If really interested in this musical form, you may wish to compare this recording with a new release by London, on its Argo label, of the same service, at the same place, with the same conductor—but, since it was recorded Christmas Eve 1964, obviously with new boys. The release is reviewed in this issue, page 102.

CHRISTMAS MUSIC FROM TRINITY, NEW HAVEN. Hazlehurst: *O Leave Your Sheep*. Hunt: *One Winter Night*. *Good King Wenceslas* (trad. English). Daniels: *Christmas in the Wood*. Praetorius: *The Morning Star*. *The Holly and the Ivy* (trad. English, arr. Davies). M. Shaw: *There Was a Rosebud*. Angel: *Villagers All This Frosty Tide*. Victoria: *O Magnum Mysterium*. Darke: *In the Bleak Mid-Winter*. Praetorius: *To Us Is Born Immanuel*. *Deck the Hall* (trad. Welsh). Holst:

Lullay My Liking. Patapan (trad. Burgundian). Pearsall: In Dulci Jubilo. Goss: Hymn for Christmas Day. Choir of Trinity Church, New Haven, Huntington Byles choirmaster. OVERTONE 11 \$4.98.

Of all the available boy-choir Christmas recordings, the one I like second-best is, oddly enough, American. I say oddly enough because, even in the rare cases in which the boy-choir tradition has been imported to this country, the American practitioners seldom enjoy the luxury of such thorough training as the English. In England, cathedrals and collegiate chapels maintain special choir schools to educate their choristers. In America, however, choir schools are quite rare. Men such as Huntington Byles of Trinity Church, New Haven, Connecticut, have the boys at their disposal for, at best, three hours a week: two hours for the boys alone, and a third hour for the full choir of boys and men. With this meager allotment of time, the choirmaster must prepare for the regular Sunday-morning service, as well as for whatever special services may be scheduled. Yet, even so, it is possible to achieve a blend and sonority equal to the best of the English choirs, as this album ably demonstrates. The Trinity Choir's sound is soft and slightly covered, and the choristers' enunciation is not as clear, exploded, and precise as is now the vogue in England. The words are understandable, mind you, but extremes such as "Holy Gho—ss—tt" are eschewed. Notice particularly the blend of the Trinity choir's four parts. American boy choirs are often composed of flat and hooty sopranos, raucous altos, reedy tenors, and indifferent baritones, all of which produces a blend hardly seraphic in feeling. Not so with Byles' choir: the blend is correct, and the pitch too is unfailingly right.

*The choirboys
of London's Westminster
Abbey on their way
to services*



BRITISH TRAVEL ASSOCIATION

Especially noteworthy here is the great diversity of both texts and music, from Victoria's *O Magnum Mysterium* to the particularly beautiful setting by James Angel of the Christmas carol from *The Wind in the Willows*:

*And who were the first to cry 'Nowell'?
Animals all, as it befell,
In the stable where they did dwell.
Joy shall be theirs in the morning!*

The recording, made in 1954, is available only in mono; it can be ordered from Trinity Church, 53 Wall Street, New Haven, Connecticut.

ON CHRISTMAS NIGHT. Trad.: *Adeste Fidelis; Blessed be that Maid Mary; Lute-Book Lullaby; Ding Dong! Merrily on High; Coventry Carol; Shepherds in the Field Abiding.* Davies (arr): *O Little Town of Bethlehem.* Terry: *Myn Liking.* Goss: *Hymn for Christmas Day.* Darke: *In the Bleak Mid-Winter.* Joubert: *Torches.* Vaughan Williams: *Fantasia on Christmas Carols.* Holst: *Personent Hodie.* Choir of King's College, Cambridge, David Willcocks choirmaster. LONDON OS 25735 \$5.79, Two of the pieces on the previous disc—Goss' *Hymn for Christmas Day* and Darke's *In the Bleak Mid-Winter*—are also in this King's College album, "On Christmas Night." Both versions of the two are excellent, and they provide marvelous contrasts.

In addition to these two selections, this 1962 King's College recording contains Wood's catchy arrangement of *Ding Dong! Merrily on High*, and Vaughan Williams' *Fantasia on Christmas Carols*, accompanied by the London String Orchestra, a major work that grows on the listener with each hearing. The only reason that this recording does not head the list is that many of the pieces, beautiful as they are, are of scholarly rather than general interest: 5735 \$4.79.



The boy choir of Trinity Church, New Haven, Connecticut, Huntington Byles, choirmaster.

Blessed Be that Maid Mary, for instance, will appeal greatly to those who enjoy the Pro Musica Antiqua, but perhaps less so to those who prefer the Mormon Tabernacle Choir.

A PROCESSION WITH CAROLS UPON ADVENT SUNDAY. Trad.: *Remember, O Thou Man; 'Twas in the Year that King Uzziab Died; On Jordan's Bank; Gabriel's Message; King Jesus Hath a Garden; O Come, O Come Emmanuel.* Brahms: *Es ist ein Ros'.* Praetorius: *Veni Redemptoris; Up, Awake.* Howells: *A Spotless Rose.* Hadley: *I Sing of a Maid.* Vaughan Williams: *The Blessed Son of God.* Nicolai: *W'achet auf.* Monk: *Hark! A Thrilling Voice.* Choir of King's College, Cambridge, David Willcocks choirmaster. LONDON OS 25285 \$5.79, 5651 \$4.79.

Like the 1958 "A Festival of Lessons and Carols," this 1961 album is a recording of a service that takes place during the Christmas season, and it contains the Lessons as well as the carols. This should not deter the music lover who is not himself particularly devout, however, for he will discover that the English have a marvelous sense of drama and of dignity, and that the service *in toto* can be of interest just as an intellectual experience. From the standpoint of sound quality, this is easily the better of the two containing the whole service. It would be pointless to suggest that any one of the selections on this record is the best. But *King Jesus Hath a Garden* is enjoyable for the poetic conceit which it so neatly develops, and *A Spotless Rose* for the clean rendering by the King's singers of the very difficult split parts.

A FESTIVAL OF LESSONS AND CAROLS. Cornelius: *Three Kings.* Bach: *Christmas Oratorio—Invitatory.* Trad.: *Ding Dong Ding. Flos de Radice Jesse. God Rest You Merry, Gentlemen. In Dulci Jubilo. Hail, Blessed Virgin Mary. A Virgin Most Pure. While Shepherds Watched. Shepherd's Cradle Song. The Infant King, Adeste Fidelis.* Choir of King's College Chapel,

Cambridge, Boris Ord choirmaster. LONDON ARGO RG 39 \$5.79.

The earliest of the King's College long-playing discs was brought out in 1954, when the choir was led by the late Boris Ord. It is a good thing that texts were provided in the jacket notes, for the engineers occasionally conspired to make it seem as though the choir were singing in Chinese. The sound Ord got from the Choir is softer and more covered than Willcocks'—many would say subtler and more sophisticated. If you find that you like the boy-choir medium, the price of two discs is certainly little enough to play for the pleasure of hearing the contrast: not all English choirs sound alike, any more than do all English accents, to the discriminating ear.

OF COURSE, if you find that you *really* like the boy-choir medium, you will want to do some exploring outside the area of Christmas music. The five recordings recommended below not only give a good cross-section of the music written for the Anglican Church service, but more important, contain music that you will enjoy hearing and rehearsing as well.

THE CHOIR OF WESTMINSTER ABBEY: Gibbons: *Preces and Responses.* Coward: *Psalm 94.* Byrd: *Magnificat and Nunc Dimittis, Second Service.* Parry: *I Was Glad.* Widor: *Toccata from Symphonie V. Lessons and Prayers.* Simon Preston (organist); Westminster Abbey Choir, Sir William McKie choirmaster. LONDON OS 25800 \$5.79, 5800 \$4.79.

This is a recording of an actual Evensong service in Westminster Abbey, and it contains some early music worth attention: the Orlando Gibbons *Preces and Responses* and the William Byrd *Magnificat and Nunc Dimittis* from the Second Service, both traditional parts of the service.

The Coward setting of Psalm 94 represents another tradition: the one hundred and fifty Psalms of David are divided into sixty sections, thirty for the morning and thirty for the evening, and are chanted in series in the course of a single month. And finally we have Sir Hubert Parry's spectacular *I Was Glad When They Said Unto Me*, composed for the coronation of Edward VII in 1902 and repeated at every coronation since as the sovereign enters Westminster Abbey.

THE CHOIR OF SALISBURY CATHEDRAL. Purcell: *Jehorab. Quam Multi*. Blow: *My God, My God, Look Upon Me; O Pray for the Peace of Jerusalem*. Wise: *The Ways of Sion Do Mourn*. Boyce: *O Where Shall Wisdom be Found?* Greene: *Lord, Let Me Know My End*. Battishill: *O Lord, Look Down From Heaven*. Croft: *God Is Gone Up with a Merry Noise*. Salisbury Cathedral Choir, Douglas Guest choirmaster. LONDON OS 25279 \$5.79, 5643 \$4.79.

English choral music of the seventeenth and eighteenth centuries manifests a continuation of the old polyphony on the one hand and an infiltration of influences from the music of Handel on the other. Both styles are beautifully represented in this album, one that no collection should be without. Anyone familiar with the oratorios of Handel will immediately recognize, in the eighteenth-century verse anthems, an attempt to adapt the recitative-chorus pattern of the Handel oratorio to the demands of the English service. Performance of this type of music is undergoing a renaissance in England at the moment, thanks to the influence of the fine musicological scholarship done over the past thirty years. This recording contains some of the most interesting examples of the verse-anthem form.

STAINER: *The Crucifixion*. Choir of St. John's College, Cambridge, George Guest choirmaster. LONDON 25333 \$5.79, 5699 \$4.79.

As a result of the industrial revolution, the nineteenth-century English middle class had more money and more time to spend, and a great deal of both was devoted to music. Such annual events as the Birmingham oratorio festival prospered. Mendelssohn came to England to conduct performances of his oratorios many times—he was almost as popular and influential as his countryman Handel had been a century before. The Oxford Movement in the Anglican Church focused renewed attention upon the robed and surpliced chancel choir, and soon parish churches all over England were having miniature cathedral-type services of their own. Incidentally, it is unfair to suggest that the nineteenth century produced proportionately more inferior music than the seventeenth or the eighteenth century. It is only that a great deal more of the nineteenth century's bad music has survived, thanks to the inexpensive music printing process devised by publishers Vincent and Alfred Novello in 1841.

Sometimes the oratorio and the church service were welded together, and *The Crucifixion*, by Sir John Stainer,

organist for many years at St. Paul's Cathedral in London, is such a hybrid. It is this composer's most famous work, and this is its best recording, for two reasons: first, it uses the small choral force that Stainer intended, and second, it uses male altos. Notice how effective the male alto sound is at the words "His Cross is a sign of love divine" in the chorus "Fling wide the gates," and how the altos make even an excerpt that those of us who have directed volunteer choirs wish we might never hear again—"God so Loved the World"—come to life with a dignity and freshness that restores faith in the public taste. The organ is a typically large and weighty one, and Brian Runnett's accompaniments on it are imaginative and sensitive.

STANFORD: *Magnificat and Nunc Dimittis in C; Three Latin Motets: The Lord is My Shepherd*; **WOOD:** *Magnificat and Nunc Dimittis: Hail, Gladdening Light; Glory and Honour and Laud: 'Tis the Day of Resurrection*. Choir of Magdalen College, Oxford, Bernard Rose choirmaster. ALPHA AVM 010 \$5.00.

Those who like their sugar without quite so much honey on it should by all means investigate the music of Sir Charles Villiers Stanford, who, together with Parry, set standards that lifted late Victorian music above the sentimentality that Stainer's generation had indulged in. I recommend especially the *Magnificat and Nunc Dimittis in C*, which shows the influence of Brahms, but also quite a good deal of imagination in the setting of the texts. For instance, notice the way Stanford emphasizes the last line of the *Magnificat* proper—"Which he promised to our forefathers, Abraham and his seed, forever"—by means of an organ interlude.

TWENTIETH CENTURY CHURCH MUSIC. Britten: *Festiva Te Deum; Jubilate Deo; A Hymn to the Virgin*; Bairstow: *Let All Mortal Flesh*. Howells: *Like as the Hart*. Vaughan Williams: *Lord, Thou Hast Been Our Refuge*. Walton: *A Litany*. Ireland: *Greater Love*. Orr: *They that Put Their Trust*. Tippett: *Magnificat and Nunc Dimittis*. Choir of St. John's College, Cambridge, George Guest choirmaster. LONDON ARGO ZRG 5340 \$5.79, RG 340 \$5.79.

For music of the twentieth century, St. John's, Cambridge, again has a very good representative recording. To complete our capsule survey of the changing ways of setting identical texts, listen to Michael Tippett's contemporary *Magnificat and Nunc Dimittis*, and then go back and compare it with the Byrd, the Stanford, and the Wood settings of the same text. Especially noteworthy here are the Britten *Jubilate*, which was commissioned by the Duke of Edinburgh, in which the organ and choral parts go completely separate ways, and the famous John Ireland motet *Greater Love bath no man*, which bridges the gap, for this kind of music, between the last century and this.

G. C. Ramsey is an instructor in English at Worcester Academy, Worcester, Massachusetts, whose choral conducting experience has taught him to appreciate the difficulties of excellence.



Dartmouth College's Hopkins Center is named for Ernest Martin Hopkins, president (now President Emeritus) of the College for twenty-nine years.

The KODALY FESTIVAL at Dartmouth

THE CONCERT SERIES DEVOTED TO THE HUNGARIAN COMPOSER'S MUSIC LAST SUMMER HAS ESTABLISHED HIS PLACE IN THE MUSICAL PANTHEON

By TIBOR SERLY

TAKE THE initiative and indefatigable industry of Mario di Bonaventura, musical director of Dartmouth College's new Hopkins Center; add the enthusiastic cooperation of the citizenry of a little town in the heart of New England and the assembled talents of a remarkable staff of guest artists. Put them to work on a unique one-man show built around one of the few living giants of this century's music, and you might just end up, as Hanover, New Hampshire did this summer, with a highly successful series of concerts, redolent of the plains and villages of ancient Hungary, honoring Zoltán Kodály, composer of such popular repertoire works as *Háry János*, the *Peacock Variations*, the *Galanta Dances*, and other almost equally well-known works.

The idea of inviting Kodály, now in his eighty-third year, to America was the brainchild of Mr. di Bonaventura, conductor and teacher at Dartmouth. He started making plans and preparations three years ago to persuade the venerable music master (and, incidentally, the Hungarian government) to make his second visit to this country. His first visit, in 1946, was for a conference at which he

represented the Hungarian Composers' Society as president-delegate. His single artistic appearance during that visit was on a CBS radio broadcast of his works that he himself conducted. Three years is a long time, but after much negotiation, many fears, hesitations, and misgivings, and finally with the necessary financial aid of the Ford Foundation, Kodály consented to attend a festival to be held in his honor under the auspices of Dartmouth's "Congregation of the Arts" program, becoming one of the guest composers-in-residence at the College from July 19 to August 1 this year.

Twin highlights of Kodály's two-week stay were the performances of his folk opera, *Spinnstube (Székely Főnök)*, based on Transylvanian folk ballads, and of his First Symphony, written when the composer was almost eighty. But there were also outstanding performances of many of his chamber and choral works. All told, eleven of Kodály's works, spanning the half-century from 1910 to 1961, were performed. Not even in Hungary, to my recollection, has such an impressive array of this composer's works ever been offered in succession. And one of the

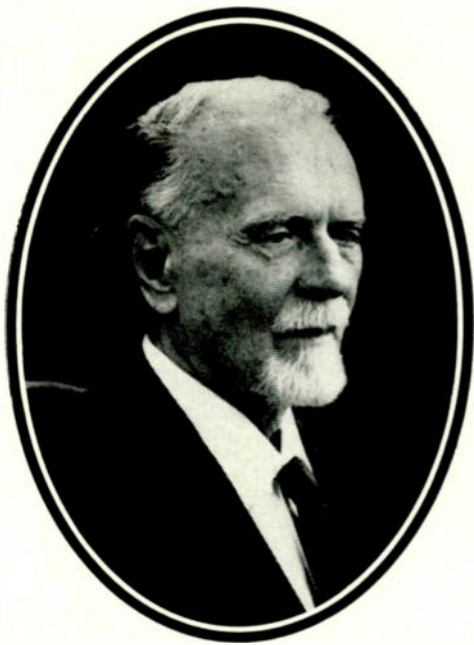


PHOTO BUCK HOFFELER

factors that made the occasion extraordinary, aside from the consistent high artistic quality of the performances, was the fact that the participants in this all-Hungarian festival were almost all American. The one exception was the appearance of the St. Kilian's Boy Choir of Farmingdale, New York, singing *a cappella* songs—they were under the direction of Arpad Darazs, the sole Hungarian performer.

The compositions played at the concerts included such a variety, in just about every conceivable genre, that they should be listed: Seven Pieces for Piano Solo (1910), Duo for Violin and Cello (1914), Sonata for Cello Unaccompanied (1915), String Quartet No. 2 (1916-18), Serenade for Two Violins and Viola (1920), *Spinnstube* (1932), Galanta Dances (1933), *Te Deum* for Chorus, Soloists, and Orchestra (1936), and finally, the Symphony No. 1 (1961). Interspersed with these were the

children's choruses, and last—but not least—the powerful Piano Concerto No. 2 of another Hungarian composer, Béla Bartók, performed in homage to Kodály's illustrious colleague, lifelong friend, and collaborator in Hungarian folk-music research.

But despite the lengthy preparations and myriad precautions, this brilliant and comprehensive display got off to a rather bad start. From word I received in New York before going to Dartmouth a few days after the Kodály's, it was something like this: now that the long-planned event had become a reality, and the cause of all the commotion was there on the spot, everyone became overawed. They could not get close to him. Kodály, of a retiring nature to start with, and feeling at first slightly uncomfortable in strange surroundings, withdrew, in the company of his charming young wife and disciple, further into himself. No one appeared ready to make the first move, and the atmosphere was very tense when the first rehearsals (all of which Kodály attended) began. Suddenly, the octogenarian became articulate—he was everywhere at once: here something was wrong in the text, there one of the singers sang a note incorrectly, then a member of the string quartet had not rehearsed his part sufficiently. The truth of the matter was, of course, that the players, over-anxious to please, were slightly off-stride.

"What," pleaded Mario di Bonaventura to me over the telephone, "can we do to loosen him up?" Another phone call from Adrian Larkin, entrusted by the Ford Foundation with seeing to it that the Kodály's were made comfortable, echoed the alarm. My answer was for *them* to loosen up. It must have been the right advice, for by the time I arrived at Dartmouth on July 24 for the rehearsal of *Spinnstube*, Kodály was there among the singers, chorus, and orchestra, everyone quite happy, comfortable, and at home. At the actual performance the following evening, it was a delight to hear two of America's most talented

Right, musicians preparing a Kodály work for one of the festival concerts receive the inestimable benefit of criticism by the composer himself. Facing page: musical director Mario di Bonaventura chats with spry octogenarian Kodály on the steps of Dartmouth's Hopkins Center. And relaxing in the pool between concerts (far right) are author Tibor Serly, Kodály, violinist Stuart Canin, and Mrs. Kodály.



DARTMOUTH COLLEGE

younger singers, Gwendolyn Walters (winner of the Marian Anderson award) and Carolyn Stanford (who has appeared with the Philadelphia Orchestra in Beethoven's Ninth Symphony), together with Jean-Louis Pellerin and Gaston Germain of Canada, in a superb performance of what is without question the most indigenous Hungarian folk opera ever written. The spontaneous standing ovation that greeted the composer, soloists and conductor, with Kodály finally embracing the soloists and shaking hands with the orchestra members, dispelled the last traces of uneasiness. From then on, for the rest of the festival, it was one big, happy family.

Between other chamber concerts and the final orchestral concert on Sunday, August 1, there followed a series of lunches, receptions, and dinners, every one of which Kodály attended. Manifestly becoming more and more intrigued with his surroundings, he also sat in on several seminars and lectures, including (to my embarrassment) my own lecture on "Zoltán Kodály."

While Kodály's contribution in the creative medium and his researches in Hungarian folk lore have received universal acclaim and recognition, the impact of his influence as a teacher is only now beginning to reach the music world outside Hungary. The versatility of his pupils, who are spread throughout the world in all fields of music, from Israel to America, can truly be said to be phenomenal. But more significantly, his pupils, whether they be performers, composers, or musicologists, carry on in turn as educators. In the United States alone they include performers Zoltán Székely (Hungarian Quartet), Miklos Schwalb (New England Conservatory) György Sándor (University of Michigan, Ann Arbor), Nicholas Harsanyi (Princeton University), Sándor Veress, composer (Peabody Conservatory), Paul Henry Lang, music critic and musicologist (Columbia University), and conductors Eugene Ormandy (Philadelphia), Julius Hegyi (Chatta-

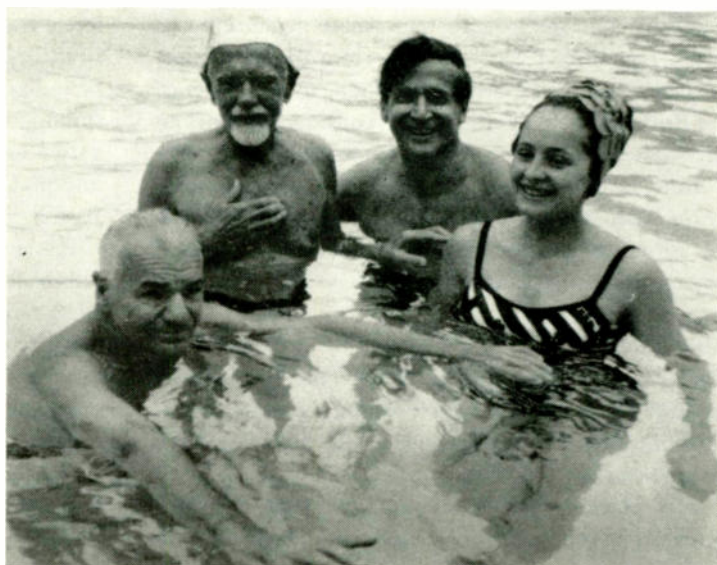
nooga), George Barati (Honolulu), George Sebastian (Scranton—now Paris Opera), and Antal Dorati (Minneapolis—now BBC, London).

Kodály obtained his doctoral degree in 1906, at the age of twenty-four, in philology and literature, concurrently with his musical education. As a teacher of composition, he holds the view that no modern systems or methods can obviate the need for a thorough classical background in structural form and orchestration. His musical credo can be summed up in these simple terms: one must first master the techniques of the past before embarking on new experiments. Deploring present trends toward unbridled freedom and disregard for our various musical heritages, he believes, above all else, that the classical forms that took centuries to reach their developmental peak in Western culture can be and must be made compatible with contemporary idioms.

DURING his tenure as professor at the Budapest Music Academy, he never tried to influence his students: his method was rather to guide and encourage them to discover their own potential. He did this so subtly that the pupil was not aware of it. Those of us who had the good fortune to study with him have always thought it a pity that his preoccupation with composition and the many years devoted to folk research—important as they both are—left him no time to record in writing the essence of his teaching. No teacher I have known could impart more profound knowledge in fewer words. As one former pupil aptly put it: "Kodály has no need for amplification, because each word is concentrated a hundredfold. In one meaningful phrase he can change one's entire outlook so that one sees daylight in some new direction to which one was previously in the dark." He is the only person to whom Béla Bartók submitted his compositions for possible suggestions and changes. *(Continued overleaf)*



DARTMOUTH COLLEGE



Kodály's caustic but always instructive and sympathetic comments are treasured by his students, and there are a few that stand out in my own memory. For example: it was Kodály's habit to allow his students to criticize one another's efforts first before adding his own comment. This would invariably be short and pointed. One hapless student, after being mercilessly attacked by the others for submitting two obviously weak pieces, cried out in desperation: "All right—I know, one is as bad as the other." To this Kodály added with a straight face: "Yes, but the point is that one is *worse* than the other."

Once a pupil—only in his second year at the Academy—announced proudly that he had an offer from a publisher to print one of his compositions. When he asked Kodály if he approved its publication, Kodály answered: "No one but yourself should make this decision. But bear in mind that once it is in print, you alone will have to face the consequences, forever."

As for Kodály's ideas on educating young people, space permits but a brief outline. He has said: "Almost all normal children are geniuses of sorts until they reach the age of thirteen to fifteen. . . . Adults, not recognizing their tremendous potential, fail to properly channel this invaluable asset towards constructive ends." He cogently demonstrated this in the early 1920's. With the cooperation of the music supervisor of the Budapest grade schools, he conducted an experiment in choral singing (with children eight to twelve years old) that amazed the Hungarian education department as well as the public and the press. (I should add that this happened at a time when Bartók's and Kodály's folk-song harmonizations were being bitterly attacked as "anti-Hungarian" and "anti-musical clap-trap.") Within a surprisingly short time, the children were singing five-voice choruses by Kodály based on folk songs—and including intervals of parallel fifths, seconds, and even major sevenths—with utmost confidence and ease.

KODÁLY'S interest in education and his work with children are but one aspect of his remarkable generosity and humanity—qualities I can testify to from personal experience. In 1925, after I graduated from the music academy, I asked Professor Kodály if he would consider my continuing my studies with him privately for another year. Happily for me, he agreed. And after the first lesson, upon my inquiring what his fee would be, he said: "I know you cannot afford the price I charge. On the other hand, I cannot, on principle, accept a lower fee. Therefore, you shall pay nothing at all."

Under the Hungarian Nazi regime during World War II, Kodály devoted himself wholeheartedly to trying to rescue those in trouble. He used his influence with foreign legations in order to free those taken into custody. At the constant risk of his own life, and instead of staying home in a "safe" place in the hills of Buda, he went into town day after day to look after his friends, thus exposing him-

self to aerial bombardments. And during the Soviet siege of the capital (from December 24, 1944 to February 6, 1945), despite the din of battle, he calmly composed a new choral work in an air-raid shelter. Since the war, Kodály has continued his democratic attitudes, never once allowing politics to interfere with his ideas of musical and intellectual freedom.

AS A COMPOSER. Kodály's position in the world of music was succinctly stated by Béla Bartók: "Kodály employs none of the usual modern clichés such as bi-tonal, atonal, or polytonal techniques, and yet has created a new, original language of his own." Considered from the standpoint of an active lifetime of over four-score years, his output of major works is small. It could, in fact, be narrowed down to some dozen large works. But, astonishingly enough, every last one of them is in the permanent repertoire of soloists, chamber-music players, and orchestras throughout the world. They range from the Solo Sonata for Cello (brilliantly performed at Dartmouth by Paul Olefsky) to the *Te Deum* for soloists, chorus, and full orchestra. Hardly less important than these, however, are the many songs, children's choruses, and other choral works. In this area, I feel certain that in due time, when more adequate translations of the texts are made, his reputation will rise to even greater heights.

Compared with the work of some of today's radical avant-gardists, Kodály's music must be placed among the most conservative. However, it should be stressed that his name also figures among the foremost musical pioneers of this century who fought against conservatism and encouraged the most advanced experimentations. It was Kodály who organized, together with Béla Bartók, the first contemporary Hungarian Musical Society in 1911, and he battled for the recognition of such composers as Schoenberg, Stravinsky, and Bartók. But for himself, Kodály chose the middle course. His conservatism, if it can be so named, may best be understood in the sense that he felt instinctively destined to be the interpreter of his country's musical soul, for his compositions represent the ideal fusion of indigenous folk elements with Western culture. Thus, through his works the music world came to discover Hungary's ancient musical heritage, stripped of its gypsy misinterpretations. In this light, Kodály, perhaps more than Bartók, symbolizes the true spirit of his people.

It is always difficult to make comparisons in the arts, but I think that what Moussorgsky's music is to Russia, Debussy's to France, and Sibelius' to Finland, Zoltán Kodály's is to Hungary. And like these other composers, in serving the music of his own country he has served the music of the world. This, I think, is what the audience learned from Kodály at Dartmouth.

Tibor Serly, Hungarian-born composer, conductor, and teacher, studied with both Kodály and Bartók and now lives in New York.

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



CLASSICAL

WOZZECK: A CHILLING MASTERPIECE BRILLIANTLY REALIZED

Karl Böhm's authoritative touch brings transparency and balance to Berg's difficult score

DEUTSCHE GRAMMOPHON'S new recording of Alban Berg's *Wozzeck* is the first stereo presentation of this masterpiece of the operatic art, and it must be hailed both as a major recording landmark and as a tool for the questing mind. Berg's chilling creation is tremendously effective in the theater, but, without stage action, it presents the listener with dramatic and musical complexities that even repeated hearings cannot quite unravel. That Berg was able, through enormous craftsmanship, to fit his opera neatly into an orderly symphonic scheme is certainly admirable, but it has no relevance to dramatic effectiveness, which is—or ought to be—the primary aim of every opera.

Wozzeck is a difficult piece of music because its orchestral fabric is extremely dissonant, its vocal writing is not only determinedly anti-voice but sometimes absurd, and, furthermore, these orchestral and vocal elements are not even linked in a conventional interrelationship. And yet, given Büchner's cruel and disturbing play, it is impossible to imagine a more appropriate musical representation than Berg's for this terrifying display of human inhumanity and for the gallery of individuals—none of them quite sane—who are caught up in it. *Wozzeck* in the theater is shattering and unforgettable. How much of its impact is sustained in recordings depends, I suppose, on the listener's theatrical experience with the work.

Just as Berg turned his back on operatic conventions in *Wozzeck*, so it is difficult for the listener to evaluate performances of this op-

era along conventional lines. If *Wozzeck* and Marie find the burden of their existence in a hostile world unbearable, isn't it rather appropriate that Dietrich Fischer-Dieskau and Evelyn Lear should also be severely taxed by the demands of their music? At the same time, the baritone's characterization is almost clinical in its penetrating insight, from the accurately projected stolidity and dejection in the earlier scenes down to the final, searing disintegration. Fischer-Dieskau follows Berg's specific instructions regarding vocal quality (singing, speaking, or the in-between *Sprechstimme*), and on the few occasions when he deviates from them we can be sure that he is guided by an artistic option for what "works" better. As Marie, Evelyn Lear cannot match the rich tones and imposing volume of sound Eileen Farrell revealed in

the first recorded *Wozzeck* (Columbia SL 118), but she brings more poignancy and nuance to her interpretation and follows the composer's markings somewhat more fastidiously.

With the exception of the somewhat abrasive Margret, all the supporting roles are brilliantly cast. When it comes to impersonating a neurotic character, there is no singer more skillful than Gerhard Stolze (witness his Mime and Herod, among others), and his Captain here is positively stark, raving mad. In contrast, Karl Christian Kohn sings the part of the Doctor straight, and achieves chilling results by underplaying, by giving detached, normal-sounding expression to the diabolic utterances of this spiritual forefather of Nazi medical ex-



EVELYN LEAR
Poignant as Wozzeck's Marie

perimenters. Melchert is appropriately brutal as the Drum Major, and Fritz Wunderlich and Kurt Böhme give evidence that there are no small parts for big performers.

The musical direction cannot be praised too highly. It is evident that Böhm, probably the most authoritative current interpreter of this score, had the benefit of many more painstaking rehearsals than were at his disposal at the Metropolitan. His presentation of Berg's web of complexities has transparency and balance as well as a wealth of musical detail that may escape attention in the opera house. Supported by a thoughtful and imaginative technical production, he imparts a haunting atmosphere to the opera's fast-moving scenes. The poignancy and lyricism of the Bible-reading episode, the decadence of the tavern scenes are captured in truest colors, and the fatal second scene of Act Three, particularly the eerie dialogue between the Captain and the Doctor following Marie's murder, leaves an unforgettably gripping impression. With a sure hand, Böhm points up the lyrical streams of Wagnerian influence that occasionally emerge from the jagged, atonal fabric, and he delivers the famous orchestral interlude before the last scene (a summation of the tragedy) with shattering effect.

Technically, the production is absolutely brilliant. The recorded sound is above reproach, and every syllable of the text can be understood clearly. The informative and detailed booklet DGG has provided with the set is a model of its kind. I doubt very much that *Wozzeck* will ever become a success at the box office, but we are all indebted to Deutsche Grammophon for having created this instrument of increased understanding. *George Jellinek*

© BERG: *Wozzeck*. Dietrich Fischer-Dieskau (baritone), *Wozzeck*; Helmut Melchert (tenor), Drum Major; Fritz Wunderlich (tenor), Andres; Gerhard Soltze (tenor), Captain; Karl Christian Kohn (bass), Captain; Kurt Böhme (bass), First Apprentice; Robert Koffmane (tenor), Second Apprentice; Martin Vantin (tenor), The Fool; Evelyn Lear (soprano), Marie; Alice Oelke (mezzo-soprano), Margret. Chorus and Orchestra of the Deutsche Oper, Berlin, Karl Böhm cond. DEUTSCHE GRAMMOPHON SLMP 138991/92 two discs \$11.58, LPM 18991/92* \$9.58.

SONGS OF HUGO WOLF: TWO EXCEPTIONAL INTERPRETERS

New releases feature Elena Gerhardt and Evelyn Lear in elusive, individual repertoire

LIEDER enthusiasts—and singers as well—have long regarded Elena Gerhardt's performances of the songs of Hugo Wolf as model interpretations. For some of the songs, in fact, Gerhardt's were the only existing versions up until the microgroove era. Angel Records has now

brought out, in its Great Recordings of the Century series, the songs Gerhardt recorded in 1931 as the first volume of HMV's limited-edition Hugo Wolf Society series. This set has long been unavailable, but if any collection ever deserved the name "great recording of the century," this is decidedly it.

That Elena Gerhardt did not achieve the fame of other singers of her era—she lived from 1883 to 1961—can be simply explained: early in her career she forsook opera and dedicated her art entirely to lieder. This course required not only determination but also a measure of self-denial. In her chosen field she doubtless attained the summit, but her glory was muted compared to what she could have achieved in opera's less self-effacing realm. For Gerhardt's was a sumptuous voice; the warmth and richness of its sound gave as much pleasure as the varied range of her interpretive gifts.

In this collection, the opulent quality of Gerhardt's voice, always allied to a naturalness and clarity of expression, is most impressive in the opening phrase of *Heimweh* and in the sweeping line of *Gesang Weylas*. Her interpretive mastery embraces the entire program, with particularly strong effect in the devotional songs taken from the *Spanisches Liederbuch*, in any piece expressing melancholy (note the perfect capturing of mood in *Das verlassene Mägdelein*), and in the simple nobility of *Auch kleine Dinge*. Some of the playful songs, especially those from the *Italienisches Liederbuch*, seem to call for a lighter soprano timbre, but this, I confess, is a personal preference inspired by artists who were still singing nursery rhymes when Elena Gerhardt created her trail-blazing interpretations in 1931.

It is the good fortune of our generation that singers such as Erna Berger, Elisabeth Schwarzkopf, and Rita Streich have recorded the Hugo Wolf repertoire in abundance, and that these songs, with their remarkable matching of words and music, their harmonic deftness, and their intricate, often elusively individual melodic lines, are no longer relegated to limited editions. And it is a pleasure now to welcome Evelyn Lear to this select group of exceptional Wolf interpreters. Her Deutsche Grammophon disc duplicates only four of the songs in the Gerhardt collection, and though it is limited to settings of lyrics by a single poet, Eduard Mörike, it is by no means restricted in poetic range and expression. Though Miss Lear does not always match Elena Gerhardt's all-embracing authority, she does respond to these songs with keen artistic purpose, mature insight, and an always appealing and secure vocalism. Outstanding are her *Rat einer Alten*—she surpasses Gerhardt in comic delineation here—and *Wo find ich Trost?*, with its effective passionate climax.

Both of these Wolf discs are greatly enhanced by excellent piano accompaniment—by Coenraad Van Bos and Erik Werba. The DGG release offers only German

texts, but Angel's accompanying booklet includes, in addition to texts and translations, brilliant annotations by Ernest Newman and an affectionate tribute to Miss Gerhardt by Desmond Shawe-Taylor. *George Jellinek*

● **WOLF: Mörike Lieder: Begegnung; Lied vom Winde; Auf einer Wanderung; Heimweh; Rat einer Alten; Das verlassene Mägdelein; Gesang Weylas. Eichendorff Lieder: Das Ständchen. Spanisches Liederbuch: Herr, was trägt der Boden hier; Nun wand're, Maria; Die ihr schwebet; Ach, des Knaben Augen; Wenn du zu den Blumen gehst; In dem Schatten meiner Locken; Italienisches Liederbuch: Auch kleine Dinge; Ihr jungen Leute; Du denkst mit einem Fädchen; Nein, junger Herr; Und steht ihr früh.** Elena Gerhardt (soprano); Coenraad Van Bos (piano). ANGEL 142 \$5.79.

● ● **WOLF: Mörike Lieder: Elfenlied; Das verlassene Mägdelein; Begegnung; Zitronenfalter im April; Agnes: In der Frühe; An eine Aeolsharfe; Lied vom Winde; Verborgenheit; Gebet; Schlafendes Jesuskind; Auf ein altes Bild; Denk es, O Seele; Neue Liebe; Wo find ich Trost?; Nimmersatte Liebe; Rat einer Alten; Erstes Liebeslied eines Mädchens.** Evelyn Lear (soprano); Erik Werba (piano). DEUTSCHE GRAMMOPHON SLPM 138979 \$5.79, LPM 18979* \$5.79.

POETIC, INTROVERTED CHOPIN BY VLADIMIR ASHKENAZY

Mature, exquisitely turned and shaded interpretations go beyond mere technique

THE Russian-born pianist Vladimir Ashkenazy first attracted international attention in 1955 when he won second prize (many thought he should have won first) in the Fifth International Chopin Contest in Warsaw and added to his laurels the following year by carry-

ing off first prize in the Queen Elizabeth *Concours* in Belgium. In 1962, he re-entered the competitive arena by participating (as the Soviet Union's most eligible candidate) in the Tchaikovsky International Competition in Moscow and shared first place with Britain's John Ogdon. One year later, Ashkenazy again made the headlines by declaring that he wanted to live in England rather than in the Soviet Union, and he was granted his wish, evidently because his prestige was so great.

Anyone who has followed his career, has heard him play in person (he is making his third United States visit this fall), or has listened to his by now sizable list of recordings knows that Ashkenazy is far more than just another gifted pianist. There are many performers of his generation who have the technical equipment to play virtually anything written for keyboard. To this, however, Ashkenazy adds a musical maturity that seems to belie his years (he is twenty-eight), a command of tonal shading that reminds one of a past generation of keyboard executants, and an ability to keep technical difficulties subordinate to the spirit of the music itself. In these respects, Ashkenazy is not unlike Horowitz, although they are, of course, performers of two entirely different types.

Perhaps no piece in Ashkenazy's new Chopin recording for London better illustrates these remarks than the last of the four *Ballades*, the most difficult of the set both technically and interpretively. Ashkenazy's tempo at the outset is slower than that of any pianist I can recall (Solomon and Richter come closest), yet the piece grows and builds into a stupendous whole. Here the final pages, almost impossible to play without smudging, are not only incredibly clean but also marvelously brilliant: the pianist brings to these passages much more than just technical prowess. In fact, it is characteristic of Ashkenazy



ELENA GERHARDT
A rare photo of the greatest lieder singer of her era in the recording studio (Coenraad van Bos at the piano).

that he imbues all these performances with a poetic feeling of a kind that is always personal, often even introverted, reminding one of the way Chopin himself was supposed to have played. Each of the *Ballades* is beautifully rendered and completely absorbing. As a bonus, the pianist adds the three brief *Nouvelles Etudes*, and these miniatures are just as exquisitely turned as their larger-scaled companions on this disc.

The sound of Ashkenazy's piano is good throughout, although there is a slight hardness to the instrument's tone that is perhaps emphasized by the sonic quality of the recording. I would doubt that it is the same piano Ashkenazy used for his London recording, with Malcolm Frager, of two-piano works by Mozart and Schumann, and one might wish for a little of the mellowness heard on that earlier disc.

Igor Kipnis

© ① CHOPIN: *Four Ballades; Three Nouvelles Etudes*. Vladimir Ashkenazy (piano). LONDON CS 6422 \$5.79, CM 9422* \$4.79.

JAZZ

THE SINGULAR TRUMPET OF MILES DAVIS

His new Columbia album reveals him to be a colorist of rare delicacy and strength

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The Davis unit heard on this disc consists of musicians who have sufficient individual substance to make the trumpeter's conversations with them real dialogues. This exchange between separate powers is particularly challenging when it is done with the rhythm section. Young Tony Williams is an extraordinarily creative and attentive drummer. Ron Carter, a bassist of prodigious technical strengths, is also persistently thoughtful and resourceful. The steadily evolving pianist Herbie Hancock is now both a penetratingly personal soloist and an accompanist with a quick, flowing sense of order. Tenor saxophonist Wayne Shorter is not on Davis' level of originality and intensity, but his dark, smoldering lyricism fuses provocatively with Davis' strongly disciplined tenderness.

Among Davis' special graces is his way with ballad-like songs, such as *Little One*, *Iris*, and *Mood* here. With-



LONDON RECORDS

VLADIMIR ASHKENAZY
Is this the way Chopin used to play?

out a trace of sentimentality, he tries to be as open and yet as precise about his feelings as he can. Worth listening for again and again is his subtle rhythmic sense in these numbers. It is a way of speaking on the horn that gives exact weight to each element of the mobile of emotions he is improvising. And it is also clear once more that no contemporary trumpeter is as expert in the varied uses of mutes as Davis is. He is a colorist of rare delicacy and strength—and this description is not a paradox, but rather an attempt at a formulation of the firmness with which Davis insists on making the inner clarity of his textures come though as he imagines them. On the up-tempo numbers here, the economy and assured rhythmic punctuations that make a Davis solo instantly identifiable are thoroughly in evidence. And his own intricacy of rhythmic design is propelled into continually new, illuminating dimensions by the imaginative interpolations of his rhythm section (as in *E.S.P.* and *Agitation*).

This is an album that transcends debates about where jazz is going and where it has been. It stands on its own as a series of fully realized achievements. Nat Hentoff

© ① MILES DAVIS: *E.S.P.* Miles Davis (trumpet), Wayne Shorter (tenor saxophone), Tony Williams (drums), Ronald Carter (bass), Herbie Hancock (piano). *E.S.P.*; *Eighty-One*; *Little One*; *R.J.*; *Agitation*; *Iris*; *Mood*. COLUMBIA CS 9150 \$4.79, CL 2350 \$3.79.

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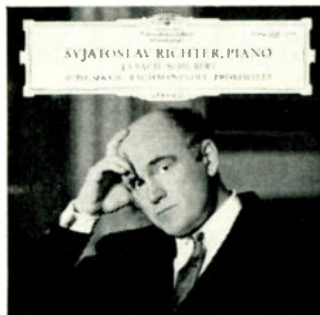
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CLASSICAL

Reviewed by DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

Ⓢ Ⓜ BACH: *Brandenburg Concertos (Complete)*; *Suite No. 2, in B Minor*; *Suite No. 3, in D Major*. Michel Schwalbé (violin); Adolf Scherbaum (trumpet); Karl-Heinz Zöllner (flute); Edith Picht-Axenfeld (harpichord); other soloists; Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 138976/7/8 three discs \$17.39, LPM 18976/7/8* \$17.39.

Ⓢ Ⓜ BACH: *Brandenburg Concertos (Complete)*. Jan Tomasow (violin and violino piccolo); Helmut Wobisch (trumpet); Hans Reznicek (flute); Karl Troitzmüller and Paul Angerer (recorders); Anton Heiller (harpichord); Nicolaus Harnoncourt and Wilhelm Hübner (gambas); other soloists; Chamber Orchestra of the Vienna State Opera, Felix Prohaska cond. VANGUARD EVERYMAN SRV 171/2 two discs \$3.96, SR 171/2* \$3.96.

Performance: Both have many merits
Recording: DGG superior, Vanguard good
Stereo Quality: Each adequate

Karajan's Bach, as demonstrated by two orchestral suites and the complete Brandenburg Concertos, is an interesting combination of scholarly awareness on the one hand, and a desire to keep the music in twentieth-century perspective on the other. I purposely say "twentieth-century," because Karajan almost totally avoids any vestiges of nineteenth-century Romanticism other than the tendency to use larger string sections in the Brandenburg No. 3 and No. 6. As for the scholarly aspects, the conductor is especially keen in getting his ornaments right; the conducting is very straightforward with no undue ritards (a few might not have been out of place); and the clarity of parts and balance of instruments (especially in No. 5) are admirable. With the exception of a ridiculously slow final movement to the First Brandenburg, the tempos are all perfectly sensible.

Perhaps less praiseworthy are the omission of an added slow movement in the Third Brandenburg, the eschewing of such original instruments as gambas and recorders, and the avoidance of the necessary rhythmic practice of double-dotting the opening overtures to the suites. Then, also on the debit side, there is a certain tendency toward overrefine-

ment and a mechanical approach, so that the purely human side of Bach is occasionally subdued in favor of efficiency.

These comments may sound overcritical, but I mean only to point out that for me this set is not ideal in many respects. However, there are some aspects of these performances that would keep me from giving them up for anything. In the first place, the instrumental playing is fantastically good (that in the Fifth Brandenburg, plus the solution of the balance problem, makes this version the preferred one for me). Then, the Second Suite (and the Third) contains marvelous

by Anton Heiller. Reproduction is a little muddy and heavy in the bass, and stereo placement is not always apparent. I. K.

Ⓢ Ⓜ BACH: *Cantata No. 32, "Liebster Jesu, mein Verlangen."* Bazia Retchitzka (soprano); Dieter Wolf (bass). *Cantata No. 79, "Gott, der Herr, ist Sonn' und Schild."* Ingeborg Reichelt (soprano); Annelotte Sieber-Ludwig (alto); Jakob Staempfli (bass); Laubach Choir; Chamber Orchestra of the Saar, Karl Ristenpart cond. MUSIC GUILD MS 122 \$2.49, MG 122 \$2.49.

Ⓢ Ⓜ BACH: *Cantata No. 82, "Ich habe genug."* Jakob Staempfli (bass). *Cantata No. 159, "Sehet, wir geh'n hinauf."* Ingeborg Reichelt (soprano); Annelotte Sieber-Ludwig (alto); Jakob Staempfli (bass); Laubach Choir; Chamber Orchestra of the Saar, Karl Ristenpart cond. MUSIC GUILD MS 112 \$2.49, MG 112* \$2.49.

Ⓢ Ⓜ BACH: *Cantata No. 82, "Ich habe genug"; Cantata No. 56, "Ich will den Kreuzstab gerne tragen."* Hermann Prey (baritone); Leipzig Thomanerchor and Leipzig Gewandhaus Orchestra, Kurt Thomas cond. TURNABOUT TV 3420S \$2.50, TV 4020* \$2.50.

Ⓜ BACH: *Cantata No. 42, "Am Abend aber desselbigen Sabbats."* Marianne Basner (soprano); Gerda Schriever (alto); Gert Lutze (tenor); Otto Siegel (bass). *Cantata No. 67, "Halt im Gedächtnis Jesum Christ."* Gertrud Wagner (alto); Gert Lutze (tenor); Johannes Oettel (bass); Hannes Kästner (organ); Leipzig Thomanerchor and Leipzig Gewandhaus Orchestra, Günter Ramin cond. EURODISC 71536 KK \$4.98.

Performance: All quite stylish
Recording: Turnabout is best
Stereo Quality: All good

Among the latest batch of Bach cantatas issued, none is new to records, although Nos. 32 and 79 appear to be firsts in stereo. "Liebster Jesu," in particular, is very well sung here, although its larger-scale disc-mate, a work with an impressive choral opening, is less ideally performed. Some of the solo vocalists are only fair, and even the chorus shows signs of rhythmic unsteadiness. This is somewhat surprising, since Ristenpart is without doubt one of the best and most authoritative conductors of this music to be heard on records. The reproduction of the chorus lacks clarity, and there are a few spots of distortion.

Far more enjoyable are Nos. 82 and 159. The former is one of the two solo bass sacred cantatas (the other is 56), and the latter has one of the most gorgeous arias in all



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HERMANN PREY
Excellent in Bach cantatas

moments, including some unexpected embellishments in the repeats of the *Badinerie* that are quite delightful. In all, there is much to be enjoyed here. The reproduction is smooth; however, stereo has been used only minimally.

The Prohaska performances of the Brandenburgs were originally issued by Vanguard on three mono discs about eight or nine years ago and are now reissued by that label's inexpensive subsidiary on two discs in both mono and stereo. For the price, they are a good buy. Prohaska is reasonably stylish in most things, such as proper instruments (though the second concerto uses flute rather than recorder), but in certain details such as ornamentation he is less careful. Tempos are good, most movements have proper feeling (a few slow ones, such as No. 2, seem a bit stodgy), and a fine improvisation has been supplied for the slow movement of No. 3

Explanation of symbols:

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

the cantatas, "Es ist vollbracht." This bass aria is well sung (and exceedingly well played by the orchestra, as is the rest of the record), but I prefer the stronger vocal personality of someone like Fischer-Dieskau (who has recorded the aria in a Bach recital on Angel S 35698/35698). The same can be said of "Ich habe genug," which receives a performance that is thoroughly worthy on Music Guild, but which is treated more sensitively and with more authority on Turnabout's disc. There, it is coupled with No. 56, and that interpretation can stand up very well to Fischer-Dieskau's recent recording of "Ich will den Kreuzstab gerne tragen" on DGG, although Prey does not display the same wide range of vocal color.

The second Music Guild disc has very acceptable sound (the voice in No. 82 is a bit diffused, however), and stereo placement is quite noticeable. Turnabout's recording,

Bach concertos for harpsichord (or harpsichords) and orchestra is indeed complete except for the omission of two possible additional works: the fifth Brandenburg Concerto (whose scoring is identical to the Triple Concerto in A Minor, BWV 1044) and an unfinished Concerto in D Minor, BWV 1059, which has been reconstructed and recorded by Gustav Leonhardt. Other than these, the set includes every concerto for solo and multiple harpsichords, a fact that gives it the edge over the slightly less comprehensive Westminster assemblage, featuring Robert Veyron-Lacroix, which was issued about two years ago.

Ruggero Gerlin, who bears the brunt of the work in the Nonesuch album, imbues each of the concertos with a vitality that is not unreminiscent of his former teacher Landowska. Like her, he tends to overuse the sixteen-foot stop of his instrument (it is quite doubtful that Bach ever had this on his own harpsichords), but Gerlin's performances overall are alert, fresh, and sensitive as to phrasing. In a few places—the middle movement of No. 7 in G Minor is an example—the approach seems a trifle heavy-handed, yet elsewhere I found myself thoroughly enjoying his playing, as well as that of his partners. The orchestral accompaniments, too, have more than the usual *esprit*, and the entire collection can be recommended with enthusiasm to anyone wishing to own the Bach keyboard concertos as a unit.

The Parisian-made recording is rather close-up, especially the solo instruments, so that one does not have quite the natural effect of the harpsichord's being occasionally obscured by the strings, as it is in the more realistically balanced George Malcolm recording of the first two solo concertos on London. In all other considerations, however, Nonesuch's recording is very fine. I. K.

Ⓢ Ⓜ BACH: *St. Mark Passion (Reconstruction)*. Helen Erwin (soprano); Emmy Liskén (alto); Georg Jelden (tenor). Pforzheim Chamber Orchestra, Stuttgart Madrigal Choir, Wolfgang Gönnerwein cond. EPIC BC 1306 \$5.79, LC 3906* \$4.79.

Performance: Competent
Recording: Good
Stereo Quality: Fine

The state of musicological research and detective work today is such that it has recently been possible to produce one of Bach's lost Passions. No new music has suddenly come to light, but the text, which has existed all along without a scrap of music, has been used to reconstruct at least a portion of what is presumed to have been the original (it was first performed in 1731). This reconstruction, made by various scholars including Alfred Dürr and Diethard Hellman, consisted of matching up the text, words, and general affect of an aria or chorus with one of Bach's previous works and applying the new text to the old music. This, of course, is based on a practise that was common in Bach's time, and Bach himself did it often.

The original Passion consisted of the usual narrative passages, opening and closing choruses, six arias, and sixteen chorales. The reconstruction comprises the opening and closing (set to the opening and closing choruses of Cantata No. 198, the *Trauer-Ode*); five out of the six arias (fitted to music from the same Cantata plus Nos. 54 and

(Continued on page 92)

Next month in
HiFi/Stereo Review

Flamenco
•
The Vocal Art of Spain
•
An Interview with
Montserrat Caballé
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for Amplifiers

originally made by Electrola, is very good.

Finally, on the Eurodisc label there are two less-often-heard cantatas, both of them of high quality, but the performances, for all their fervor, are not entirely satisfactory. I presume they were recorded during radio broadcasts, and neither the sound (they must date from before 1956, the year of conductor Ramin's death) nor the precision of the singers, chorus, or instrumentalists is up to the standard of the other Bach cantata recordings discussed here. All four discs, incidentally, contain texts, and all but the Eurodisc release include English translations. I. K.

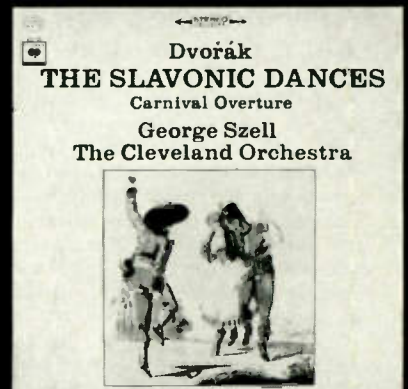
Ⓢ Ⓜ BACH: *Concertos for Harpsichord and Orchestra (complete)*. Ruggero Gerlin, Huguette Dreyfus, Nicole Hénon, Michèle Tedeschi, Blandine Verlet (harpsichords); the Collegium Musicum of Paris, Roland Douatte cond. NONESUCH HE 73001 five discs \$10.00, HE 3001* \$10.00.

Performance: Full of spirit
Recording: Good
Stereo Quality: All right

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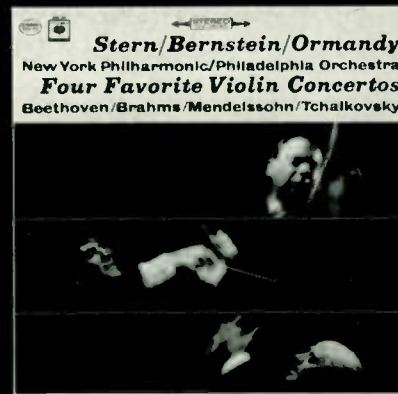
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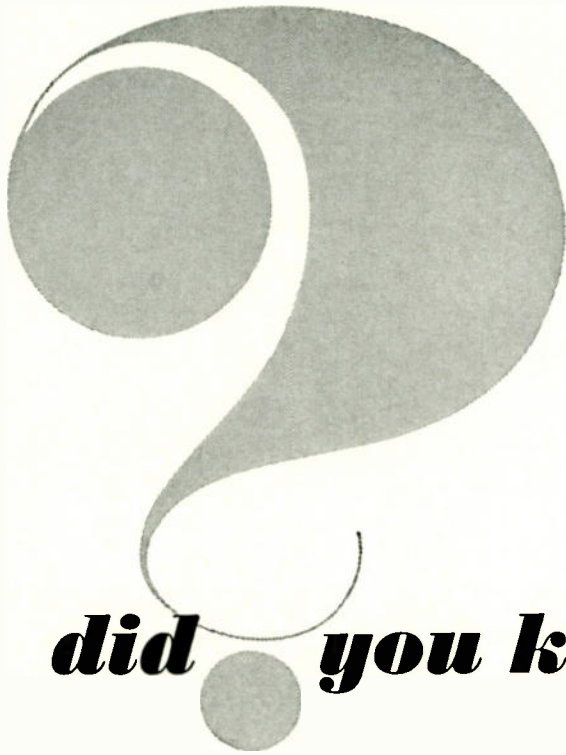


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120a); and five chorales (adapted from the compilation of Bach's chorale settings made by his son, Carl Philipp Emmanuel).

As the notes to the album point out, this naturally does not constitute anything approaching a complete St. Mark Passion (especially when there is no narrative), and one cannot definitely establish the authenticity of any of the resettings. In a few cases the music to which the words have been set is of doubtful suitability. (I would question the final chorus and the two arias taken from Cantatas 54 and 120a.) Nevertheless, the amount of work that went into such a restoration commands respect, and much of the end result can certainly be admired.

The performance is workman-like rather than inspired—whether owing to the settings themselves, the lack of continuity through the absence of recitative, or the brevity of the whole, the effect is rather more like a moderately good Bach cantata than a Passion. The soloists perhaps might have been improved, but the level of instrumental playing and choral singing is high. The reproduction is perfectly satisfactory, and texts and translations are enclosed. I. K.

© M BACH: *The Well-Tempered Clavier (complete)*. João Carlos Martins (piano). CONNOISSEUR SOCIETY CSS 8657 seven 12-inch discs \$41.86 (45 rpm stereo), CS 8657 \$41.86 (33 1/3 rpm, stereo),* CSM 8657 \$34.86 (33 1/3 rpm, mono).*

Performance: Updated Romanticism
 Recording: Superior
 Stereo Quality: Excellent

João Carlos Martins, a twenty-five-year-old Brazilian, made his New York debut in 1962 with the first performance of the Ginastera Piano Concerto. At that time his playing struck me as exceptionally brilliant, ideally suited to the technical demands of that hard-hitting score. He possessed a reasonably wide dynamic range, but, above all, it was his bold virtuosity that came across to the audience, and one also had the feeling that he had unlimited reserves of power.

That such assets do not necessarily translate into a proper performance of the music of J. S. Bach, however, is aptly demonstrated by Mr. Martins' record debut, an enormous and extremely ambitious undertaking, and one that coincides with the pianist's recent performance of Book I of the *Well-Tempered Clavier* in New York's Philharmonic Hall.

There is no reason, of course, why any or all of the preludes and fugues from this massive work should not be played on the piano, although the swing of scholarly preference has now returned to the instruments in use in Bach's own day. The only question is what *kind* of approach to adopt in adapting this music to the modern instrument. Should one revert to the thoroughly old-fashioned interpretation of an Edwin Fischer (who made the first complete recording on the piano), attempt some simulation of a harpsichord tone as in the occasional manner of Glenn Gould, or adopt the cool, unemotional tactics of so many of the younger generation of keyboard executants?

Mr. Martins steers a course between all these; some pieces are treated a little drily, but the majority emerge in a quite personal Romantic idiom. Fugue themes are neon-lighted wherever they appear, and subsidiary material is subdued dynamically in the man-

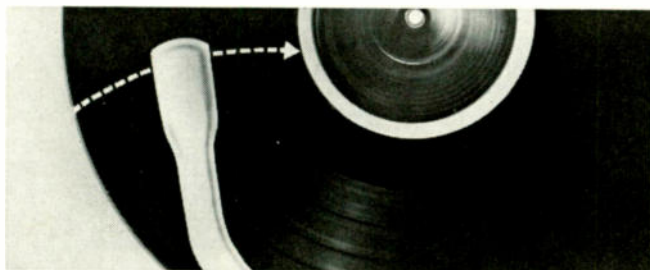
(Continued on page 94)

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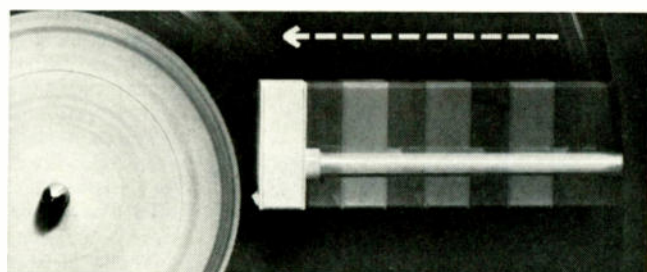
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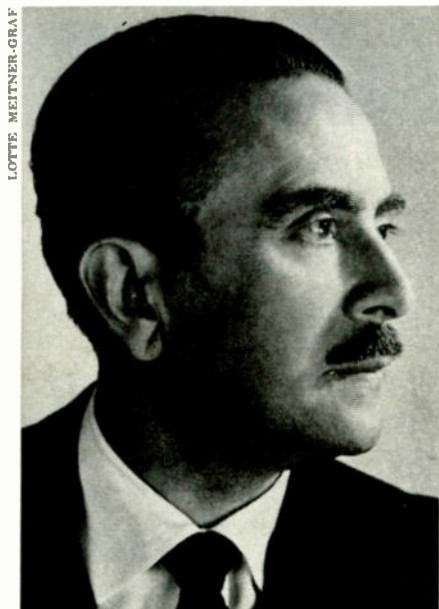


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ner of Rosalyn Tureck. The overall dynamic scheme, too, is thoroughly Romantic, with a plethora of very predictable swellings and fadings (plus an almost inevitable decrescendo for concluding bars that succeeds in becoming a mannerism). Tempos, except in the flashier pieces, are moderate, but when the really fast pieces appear, technical display on occasion seems foremost in the pianist's mind.

It is obvious that Mr. Martins is feeling this music deeply, but what emerges to my ears is not Bach the Baroque composer. It is all highly personal, but totally without awareness of Baroque phrasing, articulation, dynamics (and I most emphatically do not mean the cut-and-dried terrace type), ornamentation, or any of the other necessary ingredients. What one hears for the most part is a Romantically conceived Bach, slightly upgraded to the twentieth century and in which the finger-work is very clean. One



LOTTE WEITNER-GRAF

CLAUDIO ARRAU

Poise and elegance for Beethoven concertos

hears a Bach that could be emulated by dozens of other young pianists performing today, a Bach that regrettably does not say very much. One has only to listen to one of the preludes and fugues as recorded by such a pianist as Myra Hess, or the B-flat Partita in the Lipatti interpretation, to become aware of the difference.

What is outstanding, however, about this seven-disc album is the quality of the recorded sound. Rarely does one hear such a natural effect in a piano recording, such a full sonority of the instrument, and such clean response. The 45-rpm edition, for which Connoisseur Society is noted, is for this release supplemented by mono and stereo versions at the standard 33 $\frac{1}{3}$ -rpm speed, and a comparison of one side in all three versions reveals that whereas the narrower-groove discs are very good indeed (especially the stereo), the 45-rpm edition is better still.

I. K.

© BEETHOVEN: *Piano Concertos: No. 1, in C Major, Op. 15; No. 2, in B-flat, Op. 19; No. 3, in C Minor, Op. 37; No. 4, in G Major, Op. 58; No. 5, in E-flat, Op. 73 ("Emperor").* Claudio Arrau (piano); Amsterdam Concertgebouw Orchestra,

Bernard Haitink cond. PHILIPS PHS 5970 five discs \$29.88, PHM 5570 \$24.88.

© BEETHOVEN: *Piano Concertos: No. 1, in C Major, Op. 15; No. 2, in B-flat, Op. 19; No. 3, in C Minor, Op. 37; No. 4, in G Major, Op. 58; No. 5, in E-flat, Op. 73 ("Emperor").* Leon Fleisher (piano); Cleveland Orchestra, George Szell cond. Epic BSC 151 four discs \$23.16, SC 6051 \$19.16.

Performance: Arrau poised; Fleisher crisp
Recording: Philips spacious; Epic close-up
Stereo Quality: Epic more localized

If we take the 1959-61 Fleisher-Szell and the somewhat more recent Kempff-Leitner (DGG) performances as the touchstones for stereo-recorded interpretations of the five Beethoven piano concertos, the new Philips album with Chilean master Claudio Arrau and the Amsterdam Concertgebouw Orchestra under Bernard Haitink stands well in the same class. The fact that Epic has boxed and reissued the Fleisher-Szell records has offered us an opportunity for immediate and close comparison.

While Fleisher favors brisk tempos and crisply classic phrasing enlivened by impetuous bursts of rhythm and dynamics, Arrau is utterly poised, elegant in articulation, and generally slower in choice of tempos. However, his range of tonal coloration is considerably greater than Fleisher's.

In the first two concertos, Fleisher and Szell give a taut, Mozartian reading, lean in both tone and phrasing and tense in rhythm; Arrau and Haitink favor an approach—in the C Major Concerto in particular—that is both more leisurely and more massive in its overall effect. Arrau's rhythmic emphasis has less excitement than Fleisher's, but its cumulative effect, notably in the first movement of the C Major Concerto, carries more ultimate impact. The performance times of the two artists are fairly close in the C Major, but Fleisher is a full four minutes faster in the B-flat.

The impetuosity and fierceness of Fleisher's treatment of the C Minor Concerto is likewise indicated by the performance time, which is five minutes faster than Arrau's for the Concerto as a whole. The recorded sound of the Arrau-Haitink collaboration is suitable for the spaciousness of their readings: there is a fine sense of concert hall depth, resulting in a somewhat soft, but not blurred, focus of orchestral sound. The Fleisher-Szell discs offer a shallower acoustical depth of focus, but very sharp detail in the orchestral fabric. The closing pages of this version of the C Minor Concerto are marred, however, by excessive prominence of timpani.

The Fourth Concerto seems to me to be the real prize of the Fleisher package. As a Schnabel pupil, he obviously has remembered many of the Old Master's ways, especially in the wonderful opening measures, and I like the fine bounce and brio that he brings to the finale. Arrau is rather more staid and detached throughout most of this music, though it should be said that his playing of the famous trill episode toward the end of the slow movement is altogether ravishing.

In the "Emperor" Concerto, the situation is reversed, for Arrau has revealed new dimensions in this music, which some play as a

(Continued on page 96)

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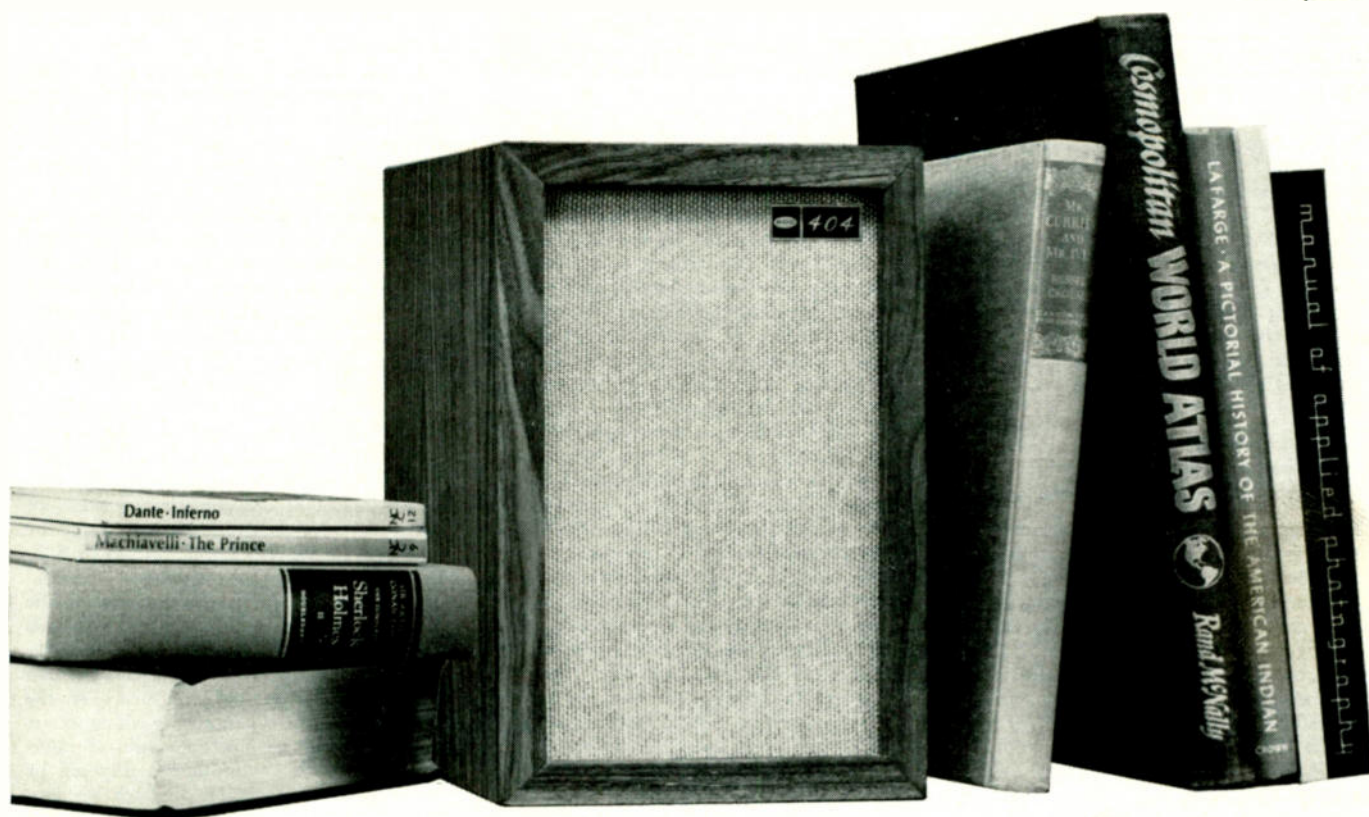
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precursor of Liszt, while others attempt to read into it profundities that just aren't there. The opening flourish and recitative set the tone for the whole Arrau reading. Razzle-dazzle fireworks are the usual order of the day here, but Arrau treats the whole episode in the manner of an introduction to a great operatic scene. He does this with a stunning exhibition of finely controlled rubato and effectively handled accentuation. Indeed, the most striking single feature of Arrau's "Emperor" reading as a whole is the way in which he has used rubato for purposes of dramatic emphasis without ever exceeding the bounds of good taste.

What emerges from the Arrau readings as a whole is a greater degree of warmth in phrasing and tonal coloration than has ever been the case with this pianist on records. Just as the knowing and formidable George Szell contributes mightily to the strength and virility of the Fleisher performances, so the younger (but sensitive and hardly less knowing) Bernard Haitink comes through as a superb collaborator for Arrau.

As with integral packaged recordings of the Beethoven symphonies, it is an all-but-impossible task to offer an unqualified recommendation for one against all others. From the standpoint of price, of course, Fleisher and Szell win hands down among the three important competing versions in stereo. However, if the Arrau version of the "Emperor" were to be released as a separate disc, I'd grab it in a hurry. All of the Fleisher-Szell discs are available separately, and here I'd go for the Fourth and First concertos in that order. Should the Arrau discs become available individually, I think I'd also pick his version of the C Minor, if only because of the better recorded sound. *D. H.*

BEETHOVEN: Romances Nos. 1 and 2, for Violin and Orchestra (see SPOHR)

RECORDING OF SPECIAL MERIT

© BEETHOVEN: *Nine Symphonies: No. 1, in C Major, Op. 21; No. 2, in D Major, Op. 36; No. 3, in E-flat, Op. 55 ("Eroica"); No. 4, in B-flat, Op. 60; No. 5, in C Minor, Op. 67; No. 6, in F Major, Op. 68 ("Pastoral"); No. 7, in A Major, Op. 92; No. 8, in F Major, Op. 93; No. 9, in D Minor, Op. 125 ("Choral").* Adele Addison (soprano); Jane Hobson (mezzo-soprano); Richard Lewis (tenor); Donald Bell (bass); Cleveland Orchestra Chorus; Cleveland Orchestra, George Szell cond. EPIC BSC 150 seven discs \$40.53, SC 6050 \$33.53.

Performance: Intensely virile

Recording: Mostly close and clean

Stereo Quality: Good to outstanding

Epic has gathered together under one cover (in stereo or mono) the recordings of the nine Beethoven symphonies done by George Szell and the Cleveland Orchestra between 1957 and 1964, thus adding to the Schwann catalog the eighth integral version of the full cycle. Szell's is one of the two stereo versions that manage the operation on seven discs instead of the usual eight; the other is that of the late Bruno Walter on Columbia.

Like Herbert von Karajan's cycle on Deutsche Grammophon, Szell's is among the most sheerly virtuosic of the post-Toscanini era; and in more than a few instances, he is able to match the Italian maestro in combined

virility of approach, brilliance of execution, and high drama. In general, the recorded sound achieved with the Cleveland Orchestra on these discs is very full, clean, and rather close-up. The "Eroica" and Seventh symphonies seem to have a somewhat airier acoustic atmosphere and slightly less string presence because they were recorded in Cleveland's Masonic Auditorium before the acoustical face-lifting was done at Severance Hall where the other symphonies were taped.

The first movement of No. 1 gets the cycle off to a rather unpromising start, for both Szell's approach to this movement and the recorded sound are rather dry and lacking in sparkle. However, things loosen up a bit in the slow movement, which emerges as a flawless example of finely modeled phrasing and polyphonic line. The *see* approach prevails in the two final movements, but the tempos are brisk and the rhythmic pulse vital.

No. 2 in D gets a fine *brioso* treatment



GEORGE SZELL

Beethoven's Nine: virtuosity, drama, virility

all the way, as well as a considerably warmer acoustic environment.

The "Eroica" ever since its original issue in 1957, has been for me the high point of George Szell's achievement as a Beethoven interpreter. The finest elements of the Weingartner-Toscanini tradition are incorporated into a reading of tremendous sweep and drama, projected by playing of blinding virtuosity and strength and by recording of great power and spaciousness. I am happy to report that the slow movement, which was divided between two sides in the original release, is contained uninterrupted on side one here. Ranking with Toscanini's performance, this has been and still remains for me the recorded "Eroica" to live with.

No musical interpreter, however great, is infallible; all have their blind spots or their areas where exaggeration of one kind or another distorts proportion. In the instance of the Fourth and the "Pastoral," the most poetic of the Beethoven nine, Szell's concentration on line, rhythm, and texture seems to have inhibited the all-important element of poetic sensibility. These works therefore emerge as studies in black and white rather than the colorful and glowing lyric creations one envisions and occasionally has heard in performances of Monteux or Walter.

With the Fifth Symphony, however, Szell is very much in his element. The performance is like his "Eroica" reading—zestful, powerful, and intensely dramatic. If memory serves, Szell's previous recording of the Fifth on Epic had the first-movement repeat; this one omits it.

The Seventh Symphony also gets the high-powered treatment, coming close but not quite close enough to the overwhelming kinetic frenzy achieved by Toscanini in his almost legendary New York Philharmonic recording. The *Allegretto* in Szell's version seems to me just a shade uncomfortably brisk, but I must say that the blistering pace of the following *Presto* and the manner in which the Clevelanders stay with it make this one of the thrilling things in this set as a whole.

Something in the Eighth—the little giant of the cycle—must appeal to Dr. Szell's sardonic sense of humor. He gets everything there is to be gotten out of this score, not only in terms of flawless execution (the "metronome" *Allegretto scherzando* is a prime example) but especially in the relish with which he points up the wealth of humorous musical allusions Beethoven scattered throughout the score. Effective stereo localization plays an important role here, as it does also throughout the Ninth, in adding dramatic point to Beethoven's instrumental dialogue episodes.

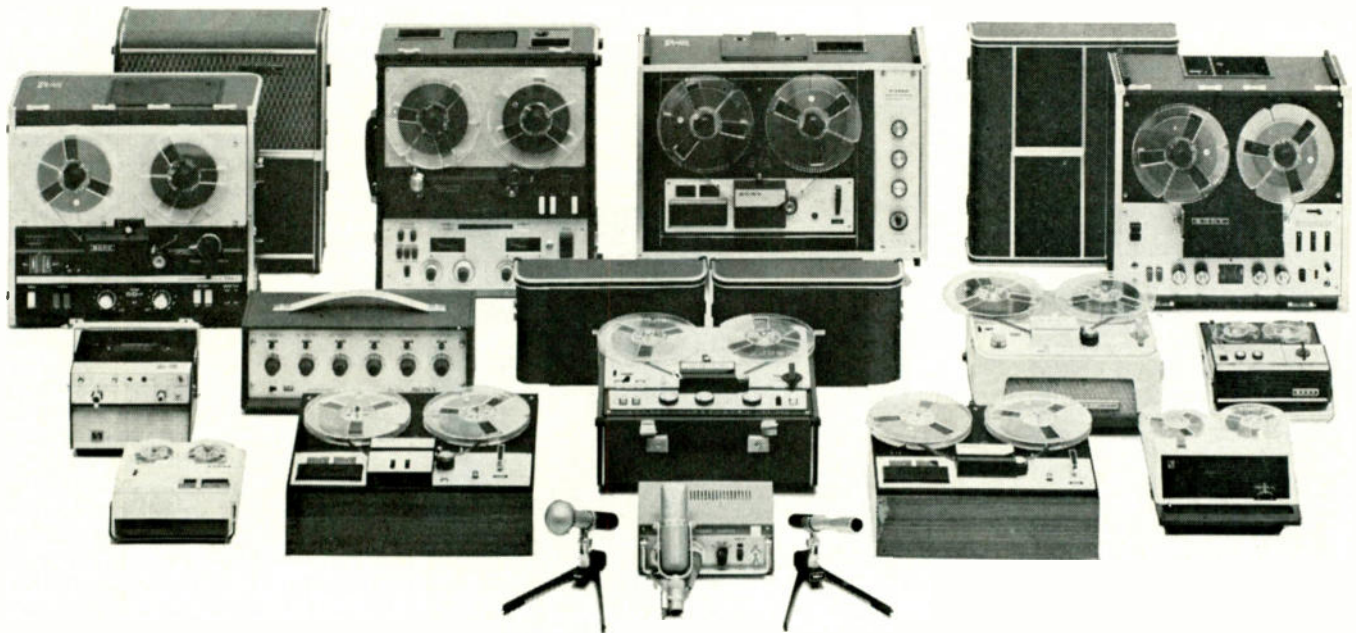
The Weingartner-Toscanini tradition is again evident in Szell's wonderfully eloquent and rhythmically vital treatment of the first two movements of the Ninth. Indeed, this remains the finest realization of the titanic opening movement that I have heard since Toscanini's last performance of the music with the New York Philharmonic in the middle Thirties. Among the many illuminating aspects of Szell's overall reading of the Ninth is the manner in which he makes one aware of the motivic and intervallic connections that exist among all four movements of the symphony.

I must confess to sensing a slight falling off in expressive eloquence in the final two movements as recorded here. It is hard for me to determine whether this stems from a somewhat fast pacing of the *Adagio*, a perhaps overclose microphoning of the orchestra as a whole, or a combination of both. Let me say, however, that the instrumental execution of both the slow movement and finale is altogether superb, and that Szell has worked marvels of tonal balance that enable every strand of the musical texture to be heard, even in the most complex episodes of the choral finale.

What has happened in this recording of the Ninth is that the attempt to achieve complete clarity and audibility of every strand in the musical texture has resulted in a loss of choral impact at the climactic moments of the music. (Nevertheless, the singing of the Cleveland Orchestra Chorus, trained by Robert Shaw, is altogether magnificent, if somewhat overshadowed by the orchestra.) The very well blended solo quartet also sounds considerably larger than life in relation to the combined choral-orchestral forces. All told, then, the limited realization of the choral finale, both here and in all other recordings, is not so much a matter of interpretation as of the limitations imposed by two-channel stereo home playback systems. The conductor and recording director are faced with the choice either of striving for

(Continued on page 98)

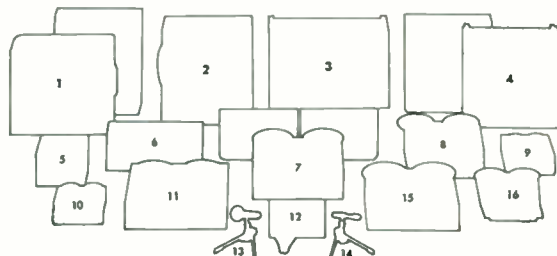
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the biggest possible overall impact in the finale of the Ninth, even at the expense of textural detail, or of preserving clarity of texture at the expense of overall sonority. Szell has clearly chosen the second course, and he and the Epic recording staff have achieved about the best possible result under the circumstances. Given a choice of the ten available stereo versions of the Beethoven Ninth Symphony, I would pick those of Szell and Karajan as the most convincing from the standpoint of combined musical and sonic realization.

Taking Szell's achievement with the Beethoven cycle as a whole, it surely holds its own with those of Toscanini, Walter, Karajan, Klemperer, and Krips as one of the most genuinely satisfying. No one of these cyclical performances represents the ultimate; yet

each has its unique high points. For myself, I have taken and will continue to take special pleasure in Szell's readings of the "Eroica," Fifth, Eighth, and Ninth, and that is a good score in any conductorial major league. *D. H.*

BERG: *Wozzeck* (see Best of the Month, page 83)

© BERLIOZ: *Requiem, Op. 5*. Temple University Choirs; Cesare Valletti (tenor); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA M2S 730 two discs \$11.58, M2L 330* \$9.58.

Performance: Massive
Recording: Weighty
Stereo Quality: Good

Were one to judge the comparative merits

of the Munch-Boston Symphony and Ormandy-Philadelphia recordings of the Berlioz *Requiem* solely on the basis of the music's apocalyptic climaxes—four brass bands, sixteen timpani, and all—it would be a very close thing between the two. The sheer weight of sound that Ormandy, his players, and the Temple University Choirs bring to the big moments of the *Dies Irae* and the *Lacrymosa* makes them shattering in their impact; they come off on these discs with somewhat less harmonic distortion of brass than in the RCA Victor set.

However, for all its notoriety in this respect, Berlioz's masterwork owes its greatness not so much to its sheer bigness as to the classic beauty of its lyrical writing. And it is here that Munch definitely has the better of it, thanks not only to having been steeped all his life in the Berlioz tradition, but also because his choral forces display a better command of nuance and dynamics in the lyrical episodes of the *Kyrie*, *Hostias*, *Sanctus*, and *Agnus Dei*. Although I can commend Cesare Valletti for the innate musicianship with which he sings the tenor solo in the *Offertorium*, the slightly Italianate quality which he brings to it seems slightly out of place when heard track for track against Léopold Simoneau in the RCA album.

From the standpoint of coloration, the brilliant and somewhat nasal quality of the wind instruments under Munch's command also seems more in keeping with the nature of the music (even with concomitant harmonic distortion) than the refined tone favored by Mr. Ormandy. The wonderfully snarly brass in the famous flute-trombone interchange of the *Hostias* loses all its bite in the Philadelphia performance.

I'll admit that I'm not going to give away this Ormandy recording; but it will be the Munch that I will continue to play whenever I want to hear the Berlioz *Requiem* in its entirety. Columbia's stereo sound is A-1 all the way, though it does not have quite the depth of focus afforded RCA by Boston's Symphony Hall. *D. H.*

CHOPIN: *Four Ballades; Three Nouvelles Etudes* (see Best of the Month, page 85)

© DVORÁK: *Slavonic Dances, Op. 46 and Op. 72; Carnival Overture, Op. 92*. Cleveland Orchestra, George Szell cond. COLUMBIA M2S 726 two discs \$11.58, M2L 326 \$9.58.

Performance: Precise and brilliant
Recording: Clean and hard
Stereo Quality: Tasteful

This is Szell's second time around with the Cleveland Orchestra in the complete Dvořák Slavonic Dances. In 1956 we had the complete series (which is still available) on Epic with Szell's fine orchestration of the Smetana *From My Life* String Quartet to fill out the fourth side. This time Szell has chosen to put the two final dances on the first half of side four, filling out with the familiar but appropriate *Carnival Overture*.

Don't expect here the lilt and lift of a Czech Philharmonic performance, whether with the late Václav Talich on Parliament (mono only) or Karel Sejna on Artia (stereo/mono). What you will get here is orchestral playing of breath-taking precision, phrasing, and rhythm and superbly

(Continued on page 100)

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calculated balances of line and texture. And in certain of the more elaborate and lyrical dances—Op. 72, No. 4, in D-flat and the final one of the series in A-flat—Zell reveals in startling fashion the intensity of expression that Dvořák could bring even to these supposedly unpretentious pieces. Other high spots for me in these Zell performances are Op. 40, No. 4, in F, with its minuet feeling, and the delightful canonic No. 7, in C Minor, from the same set. I would also add No. 3, in F, from Op. 72, with its wonderfully rich chain of varied episodes, and the glorious frenetic Op. 72, No. 7, in C Major, that paves the way for the poignant final dance.

Columbia's recorded sound is crystal clear, full of impact and presence, if a bit lacking in warmth and feeling of depth. *D. H.*

RECORDING OF SPECIAL MERIT

© MOZART: *Piano Concerto No. 15, in B flat Major (K. 450); Piano Concerto No. 16, in D Major (K. 451)*. Ingrid Haebler (piano); London Symphony Orchestra, Colin Davis cond. MERCURY SR 90428 \$5.79, MG 50428* \$4.79.

Performance: Clean and lyrical
Recording: Excellent
Stereo Quality: First-rate

This is the first disc to be released in this country of an integral set of the Mozart piano concertos performed by Ingrid Haebler and Colin Davis, and it is by and large an auspicious beginning for such an august project. Miss Haebler is a remarkably clean-sounding Mozart player, and there is considerable warmth to her interpretations. She is not prissy, but neither does she overlay her playing with an unwelcome Romanticism. Perhaps the one ingredient lacking (one that is present in the Mozart performances of such a pianist as Lili Kraus) is a stronger projection, or in other words, personality. In these two concertos, this is not much of a defect, for the music represents Mozart's keyboard concerto writing in middle ground. Miss Haebler's lyric, gentle style fits the *galanterie* of these works very nicely, and in many ways I prefer her calm, yet suitably majestic approach to such a concerto as No. 16 to the far more dynamic and nervously intense approach of Serkin.

The accompaniments are in excellent hands; Davis' conducting and his rapport with the soloist could hardly be improved. Add to this a recorded sound that is naturally balanced and smooth, and one has a recording that can be thoroughly enjoyed in all its aspects. *I. K.*

© MOZART: *Serenade, in G Major (K. 525, "Eine kleine Nachtmusik"); Symphony No. 40, in G Minor (K. 550)*. Vienna State Opera Orchestra, Felix Prohaska cond. VANGUARD SRV 162 \$1.98.

Performance: Amiable
Recording: Somewhat muffled

Vanguard has transferred to its Everyman series with a new catalog number this popular coupling issued originally some years ago as SRV 102 at the same price. It still remains the only low-priced offering of this pairing listed in Schwann.

The performances under Prohaska's baton are tasteful and amiable in the manner of the *(Continued on page 104)*

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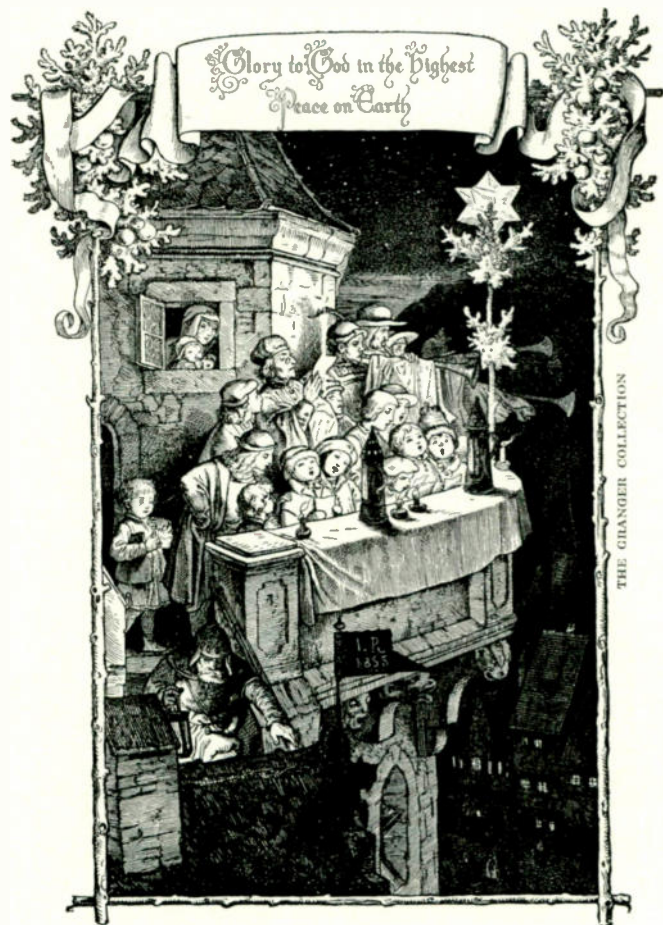
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Wood engraving, 1855, by Ludwig Richter.

The Music of Christmas

By Robert Offergeld

THE CHRISTMAS recordings considered below are selected and reviewed from a special point of view. Dogmatic differences aside, we customarily affirm that the poetry and music of the Christmas legend are an invaluable possession of our cultural life, particularly as they affect the moral imagination of children. But in what general form, and on what intellectual level, do we now possess them? What are in fact the real modes, verbal and musical, of their current existence?

The answer of course is that the Christmas legend began and still reaches us principally in the vernacular, and the vernacular, especially in its musical aspect, is always at the mercy of its current evaluation in the market place. The European musical community in particular, as a result of the 1964 decision of Vatican II with regard to the Mass in the vernacular, has been witness to a flood of hurriedly run-up liturgical music of the tackiest description. Meanwhile, recent Christmas seasons in America, displaying a spirit equally opportunistic and no less embarrassing, have glutted our record counters

with absurdly overblown symphonic and choral "arrangements" of hymns and carols that have long been seasonal favorites. Subjecting them to batteries of trumpets, trombones, and timpani, it is now fashionable to treat these simple nineteenth-century tunes as cataclysmically as the *Dies irae* of the Berlioz *Requiem*.

Perhaps the most depressing thing about this miscalculation of the vernacular spirit is its vulgarity, and the nine excellent recordings reviewed below demonstrate how very much we are losing by it. These recordings illustrate several centuries of the vernacular imagination interpreted in terms of intellectual distinction, not mass taste. They utilize affecting poetic texts of both the simplest and most elaborate varieties—not only in English, German, and Old Church Slavonic, but in medieval Latin, an accommodating and marvelously singable tongue that might well have persisted as a kind of secondary vernacular if the Renaissance classical revival had not abolished it.

Meanwhile, the musical settings of these poems are performed with notable stylistic care. Conspicuous among them is the work

of what seems to have been, especially in England, a kind of new wave of serious religious composers, most of them still young and many of them far from well-known. In contrast to the superficiality of the commercial "arrangement" industry mentioned above, it might be said that these composers have reinterpreted or even re-composed many traditional Christmas hymns and carols with tact, imagination, and sobriety—and with constant stylistic reference to their original sources. Moreover, many of these recordings have the added impact of historical reality, preserving actual Christmas performances. And here the added drama—the alternation of near voices and far, the processional entrances and exits in ancient and acoustically eventful churches—is both appropriate and legitimate, the resulting sound being consistently evocative and lovely.

No Christmas music has deeper ethnic roots than that of the Eastern rite, and both its ancient Byzantine formulas and its special character of somber splendor persist today in the liturgy of the Russian church. It is handsomely represented in a Monitor album called "Christmas Vespers," with the choir of the Russian Orthodox Cathedral of Paris conducted by P. V. Spassky. The tradition-steeped choral singing is very fine, and in Deacon Mikhail Storogenko, the choir possesses what must be one of the noblest liturgical basses on records. Although much of the music dates only from the nineteenth-century Russian liturgical reform, its virile austerity is consistent with the ancient poetical texts employed. These include *kontakia* and *troparia*, elaborately formulated hymns interpolated in the Byzantine liturgy in the fifth and sixth centuries. The profound solemnity of this service insistently recalls the radical difference in emphasis between the Western and Eastern Christmas. It points out that the lowly Infant in point of awful fact has come to earth as *Pantokrator*, Christ the eternal and omnipotent Judge. And in these texts the Virgin becomes a tremendous figure—not the humble maid of Bethlehem, but the awe-inspiring *Theotokos*, she who bore God. The service is sung in Old Church Slavonic, the oldest known Slavic tongue, and it is hard to imagine an ancient vernacular idiom in less need of updating.

In "Christmas Carols and Motets of Medieval Europe," Vanguard turns to the West for music almost equally ancient and perhaps somewhat more accessible to scholarly authentication. Not the least interesting selection is *Crist and Sainte Marie*, a monodic song by St. Godric that is one of the earliest known lyrics after the Norman conquest. Living in a cave in the northern English forest, Godric (d. 1170) was an unlettered hermit whose songs were dictated to him in angelic visions. Some have thought that this particular melody derives from an even earlier Anglo-Saxon popular song, but Gustave Reese believes it to be "a vernacular outgrowth of the liturgy." The balance of the program moves forward into what is properly the early Renaissance: we hear John Dunstable's richly ornamented *Sancta Maria*: a delicately spirited isorhythmic motet (one repeating the same

rhythm in several verses) from the *Codex Montpellier*; and fourteen other remarkable works unhappily less familiar to the general public than to scholars. They are performed with great verve and persuasive stylistic intuition.

A memorable program of twelve Renaissance anthems and motets, performed with a taste so exquisite as to be vaguely unnerving, is presented in Angel's album called "The Nativity to Candlemas." The Feast of Candlemas, which falls on February second and marks the formal end of the Christmas season, is more frequently observed abroad than here. It commemorates the presentation of the infant Jesus in the Temple, and thus involves both Mary and the aged Simeon. We read of its celebration as early as the fourth century, and since its distinctive feature has always been a procession with blessed candles, it is noteworthy that on the same date, in a feast called the *Amburbale*, pre-Christian Romans circumambulated their city with lights, exorcising whatever powers of darkness may have lingered on from the midwinter Saturnalia. Performed by the choir of King's College, Cambridge, and conducted by David Willcocks, the present program begins with a strong Annunciation in Jacob Handl's *Ecce concipies* and concludes with Johannes Eccard's wonderfully childlike *When to the Temple Mary went*. Of the ten works between, four are interesting pairings: two versions of *Hodie Christus natus est* (by Palestrina and Sweelinck), and two of *Senex puerum portabit*, the account of Simeon (these by Victoria and Byrd).

THREE remarkable recordings from Argo may be considered a kind of anthology illustrating the extraordinary elegance of English choral singing at its best. But they are also a conspectus indicating the almost uninterrupted vitality of English liturgical music from Tallis and Byrd to R. Vaughan Williams and Benjamin Britten, and disclosing as well a raft of less well known composers too numerous to mention here but unquestionably gifted in this genre. A program entitled "Sing Joyfully," performed by the choir of St. Michael's College, Tenbury, and directed by Lucian Nethsingha, begins with *If ye love me*, by the ever-vernal Tallis, and concludes with Britten's *Antiphon*, an astonishingly vivid piece both musically and psychologically. Among others present are such eminent ancients as Morley and Gibbons, such eminent (and sturdy) Victorians as Charles Villiers Stanford and C. H. H. Parry. But for some, the surprises will be a *Magnificat* and a *Nunc Dimittis* by Herbert Murrill. Both of these pieces are boldly conceived, adventurous and perfectly convincing.

The second Argo recording is "A Festival of Lessons and Carols" as sung on Christmas Eve, 1964, in King's College Chapel, Cambridge, and directed by David Willcocks. A more spellbinding Christmas record is unimaginable. The processional, *Once in Royal David's City*, begins very softly and distantly with but a single voice, a boy's arrestingly warm and limpid treble that really does merit the epithet "angelic." A further shock is hearing the First Lesson,

the Genesis story of the Fall of Adam, read with marvelous diction and dramatic force by a very young chorister. And as subsequent lessons and prayers are read by increasingly mature and at last quite venerable voices, the poetic significance of this device becomes movingly evident. Meanwhile we hear familiar Christmas hymns and carols in newly freshened but seemingly musical garb, the work of such contemporaries as Peter Wishart, William Mathias, and Peter Racine Fricker. All in all, a service not to be faulted for imagination, taste, and style, musical or religious.

In a third recording, Argo pays its respects to Benjamin Britten in an album titled with his name. It contains *A Ceremony of Carols*, now a Christmas classic; a *Missa Brevis* so brief and highly concentrated as to be epigrammatic (and the one recording novelty on the program); and the entirely wondrous cantata *Rejoice in the Lamb*, a setting of a text selected from the long *Jubilae Agno* of Christopher Smart, an eighteenth-century poet whose religious mania and symptoms of mental aberration got him confined for a time in a madhouse—a confinement that Dr. Johnson, for one, did not consider justified. The musical forces involved in this program are the choir of St. John's College, Cambridge, directed by George Guest. The performances are as characteristic of the Britten canon as any I have heard, particularly as regards treble singer Roger Parker, counter-tenor Michael Pearce, and harpist Marisa Robles. Parents should not hesitate to expose children to the odd but undeniable charms of poet Smart, for his heart is pure. Children will love the treble solo beginning "For I will consider my cat Jeffrey" and the alto solo beginning "For the mouse is a creature of great personal valour."

RCA Victor's album, "Christmas Music of the Baroque," presents organist Carl Weinrich as recorded at the General Theological Seminary, New York. The sequence of his program is interestingly calculated. Side two of the album contains Bach's fourteen short chorale preludes related to Advent and Christmas, and side one prepares us for them: *Wie schön leuchtet der Morgenstern* is given in two versions, Buxtehude's and Pachelbel's; then Pachelbel's *Vom Himmel Hoch* points to Bach's later version, as does Sicher's *In Dulci Jubilo*. Organist Weinrich illuminates the stylistic subtleties involved here without the finickiness that mars so much Baroque evocation. The style and the sound are muscular and direct, and the visibility is fine as we watch these celebrated tunes rise from their obvious vernacular source to the Bachian intellectual apotheosis.

RCA Victor presents Stravinsky's 1930 *Symphony of Psalms* and Poulenc's 1960 *Gloria* back to back, and the issue reminds us that if in 1930 practically everybody was writing austere and monumentally (and in fact rediscovering the key of C major), in 1960 nobody was, least of all Poulenc. Both of these works are performed by the Robert Shaw Chorale and the RCA Victor Symphony with Robert Shaw conducting, and soprano Saramae Endich is the more than able soloist in the *Gloria*. The playful

Gloria here comes off ever so much better than the granitic *Symphony*. The tone of the last is too warm, the texture too opulent, and the outlines tend to blur. And although I am aware of the difficulties arising from Stravinsky's abstract treatment of language, I am still at a loss to say why the Latin syllabication in this performance is so muffled and vague. It is certainly clear as a bell in the *Gloria*.

In an amusing contrast to the high vocal polish of the English choirboys reported above, Columbia issues an album by the apparently highly extroverted Children's Choir of the Offenbach Chorus. Conducted by Werner Blum, it offers a program of sixteen German folk carols and seasonal hymns sung in the somewhat deceptive middle-German accent (fairly hard as to the consonants but soft in the cl's) that one hears around Frankfurt. Singing out for dear life, these little angels without halos produce no sound remotely like the spiritualized noises of their English counterparts. And although they are actually several notches above the choir in the little church around the corner, they are enough like it at heart to be quite thoroughly ingratiating.

Ⓢ Ⓜ CHRISTMAS VESPERS. Choir of the Russian Orthodox Cathedral of Paris, Piotr V. Spassky cond. MONITOR MF 448 \$4.79, MF 448 \$4.79.

Ⓢ Ⓜ CHRISTMAS CAROLS AND MOTETS OF MEDIEVAL EUROPE. Musica Antiqua of Vienna, Dr. Rene Clemencic director; Deller Consort, Alfred Deller director. VANGUARD BACH GUILD BGS 70680 \$5.79, BG 680 \$4.79.

Ⓢ Ⓜ THE NATIVITY TO CANDLEMAS. Choir of King's College Chapel, Cambridge, David Willcocks cond. ANGEL S 36275 \$5.79, 36275* \$4.79.

Ⓢ Ⓜ SING JOYFULLY. Choir of St. Michael's College, Tenbury. Lucian Nethsingha director. LONDON ARGO ZRG 5423 \$5.79, RG 5423* \$5.79.

Ⓢ Ⓜ A FESTIVAL OF LESSONS AND CAROLS. Choir of King's College Chapel, Cambridge, David Willcocks cond. LONDON ARGO ZRG 5450 \$5.79, RG 450* \$5.79.

Ⓢ Ⓜ BRITTEN: *A Ceremony of Carols: Rejoice in the Lamb; Missa Brevis*. Choir of St. John's College, Cambridge, George Guest cond. LONDON ARGO ZRG 5440 \$5.79, RG 440 \$5.79.

Ⓢ Ⓜ CHRISTMAS MUSIC OF THE BAROQUE. Works by Buxtehude, Pachelbel, Sicher, Schlick, Doquin, and J. S. Bach. Carl Weinrich, organist. RCA VICTOR LSC 2820 \$5.79, LM 2820* \$4.79.

Ⓢ Ⓜ STRAVINSKY: *Symphony of Psalms*. POULENC: *Gloria*. RCA Victor Symphony Orchestra, Robert Shaw Chorale, Robert Shaw cond. RCA VICTOR LSC 2822 \$5.79, LM 2822* \$4.79.

Ⓢ Ⓜ STILLE NACHT: *German Christmas Carols*. Children's Choir of the Offenbach Chorus, Werner Blum cond. COLUMBIA CS 9200 \$4.79, CL 9200* \$3.79.

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late Bruno Walter, but lacking in the special distinctions of phrasing which that conductor brought to his readings. The recorded sound is curiously lacking in "bite" and presence.
D. H.

⑤ ⑥ OFFENBACH: *Les Contes d'Hoffmann*. Nicolai Gedda (tenor), Hoffmann; Gianna d'Angelo (soprano), Olympia; Elisabeth Schwarzkopf (soprano), Giulietta; Victoria de los Angeles (soprano), Antonia; Jeannine Collard (mezzo-soprano), voice of the Mother; Jean-Cristophe Benoit (baritone), Nicklausse; Nicolas Guiselev (bass), Lindorf; George London (bass), Coppélius and Doctor Miracle; Ernest Blanc (baritone), Dapertutto; Michel Sénéchal (tenor), Spalanzani; Jean-Pierre Laffage (baritone), Schlemil and Luther; Robert Geay (bass). Crespel; others. Choeurs René Ducloux and Orchestre de la Société des Concerts du Conservatoire, André Cluytens cond. ANGEL



VICTORIA DE LOS ANGELES AND NICOLAI GEDDA: *Hoffmann salutes his Antonia*

SCLX 3667 three discs \$17.37 CLX 3667* \$14.37.

Performance: Lively
Recording: Good
Stereo Quality: Appropriate

An ideal casting of *Les Contes d'Hoffmann*—on records at least—would assign the three incarnations of the poet's feverish love to one soprano, and the four personifications of the Devil-Nemesis (whose different appearances Offenbach took pains to underline with the same identifying motive) to one baritone. This is, of course, more easily said than done, particularly as regards the sopranos, for each part calls for a distinct timbre and a different technique. In the present instance, however, Angel has regrettably passed up the opportunity to use Victoria de los Angeles for the *l'uo* roles she could have filled with great distinction. The Spanish soprano is heard as Antonia in an affecting and passionate performance which takes the individual laurels in the entire production. However, Giulietta is sung by Elisabeth Schwarzkopf, whose high artistry cannot compensate for a lack of voluptuous tone quality that is essential to the role. This leaves the part of the doll, Olympia, which

is capably though not too dazzlingly handled here by Gianna d'Angelo.

Although George London has repeatedly sung the villainous foursome at the Metropolitan, in this recording he is limited to the roles of Coppélius and Miracle only. He is appropriately sinister in both, and dominates all his scenes with a vivid dramatic presence. His vocal delivery, however, is almost unvaried in its heavy weight and somber coloration—Coppélius' air, in particular, calls for more graceful and pointed singing. In the part of Lindorf, the Bulgarian bass Guiselev is impressively menacing and sardonic, but Blanc is a dry-voiced and rather disappointing Dapertutto.

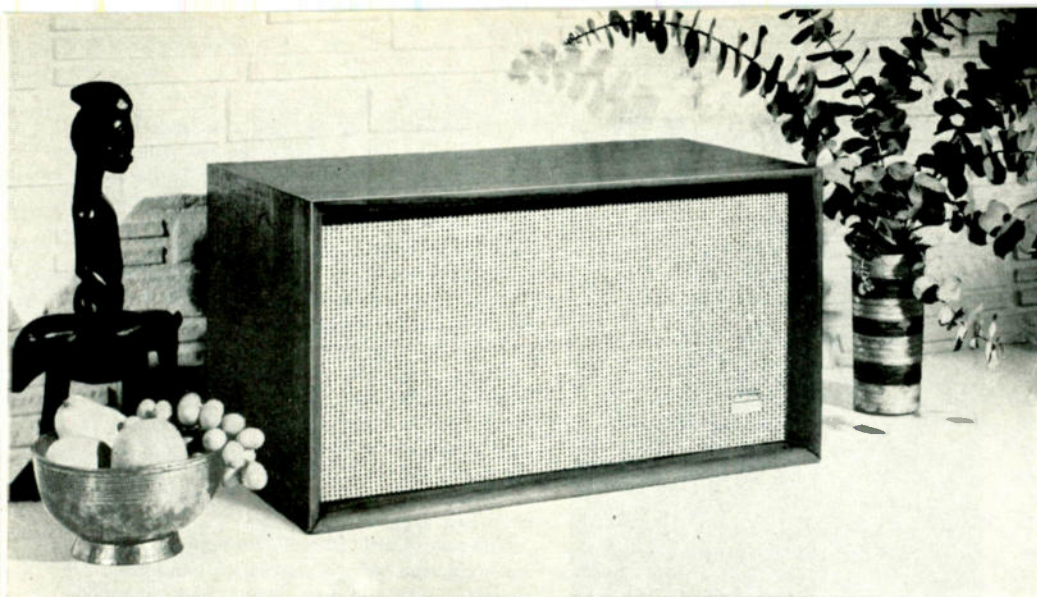
Nicolai Gedda makes a romantic and generally convincing Hoffmann—this is a part with which he has long been associated. Some tight and improperly focused tones, however, detract from the customary impact of his performance. I find the "innovation"

of assigning the part of Nicklausse to a baritone of little significance. It results, first of all, in that character's disappearance from the *Barcarolle*, where the needed mezzo-soprano voice is supplied by Jeannine Collard (otherwise billed as Antonia's Mother, and very good in both assignments). Then, Nicklausse's first-act arietta, "*Une poupée aux yeux d'émail*," sounds heavy-handed when sung by a baritone. There are obvious scenic advantages in filling male parts with male interpreters, but I am afraid this was not Offenbach's intention here, and it would have been better had his original directions been adhered to.

Seasoned interpreters in such roles as Spalanzani, Schlemil, Crespel, and in the four comic servant parts (performed by Jacques Loreau) contribute significantly to the authentic aura of the presentation. This is further assured by André Cluytens, whose leadership is forceful and effective, even though his pacing of certain scenes (such as Dr. Miracle's diabolic ministrations) may be arguable.

Another decided plus here is the presentation of the entire Epilogue, complete with the appearance of the consoling Muse. This

(Continued on page 106)



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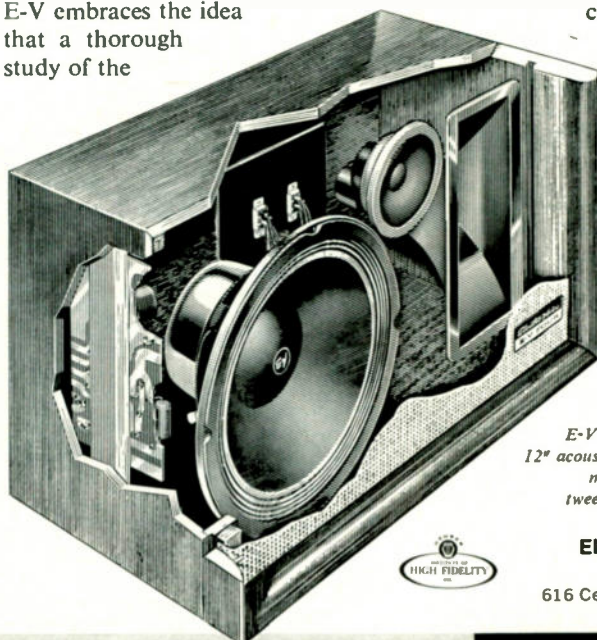
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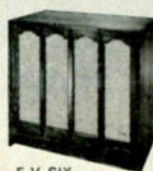
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original design was not observed in the older stereo set (Epic BSC 101). I must point out, however, that the sound of the Epic set is remarkably good (though its utilization of stereo is erratic). Its assets further include a superior Olympia (Mattiwilda Dobbs), an excellent villain in all four roles (Heinz Rehfuss), and a tenor (Léopold Simoneau) who, though straining for the required volume at times, sings the lyrical passages with more suavity than Gedda can summon. I am willing to concede that, in overall merit, the Angel set is superior, but there is still much room for improvement. *G. J.*

RECORDING OF SPECIAL MERIT

⑤ ● PURCELL: *Fantasias for Strings: No. 4 à 4 in G Minor; No. 7 à 4 in C Minor; No. 8 à 4 in D Minor; No. 11 à 4 in G Major; Fantasia à 5 in F Major "Upon One Note"; Pavan No. 5 à 4 in G Minor; Trio Sonatas: No. 6 in G Minor (1683); No. 6 in G Minor (1697); No. 8 in G Major (1683)*. Yehudi Menuhin, Alberto Lysy, Robert Masters (violins); Cecil Aronowitz, Walter Gerhard (violins); Derek Simpson (cello); Ambrose Gauntlett (viola da gamba); Roy Jesson (chamber organ, harpsichord). Yehudi Menuhin, director. ANGEL S36270 \$5.79, 36270 \$4.79.

Performance: Exceptional
Recording: Excellent
Stereo Quality: Superior

Entitled "A Purcell Anthology," this collection of what may loosely be termed late seventeenth-century chamber music is an exceptionally well-thought-out survey of Purcell's works for smaller string combinations, specifically the fantasia and the trio sonata. Although the fantasias were written for either viols or a mixed consort (viols and members of the violin family), performance on violins, violas, and cellos is certainly proper, especially when the works are played with as much sensitivity and stylistic awareness as here.

The same excellence of interpretation is apparent in the three trio sonatas (two violins, gamba, and harpsichord), and one cannot help being delighted at the involvement of the performers in their task, their imagination, and the passion of their playing. Although most of this music is available in complete editions, in most cases in excellent performances as well, Menuhin's splendidly directed interpretations make this a disc to treasure on its own. A second volume has been recorded in England with the same players, and I hope that Angel will release it too. The sound is quite first-rate, with admirable stereo spread. *I. K.*

⑤ ● A. SCARLATTI: *Six Secular Cantatas: Elitropio d'Amor; Speranze Mie; Io Morirei Contento; Pensieri; Fermate Omai Fermate; Cantata in Lingua Napoletana*. Herbert Handt (tenor); Luciano Sgrizzi (harpsichord); Egidio Roveda (cello). EURODISC 70903MK \$5.98, 7090MK* \$4.98.

⑤ ● A. SCARLATTI: *Serenata a due, "Il Giardino di Amore (Venere e Adone)"*. Catherine Gayer (soprano), Adonis; Brigitte Fassbaender (alto), Venus; Hans-Martin Linde (sopranino recorder); Rolf Quinke (trumpet); Hilde Noe (harpsichord); Karl Scheit (lute); other soloists; Munich Cham-



YEHUDI MENUHIN
Proper British style for Purcell works

ber Orchestra, Hans Stadlmair cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73244 \$5.98, ARC 3244* \$5.98.

Performance: Both enjoyable
Recording: Excellent
Stereo Quality: Fine

The esteem in which Alessandro Scarlatti was held in his lifetime has not yet been recaptured in the present Baroque revival, and relatively little of his enormous vocal output has been recorded to set matters right. The present two discs may help, for the music is of high quality, although the texts to the six secular cantatas on Eurodisc and that of the *Serenata* on Archive are anything but dramatic masterpieces. (The *Cantata* in Neapolitan dialect is an exception—it is a nonsense cantata concerning various states of love.)

The best example is the *Giardino di Amore*, a dialogue between allegorical char-

HEINRICH SCHÜTZ (1585-1672)
An engraving made shortly before his death



acters, which consists of eight arias and two duets. Unlike the chamber cantatas where the accompaniment is uniform, here Scarlatti provides for a variety of obbligato instruments—sopranino recorder and trumpet, in addition to strings—and the score itself is remarkably fresh and vivacious. If instrumental colors are lacking in the solo cantatas, Scarlatti's melodic and rhythmic inventiveness do much to sustain interest.

Herbert Handt is a tenor whose voice is far from ingratiating, but he has good ideas about the style of the music (though he could vary his *da capo* arias to much better effect). He sings with much sensitivity, and in the humorous Neapolitan piece, he reveals a good flair for characterization.

The two soloists in the Archive recording are well matched (a soprano for Adonis, against a contralto for Venus, takes some getting use to), but although each singer handles her part more than capably from the standpoint of vocal beauty and notes, one again might have wished for a more adventurous approach to the varying of the *da capo* sections. The instrumental playing, however, is more than splendid, and that superb recorder player Hans-Martin Linde turns in an astounding job of embellishment on his *da capo*.

Both recordings are well reproduced technically, and each contains texts and annotations; translations are provided in English by Archive, in German by Eurodisc. *I. K.*

⑤ ● SCHÜTZ: *Cantiones Sacrae: Eighteen Motets*. Niedersächsischer Singkreis, Hannover, and Instrumentalists, Willi Träder cond. NONESUCH H 71062 \$2.50, H 1062* \$2.50.

⑤ ● SCHÜTZ: *Geistliche Chormusik (1648) (complete)*. The Dresden Kreuzchor, Instrumentalists of the Dresden Philharmonic, Rudolf Mauersberger cond. ODEON STC 91345/6/7 three discs \$20.94, C 91345/6/7* \$17.94.

Performance: Exceptionally worthy
Recording: Distortion present in both
Stereo Quality: Good

The *Cantiones Sacrae*, consisting of forty motets published in 1625, have never been recorded in their entirety, and only a few isolated examples of these expressive, vital motets have been available on discs previously. One may then welcome with pleasure Nonesuch's selection, which includes Nos. 1, 2, 3, 9, 10, 13, 15, 16, 29, 33, 34, 35, 36, 37 (a *Pater noster* in two settings), 38, 39, and 40. Most are performed with Schütz's later addition of an optional continuo part, though for the sake of contrast some *cappella* renditions are also included. The interpretations by the excellent mixed chorus are impressive for overall balance, intonation, clarity of lines, and heightened fervor.

A slightly more austere approach (perhaps one might term it more North German) can be heard in another important Schütz recording: the first complete version of the *Geistliche Chormusik* of 1648. This consists of twenty-nine motets, primarily polyphonic in style and intended for performance throughout the ecclesiastical year. Like the earlier motets, these also have instrumental accompaniments. The performance by the Dresden Kreuzchor alternates between a *cappella* and accompanied treatments, thus ensuring con-

(Continued on page 109)

siderable variety over the six sides. The choir, all male and slightly smaller in sound than the Hannover group on Nonesuch, is particularly fine, and the motets themselves are quite glorious.

Both Odeon and Nonesuch have made the most of the stereo possibilities of this music, but unfortunately there are places on all four discs where the clarity of the singing suffers from distortion. Notes are provided in German and English in the Odeon album, and Nonesuch supplies notes, texts, and English translations. I. K.

Ⓢ Ⓜ SOUSA: *The Thunderer; Liberty Bell; El Capitan; Semper Fidelis; Hands Across the Sea; Stars and Stripes Forever; King Cotton; Crusader March; Our Flirtations; High School Cadets; Washington Post March.* André Kostelanetz and his Orchestra. COLUMBIA CS 9159 \$4.79, CL 2359 \$3.79.

DAVID E. EVANS



MAURICE ABRAVANEL
Affection for Tchaikovsky's Nutcracker

Performance: Brilliant and hokey
Recording: Superb
Stereo Quality: Give and take

Kostelanetz has gathered together a super-duper wind group here and whipped his players through a finely spirited sequence of about a dozen marches—but hardly as March King John Philip Sousa wrote them. Indeed, the anonymous arranger plainly tried to go Morton Gould one better, and to Sousa's detriment.

At least when Gould decides to work up some free variations and outlandish modulations on familiar march tunes, he will sign himself as composer or arranger, and when he bills himself as conducting a record of Sousa marches, he will usually play them fairly straight. So, be warned that this Kostelanetz record is not for Sousa purists, even though it does offer a couple of welcome and unfamiliar gems, the *Crusader March* and *Our Flirtations*. Recommended with reservations only. D. H.

Ⓢ Ⓜ SPOHR: *Violin Concerto No. 8, in A Minor, Op. 47 ("Gesangscene").* BEETHOVEN: *Romance No. 1, in G Major, Op. 40; Romance No. 2, in F Major, Op.*

DECEMBER 1965

50, Siegfried Borries (violin); Northwest German Philharmonic Orchestra, Georg Ludwig Jochum cond. MACE SM 9015 \$2.49 M 9015* \$2.49.

Performance: Fluent
Recording: Respectable
Stereo Quality: Adequate

The manufacturer credits the recording to the venerable German Electrola firm, which has given us a fluent and sensitively phrased performance of the lyrical-dramatic "*Gesangscene*" Violin Concerto in one movement by Carl Maria von Weber's contemporary and rival Ludwig Spohr. Unlike Weber in his maturity, Spohr—for all the high-flown romantic titles he gave his works—was essentially a "classical" romantic, cultivating a style which reached its finest flowering at the hands of a true genius, Felix Mendelssohn. Nevertheless, the A Minor Violin Concerto is well worth an occasional revival, since it offers much that is best in Spohr, minus the pretentiousness.

The Beethoven Romances (both are performed here, not just one as the record cover and label would have us believe) are pleasing lyrical tidbits and are nicely played here. D. H.

Ⓢ Ⓜ TCHAIKOVSKY: *The Nutcracker, Op. 71.* Utah Symphony Orchestra, University of Utah Women's Chorus, Maurice Abravanel cond. VANGUARD EVERYMAN SRV 168/9 SD two discs \$3.96, SRV 168/9 \$3.96.

Performance: Affectionate
Recording: Occasionally string-shy
Stereo Quality: Good

With its transfer to the Everyman series of the 1961 Abravanel recording of the complete *Nutcracker*, Vanguard has given us the only bargain version of Tchaikovsky's delightful score.

What Abravanel and his players lack in ultimate precision and power they make up for in their affectionate way with the music: there is no forcing of sonority or tempo for the sake of brilliance. The music breathes naturally, and the tempos seem appropriate for actual dancing without becoming sluggish. There is an apparent lack of string sonority in some of the grander moments, such as the magical growth of the Christmas tree and the climax of the great *Pas de deux*. But the children's dances, the squealing of the mice (piccolos) in the battle scene, and the familiar dances from the divertissement come off well. All told, an excellent buy. Both stereo and mono review copies—labels to the contrary—were coupled in the sequence: 1-3, 2-4. D. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ VICTORIA: *Motet and Mass, "O Quam Gloriosum"; Motet and Mass, "O Magnum Mysterium."* Mary Thomas (soprano); Jean Allister (contralto); Edgar Fleet (tenor); Christopher Keyte (bass); Choir of the Carmelite Priory, London. John McCarthy cond. L'OISEAU-LYRE SOL 270 \$5.79, OL 270* \$5.79.

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

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(Continued on page 112)

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BAROQUE AT FLOOD TIDE

By Igor Kipnis

As anyone who regularly reads the new listings section of the Schwann record catalog knows, the release of Baroque material has increased to the point where a new set of Brandenburg Concertos seems to appear about every two or three months, and scarcely one month goes by without a couple of Telemann or Vivaldi collections, not to mention such more unusual items as a Stölzel cantata, a Fasch sonata for recorder, oboe, violin, and continuo, or even a complete record devoted to Michael Corrette. That not just the smaller labels are involved may be noted by checking the recent release lists of RCA Victor (Monteverdi madrigals), Deutsche Grammophon (Baroque music for trumpet), Angel (Purcell Fantasias and Trio Sonatas), or Columbia (another Vivaldi *Four Seasons*). One also notices the emergence of many new, low-priced labels: Nonesuch, Turnabout, Mace, Music Guild, and Musical Heritage Society (basically a mail-order company), the greater proportion of whose releases are of Baroque music.

One reason for the quantity of seventeenth- and eighteenth-century music on records is, of course, that much of it is scored for smaller combinations—Baroque chamber music—and is consequently less expensive to record than more symphonically proportioned repertoire. Another, perhaps even more valid, reason is that an enormous amount of this material is recorded in Europe, where costs are less, and by European companies, whose products can then be sold in this country at a lower price by agreement with many of the smaller concerns.

The big question regarding this inundation of Baroque music (to be fair, one must also add Renaissance and late-eighteenth-century music) is the standard one about any vogue for something reasonably esoteric and select: how long will it last? One might very well also inquire whether there indeed exists as much of a market for this music as the manufacturers believe. There is no answer to the first question yet. Concerning the

actual consumer demand for Baroque music, a representative of one major record company told me recently that distributors for his company were in fact requesting more and more records of precisely this kind. Obviously, one can't argue with sales.

One thought about the quality of all these Baroque performances comes to mind: granted that the ability of players to cope with the stylistic demands of this music has improved vastly (I refer mainly to problems of ornamentation, added embellishment, and treatment of rhythms and tempos, as well as to the general ethos of Baroque), but with the great number of Baroque interpretations being issued monthly there are still a great many performances that can only be regarded as doing partial justice to the music and the period. A better-than-average selection of current Baroque releases is summarized below.

Turnabout's Vivaldi collection consists of concertos for unusual instruments, specifically the viola d'amore and the *flautino* (the soprano recorder is the intended instrument and in fact is used here by Hans-Martin Linde, although the record jacket credits him with playing the piccolo). The music is not all first-rate Vivaldi, but the performances are extremely stylish and enjoyable. There is not all that much duplication of these pieces in the catalog, and the disc, which is very well recorded, can be heartily recommended.

One of the very few recitals of Italian organ music, other than those devoted to a single composer such as Frescobaldi, is a recent Music Guild release. On a Baroque-style organ that is excellent (though built during the nineteenth century), the Italian organist-musicologist Luigi Ferdinando Tagliavini plays in roughly chronological order a varied and fascinating selection of pieces by Trabaci, Merula, Frescobaldi, M. A. Rossi, B. Pasquini, D. Scarlatti (two sonatas, Longo 57 and Sup. 27—not Sup. 57 as given on the jacket), and Zipoli. Highlights for me are two charming pastorales, one by Pasquini,

the other by Zipoli. The reproduction in both mono and stereo versions is quite satisfactory.

Somewhat of a bargain in playing time is Mace's collection of five of the six Bach motets (all but *Komm, Jesu, komm*) on one record. They are sung by a well-trained choir directed by the late Karl Forster and were recorded originally by Electrola. For reasons both of distinctness of sound and less hectic interpretation, I prefer, among the less expensive versions, the three motets performed by the Norddeutscher Singkreis on Nonesuch 71060/1060, or the Westfälischen Kantorei motets on the costlier Cantate label.

Two more Mace discs derived from Electrola masters are a Bach recital (entitled "Master of the Baroque") and a collection called "Baroque Masters," both played by the German harpsichordist, Ingrid Heiler. One may question the inclusion in the all-Bach disc of two chorales, which should not really be played on the harpsichord, but the quality of playing throughout is on a high level, warm, and expressive. I was equally impressed with the Rameau-Couperin-Scarlatti-Bach collection, most particularly with the virtuosic treatment of the Scarlatti. (The jacket, incidentally, does not specify which Couperin or which Scarlatti works are included, and that information is given below.) The recorded sound is very good.

Another harpsichord recital is Sylvia Marlowe's latest for Decca, in which she performs with her usual verve and energy eight Scarlatti sonatas; the familiar Vivaldi D Major Concerto Op. 3, No. 9, which Bach arranged for solo harpsichord; two briefer works by Louis Couperin; and William Byrd's *The Bells*, a splendid late-Renaissance piece that has been recorded before but not in the recent past. The reproduction, somewhat better in stereo than in mono, is very good although more reverberant than in Miss Marlowe's previous discs.

Finally, Angel has released an extreme-

ly well played album devoted to music from the court of Frederick the Great. This is one of the discs that is part of the "Music in Old Towns and Residences" series and is the first one to be made available on a label other than the imported Odeon. From the standpoint of solo playing, singing, orchestral playing, and accompaniment, this is a first-rate production, and the sound leaves nothing to be desired.

⑤ ● VIVALDI: *Concerto, in D Minor, for Viola d'amore, Strings, and Continuo* (P. 288); *Concerto, in D Minor, for Viola d'amore, Lute, Strings, and Continuo* (P. 266); *Concerto, in C Major, for Flautino, Strings, and Continuo* (P. 78); *Concerto, in A Minor, for Flautino, Strings, and Continuo* (P. 83). Günter Lemmen (viola d'amore); Anton Stingl (lute); Hans-Martin Linde (sopranino recorder); Württemberg Chamber Orchestra, Heilbronn, Jörg Faerber cond. TURNABOUT TV 34009S \$2.50. TV 4009* \$2.50.

⑤ ● ITALIAN ORGAN MUSIC OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES. (Music by Trabaci, Merula, Frescobaldi, Rossi, Pasquini, D. Scarlatti, and Zipoli). Luigi Ferdinando Tagliavini (organ). MUSIC GUILD MS 129 \$2.49, MG 129 \$2.49.

⑤ ● BACH: *Five Motets: Singet dem Herrn: Lobet den Herrn; Der Geist hilft; Jesu, meine Freude; Fürchte dich nicht.* Chorus of St. Hedwig's Cathedral, Berlin, Karl Forster cond. MACE SM 9016 \$2.49 M 9016* \$2.49.

⑤ ● BACH: *Two Chorales: Wie schön leuchtet der Morgenstern; Wächet auf; French Suite No. 5 in G Major; Chromatic Fantasy and Fugue; Well-Tempered Clavier: Preludes and Fugues Nos. 1-4.* Ingrid Heiler (harpsichord). MACE SM 9011 \$2.49, 9011* \$2.49.

⑤ ● BAROQUE MASTERS. Rameau: *Gavotte variée.* Couperin: *Les Barricades Mysterieuses; Le Tic-Toc-Choc; Le Dodo; Les Tours de Passe-passe; L'Arlequine.* Scarlatti: *Six Sonatas* (L. 206, 164, 103, 124, 429, and 461); Bach: *Italian Concerto.* Ingrid Heiler (harpsichord). MACE SM 9010 \$2.49, M 9010* \$2.49.

⑤ ● SYLVIA MARLOWE: *A Harpsichord Recital.* Vivaldi-Bach: *Concerto No. 1 in D Major.* L. Couperin: *Paravane in F Sharp Minor; Cbaconne in D Minor.* Byrd: *The Bells.* Scarlatti: *Eight Sonatas* (L. 461, 257, 232, 206, 14, 474, 205, and Suppl. 27). Sylvia Marlowe (harpsichord). DECCA DL 710113 \$5.79, DL 10113 \$4.79.

⑤ ● MUSIC FROM THE COURT OF FREDERICK THE GREAT. Frederick the Great: *Sinfonia in D Major.* C. H. Graun: *Montezuma; Pilpatoe's Aria.* Quantz: *Flute Concerto in E Minor.* C. P. E. Bach: *Harpsichord Concerto in D Minor.* Pilar Lorengar (soprano); Karl-Heinz Zöller (flute); Werner Smigelski (harpsichord), other soloists, Berlin Philharmonic Orchestra, Hans von Benda cond. ANGEL S 36272 \$5.79, 36272 \$4.79.

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in their debt by a combination of intelligent programming and superior performances. Victoria's first publication in 1572 included the two motets on this disc; the Masses, however, date from between ten and twenty years later. On this disc, aside from having the opportunity to observe the composer's work at different points during his life, one can hear the unusual juxtaposition of a Mass with the motet on which it is based. Concerning the performances themselves, one cannot possibly imagine renditions that are more dramatic, more sensitively paced, or more acutely stylish than these. Along with the London Argo recording of the *Tenebrae Responsories* (5149/149), these are the most outstanding, atmospheric, and intense Victoria performances I know. Although the reproduction is uniformly excellent, there are a few moments of distortion at climactic moments. No texts. I. K.

WOLF: *Lieder* (see Best of the Month, page 84)

COLLECTIONS

Ⓜ AMERICAN COLONIAL INSTRUMENTAL MUSIC. Peter: *String Quintets* (1789): No. 1, in D Major; No. 6, in E-flat. Moravian Quintet. Gehot: *Quartet, in D Major, Op. 7, No. 6*. Moller: *Quartet, in E-flat*. New Music Quartet. FOLKWAYS FH 5109 \$5.79.

Performance: Quartets best
Recording: Quartets better

Ⓜ EARLY AMERICAN PSALMODY: *The Bay Psalm Book* (Cambridge, Mass., 1640); *Windsor Tune—Psalm 116*; *The Ten Commandments—Psalm 6*; *Old 148th or Hallelujah Tune—Psalm 128*; *London Tune—Psalm 19*; *York Tune—Psalm 66*; *Old 113th—Psalm 115*. Margaret Dodd Singers, Gordon Myers precentor. MISSION MUSIC IN CALIFORNIA: *Alabado* (tenor and chorus); *Si quaeris miracula* (Responsory of San Antonio); *Cantico espiritual* (Pues sois sancto sin igual); *Alabado* (women's voices); *Missa de los angeles* (1796). Coro Hispánico de Mallorca, Padre Juan Thomas cond. FOLKWAYS FH 5108 \$5.79.

Performance: Spirited psalm singing
Recording: Best in psalms

The commonly accepted image of the Massachusetts Bay Puritan settlers is a dour one indeed, but anyone who has heard this recording in its three previous incarnations (issued by New Records, Inc., the American Recording Society, and the Society for the Preservation of the American Musical Heritage) will agree that though the words be pious, the tunes have superb vigor. And this is true whether they are lined out by precentor Gordon Myers and sung in unison by the congregation (as was the custom in 1640), or sung in the various part settings of Thomas Ravenscroft and other distinguished composers of the late Elizabethan and early Jacobean periods. (The part settings were sung at home, never in church.) The performances in this Folkways reissue offer both unison and part settings, and they still hold their own as examples of fine, vital, and illuminating singing of English melodies that in their later American transformations were to become the foundation stones of our American musical heritage. The recorded sound still stands up excellently, too.

More in the nature of curiosia are the items contained on the California Mission Music side, which attempts to re-create the sounds and atmosphere of the mission school founded by Majorcan padre Junípero Serra in the 1770's. The *Alabados* are folk-like, while the spiritual song, responsory, and short Mass emerge as more or less primitive versions of what was heard in the major cathedrals of Spain. The musical interest here is primarily of a documentary nature. The recorded performances—done appropriately on Majorca—are serviceable, but by no means in a class with the work of the Margaret Dodd Singers on the Bay Psalm Book side. These recordings appeared first on the New Recordings label, then on the American Recording Society and SPAMH labels, as noted for the Bay Psalm Book tracks.

The history of the chamber music recordings of Peter, Moller, and Gehot is similar to that of the disc noted above. Musically, the two Peter Quintets on the Folkways disc

ten by the professionally trained immigrants who dominated urban musical life on the East Coast during the early days of our independent existence as a nation.

The curious past of these Folkways discs emphasizes the need for a recorded history of American music in sound, covering its development from colonial times to the present. Much of the material for the pre-1900 era is already in existence on master tapes, some done originally by labels now inactive or functioning on a limited basis.

However, much of the truly yeoman work in the pre-1900 era has been done under the aegis of Karl Krueger, onetime conductor of the Kansas City Philharmonic and Detroit Symphony orchestras. Beginning with his New Recordings series, then continuing with the Music in America (or Archive of Recorded Performances) series for the Society for the Preservation of the American Musical Heritage, Krueger has made it a long-term mission to document on disc a repre-

ENGRAVING BY P. C. COLLINS



Music-making in Colonial America: the neglected roots of our musical heritage

(identical with an earlier American Recording Society issue) seem to my ears to be capable but simplified stereotypes of European classical models of the 1780's. They lack the original spark of Peter's older, American-born Moravian colleague John Antes and also the heartfelt conviction of Peter's own sacred vocal music. The recorded performances are serviceable, but the sound seems distinctly faded by modern standards.

The quartets by German-born John Christoph Moller and Belgian-born Joseph Gehot are a different matter in terms of recorded performance, for the now-disbanded New Music Quartet rivalled the Juilliard as one of the finest young groups of the 1950's. This still shows in these performances, and the sound stands up surprisingly well. The Moller seems a fairly elementary essay by sophisticated classical standards, though the final movement has some charming rhythmic changes of pace. The Gehot Quartet is a model of terseness and wit throughout its three brief movements. (It was apparently written in London and published there around 1780.)

The Folkways disc as a whole is welcome as another addition to the still-slim recorded literature from the Golden Age of Moravian music in America (1770-1810), as well as for its glimpse of the chamber music writ-

tentative body of American music from the pre-1900 period. For a time, the SPAMH records were distributed gratis to libraries and educational institutions, but the Society has now reorganized its efforts on an annual subscription basis. Twenty-two discs in the series are currently available, covering the colonial, Federal, pre-Civil War, mid-nineteenth-century, and turn-of-the-century periods, with ten more slated for release during the current season and three more to follow thereafter. Inquiries for catalog and prices should be directed to the Society for the Preservation of the American Musical Heritage, Box 4244, Grand Central Station, New York, N.Y. 10017.

Even in the face of the encouraging reissue activity of the past few years by major companies and independents alike, anyone who has studied at close range the vicissitudes of American music on commercial records must come to one inevitable conclusion: the actual responsibility for assembling and keeping available a recorded documentation of the history of American music in sound does not and should not belong to the commercial record industry. This is, in the long run, a job for a combination of foundations and educational institutions. D. H.

(Continued on page 114)

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Aeolian-Skinner reverberation system corrects excessively dead acoustics in the chapel of Choate School, Wallingford, Connecticut. Duncan Phyfe, musical director of the school, describes the effect on live pipe organ and chorus as "so natural one is not aware of an electronic reverberation system."

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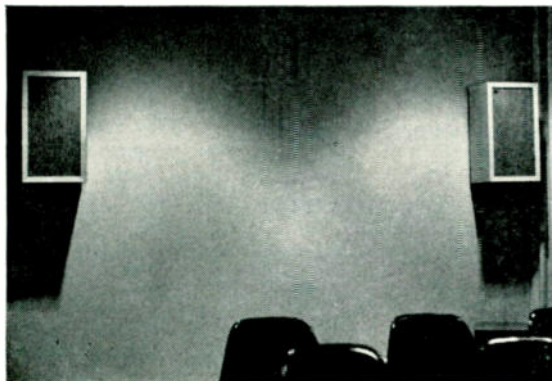
Sound reinforcement system for the summer jazz concerts in the sculpture garden of New York's Museum of Modern Art. Live music had to be amplified without giving the sound an unnatural, "electronic" quality; AR speakers were chosen after testing many brands.



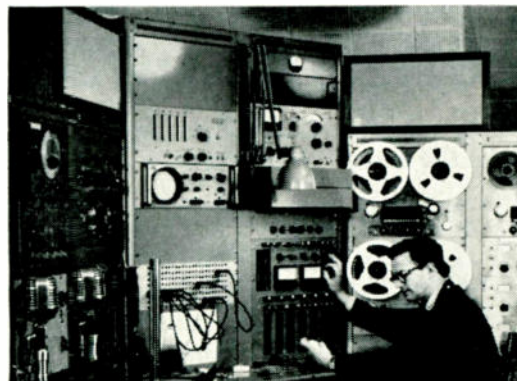
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One of the listening rooms in the Library & Museum of the Performing Arts at Lincoln Center in New York City. AR-3's were chosen for these rooms to achieve an absolute minimum of artificial coloration.



Experimental Music Studio of the University of Illinois. Dr. Hiller (seated) writes about the AR-3's, used as monitor speakers: "I wish all our equipment were as trouble free."

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RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ CZECH-POLISH CHRISTMAS SONGS. Children's Chorus of Radio Prague; Ensemble Pro Arte Antiqua, Dr. Bohumil Kulinski cond. VANGUARD VSD 71144 \$5.79, VRS 1144* \$4.79.

Performance: Delightful
Recording: Bright
Stereo Quality: Restrained

At first glance, this program may seem to hold little appeal for a wide audience, but the disc is a charmer, and I hope it will not be buried in the Christmas-season avalanche. To ears unfamiliar with the repertoire at hand, the Polish songs (an even dozen) will appear more closely related to some of the better known English or German carols. The

Czech tunes are shorter, livelier, and suffused with a bracing, Smetana-like lilt. One of them, entitled *Ukolábavka Jezulátka*, is an a cappella delight. The singing manages to communicate a joyous feeling through the language barrier, and it couldn't be more appealing. Intimately scaled but colorful orchestration—bells, harpsichord, recorders, bagpipes—adds to the pleasure. The warm, well-balanced sonics are entirely appropriate to the performances. G. J.

Ⓢ Ⓜ ENCORES FOR ORCHESTRA. Falla: *The Three-Cornered Hat: Three Dances*. Smetana: *The Bartered Bride: Overture*. Weinberger: *Schwanda: Polka and Fugue*. Donizetti: *Overtures: Daughter of the Regiment; Don Pasquale*. Pro Arte Orchestra, Charles Mackerras cond. VANGUARD

EVERYMAN SRV 178 SD \$1.98, SRV 178 \$1.98.

Performance: Warm and natural
Recording: Satisfactory 1959 vintage
Stereo Quality: Good enough

The weird grab-bag aspect of this release can be explained in part by the fact that these performances were originally issued in England on 45-rpm singles in 1959, and they are now being issued together for the first time on this low-priced Everyman disc.

The Mackerras readings are unforced, if not overly idiomatic in the Falla, and the sound is warm and natural, except for the obtrusively electronic quality of the organ in the final pages of the *Schwanda* music. All told, a good buy for those who don't mind the odd juxtaposition of repertoire. D. H.



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CIRCLE NO. 4 ON READER SERVICE CARD

Ⓢ Ⓜ HEIFETZ PLAYS GERSHWIN AND MUSIC OF FRANCE. Gershwin (arr. Heifetz): *Three Preludes; Porgy and Bess—Highlights*. Debussy: *La Chérelure; Golliwog's Cakewalk; Beau soir*. Ravel: *Valses nobles et sentimentales Nos. 6 and 7*. Poulenc: *Mouvements perpétuels*. Saint-Saëns: *The Swan*. Ibert: *The Little White Donkey*. Jascha Heifetz (violin); Brooks Smith (piano). RCA VICTOR LSC 2856 \$5.79, LM 2856* \$4.79.

Performance: Feline
Recording: Crystal clear
Stereo Quality: Sufficient

The Heifetz transcriptions of Gershwin and of seven more or less offbeat French bonbons are both tasteful and made-to-order opportunities for the master to display his truly feline way with bow and strings. It is soft as silk one moment, prickly and wayward the next, all with no seeming effort, and wholly musical the entire time.

The Gershwin preludes are a delight in any guise, and it is fascinating to hear the miniature lyrical scenario that Heifetz has put together from the *Porgy and Bess* tunes. The French pieces are played for what they are—elegant and fetching musical fluff-balls. Good sound, well balanced. D. H.

Ⓢ Ⓜ HOLIDAY FOR ORCHESTRA! Foster (arr. Arthur Harris): *Camptown Races*. Gilmore: *When Johnny Comes Marching Home*. Traditional: *Sailor's Hornpipe*. Paderewski: *Minuet in G*. Rameau: *The Hen*. Benjamin: *Jamaican Rumba*. Debussy: *General Lavine—Eccentric*. Traditional: *Londonderry Air*. Rimsky-Korsakov: *The Flight of the Bumblebee*. Grieg: *March of the Dwarfs*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6757 \$5.79, ML 6157 \$4.79.

Performance: Philadelphian but pointless
Recording: Brilliant
Stereo Quality: Plenty

I grant the commercial point of these hokey arrangements, beautifully played and brilliantly recorded. But the musical value is nil, and the entertainment aspect will wear thin after a few hearings. If it's education on the workings of the orchestra that's the object, there have been better things than this: Prokofiev and Britten as old stand-bys; Ginastera's *Variaciones Concertantes* (once available with Dorati and the Minneapolis Symphony on Mercury) for something off-

(Continued on page 116)

HIFI/STEREO REVIEW

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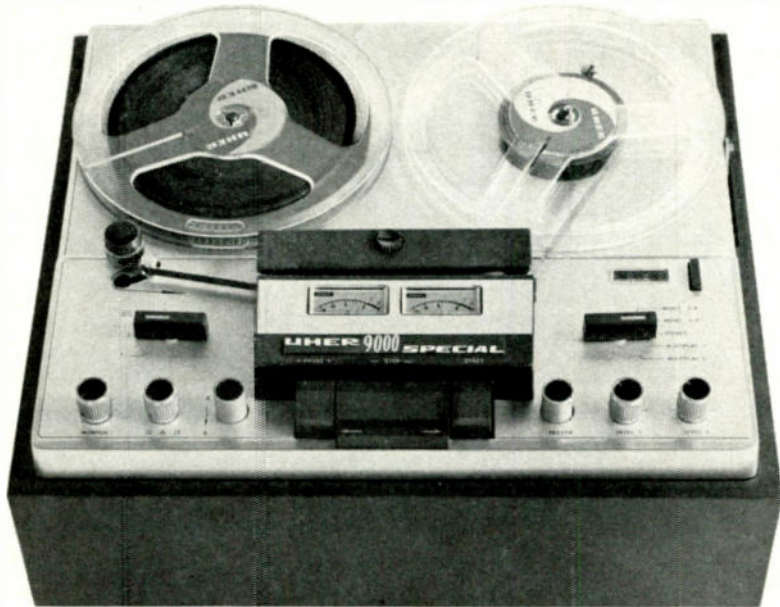
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beat; or for really intelligent kiddie stuff, Alec Wilder's *Child's Introduction to the Orchestra* on Golden Records. Ormandy should know better than to go in for this rumpus room stuff. D. H.

© **HYMNS TO THE VIRGIN: Die schönsten Deutschen Marienlieder.** St. Caecilia Choral Society; Hans Dieter Höltge (tenor); Ernst Berger (baritone); Wind Ensemble and String Orchestra, Franz Josef Breuer cond.; Joseph Bächler, choral director. POLYDOR SLPHM 237235 \$5.95.

Performance: Enjoyable
Recording: Boomy
Stereo Quality: Widespread

This is a collection of fourteen hymns about the Virgin Mary, embracing compositions from the early Baroque to the late nineteenth century. Whether they are indeed the "most beautiful" hymns of this kind, as the jacket confidently states, I am not qualified to affirm or deny. They are certainly pleasant, if not particularly memorable. The settings—all by conductors Breuer and Bächler—tend to homogenize this music into a generalized Romantic style, but I don't suppose this recording ever meant to emphasize stylistic authenticity. There is also the hazard of monotony, created by the similar strophic construction of each hymn, but this is successfully countered by the variety in the voicings and in the instrumental accompaniments. Both solo singers are satisfactory, and the choral work is extremely impressive from all points of view. All in all, it is a very nice program of lightweight music which will make an interesting Christmas offering. The recording is clear and spacious, once the ear is adjusted to its cathedral-like reverberation. G. J.

© **MUSIC IN THE VATICAN PAVILION** (New York World's Fair—1964-65): Anon. *Annunciation Carol*; *Three Gregorian Chants*. Bruckner: *Ave Maria*. G. Gabrieli: *Jubilate Deo*. Clarke: *Trumpet Tune and Air*. Hunter: *Locus iste*; *Prayer of St. Francis*. Brahms: *Create in Me, O God, a Pure Heart, Op. 29, No. 2*; *How Lovely is Thy Dwelling Place*, from *A German Requiem, Op. 45*. Fauré: *Sanctus, Pie Jesu, In Paradisum*, from *Requiem, Op. 48*. Pius X School Student Choir; Manhattanville Glee Club; Renaissance Brass Ensemble; Mother Catherine Carroll, Bruce Prince-Joseph, Edgar Hilliar (organists); Dom Joseph Gajard, Ralph Hunter cond. PX 3 \$3.98.

Performance: Variable
Recording: Fair

Virtually all of this repertoire—except the capably written Ralph Hunter pieces—is available in superior recorded form elsewhere. The Gregorian chant is done with organ accompaniment, while the Brahms and Fauré Requiem excerpts are done with organ rather than orchestra. The chief value of this disc is as a memento of the New York World's Fair Vatican Pavilion, one of the few oases of good visual taste in a desert of commercialism run rampant.

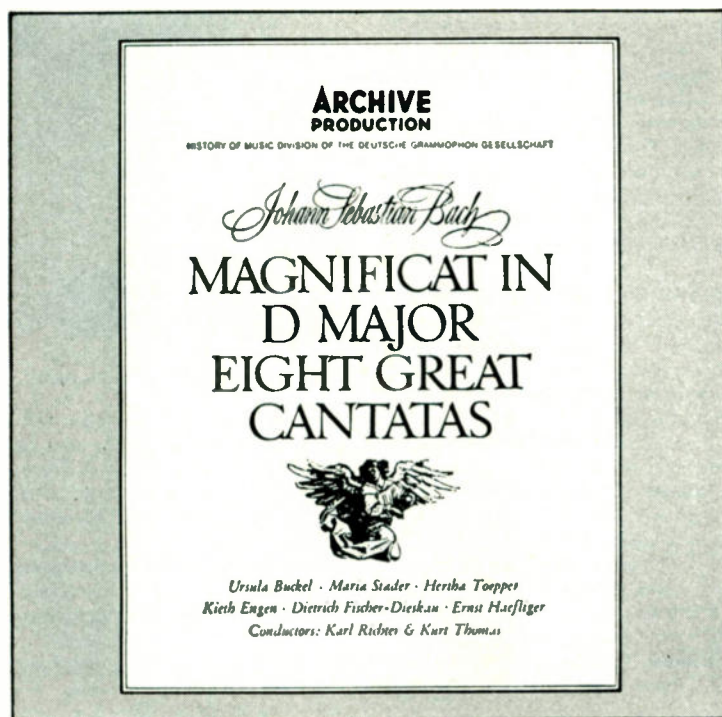
The selections here are excerpts from the fifteen-hour-long taped program of background music played continuously at the Vatican Pavilion. This souvenir recording was sold exclusively at the pavilion when the fair was open, but since its closing disc

(Continued on page 118)

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Munich Bach Orchestra & Chorus, Karl Richter, Cond. and

Leipzig Gewandhaus Orchestra, Kurt Thomas, Cond.

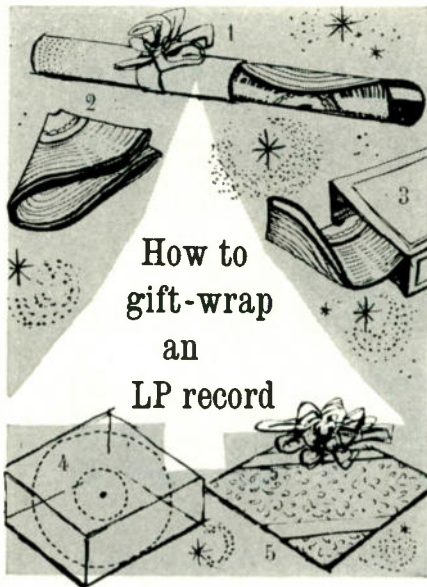
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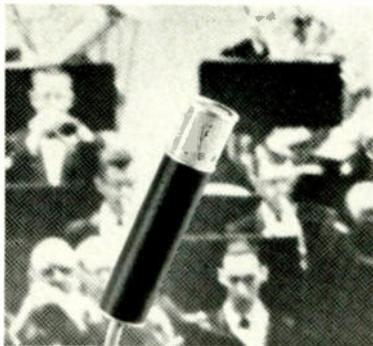
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has been made available to the public through record shops. On the cover there is a photograph of Michelangelo's *Pietà*, which was loaned by the Vatican for exhibition at the World's Fair. D. H.

Ⓢ Ⓜ SVIATOSLAV RICHTER: *Recital II*. Bach: *Well-Tempered Clavier—Book I: Nos. 1, 4, 5, 6, 8*. Schubert: *Allegretto, in C Minor (D. 915)*; *Ländler, in A Major*. Schumann: *A-B-E-G-G Variations, Op. 1*. Rachmaninoff: *Prelude, in G-sharp Minor, Op. 32, No. 12*. Prokofiev: *Visions fugitives, Op. 22, Nos. 6 and 9*. Sviatoslav Richter (piano). DEUTSCHE GRAMMOPHON SLPM 138950 \$5.98, LPM 18950* \$5.98.

Performance: Elegant
Recording: Good location work
Stereo Quality: Good enough

Richter's way with the *Well-Tempered Clavier* pieces comes out as a study in contrast between stern objectivity (the fugue of No. 5) and poetic brinkmanship (the extreme slow tempo for the famous E-flat Minor Prelude), with moments of the most captivating simplicity (the whole of No. 1 in C Major).

The Schubert pieces are altogether beautiful, and Richter's juxtaposition of them is singularly fascinating, in that the *Allegretto* is minor-major-minor, while the *Ländler* reverses the pattern. His treatment of the seldom-played A-B-E-G-G Variations is Romanticism and pianistic glitter personified. He then shows his Slavic side in the moodily lyrical Rachmaninoff piece and delivers wholly wayward and unpredictable poetry in the Prokofiev *Visions fugitives*.

Good recorded sound prevails throughout, despite occasional audience noises and occasional changes in background noise levels due to varying room atmosphere. D. H.

Ⓜ RICHARD TAUBER: *Recital*. Mozart: *Don Giovanni: Il mio tesoro*. Smetana: *The Bartered Bride: Es muss gelingen*. Verdi: *La Traviata: Ach, ibres Auges Zauberblick*. *Aida: Was hab' ich leiden müssen* (with Sabine Kalter). Bizet: *Carmen: Ich seh' die Mutter dort* (with Elisabeth Rethberg). R. Strauss: *Der Rosenkavalier: Di rigori armato*. J. Strauss: *The Gypsy Baron: Als flotter Geist. Eine Nacht in Venedig: Treu sein, das liegt mir nicht*. Lehár: *Das Land des Lächelns: Bei einem Tee en deux* (with Vera Schwarz); *Paganini: Niemand liebt dich so wie ich* (with Carlotta Vanconti); four others by Kálmán, Tauber, Lenoir, and Love. Richard Tauber (tenor), orchestral accompaniment. ODEON (83) 391 \$5.98.

Performance: Unique
Recording: Dotted, but good

This is another entry in Odeon's *Die Goldene Stimme* series, in which musical selections are interspersed with spoken reminiscences by the artist himself or a surviving relative (in this instance, Max Tauber, the singer's cousin). I wish, though, that Odeon would follow the more painstaking methods of Angel's Great Recordings of the Century series. The present disc is deficient and inaccurate in its annotations, lacks chronological data, and fails even to present the *Carmen* and *Aida* duets in their originally issued complete form. And while Max Tauber tells some little-known anecdotes disarmingly (in ripe Viennese-inflected German), he is not

always accurate in his recollections here.

None of this criticism, of course, relates to Tauber's performance, which is spellbinding, as usual. Quite appropriately, one side of the disc is devoted to opera, the other to operetta and light music. The former includes a real rarity: the duet from *Carmen* in which Elisabeth Rethberg is the excellent Micaëla. It is one of the three collaborations of these two artists dating from around 1920, a very early period for both. Tauber was a rather robust lyrical tenor at the time—a somewhat paradoxical description which, nevertheless, makes sense in his case. His vigorous style, full-bodied tone, sentimental flair, and firm command of the upper register are evident not only in his early *Carmen* excerpt but in the acoustical *Aida*, *Der Rosenkavalier*, and *The Bartered Bride* selections as well. The *Don Giovanni* aria (recorded much later) is justly famous—with its smoothness of line and abundant breath



RICHARD TAUBER

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support it is just a shade less incredible than John McCormack's hair-raising feat. (Max Tauber makes the amusing disclosure that his cousin once auditioned for the celebrated baritone Leopold Demuth, who pronounced young Tauber's voice threadbare and entirely unsuited for an operatic career.)

Richard Tauber was an accomplished composer, and he was planning on a career as a conductor when he decided to become a singer. Side B of the present disc features the tune *Ich glaub' nie mehr an eine Frau*, which he composed for an early movie musical, and the sentimental *Das alte Lied*, in which he accompanied himself at the piano. Not much new can be said about his way with these, or with the music of Johann Strauss, Lehár, and Kálmán. Just as every promising Italian tenor is sooner or later compared to Caruso, every good operetta tenor who brings healthy vocal resources and a certain touch of Viennese style to this music will find himself pronounced a "second Tauber." The fact of the matter is that the more "second Taubers" appear on the scene the more obvious it becomes that the combination of charm, showmanship, sovereign technique, and infectious delight in his own singing that characterized the first Tauber remains unapproachable. G. J.

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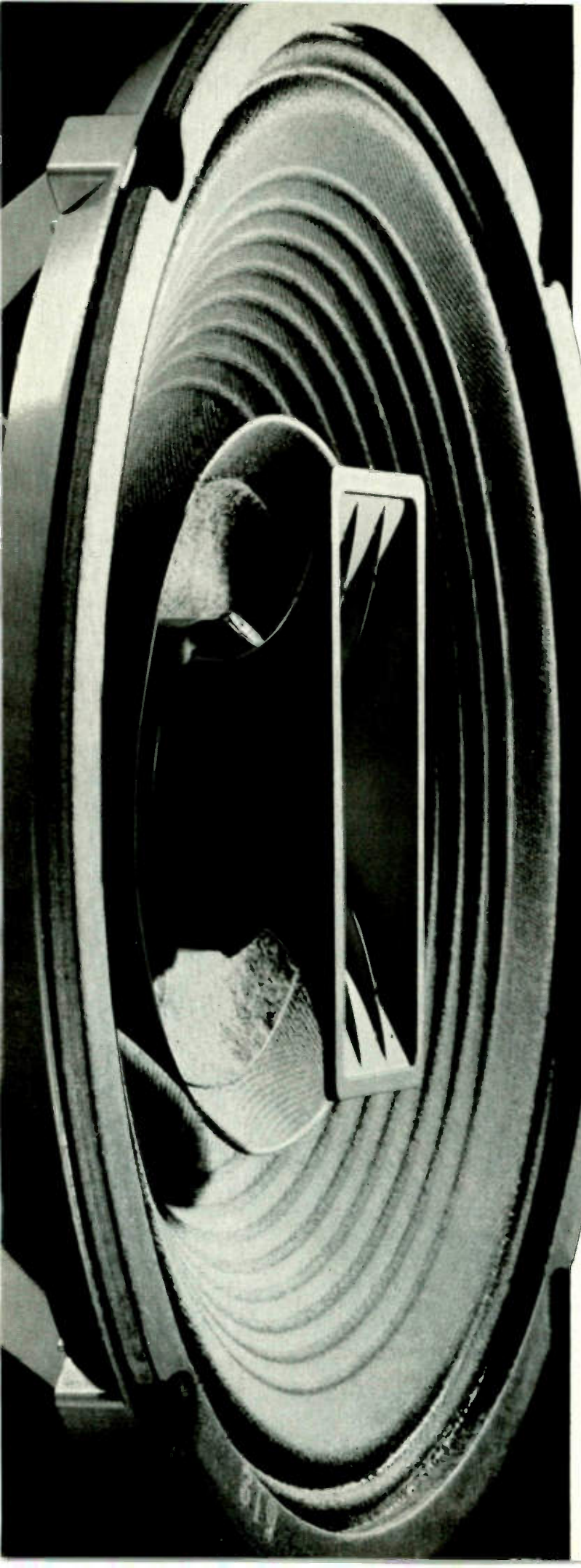
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Reviewed by JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • GENE LEES

Ⓢ Ⓜ CHARLES AZNAVOUR: *The Aznavour Story*. Charles Aznavour (vocals); orchestra, Paul Mauriat cond. *Que c'est triste Venise; Le temps; Atec*; and nine others. REPRISÉ RS 6172 \$4.79, R 6172 \$3.79.

Performance: Vital
Recording: Good
Stereo Quality: Good

This album, done in French, is Aznavour's second on Reprise. The first, in English, was—quite rightly, I think—put down by Joe Goldberg in a previous issue of this magazine. The English album was ragged, and since I wrote four of the lyrics for it and attended all the recording dates, I can explain why.

Like most European singers, Aznavour always overdubs his albums—that is, he records the orchestra first, takes the tapes home with him and rehearses for a week or two, then adds the voice. After much pondering, I have come to approve of this practice. Aznavour's argument is sound: "If I walk into a studio where twenty-seven men are playing an arrangement I've never heard, how can I fit the vocal to it properly if we record 'live'?"

The dead hand of the American Federation of Musicians rests heavily on the American recording industry. It takes a dim view of overdubbing. It forbade it at one time, even though it had no real way to enforce the ban—all you have to do is record the singer on a separate channel, remove that channel after the musicians leave, and do the vocal over. Eventually realizing the folly of its position, the union shifted its stand; now it permits overdubbing if you pay the musicians an hour's overtime. This doesn't stop overdubbing—it's done mostly on the sly, even yet—but this makes it costly. This unrealistic attitude toward overdubbing gives the American public some pretty sloppy recordings at times.

If you listen to Aznavour's English album on Reprise, and then to this one, you'll hear the difference. Several of the tunes are heard in both. The principal difference arises from the way they were recorded. The French material was overdubbed with scrupulous care in Paris. The English album was recorded in three consecutive hectic days in New York. How Aznavour did it at all, in view of the conditions, is beyond me. As ragged

as it was, watching him work on it give me a respect approaching awe for the man's professionalism.

The French album is a pick-up of material from various Aznavour albums on the Barclay label. All have charts by Paul Mauriat, who directs the orchestra when Aznavour works at the Olympia Theater in Paris. Mauriat's arrangements are infinitely better than Sy Oliver's in the English-language album. Aznavour has a belief that he must alter the arrangements of his songs when he works for the American audience. I don't



CHARLES AZNAVOUR AND FRIEND
Aznavour at his best in French songs

agree. I think he should record in English with Mauriat's charts. Mauriat extracts the true flavor of the songs; Oliver hybridized them.

This album is a good compendium of Aznavour, well recorded. Compared with the Barclay originals of most of this material, the American disc mastering sounds better to my ears. G. L.

Ⓢ Ⓜ THE BEATLES: *Help!* John Lennon, Paul McCartney, George Harrison, Ringo Starr (vocals and instrumental accompaniment); orchestra. *Help!; The Night Before; You've Got to Hide Your Love Away*; and nine others. CAPITOL SMAS 2386 \$5.79, MAS 2386* \$4.79.

Performance: Light-hearted
Recording: Good
Stereo Quality: Good

Increasingly it appears that the inspiration for the Beatles as movie performers is the

Marx Brothers. Their first film, *A Hard Day's Night*, was a delightfully mad slapstick satire scattered with Marxian touches. In their second film, *Help!*, there are even more of them, including a sequence in which, as the camera cuts back and forth, the Beatles keep turning up in different clothes. This bit is out of the battle sequence in *Duck Soup*.

The music of the album has the tone of a total put-on. One senses that they're laughing not only with the teen-agers who buy their records, but at them as well. (In Toronto recently, I saw a schoolgirl outcry scrawled on a brick wall, put there no doubt after the Beatles left the city: "I love Ringo Starr, but he's mean!") In one of the tunes of this album, there is a repeated weepy falling note on the guitar which, in its deliberate exaggeration, betrays how lightly the Beatles take their songs about injured adolescent love.

This album is a potpourri of tracks from the film—an orchestral suspense passage (the underscore was written by Ken Thorne) next to a typical Beatles tune. The funniest bit is a performance on sitar and flute of *A Hard Day's Night* as if it were an indigenous Indian theme. The songs are good, and the lyrics—always the weakest facet of the Beatles' records—are somewhat better than they used to be. G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ TONY BENNETT: *Tony's Greatest Hits, Volume III*. Tony Bennett (vocals); orchestra, various conductors. *I Left My Heart in San Francisco; I Wanna Be Around; Quiet Nights; Who Can I Turn To; The Moment of Truth; When Joanna Loved Me; The Good Life; A Taste of Honey; This Is All I Ask; The Best is Yet to Come; Once Upon a Time; If I Ruled the World*. COLUMBIA CS 2373, \$4.79, CL 2373 \$3.79.

Performance: Intimate
Recording: Excellent
Stereo Quality: Excellent

A few years ago, Frank Sinatra was the main force for good songs in the field of popular music. Sinatra's source of material was an excellent one: he plowed through all the Broadway show scores of the Twenties, Thirties, and Forties and made new, fresh recordings of their best songs. But eventually, because of the fact that long-playing records are kept and played for years by the purchaser, that vein of ore petered out. In the meantime Sinatra had not been developing new sources of material, and when that source was worked out, he was in trouble;

Explanation of symbols:

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

except for occasional good Cahn-Stein songs, he had little to sing. And that, in my opinion, is why his record sales are off.

Tony Bennett went a different route. He became the principal finder and developer of new writers and new songs. No one in America has done more to see that good songs get heard than Tony Bennett. He has a profound personal rapport with song-writers; and they like the way he does their material. But there's another reason Bennett gets his pick of good songs. The music business, as it is almost unnecessary to say, is frequently corrupt. A lot of big singing stars have a rather nasty trick of telling song-writers that they'll do a song providing it can go into the singer's own publishing company. In other words, the singer wants a kick-back—not an illegal one, to be sure, but certainly an unethical one. Bennett doesn't do this; he owns no publishing company. This is considered naïve by some of the cynics in the business, but Bennett once told a friend with a wink, "Yeah, but all the good song-writers bring me their stuff." He's correct. His high level of professional ethics gives him first pick of everyone's stuff. This is good for him, for the song-writers, and for American music.

This album is made up of material from Bennett hit singles for the past couple of years. It is an impressive demonstration of his importance to this country's music. Most of these are great songs—Bobby Scott's *A Taste of Honey* and the Wells-Segal *When Joanna Loved Me* are my favorites—and Bennett's are, as far as I'm concerned, the definitive performances. G. L.

Ⓢ Ⓜ **BROTHERS FOUR:** *Try to Remember*. Brothers Four (vocals), unidentified accompaniment. *Malaika*; *Wild Colonial Boy*; *Sloth*; *Sakura*; *Born Free*; and seven others. COLUMBIA CS 9179 \$4.79, CL 2379 \$3.79.

Performance: Varied
Recording: Excellent
Stereo Quality: Excellent

There is a bit of everything on the new album by the Brothers Four. The arrangements, for widely varying instrumentations, are divided among Teo Macero, Tom Newsom, and Milt Okun. The material ranges from *Try to Remember* (first introduced by Jerry Orbach in *The Fantasticks* and gradually becoming a standard), through straight pops such as *What Now My Love* and straight folk numbers (*Wild Colonial Boy*), to one of Jon Hendricks' exercises in doggerel, *Gimme That Wine*.

It's all very pleasant and professional, and the vocal arrangement of *Remember* is ingenious, but there's nothing much to stick to the ribs. As for the liner notes, I can only assume they are an inside joke. J. G.

Ⓢ Ⓜ **RAY CHARLES:** *Country and Western Meets Rhythm and Blues*. Ray Charles (vocals and piano); Jack Halloran Singers, Raelets (vocals), unidentified orchestra. *Together Again*; *I Don't Care*; *Don't Let Her Know*; *Maybe It's Nothing At All*; *Next Door to the Blues*; and seven others. ABC-PARAMOUNT ABCS 520* \$4.79, ABC 520 \$3.79.

Performance: Near-top drawer
Recording: Okay

As practically everyone will recall, Ray Charles has shifted his stance several times



TONY BENNETT
Definitive performances of great songs

in his career, from (a) rhythm-and-blues artist to (b) pop singer to (c) country-and-western popularizer. In his latest album, he offers several items each from column (a) and column (c). Except for the two songs from his new film *Ballad in Blue*, which are overly maudlin, all the performances are as we have come to expect from Charles.

But there is a slight feeling of a good thing warmed over a couple of times too many. Only *Blue Moon of Kentucky*, the Bill Monroe classic, has all the excitement Charles is capable of. This, with Charles' own "swingova" rhythm—the bossa nova figure backwards, to create an irresistible swing—ought to become a hit for him. And it should be said that few other performers could make an album this good. But we have a right to expect more from Charles because we've already gotten more several times. J. G.

Ⓢ Ⓜ **NAT COLE:** *Looking Back*. Nat Cole (vocals); orchestra and chorus, Dave Cavanaugh or Billy May cond. *World in My Arms*; *Send For Me*; *Again*; *Midnight Flyer*;

RAY CHARLES
Good selections from two of his styles



and seven others. CAPITOL ST 2361 \$4.79, T 2361* \$3.79.

Performance: Varies
Recording: Souped-up
Stereo Quality: Good

Americans are very poor at honoring their dead, especially if there is a little money to be made by honoring them incorrectly. We have certainly had far more shocking examples of the practice than this record album, but this is not the way to do it either.

Nat Cole was one of our very best popular singers, with a unique and inimitable style. Since he was, among other things, in the business of manufacturing hits, he sang a good bit of ephemera. Sometimes, he sang a subtle sort of pre-rock-and-roll, and one of those recordings, *Looking Back*, is a classic. That style was emulated, probably most successfully by Brook Benton.

The present album is an attempt to point this out. Eleven songs in the style, several of them indifferent, have been collected. In case one misses the point, it was decided, according to the notes, to add "extra percussion and guitar in places to enhance the sound and heighten the rhythms upon which the Cole voice rides so superbly."

Well, no great damage has been done, but it seems a disservice to a fine singer, whether it makes him an ex post facto *yé-yé* idol or not, to perpetuate his performances in any fashion other than the one in which he chose to record them. J. G.

Ⓢ Ⓜ **FLOYD CRAMER:** *Class of '65*. Floyd Cramer (piano); orchestra, Bill McElhiney cond. *I Feel Fine*; *Try to Remember*; *Mr. Lonely*, and nine others. RCA VICTOR LSP 3405 \$4.79, LPM 3405* \$3.79.

Performance: Inoffensive
Recording: Good
Stereo Quality: Good

This album offers further evidence of the rise in quality of commercial music in this country in the last year or two. Them people in rock-and-roll and country-and-western are actually learning a little about music.

Floyd Cramer is a Nashville pianist with a coarse tone who is heard on a lot of c-and-w discs. He plays rather well, with a light and flippant quality at up tempos. His chord voicings become monotonous after a time—they are very limited. He states melodies mostly in a single-note style in the middle register of the instrument. Disc jockey Noel Ball, of Nashville's WMAK, says in the liner notes, "Floyd's right hand, while carrying the melody, seems to slide into chords, giving the effect of striking quarter tones 'between' the piano keys." That's something that bugs me about rock-and-rollers, folkies, and c-and-w people: when they make the most elementary musical discovery, they trumpet it as if it were an all-time first. Jazz pianists have been doing that trick for nearly a half a century, maybe longer, and Oscar Peterson can actually create a strong illusion of a bent note.

Cramer is heard against a fairly large orchestra. If this is the best of them, and it probably is, Nashville's string players are all right, but nowhere near in a class with those of Los Angeles or New York. The brass players aren't much. Bill McElhiney's writing, too, is all right, though too often it consists of tied whole notes in the strings—what arrangers call "goose eggs." I suspect he'd
(Continued on page 124)

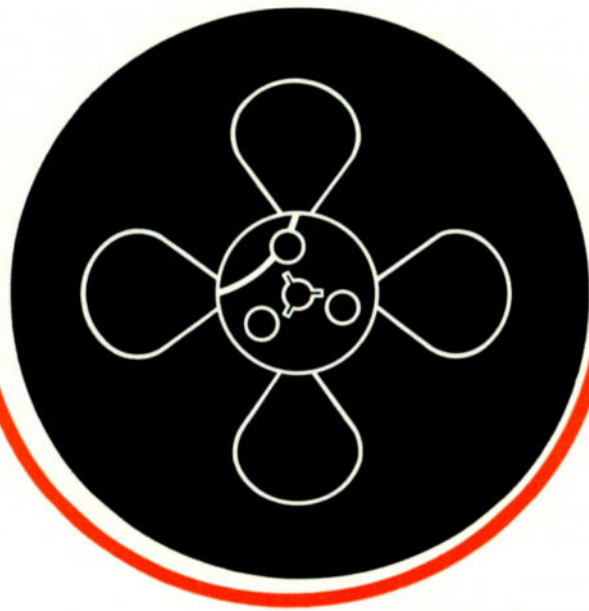
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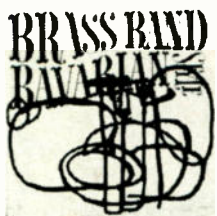
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write well if given more freedom in an assignment.

For an album coming out of Nashville, this one is strikingly good. By other standards, it can be considered merely not bad.
G. L.

⑤ ● JIMMY DEAN: *The First Thing Er'ry Morning*. Jimmy Dean (vocals); Chuck Cassey Singers (vocals); orchestra. Don Sebesky cond. *Under the Sun: Dear Heart: Too Many Times: Any Time: 'Til Tomorrow*; and seven others. COLUMBIA CS 9201 \$4.79, CL 2401 \$3.79.

Performance: Smooth
Recording: Good
Stereo Quality: Good

If you don't believe that country-and-western music has become part of the ever-changing, ever-retreating, ever-broadening mainstream (whatever that term still means), then you probably haven't ever been exposed to Jimmy Dean. He is a television star, he is ingratiating, and he has probably had more trouble with his name than any other performer.

Anyway, Jimmy Dean is sort of a hick Perry Como, just your easygoing buddy who comes into the living room once a week, as relaxed as can be. He wears boots, he wears sweaters—what's the difference, who gives a hoot?

It is all very skillful, all very professional, and, in Dean's case, all very minor. If you want unobtrusive company who makes no demands on you, Dean will make mild turntable fare. But if you stop to consider the craftsmanship and sweat that must underlie such casualness, you might think differently about this falling-off-a-log, semi-country program.
J. G.

⑤ ● ASTRUD GILBERTO: *The Shadow of Your Smile*. Astrud Gilberto (vocals); orchestra, João Donato, Claus Ogerman, and Don Sebesky cond. *Manha de Carnaval: Fly Me to the Moon; O Ganso*; and eight others. VERVE V6 8629 \$5.79, V 8629 \$4.79.

Performance: Stiff
Recording: Superb
Stereo Quality: Superb

During the years when Astrud Gilberto was married to João Gilberto, she had ambitions to be a singer, which her husband discouraged. She was right commercially, apparently. But he was right aesthetically.

There has been a good deal of tripe written about the "sound of innocence" she projects. What she projects is amateurism: those silly little unsupported high notes 'way out of her limited register; an intonation that at times is downright embarrassing; and an almost unbelievably expressionless quality, a woodenness that amazes me. One wonders if there's a woman there, a person, or a personality. Listening, I get the feeling that she must be singing with fixed, unblinking eyes, and that if you waved your hand in front of them, she wouldn't notice.

There are moments in this album when Mrs. Gilberto sounds almost human, almost talented. *O Ganso*, a wordless scat vocal, has charm and swing; the same qualities occur in *Aruanda*. Since both tracks were arranged by João Donato, it seems some of the credit for getting a bit of a performance out of her should go to him.

When Mrs. Gilberto sings English, she seems to have no idea what the words are

about, and not much concern either. In Portuguese, she's a shade better. But only a shade. I don't like saying these things about Mrs. Gilberto. She is a shy, modest, young lady. But as Winston Churchill once observed of Clement Attlee, she has so much to be modest about.
G. L.

⑤ ● THE IMPRESSIONS: *One By One*. Curtis Mayfield, Sam Gooden, Fred Cash (vocals); orchestra Johnny Pate cond. *Twilight Time; Nature Boy; Mona Lisa; Lonely Man*; and four others. ABC-PARAMOUNT ABCS 523* \$4.79. ABC 523 \$3.79.

Performance: Mechanical
Recording: Good

The Impressions, a vocal group, have chosen a dozen romantic standards in which to indulge their rampant bathos. Johnny Pate's limp arrangements complement the vacuity of the performances exactly. If that vintage polemical term, "bleeding hearts," were extended to pop music, it would describe the Impressions.
N. H.

⑤ ● LOS INDIOS TABAJARAS: *The Many-Splendored Guitars of Los Indios Tabajaras*. Los Indios Tabajaras (guitars), unidentified accompaniment. *Begin the Beguine; Harbor Lights; Lisboa Antigua; Johnny Guitar*; and eight others. RCA VICTOR LSP 3413 \$4.79, LPM 3413* \$3.79.

Performance: Bland
Recording: Very good
Stereo Quality: Natural

"This is tranquilizing music," say the liner notes. You bet. Los Indios Tabajaras, as you probably know by now, are two Brazilian Indian brothers who play guitar. They occasionally have some slight rhythm accompaniment—maracas, for instance—which may be played by the brother who is not soloing. The full tone, the heavy vibrato, the languid pace, makes their music reminiscent of Django Reinhardt. But it is not Django-like music they play, it is Django-like Muzak. Everything is smooth, bland, predictable. The only element of surprise I found on the disc was that Alfred Newman's theme for *The Greatest Story Ever Told* is a very nice tune, indeed.
J. G.

⑤ ● TOM JONES: *What's New Pussycat?* Tom Jones (vocals); orchestra. *What's New Pussycat?; Little by Little; Endlessly*; and nine others. PARROT PAS 71006 \$4.79. PA 61006 \$3.79.

Performance: Harsh
Recording: Harsh
Stereo Quality: Okay

Britain's Tom Jones is a throwback to an earlier era of rock-and-roll. He stands for restoration of the switch-blade to r-and-r. With his vicious singing, greasy sideburns, high-heeled boots, and punk's clothing, he is a musical nihilist. A white singer, he imitates Negro blues singers—but not very well. The overall tone of the album, which is hysterical, is set by the title track, a dreadful song by Burt Bacharach.
G. L.

RECORDING OF SPECIAL MERIT

⑤ ● ANITA KERR QUARTET: *We Dig Mancini*. Anita Kerr, Dottie Dillard, Gil Wright, Louis Nunley (vocals); orchestra.
(Continued on page 126)



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Baby Elephant Walk; Too Little Time; Moon River; and nine others. RCA VICTOR LSP 3428 \$4.79, LPM 3428* \$3.79.

Performance: Startlingly good
Recording Quality: First-rate
Stereo Quality: Excellent

Very good and sophisticated musicians are often used to make the childish records that come out of Nashville. For example, Boots Randolph, whose tenor saxophone is heard on what seems like half the rock-and-roll discs from that town, is a good jazz player. He can make more money in Nashville than he possibly could in New York and still play good music on his own time. I for one couldn't live that way, but one must respect the right of another man to find his life's order in his own way, particularly in so difficult a field as music.

But the most startling case in Nashville of the application of superior musicianship to inferior music is that of the Anita Kerr Quartet. This four-voice group is heard on an enormous number of Nashville discs. Anyone with ears can hear that they're competent. But just how good they actually are is more clearly evidenced in this disc than in anything else they've done. Flawless intonation, beautiful blend, great precision of phrasing, good time—they have all these things.

They've taken some of the best Mancini tunes (along with a little of the trivia) and set them for voices. Presumably the vocal writing is Miss Kerr's—she's an arranger—but I doubt that she wrote the orchestral accompaniments. The album was made in England, where it's possible to hire large orchestras at prices not designed to bankrupt the record company, and the sound is excellent. Chet Atkins was the producer. Some of the tunes are done wordlessly, and in *Baby Elephant Walk* the voices imitate strikingly the calliope Mancini used in the original performance in the sound-track for *Hatari*.

As far as I'm concerned, the two best vocal groups in America are the Hi-Lo's and the Anita Kerr Quartet. And the Hi-Lo's tend to let their musicianship get in the way of music: they're sometimes complex to the point of being cluttered. Miss Kerr goes for simplicity, which should not, however, be confused with naïveté. When she wants a tight, dissonant voicing that is effective but hard to sing, she writes it—and then she and her colleagues sing it impeccably.

This group is a pure wonder. G. L.

© © TOMMY LEONETTI: *Tommy Leonetti Sings the Winners*. Tommy Leonetti (vocals); orchestra, Claus Ogerman cond. *Our Day Will Come; I Can't Stop Loving You; Looking Back; and nine others.* RCA VICTOR LSP 3404, \$4.79, LPM 3404 \$3.79.

Performance: Coarse pops
Recording: Good
Stereo Quality: Good

The talents of two very able men—singer Leonetti and arranger Claus Ogerman—are wasted in a trashy, quasi-rock collection of low-grade pop hits from recent seasons. *The Wayward Wind* is done rather nicely, but the album mostly panders to the taste of the ordinary run of disc jockeys. Surely Victor can find a better way to attract attention to Leonetti's considerable ability than this. G. L.

(Continued on page 128)

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Ⓢ Ⓜ TRINI LOPEZ: *The Rhythm and Blues Album*. Trini Lopez (vocals); orchestra, Don Costa cond. *She's About a Mover*; *Little Miss Happiness*; *Shout*; and nine others. REPRISE RS 6171 \$4.79, R 6171 \$3.79.

Performance: Spirited
Recording: Good
Stereo Quality: Good

Trini Lopez is a translator. He takes rock-and-roll and rhythm-and-blues material that is incomprehensible to the average white adult and breaks it down into elements they can understand. By a certain standard of criticism, which puts more emphasis on social than musical values, I suppose he's a Bad Singer—like, he's not ethnic or pure or uncompromising or any of those great things. I kinda like him.

For one thing, he's got a good voice. For another, he's got a good bit of musicianship, both in his guitar-playing and his singing—he knows what he's doing. His enunciation is clean, which comes as a relief after the mumbles of rock-and-roll. For still another thing, he's got good time: he swings, which most rock-and-roll practitioners don't. Finally, he has an infectious quality of happy energy. Anybody who can put you through a whole album of the same damn monotonous chord changes and retain your interest has to be accounted a man with talent. G. L.

Ⓢ Ⓜ ROD MCKUEN: *Rod McKuen Sings his Own*. Rod McKuen (vocals); orchestra, Perry Botkin, Hank Levine, Mort Garson, or Gene Page cond. *The Summer's Long*; *Each of Us Alone*; *Rusting in the Rain*; and nine others. RCA VICTOR LSP 3424 \$4.79, LPM 3424* \$3.79.

Performance: Gentle
Recording: Good
Stereo Quality: Good

The only really important thing to come out of the so-called "folk music" movement was the restoration of the idea of a song as a story. That's what songs were originally, and that's what they are again becoming. What has bothered me in folkum, however, is musical crudity coupled with deliberate illiteracy.

The reason I respect Rod McKuen's writing (he does both words and music) is that he has taken the central idea of folkum and extended it. His songs are both musical and literate.

This evaluation, however, is a slight to McKuen's talent: he was in fact writing this way long before folkum hit us. Somehow he was lost temporarily in the shuffle. This oversight is being rectified; and in the meantime, McKuen's writing has improved. I once had occasion to observe that if McKuen ever learned to control rhyme, instead of letting rhyme control him, he might develop into a major song-writer. This has happened. His writing today, as exemplified by this album, is tighter, more organized. At the same time, I find I like some of his earlier material more now than I used to. *The Lovers*, which I used to think of as a pretty but pretentious tune, now seems to me genuinely lovely. It has a profound wistfulness, and instead of making a "poor-me" statement about love, it says "poor them." That is compassion, man's most worthy emotion. It is well expressed (even if the lyrics have some ill-advised images), and that makes the song something rather special. Another McKuen song that I have liked for a while now is *Rusting in the Rain*, which the Kingston Trio and Glenn Yarbrough have previously recorded.

McKuen doesn't sing well, but he sings nicely. His voice is soft, and there's a slight frog in his throat (maybe he smokes) that's not unattractive. He has warmth, if a limited technique.

His subject matter is man's isolation from himself and others. He is concerned that in reaching out for love and companionship, we shouldn't scar each other. A friend passed along to me a Turkish proverb that states what McKuen's songs also say: "Before you learn to love, first learn to run through snow, leaving no footprint." G. L.

Ⓢ Ⓜ MOODY BLUES: *Go Now*. Moody Blues (vocals and accompaniment). *I Go Crazy*; *Go Now*; *Let Me Go*; *True Story*; and eight others. LONDON PS 428 \$4.79, LL 3428* \$3.79.

Performance: Skillful
Recording: Good
Stereo Quality: Good

I can't provide much background information on this disc, because the liner notes here are given over to the pseudo-poetry of a young Englishman named Donovan, who bears roughly the same relationship to Bob Dylan as Bobby Darin does to Frank Sinatra. But the photographs show five young men (presumably English) in modified Beatle haircuts and—to use Tom Wolfe's phrase—toy Italian suits. Most of the songs were written by Denny Laine and Mike Pinder; maybe they are two Moody Blues.

The music is gospel-rock with slight echoes of the Beatles and more of Ray Charles. A good deal of it sounds remarkably like straight gospel. The Moody Blues have diluted the sound of American Negro music less than any other English rock group I have heard, and in that style they are fairly enjoyable. Maybe one of these days we'll get back to the real thing. In the meantime, as description, one of Donovan's lines deserves quotation: "Their writing has all the sensitiveness an' feeling that makes music cool to listen to." J. G.

Ⓢ Ⓜ NEW CHRISTY MINSTRELS: *The Wandering Minstrels*. New Christy Minstrels (vocals); orchestra, Gregar Mann cond. *Wimoweb*; *Live! Live!*; *Guadalajara*; *Girl From Ipanema*; *Go, Lassie, Go*; and seven others. COLUMBIA CS 9184 \$4.79, CL 2384 \$3.79.

Performance: Rousing
Recording: Good
Stereo Quality: Excellent

The New Christy Minstrels, seven boys and two girls, have come quite a way since they started out under the direction of Randy Sparks. Their latest disc is hardly a folk album at all. It has a big, modern band with arrangements by Hugo Montenegro, who is hardly a folk scholar. It also has a conductor, Gregar Mann, and a vocal arranger, Bob Alcizar.

As indicated by the title "The Wandering Minstrels," the idea here is a sort of musical world tour, with the Christies singing songs from a lot of different countries. These songs have spanking new arrangements, and some of them have slight changes so they can be copyrighted; thus we get *Lovely Greensleeves* and *Sweet Sorrento*.

The Christies do quite well with the various styles. *Wimoweb* and *Guadalajara* are especially exciting, and *Ipanema*, that old folk favorite, has someone doing a splendid imitation of João Gilberto. Since most of these are big production numbers, I recommend the added depth and presence of the stereo version. J. G.

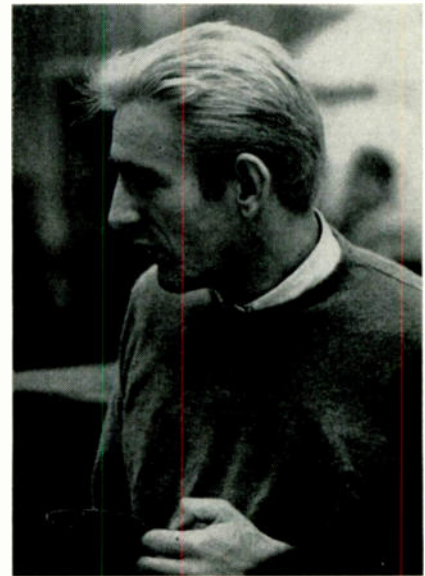
Ⓢ Ⓜ DELLA REESE: *C'mon and Hear*. Della Reese (vocals); orchestra, Peter De Angelis cond. *After Loving You*; *Home*; *My Devotion*; and nine others. ABC PARAMOUNT ABCS 524 \$4.79, ABC 524 \$3.79.

Performance: Bluesy
Recording: Good
Stereo Quality: Good

Della Reese could be one of the great singers in the business. I've heard her rehearse, and reading down a song for the first time, she does it with a straight voice of startling power and purity. It's an almost operatic voice, and it has great beauty. But once she
(Continued on page 130)

ROD MCKUEN

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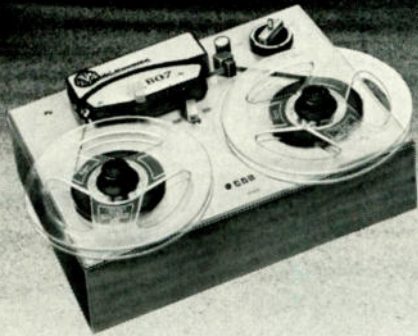
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gets a piece of material under her belt, she starts working into it all the blues-gospel gimmicks expected of Negro singers today—by a-&-r men, at least. The trouble with these figures is that (a) they're often false to the song, and (b) they impose a quality of predictability on the singer's work. Miss Reese sings here as she always does: an excellent voice is misused in an all-too-predictable way. G. L.

⑤ AMALIA RODRIGUES: *Portugal's Great Amalia Rodrigues*. Amalia Rodrigues (vocals), Domingo Camarinha (Portuguese guitar), Santos Moreira (Spanish guitar). *Uma casa Portuguesa: Al Mouraria: Tudo isto é fado*; and eleven others. MONITOR MFS 442 \$4.79, MF 442* \$4.79.

Performance: Passionate
Recording: Fair
Stereo Quality: Poor

The most striking thing about the music of

another song, *Requiem*, a married woman rejects the advances of a rich man who wants her to be his mistress. This, too, is Piaf territory.

I recognize that Miss Rodrigues is a striking artist in her medium: her voice has a weird intensity, a sinuous scale-skidding quality that is a little Moorish. But I don't have a taste for fado. I find it rhythmically less interesting than flamenco, and certainly less biting; I find it less poetic than the folk and popular music of Brazil. But that's personal. Perhaps there are values in it that have not yet reached me. I can admire this album for what it is; but I can also take it or leave it. It was recorded monophonically at the Olympia Theater in Paris and reprocessed. My copy is marked stereo, but, in spite of the engineers' efforts, it still sounds mono to me. G. L.

⑥ THE SUPREMES. *More Hits*. Supremes (vocals), orchestra. *Ask Any Girl*;



MOTOWN

THE SUPREMES: Youthful values expressed with sweetness and full professionalism

Brazil compared with that of Portugal is its difference. On the surface, the former wouldn't seem to be descended from the latter. So many other influences, particularly African, have been poured into Brazilian music that its debts to Portugal, Brazil's mother country, have been obscured. But they are there.

Amalia Rodrigues sings fado, which is sometimes called the Portuguese version of flamenco—a definition I question. Fado is a thing unto itself. The word means, in literal translation, destiny or fate. To sing fado is thus to sing destiny. And the quality of fatalism infuses both fado and Brazilian folk and popular music. It isn't so much a matter of grim fate—fate is neither grim or happy, it just *is*. There is a quality of acceptance, perhaps best characterized as sweet-sad, in almost every Brazilian lyric I have ever heard. It is found in a more direct and less sophisticated form in fado, including Miss Rodrigues' performances in this album.

The subjects covered, however, are dissimilar. When Miss Rodrigues sings in *Barco Negro* of a woman sobbing because her fisherman husband has been lost at sea, she is covering the same subject Edith Piaf did in the song *Jean et Marine*, the difference being that Jean is a truck driver rather than a fisherman; the anguish is identical. In

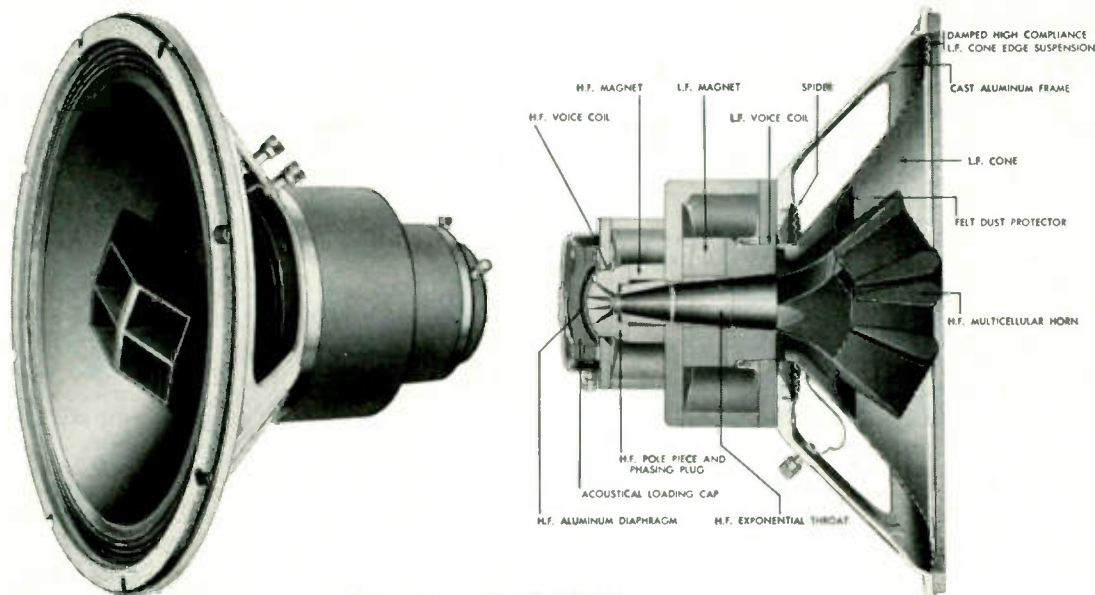
Mother Dear: Honey Boy; and nine others. MOTOWN 627 \$4.98.

Performance: Bright
Recording: All right
Stereo Quality: Unimportant

There is a large and growing difference between the rock-and-roll of the 1950's and what we're hearing today. For one thing, though the field is still a vast garbage dump marring the musical landscape all the way to the horizon, there are areas of green: some decent music is growing out of the trash of the r-and-r "tradition." For another thing, the quality of hostility toward the adult world—in the case of Elvis Presley, outright viciousness—is almost gone. British rock-and-roll, as exemplified by the work of the Beatles, was the big departure. But now it's happening here, and the Supremes, probably the best of current r-and-r singers in this country, concentrate on values that are exclusive to youth without adding elements of hate toward anything and anyone else.

They aren't my cup of tea. But they are reasonably musical, they have a sound of their own, and there is a quality of young sweetness about them. Finally, despite the calculated quality of girl-next-door amateurism, they are fully professional.

(Continued on page 132)



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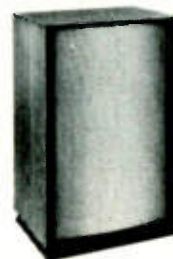
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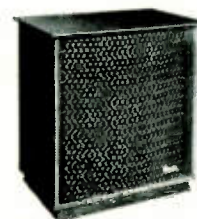
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If rock-and-roll today is better than that of a decade ago, it perhaps reflects the fact that the current crop of teen-agers is superior: smarter, more alert, more responsible, and I think much more perceptive. If their feelings about love, as expressed in the music of the Supremes to which they obviously respond, are naïve, whose weren't at that age?
 G. L.

JAZZ



Ⓢ Ⓜ DAVE BRUBECK: *Angel Eyes*. Dave Brubeck (piano), Paul Desmond (alto saxophone), Eugene Wright (bass), Joe Morello (drums). *Let's Get Away from It All*; *Angel Eyes*; *Will You Still Be Mine?*; *The Night We Called it a Day*; and three others. COLUMBIA CS 9148* \$4.79, CL 2348 \$3.79.

Performance: Paul Desmond stands out
 Recording: Warm, intimate

The idea of this album is excellent—jazz versions of songs by Matt Dennis, an uncommonly captivating chronicler of big-city romantic fantasy and rueful reality. Unfortunately, however, Dave Brubeck is not the man for much of Dennis' material. Brubeck is in context only in an innocently romantic song like *Little Man with a Candy Cigar* or in such unabashed nostalgia as *The Night We Called it a Day*. On the rest, he lacks the playful wit and light touch required by Dennis' whimsy. In fact, Brubeck's chronic awkwardness on medium- and up-tempo tunes that call for buoyancy is especially evident in this set. He plods rather than dances, and the rest of the rhythm section goes along with his hard-breathing beat.

Paul Desmond, on the other hand, is perfectly suited to the Dennis microcosm. An urbane romanticist, a floating melodist, and a judicious collector of broken dreams, Desmond in his solos provides the album with its only charm. A much more durable set might have combined Desmond with Matt Dennis as vocalist-pianist and a more supple rhythm section.
 N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ KENNY BURRELL. *Guitar Forms*. Kenny Burrell (guitar); Roger Kellaway (piano); Joe Benjamin (bass); Grady Tate (drums); Willie Rodriguez (conga drum); orchestra, Gil Evans cond. *Downstairs*; *Moon and Sand*; *Greensleeves*; *Breadwinner*; and five others. VERVE V6 8612 \$5.79, V 8612* \$4.79.

Performance: Burrell's best album
 Recording: Excellent
 Stereo Quality: First-rate

Kenny Burrell has long been recognized on the New York jazz scene for his consistently superior taste, his technical ease, and his flexibility. Until this collection, however, he had never been in charge of an album that

revealed his full scope. On five numbers, the guitarist is accompanied by a large orchestra in subtly colored, taut, insistently stimulating arrangements by Gil Evans. On three others, Burrell is backed by a crisp small combo. One track is unaccompanied guitar.

The performances range through a folk-like blues (*Downstairs*); a dramatic fusion of jazz and flamenco (*Lotus Land*); an unaccompanied solo performance of an excerpt from Burrell's transcription for guitar of George Gershwin's *Prelude No. 2 for Piano*; a mellow re-animation of Alec Wilder's *Moon and Sand*; a probingly lyrical interpretation of *Last Night When We Were Young*; and a remarkably sustained personalization of *Greensleeves*, in which Burrell begins on Spanish guitar and then moves to glowing amplified guitar.

I would only have wished that *Prelude No. 2* had been heard in full because it focuses on Burrell's command of the guitar in a setting far removed from the usual jazz



KENNY BURRELL
 Jazz guitarist of taste and flexibility

context. The accompaniment is resourceful throughout, particularly the drumming of Elvin Jones and Charles Persip on the orchestral tracks. The engineering is superb.
 N. H.

Ⓢ Ⓜ CHARLIE BYRD: *Brazilian Byrd*. Charlie Byrd (guitar), unidentified orchestra. *Corcovado*; *That Look You Wear*; *Dindi*; *Samba Torto*; *Amor e Paz*; and seven others. COLUMBIA CS 9137* \$4.79, CL 2337 \$3.79.

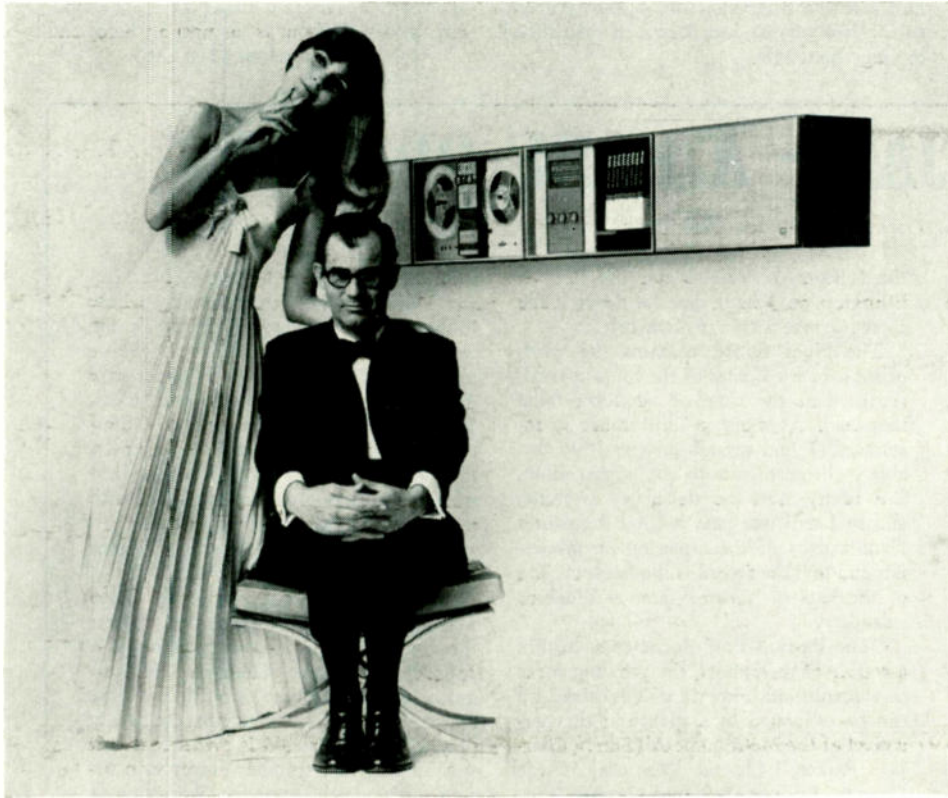
Performance: Disjointed
 Recording: Good

Guitarist Charlie Byrd, a good jazz guitarist brought to prominence by the bossa nova rage, is still plowing up the same old field. The recording consists of the music of Antonio Carlos Jobim, the irrefutable composing talent thrown up by the bossa nova craze, played by Byrd and various string and brass and/or woodwind accompaniment. The arrangements—by Tom Newsom, except for those few signed by Byrd—are so perfunctory and disjointed, with obvious solo openings sometimes not seized on by the soloist, that one wonders if it was an overdub job.

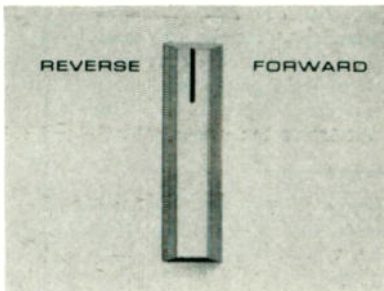
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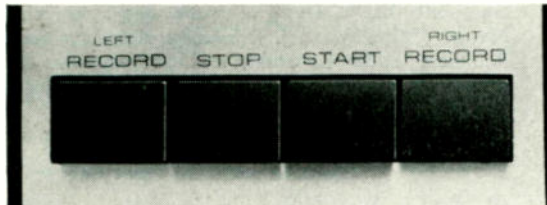
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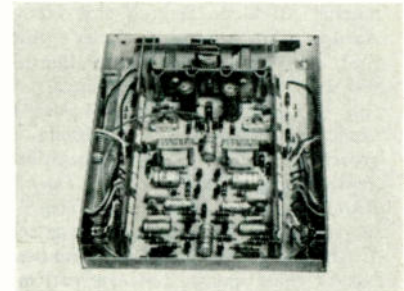
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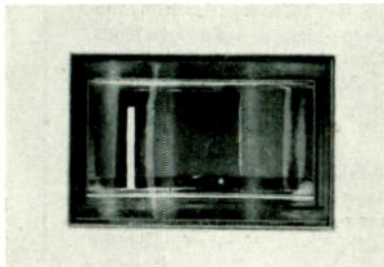
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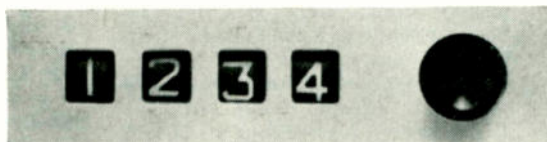
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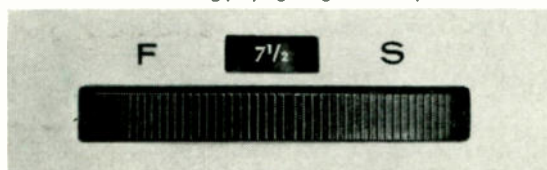
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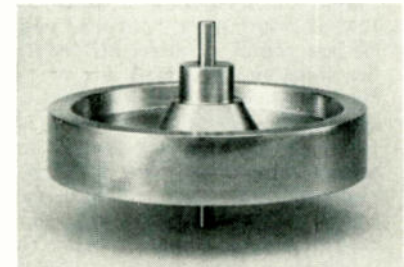
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At any rate, Byrd and Jobim, both singly and in tandem, have been far better represented on records. Since they are both more than worthy of your attention, I suggest you let this go by and seek out better examples.
J. G.

MILES DAVIS: *E.S.P.* (see Best of the Month, page 86)

© KENNY DORHAM: *Trompeta Toccata*. Kenny Dorham (trumpet), Joe Henderson (tenor saxophone), Tommy Flanagan (piano), Richard Davis (bass),

Albert Heath (drums). *Trompeta Toccata; Night Watch; Mamacita; The Fox*. BLUE NOTE ST 84181 \$5.79, 4181* \$4.79.

Performance: Superior
Recording: Very good
Stereo Quality: Good

This is Kenny Dorham's album, but Joe Henderson is its star. Dorham is a good journeyman trumpeter, but although critics I respect consider him an unsung hero, I find him too often hesitant in the company of forceful players, and I remain disinclined to sing about him.

Joe Henderson's tenor saxophone, however, gets better every time out. Although he is very much in the Coltrane camp (and shows a good deal of influence from Sonny Rollins on *The Fox*), he is a fine blues player, powerful, and emotionally forceful. He is unusually cohesive for these anarchic times, and looks as though he will be an original someday. Also, I find his Latin blues *Mamacita* the most interesting of the four tracks. The other three are by Dorham. Tommy Flanagan, an impeccable contemporary Teddy Wilson, is an unsung hero, and
(Continued on page 138)

VINTAGE JAZZ: A RARE QUARTET

By Joe Goldberg

CONCEIVABLY, the reissuing of collectors' items from the vaults by the major record companies could be compared to the public-service programs broadcast by the major television networks. The reissues should be made, and though they do not always result in the highest sales or ratings, if they are properly done, the companies always receive gratitude and prestige. Columbia is far and away the most public-spirited recording company in this regard, both in their reissue program and in their recording of contemporary music (particularly contemporary American music), but RCA Victor has finally found the combination to open its vault, and an extremely respectable, sometimes valuable, series of discs is beginning to issue forth.

To take the current crop in order of their serial numbers: Fats Waller had one of the finest small jazz bands ever, notable for Gene Sedric's sax, Herman Autrey's trumpet, and Al Casey's guitar. And, of course, there was Waller himself. He was, among other things, probably the finest humorist that jazz has produced (only Dizzy Gillespie approaches him today) and a magnificent stride pianist, as (*O Suzanna*) *Dust Off That Old Pianna* proves here. There are two fine unaccompanied tracks as well, of which *Blue Black Bottom* is the better. I don't think anyone has ever had more fun singing, playing, and just clowning around than Waller, nor has anyone imparted that pleasure more effectively to the listener.

The Ellington reissue dates from 1940-41, which many, but not I, consider his best period. (I prefer his late Thirties work on Columbia.) Six of these numbers were on a no-longer-available album "The Duke and His Men" (LPM 1092). If you have that, hang on to it, because the classic of the lot, *Dusk*, is presented here in an alternate master which lacks the Ellington piano fills that gave the original its special charm. There is ephemera here: "tunes of the day" which Ellington still managed to convert to his own masterful design. There are also some brilliant solos by Johnny Hodges (on his rarely heard soprano) and by Rex Stewart (on *John Hardy's Wife*, Mercer Ellington's adaptation of

the folksong). This is not the best of Ellington on Victor, but he never made a record that wasn't worthwhile.

The blues record contains the work of some of the heroes of the blues revival, recorded at the time of whatever fame they had. As more of this music is re-released, I find myself progressively unable to listen to it with any appreciation. I'm pretty sure the deficiency is mine, and so I will just pass on that the names seem worthy of the attention of specialists and that the record is the finest culling of the lists of Victor's famous Bluebird subsidiary.

"The Be-Bop Era" documents, to mix a couple of metaphors, the growing pains of a revolution. How it all got mixed up can be estimated by a glance at the personnel of the Metronome All Stars (Charlie Parker, Charlie Ventura, Ernie Caceres, Buddie DeFranco, Lennie Tristano, Billy Bauer, Dizzy Gillespie, Fats Navarro, Miles Davis, J. J. Johnson, Kai Winding, Eddie Safranski, and Shelly Manne). I can't think of a more ridiculous combination in the sax section than Parker, Ventura, and Caceres or a finer

trumpet section than Gillespie, Navarro, and Davis. Strangely, considering whose influence was to become universal, the tracks are dominated by Tristano, whose piano-guitar figures with Billy Bauer gave Ralph Burns some of his best ideas. Much of the disc is given over to Gillespie, who had, for all practical purposes, the only recorded bop big band (Eckstine's legendary orchestra coincided with the recording ban of the Forties).

The Kenny Clarke tracks are the best indication of what it was actually like in the clubs in those days, and Dodo Marmarosa's piano makes one hanker for more of his little-known talent. J. J. Johnson with the Coleman Hawkins group reminds us that he really *did* once feel new and fresh about what he had to play. Neal Hefti's solo is evidence that it was an excellent trumpet player who became a competent arranger. For many of my contemporaries who first became involved with jazz about the time this music was making its first impact, I can't think of a musically superior or a more memory-inducing sampler than this one. And thanks to Victor for the whole batch.

© FATS WALLER: '34/'35 *Fats Waller*. Fats Waller (piano and vocal); Herman Autrey, Bill Coleman (trumpet); Gene Sedric (clarinet, tenor saxophone); Milton "Mezz" Mezzrow, Rudy Powell (clarinet); Floyd O'Brien (trombone); Al Casey, James Smith (guitar); Bill Taylor, Charles Turner (bass); Harold Dial, Arnold Bolden (drums). *Dinah; Mandy; Numb Fumblin'; Twelfth Street Rag; Breakin' the Ice*; and eleven others. RCA VICTOR LPV 516 \$4.79.

© DUKE ELLINGTON: *Jumpin' Punkins*. Duke Ellington, Billy Strayhorn (piano); Wallace Jones, Cootie Williams (trumpet); Ray Nance (trumpet, violin, vocal); Rex Stewart (cornet); Juan Tizol, Lawrence Brown, Joe Nanton (trombones); Barney Bigard (clarinet, tenor saxophone); Otto Hardwick (clarinet, alto saxophone); Johnny Hodges (alto and soprano saxophones); Ben Webster (tenor saxophone); Harry Carney (clarinet, baritone saxophone); Fred Guy (guitar); Jimmy Blanton (bass); Sonny Greer (drums); Ivie Anderson

(vocal). *Conga Brava; Me and You; Dusk; Blue Goose; After All; Clementine*; and ten others. RCA VICTOR LPV 517 \$4.79.

© BLUEBIRD BLUES. Blind Willie McTell, Kate McTell, Tampa Red, Poor Joe Williams, Sonny Boy Williamson, Tommy McLennon, Sleepy John Estes, Arthur "Big Boy" Crudup, Lonnie Johnson (vocals); various accompaniments. *Kingfish Blues; Down South; Moonshine; Black Pony Blues; Brown Skin Girl*; and eleven others. RCA VICTOR LPV 518 \$4.79.

© THE BE-BOP ERA. Coleman Hawkins' 52nd Street All Stars; Illinois Jacquet and his orchestra; Lucky Thompson and his Lucky Seven; Kenny Clarke and his 52nd Street Boys; Charlie Ventura and his orchestra; Metronome All Stars; Count Basie and his Sextet; Dizzy Gillespie and his orchestra. *Allen's Alley; Rat Race; Overtime; Ow! Cool Breeze; Mutton Leg*; and ten others. RCA VICTOR LPV 519 \$4.79.

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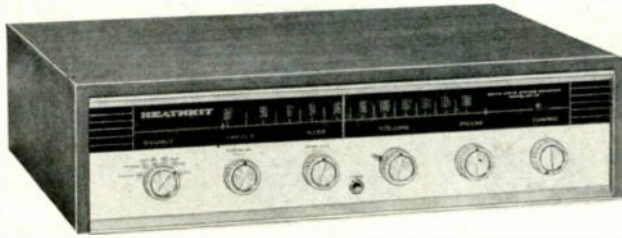
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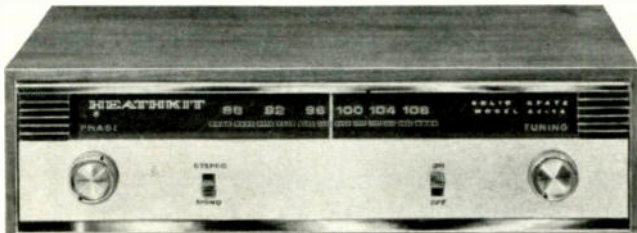


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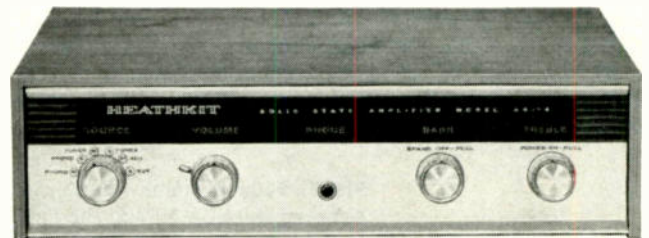
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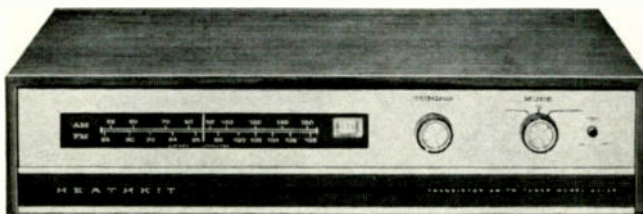


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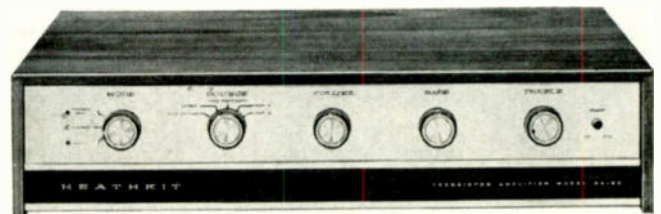
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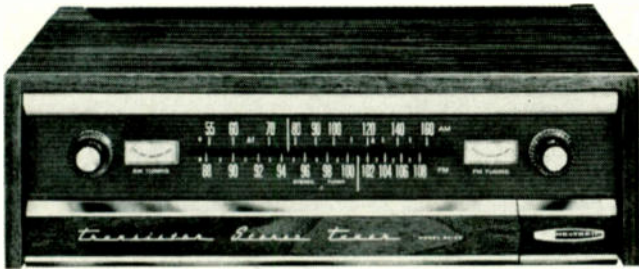
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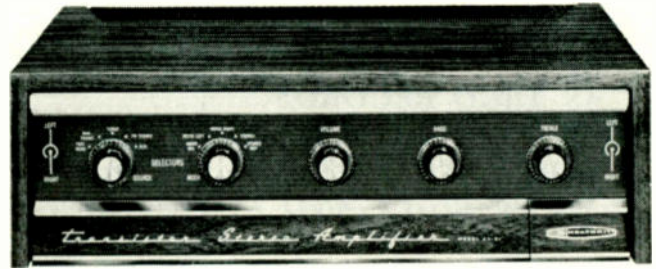
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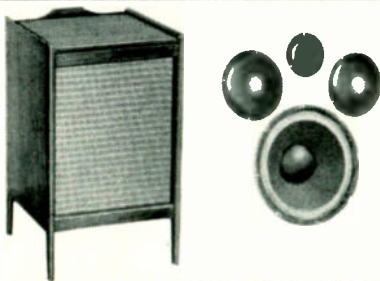
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bassist Richard Davis, although he has a slight tone, is inventive. J. G.

⑤ ● LEIGHTON AND WECHSLER: *Puccini, Rossini, Verdi, Bellini, and Blitzstein*. Bernie Leighton, Moe Wechsler (piano); Milt Hinton (bass); Osie Johnson (drums). *Strolling Promenade; Romance; Lisa's Waltz; Sotto Voce; Pink Chiffon*; and eight others. WESTMINSTER WST 17108 \$4.79, XWN 19108 \$4.79.

Performance: Skillful
Recording: Good
Stereo Quality: Good separation

The title of this disc does not refer to an advertising agency or law firm, but rather to the five opera composers whose work is played here. The song titles are unfamiliar because the pieces have been jazzed up, modernized, and renamed. Only Blitzstein's *Nickel Under the Foot*, from *The Cradle Will Rock*, is given its original name.

Bernie Leighton and Moe Wechsler are veterans of the New York recording and broadcasting studios (Leighton played on some of the Charlie Parker strings records), and they are superbly supported by the studio rhythm kings—Milt Hinton and Osie Johnson.

If played as tastefully as they are in this release, duo pianos can be a delight. And these two men are both very fine, skilled pianists. Since I am not an opera lover, I can't comment on what they have done to the arias, but I object to such Carmen Cavallo-Jack Fina ploys on principle. The pieces sound like inconsequential current tunes, fitted out with jazz licks. But these men are so good that I would love to hear them in a program of standards. Their delightful interplay, as you might suspect, can best be appreciated in stereo. J. G.

RECORDING OF SPECIAL MERIT

⑤ ● HERBIE MANN: *Latin Mann*. Herbie Mann (flutes); Carmell Jones, Jerry Kail, Joe Newman, Ernie Royal (trumpets); Jack Hitchcock, Mark Weinstein (trombones); Quentin Jackson, Tony Studd (bass trombones); Jimmy Heath (tenor saxophone); Danny Bank (bass clarinet); Dave Pike (vibes); Chick Corea, Charlie Palmieri (piano); Earl May, Bobby Rodriguez (bass); Bruno Carr (drums); Willie Bobo, Rafael Da Villa, Carlos Diaz, Tommy Lopez, José Mangual, Willie Rodriguez, Raymond Sardinis, Carlos "Potato" Valdez (Latin percussion); Oliver Nelson cond. *W'ha'd I Say; Señor Blues; Bijou; Jungle Fantasy; Manteca*; and five others. COLUMBIA CS 9188 \$4.79, CL 2388 \$3.79.

Performance: Best of Mann
Recording: Very good
Stereo Quality: Good depth

I like Herbie Mann on this disc a good deal more than I ever have before, and much of the credit must go to Columbia Records. Something happens to jazzmen when they begin to record for Columbia; more order and thought seems to go into their albums. It has happened with much finer jazzmen than Herbie Mann—Miles Davis and Thelonious Monk, for example—and now it has happened again.

Using a big band and the considerable arranging skills of Oliver Nelson, Mann has attempted nothing less than a historical sur-

vey of the ways in which jazz has been cross-fertilized by Latin music. (However, as Leonard Feather points out in his informative notes, the earliest influences, such as Jelly Roll Morton's "Spanish tinge" or W. C. Handy's tango sections, are left out.) The survey ranges from the days when the big bands of Dizzy Gillespie, Woody Herman, and Stan Kenton used Latin-style pieces, and it continues to the newest rhythmic innovation, which Mr. Mann calls "boom-chitty."

Although it is not the Harold Courlander-Fred Ramsey kind of survey, it is a hell of a lot of fun. You will hear the most popular of the Latin-jazz tunes of the past several years played by a superb band in fine arrangements. Mann has most of the solo space, but there is good work by others, most notably Jimmy Heath and Carmell Jones. All in all, a unique, carefully-thought-out project that winds up being extremely pleasurable.



HERBIE MANN

A pleasurable survey of Latin-jazz tunes

able. Because of all the cross-rhythms, it's better on stereo. J. G.

⑤ ● JACKIE MCLEAN: *It's Time*. Jackie McLean (alto saxophone), Charles Tolliver (trumpet), Herbie Hancock (piano), Cecil McBee (bass). Roy Haynes (drums). *Cancellation; Das' Dat; It's Time; Revillo; 'Snuff; Truth*. BLUE NOTE ST 84179 \$5.79, 4179* \$4.79.

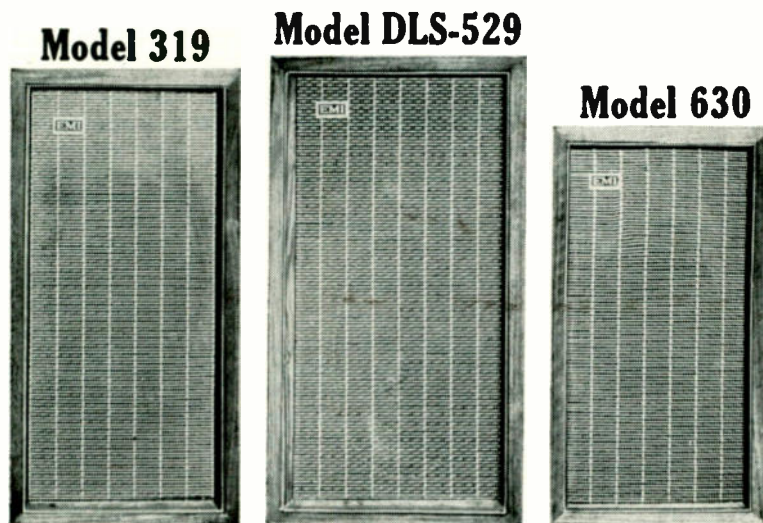
Performance: Passionate
Recording: Very good
Stereo Quality: Okay

It is just possible that Jackie McLean is the most underrated musician around. He keeps absorbing whatever is new and good, without changing his basic style. But more important, every note he plays communicates a passion and commitment that can be nearly overwhelming. And he is one of our very finest blues players.

He is joined here by an excellent rhythm section: bassist Cecil McBee, drummer Roy Haynes, and pianist Herbie Hancock. Hancock appears to have improved phenomenally. His solo on *Cancellation* is one of the best examples I have heard in a long time of how to use a formidable technique to play

(Continued on page 140)

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music. The album is marred somewhat by Charles Tolliver, whose hesitancy is in unfortunate contrast to the firm control of everyone else.

As often happens in this music, slow ballad-type numbers don't quite make it, at least until McLean's entrance. Then, as expected, all is well again. J. G.

Ⓢ Ⓜ JOSEPH SCIANNI: *Man Running*. Joseph Scianni (piano), David Izenzon (bass). *Daniel's Den*; *Junk Age*; *Man Running*; *See Saw*; and four others. SAVOY MG 12185 \$4.98.

Performance: Virtuoso, but questionable as jazz
Recording: Excellent

Joseph Scianni, possessor of a doctorate in composition from the Eastman School of Music, calls his works here "advanced jazz." His main, formalistic approach, he explains, is that "in these pieces the chord becomes an entity in itself and is used for purposes of texture and points of rest. In contrast, the texture created by melodic line becomes jagged and energetic and is used for purposes of movement. Polyrythms frequently appear, and the method of improvisation is dependent upon motivic relationships. The harmonic climate is pantonal and a key center is often obscured."

None of this is new to jazz, having already been used with differing emphases by many of the younger searchers. More to the point, Scianni himself has minimal jazz qualities as a pianist. His beat, his phrasing, his way of "speaking" on the piano have only tenuous relationships to the jazz piano tradition from Jelly Roll Morton to Cecil Taylor. He does play cleanly, with impressive technique. He is also capable of lyricism, both reflective (as in *A Monday Idea*) and taut (as in *Memphis Ramble*). But this album shows his milieu to be something other than jazz.

The album's basic interest lies in the inventive and technically venturesome bass playing of David Izenzon, a graduate of the Manhattan School of Music, who has worked with Ornette Coleman and Sonny Rollins. While Izenzon still has some way to go to instill thoroughly authentic jazz characteristics in his playing, he is much farther along than Scianni. And his resourcefulness is rewarding—jazz criteria aside—on its own terms. During many of the tracks, while Scianni appears to be putting together an intricate jigsaw puzzle, Izenzon plunges into his own urgent musical needs. N. H.

Ⓢ Ⓜ SHIRLEY SCOTT: *Queen of the Organ*. Shirley Scott (organ), Stanley Turrentine (tenor saxophone), Bob Cranshaw (bass), Otis Finch (drums). *Just in Time*; *Squeeze Me*; *Rapid Shave*; *That's for Me*; *The Theme*. IMPULSE AS 81 \$5.79, A 81* \$4.79.

Performance: The art of swinging
Recording: Superior
Stereo Quality: First-rate

Recorded at the Front Room in Newark, New Jersey, this session is a further illustration of Miss Scott's welcome point of view that the jazz organ need not sound as if it were being played under water or breaking up cement sidewalks. Her playing is percussive, but the impact is that of a dancer rather than a carpenter. She is also melodically graceful, and though her ideas are not strikingly individual, they are not as drearily

repetitious as those of many of her competitors on the jazz organ.

Tenor saxophonist Stanley Turrentine, Miss Scott's husband, is also not exploratory, but he too swings deeply, and his hot, full sound is wonderfully suited to the darting, high-spirited approach of his wife. Both, moreover, are at ease in diverse tempos and moods—from the swift, joyous *Rapid Shave* to the wry *Squeeze Me*. Bob Cranshaw and Otis Finch fit comfortably into the Scott-Turrentine groove and make their work sound like play. N. H.

Ⓢ Ⓜ CAL TJADER: *Cal Tjader's Greatest Hits*. Cal Tjader (vibes) with various other players, including Stan Getz (tenor saxophone); Vince Guaraldi, Lonnie Hewitt (piano); Mongo Santamaria, Willie Bobo (percussion). *Mambues*; *Cubano Chant*;



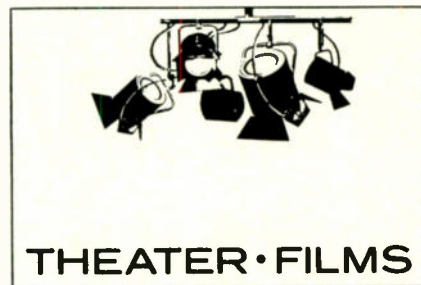
SHIRLEY SCOTT
Jazz organ with the grace of a dancer

Doxie; *Maria*; and five others. FANTASY 8366* \$4.98, 3366 \$3.98.

Performance: Tasteful, vivid
Recording: Good

Cal Tjader has recorded a number of popular hits in recent years, and this anthology of his successes is impressive in terms of the high level of musicianship with which he was able to grab so many brass rings. In the majority of the tracks there is a Latin (usually an Afro-Cuban) base to Tjader's jazz. Since he has always been astute in his employment of indigenous Afro-Cuban swingers, these performances are rhythmically his most arresting. The Tjader combos, however, at their best are also capable of setting and maintaining a flowing jazz groove, as in the two-part version of Sonny Rollins' *Doxie*; and they can also be ardently lyrical, as in Leonard Bernstein's *Maria*.

Tjader himself, while not a boldly original soloist, is a vibist of sensitivity and relaxed swing. In fact, the primary identifying mark of all his combos is their capacity to be collectively relaxed even when the music is most intense. Most collections of hits are as transient as most disc jockeys' standards, but this one should last a while. N. H.



Ⓢ Ⓜ CAROUSEL (Richard Rodgers-Oscar Hammerstein II). Lincoln Center original-cast album. John Raitt, Eileen Christy, Susan Watson, others (vocals); orchestra, Franz Allers cond. *You're a Queer One Julie Jordan*; *If I Loved You*; *Soliloquy*; and eight others. RCA VICTOR LSO 1114 \$5.79, LOC 1114* \$4.79.

Performance: Clean
Recording: Good
Stereo Quality: Good

Carousel, the most maudlin of the Rodgers and Hammerstein shows, opened on Broadway twenty years ago with John Raitt in the role of the Barker. The only thing in it that has improved since then is Raitt: the gruesome stiffness with which he performed the soliloquy on the original original-cast album is gone. In this reading, he sounds as if he understands not only the words but also their motivation.

All that was deplorable in Mr. Hammerstein's work is to be heard in this album: the hearts-and-flowers corn of *You'll Never Walk Alone*, the cute country flavor of *A Real Nice Clambake*, the determined gaiety of *June Is Bustin' Out All Over*. G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ KISMET (Robert Wright-George Forrest). Lincoln Center original-cast album. Alfred Drake, Anne Jeffreys, Lee Venora (vocals); chorus, and orchestra. *Sands of Time*; *Baubles, Bangles, and Beads*; *Stranger in Paradise*; *Not Since Nineveh*; and twelve others. RCA VICTOR LSO 1112, \$5.79, LOC 1112* \$4.79.

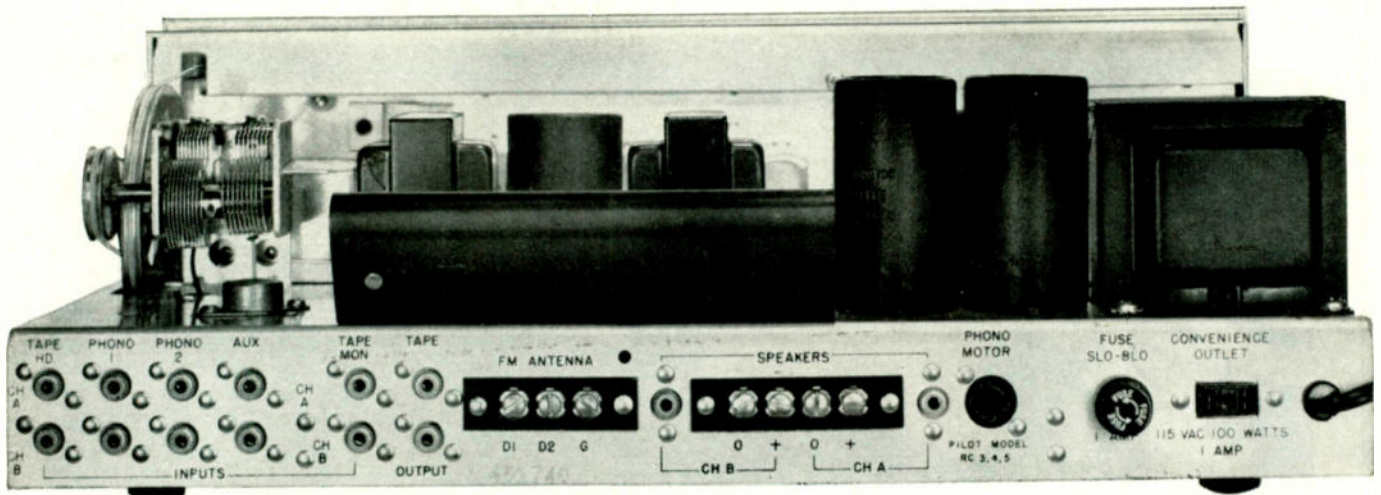
Performance: Excellent
Recording: Very good
Stereo Quality: Very good

One striking thing about this Lincoln Center revival of *Kismet* is the slavish accuracy with which Anne Jeffreys, in the role of Lalume, imitates the voice of Doretta Morrow. This is not uncommon in popular music—countless singers pronounce their words in part like Frank Sinatra—but I've never noticed it in the musical theater before.

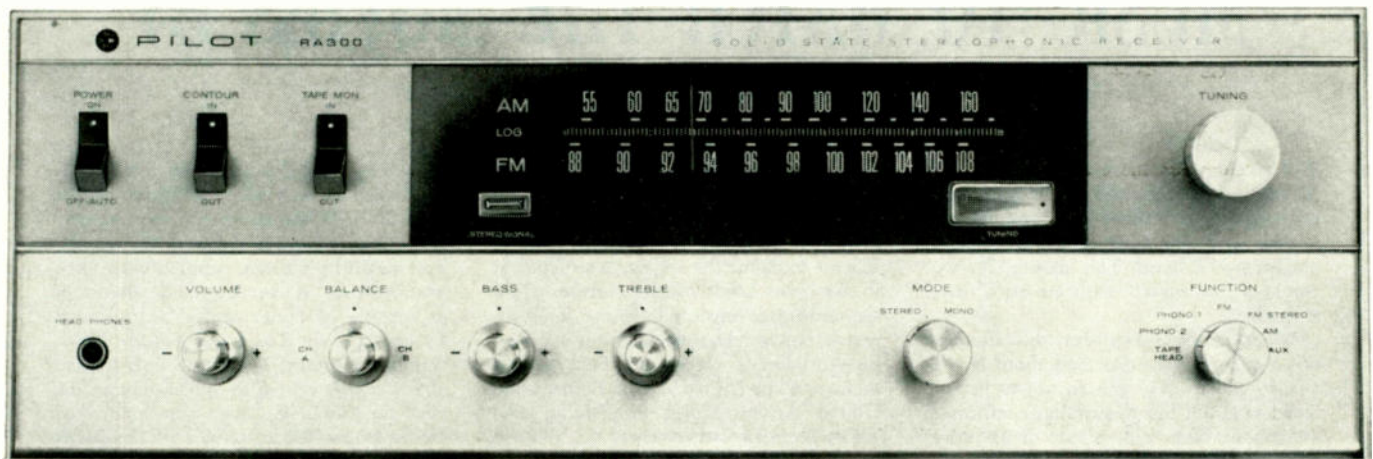
Miss Morrow has an unusual way of pronouncing vowels; it is uniquely hers. Miss Jeffreys has copied her style syllable by syllable. She even uses Miss Morrow's trick of singing glissandos with vibrato—which can be corny if not impeccably executed. Miss Jeffreys doesn't have quite the warmth, nor quite the clarity, of Miss Morrow, but she's very good.

Alfred Drake in the role of Hajj sounds as he did in the original performance. And he is, for my money, the best singer in musical theater. The other performances are good, but Drake's and the Morrow-styled Jeffreys readings stand out by far.

(Continued on page 144)



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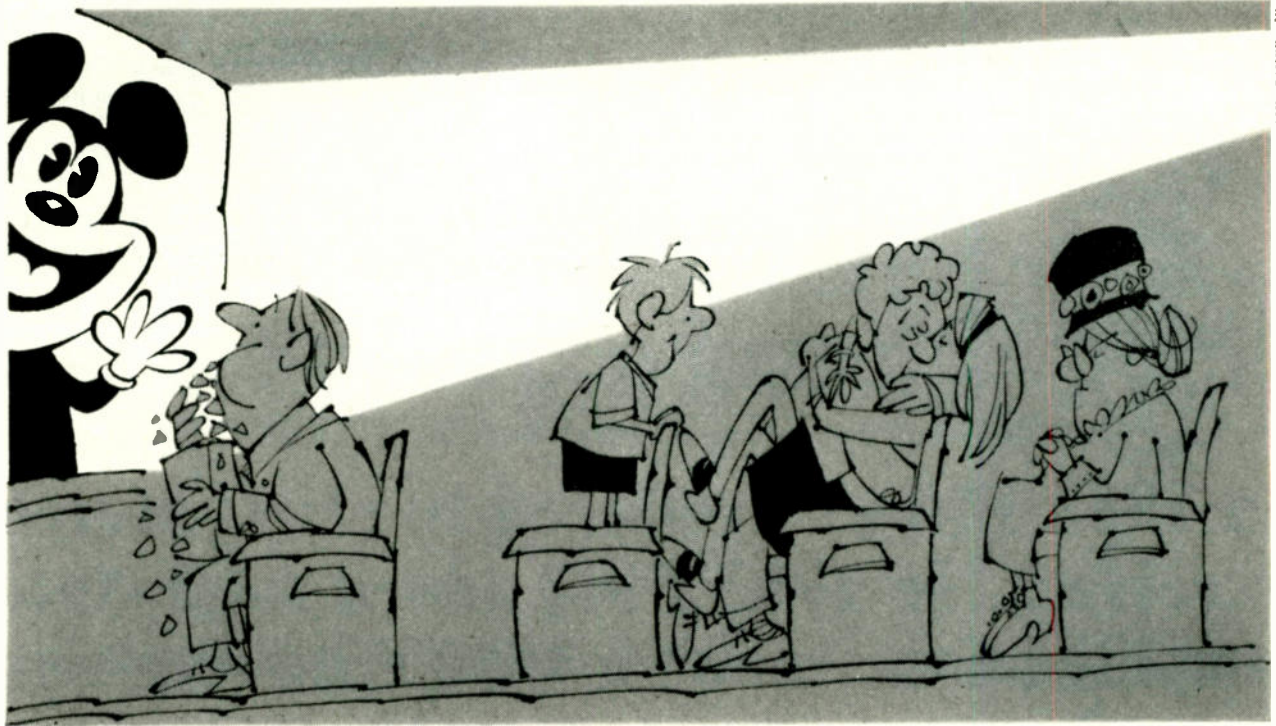
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MUSIC TO WATCH THE MOVIES BY

By Gene Lees

IN recent years more and more of the musical underscores of motion pictures have been released on long-playing records, and now what once was a trickle has become a flood. This month, for example, I find myself with ten such discs to review.

What is the reason for this inundation? Is the public this mad about movie music—much of it written not to be listened to at all, but to sustain or reinforce the moods of a film, a sort of auditory scenery? To an extent, yes. For some reason, film-score albums sell, and one is led to suspect that many are bought by people who would like to think they are appreciators of "good" music but lack either the energy or the skill to listen to jazz or classical music, which demand at least a modicum of thoughtful attention. In the watered-down "jazz" or "classical" music of film scores, they find something that satisfies them. But the real reason so many scores are appearing in the record shops is a simple one: business interests quite reasonably want them there.

The entertainment explosion of recent years, a result of increased leisure time, has brought not only profits to the manufacturers of entertainment, but also consolidation in the business. There isn't a film company that doesn't own a music publishing organization, and there are few that don't own record companies. Metro-Goldwyn-Mayer owns M-G-M Music, a music publishing firm, as well as M-G-M Records, which in turn owns

Verve and some subsidiary labels. Music Corporation of America owns Universal Pictures (or else Universal Pictures owns MCA—it would be hard for a non-expert like me to define the corporate structure); it also owns Leeds Music, Northern Music, and other music publishing interests, and it is a stockholder—I can't say how big—of Decca records. United Artists Pictures owns United Artists Records and United Artists Music Publishing, Inc. There are many other cases.

When a film is made nowadays, it is considered desirable, almost requisite, that a "title song" be written for it. Records of the song (and since they own music publishing and recording firms, film companies are in a position to see to it that the song is recorded) serve, through air plays by disc jockeys, to advertise the movie. Riz Ortolani's *Let's Forget About Tomorrow* came out of *The Yellow Rolls-Royce*, and Burt Bacharach's little horror *What's New Pussycat?* is from the film of the same name.

From a businessman's standpoint, it's only good sense to put out an album of a score he's already bought and paid for as part of a film. It sits there on tape, gathering dust. If the public is gullible enough to consume this kind of tepid music, why not issue it? If you examine the back liner of a movie score album, you can—providing you know who owns what in show business—figure out the complex of business interests that brought it about.

Consider Elmer Bernstein's score for

The Hallelujah Trail. A U-A film; music published by U-A Music; released on the U-A label. What has been given us here? Some heavy-handed musical humor, albeit skillfully written, coupled with some warmed-over Aaron Copland. Bernstein is capable of better music, as indicated by his score for *The Sons of Katie Elder*, another Western. There's no link-up here that I can detect—film by Paramount, the disc on Columbia, the score published by Northern Music, a part of the MCA complex. But what we do see at work is the principle of the song tie-in: Johnny Cash sings *The Sons of Kate Elder* (sings it well, by the way) on one track. That's for the dee-jays, to get those plugs for the picture.

In another Western score, *Shenandoah*, we see the MCA set-up in full flight: Universal (MCA) made the film; Northern Music (MCA) published the score; and Decca, which is partly owned by MCA, made the disc. I am advised by a spokesman for Northern Music that Decca functions independently: if its executives didn't like the score, they could not be compelled to release it. This may well be so. Actually, it's a rather nice score, utilizing, needless to say, the lovely folk ballad *Shenandoah*. The trouble is that it's over-used. One gets tired of even *Shenandoah* with so many repetitions. This brings us to another subject: constant repetition of a song in the score.

We see this kind of repetition in another current album, John Barry's score for the British suspense film *The Ipcress*

File. Barry uses only one melody and repeats and repeats and repeats and repeats it until its basically attractive line becomes infinitely tedious. The purpose: to attempt to launch the melody by driving it into the audience's subconscious. Everybody's doing that these days: Johnny Mandel did it in his lovely score for *The Sandpiper*. Perhaps because Mandel is the more skilled writer, his theme does not become as monotonous as Barry's *Ipcress* melody does. Even Barry himself used the principle of the melody repeat to better advantage in his score for *The Knack*. But *The Knack* is a comedy with a wide variety of moods, and so he was able to use its tune in more varied and interesting settings. Since *Ipcress* is a suspense picture, he has been boxed in, to a large extent. This leads one to wonder if suspense pictures can ever be good sources of music for later listening on records.

Quincy Jones' score for the film *Mirage* would seem to prove that they can't. The album is made up almost entirely of uninteresting music for listening—snare drums rattle and snap, bongos race, somebody plays far too many choruses of the blues. Only three tracks of the album were worth releasing on records—the title theme; a nice little bossa nova melody titled *Boobie Baby*; and the music for the closing titles, in which the main theme is restated in a fresh and unusual way. The rest of the album, a long study in musical tension devices, would perhaps be useful as music to murder your wife by; other than that it has no worth. Here, too, we find the principle of the song-to-plug-the-picture: on one track, a chorus sings (the sopranos are flat, by the way) words by Robert Russell. They're literate words, but the song is foolish. Russell was required to use the film's title, and what else could he do but write something as sickly as "My mirage, my mirage . . ." and so forth. Now none of this is meant to suggest that Jones has written a score that wasn't effective in the picture. I saw the film, and the score was effective—as was Barry's score for *Ipcress*. The point is that perhaps eight minutes of either score was worth issuing on discs, but not the whole bloody chills-and-thrills mess of it.

There is one really first-rate album in the current batch of movie music albums: Lalo Schifrin's Verve disc "Once a Thief." One reason it's good is that it doesn't contain a full movie score, complete with all those musically meaningless transitional passages and diluted bits in the strings meant to hold the film's action together. Instead, Schifrin has taken music from his various scores—themes from the films *Once a Thief* and *Joy House* and the television show *The Man from U.N.C.L.E.*—and reorchestrated them to make them interesting as music for discs. Schifrin, a fine jazzman who once played piano and wrote for Dizzy Gillespie, as well as a highly-schooled composer in the classical tradition, hired first-rate New York musicians such as J. J. Johnson, Freddy Hubbard, Clark Terry, and Kenny Burrell as members

of the orchestra with which he recorded.

There is another fairly good album of movie music which, like Schifrin's, does not offer a full score but selections from a number of them. This is a London disc by the Grenadier Guards Band, "Marches from the Movies." The best moments: *The Parade of the Charioteers*, from Rózsa's score for *Ben-Hur*, and Newman's march from *Captain from Castile*, which is stunning, except for the passages in which saxophones have been substituted for the strings used in the original score. Is there a soggy sound in all music than that of a military-band sax section?

There is, of course, no link-up traceable in this album, since the music is drawn from many films and film companies. The same is true of a Command album, by Enoch Light and a thirty-five-man orchestra, titled "Magnificent Movie Themes." With material such as the theme from *Zorba the Greek*, *Chim Chim Cher-ee* (from *Mary Poppins*), *Goldfinger* (a John Barry score), and Mandel's theme from *The Sandpiper*, the album has a nice variety. It's a lightweight pop-music album, but a rather pleasant affair, and, like the Grenadier Guards and Lalo Schifrin discs, it demonstrates that the most interesting albums of film music are made by gathering together material from several pictures.

One thing that any large-scale listening to movie-music albums tends to show is that the most interesting scores these days are coming from composers with jazz roots, or at least a strong affinity for jazz—despite the limitations in their albums mentioned previously, Quincy Jones and John Barry are in this category. So are John Mandel and Henry Mancini.

THE Mancini influence crops up all over the place. A current instance is Cy Coleman's *The Art of Love* music, on Capitol. Coleman's music for this film is a pallid re-hash of Mancini-isms. The sequence called *The Chase*, for example, with funny-tinkly old-time piano, is quite like the *Shades of Sennett* track in Mancini's *Pink Panther* score of last year. And to set a romantic mood, Coleman cops Mancini's trick of having a jazz soloist play in a ballad style over a cushion of strings. Mancini's stuff in this vein is like music to whisper softly to a lovely woman on a moonlit patio by. Coleman's, as exemplified by a track called *Laurie's Theme*, sounds more like music for pawing some broad in the back seat of a car. A car with a dented fender, at that.

The fountainhead of so much of the current conception of what movie music should be, Mancini, is represented in this batch of releases by his score for *The Great Race*. It's an amusing score for a slapstick comedy, but musical humor wears out very fast, and this disc doesn't stand up well to repeated listenings, unlike most Mancini film scores. Incidentally, there's no link-up of business interests here. Warner Brothers released the picture, but Warner Brothers Records didn't get the score—RCA Victor, Mancini's label, did. The publisher is East-hill Music, a firm Mancini himself owns

in partnership with Larry Shayne Music.

I don't mean to imply that there is some vast conspiracy at work in the way movie-music albums are being marketed. What we see at work here is not conspiracy but common corporate practice in the free-enterprise economy of the Western world. A good butcher will say with pride that he uses every part of the pig but the squeal; and that's how it is with motion picture underscoring these days. If you had invested a great deal of money in a film score and had the means to put it out on disc and make a nice little extra profit, you'd do it too, and so, I imagine, would I.

Sometimes this marketing procedure gives us good and worthy albums; sometimes it produces garbage. The old Roman warning still applies: Buyer, beware. And buyer also note that prices on some of these discs are at the premium level.

© ENOCH LIGHT: *Magnificent Movie Themes*. Orchestra, Enoch Light cond. *Zorba the Greek*; *Chim Chim Cher-ee*; *Goldfinger*; and nine others. COMMAND RS 887 SD \$5.79, R 887 SD* \$4.79.

© ELMER BERNSTEIN: *The Hallelujah Trail*. Original sound-track recording. Orchestra, Elmer Bernstein cond. UNITED ARTISTS UAS 5127 \$5.79, UA 5127 \$4.79.

© ELMER BERNSTEIN: *The Sons of Katie Elder*. Original sound-track recording. Orchestra, Elmer Bernstein cond. COLUMBIA OS 2820 \$5.79, OL 2420 \$4.79.

© JOHN BARRY: *The Ipcress File*. Original sound-track recording. Orchestra, John Barry cond. DECCA DL 79124 \$5.79, DL 9124 \$4.79.

© QUINCY JONES: *Mirage*. Original sound-track recording. Orchestra, Quincy Jones cond. MERCURY SR 61025 \$4.79, MG 21025 \$3.79.

© BAND OF THE GRENADIER GUARDS: *Marches from the Movies*. Band of the Grenadier Guards, Capt. R. Bashford cond. *Bridge on the River Kwai*; *How the West Was Won*; *Guns at Batasi*, and nine others. LONDON PS 434 \$4.79, LL 3434 \$3.79.

© LALO SCHIFRIN: *Once a Thief*. Orchestra, Lalo Schifrin cond. *The Man from Thrush*; *Once a Thief: The Joint*; and seven others. VERVE V6 8624 \$5.79, V 8624 \$4.79.

© FRANK SKINNER: *Shenandoah*. Original sound-track recording. Orchestra, Joe Gershenson cond. DECCA DL 79125 \$5.79, DL 9125 \$4.79.

© CY COLEMAN: *The Art of Love*. Orchestra, Cy Coleman cond. *Parisian Women*; *Halfway Blues*; *I Wish I Knew Her Name*; and eight others. CAPITOL ST 2355 \$4.79, T 2355 \$3.79.

© HENRY MANCINI: *The Great Race*. Music from the underscore of the film. Orchestra, Henry Mancini cond. RCA VICTOR LSP 3402 \$4.79, LPM 3402 \$3.79.

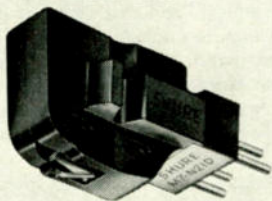
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Given the improvement in recording techniques since *Kismet* was first recorded, this Lincoln Center "original-cast" album is a rather good buy. The score of *Kismet*, with its literate lyrics and respectful adaptation of Alexander Borodin's melodies, is one of the most brilliant ever to be put together for Broadway. G. L.



◎ ● BIG BILL BROONZY/PETE SEEGER: *In Concert*. Big Bill Broonzy, Pete Seeger (vocals, guitars). *Midnight Special: Backwater Blues; Crawdad Hole; Alberta*; and seven others. VERVE/FOLKWAYS FVS 9008 \$5.79, FV 9008 \$4.79.

Performance: Absorbing song-swapping

Recording: Adequate

Stereo Quality: Below standard

Recorded rather carelessly by WFMT in Chicago at a Northwestern University performance in 1956, this is a delightful and instructive meeting between representatives of two subcultures—the urban-reared Pete Seeger, who went looking for all manner of folk roots throughout the world, and Big Bill Broonzy, who knew his roots in the blues from the time he could hear the music around him. There is a comfortable, mutually respectful rapport between the two as they trade songs, speak of experiences from their different backgrounds, and invariably unite in the depth of their conviction that music can be a bridge to at least partial understanding of different life styles. Although performed in an auditorium, the aura is that of a session in a back room without time limits. Both are men with a strong sense of themselves and their aspirations, and as a result, they communicate without protocol or euphemism. This is a rare dialogue between men of unusually large capacities for life. The fake stereo is not WFMT's fault. N. H.

◎ ● HAZEL DICKENS/ALICE FOSTER: *Who's That Knocking?* Hazel Dickens, Alice Foster (vocals); Chubby Wise (violin); Lamar Grier (banjo); Dave Grisman (mandolin). *Walkin' in My Sleep; Coal Miner's Blues; Cowboy Jim; Long Black Veil; Lee Highway Blues*; and eleven others. VERVE/FOLKWAYS FVS 9005 \$5.79, FV 9005 \$4.79.

Performance: Successful city-country mix

Recording: Good

Stereo Quality: Very good

This is an unusual folk recording on a number of counts. Young female singers of traditional bluegrass country music are rare. Rarer still are duet singers in this idiom. Also out of the ordinary is the fact that one of these, Alice Foster, is city-bred and was originally trained in classical vocal technique. The other, Hazel Dickens, comes from a family for which rural music was as natural as breathing. But when she and her family

moved to Baltimore, Miss Dickens became embarrassed by her musical heritage, considering it not "sophisticated" enough. She was, however, encouraged to re-evaluate her tradition by Mike Seeger, himself a city-bred folk enthusiast, and it was Seeger who brought Hazel Dickens and Alice Foster together.

The two perform as if they were kinfolk, in the sense that it is difficult to tell that Alice Foster was not reared in this music. They are skilled in the "high lonesome" harmony peculiar to bluegrass and perform with bristling verve and vinegary flavor. The instrumental accompaniment, particularly the fiddling of Chubby Wise, is relaxed, resilient and high-spirited. N. H.

◎ ● SLEEPY JOHN ESTES: *Brownsville Blues*. Sleepy John Estes (vocals and guitar); Hammie Nixon (harmonica); Yank Rachell (guitar); Ed Wilkenson, Ransom Knowing (bass). *City Hall Blues; Pat Mann; Lawyer Clark; Al Rawls*; and eight others. DELMARK DS 9613* \$5.79, DL 613 \$4.79.

Performance: Private

Recording: Okay

Sleepy John Estes is one of several elder bluesmen who have been "rediscovered" as a result of growing interest in their work and have been recorded primarily on small labels. These bluesmen are becoming, I think, an extremely specialized taste, as passionate and esoteric as collecting old *Batman Comics*.

Mr. Estes sings of his life and experiences in and around his home town, Brownsville, Tennessee. If one listens attentively and struggles through the sometimes difficult pronunciation, one will find out a good deal about the way things are down there. But I doubt that many will be willing to make the effort. "Authentic" Negro blues are becoming a small handicraft industry, and possibly the most valuable aspect of recordings such as this is that they will remind us of what the music used to sound like. Not a necessarily pleasing prospect, but a very probable one. J. G.

◎ ● JOHN HAMMOND: *So Many Roads*. John Hammond (vocals and guitar), C. D. Musselwhite (harmonica), Jaime R. Robertson (guitar), Mark Levon Helm (drums), Michael Bloomfield (piano), Jimmy Lewis (bass), Eric Hudson (Hammond organ). *Long Distance Call; Rambling Blues; Who Do You Love; Judgment Day; Big Boss Man*; and seven others. VANGUARD VSD 79178 \$5.79, VRS 9178 \$4.79.

Performance: In the style

Recording: Good

Stereo Quality: Good

John Hammond has made a considerable reputation for himself as a singer of Negro blues. I didn't see why before, I don't see why now, and his new recording forces me to be more personal than I would like to be.

Possibly I hold against Hammond the fact that he is a young white boy singing Negro blues; that may be my problem. But what I hear is someone who, with highly astute backing, is simply going through an anthology of the approaches and mannerisms of Negro bluesmen. He has it all down, no doubt about that. But with all his stylistic aping and exaggerated pronunciation, I really

(Continued on page 146)

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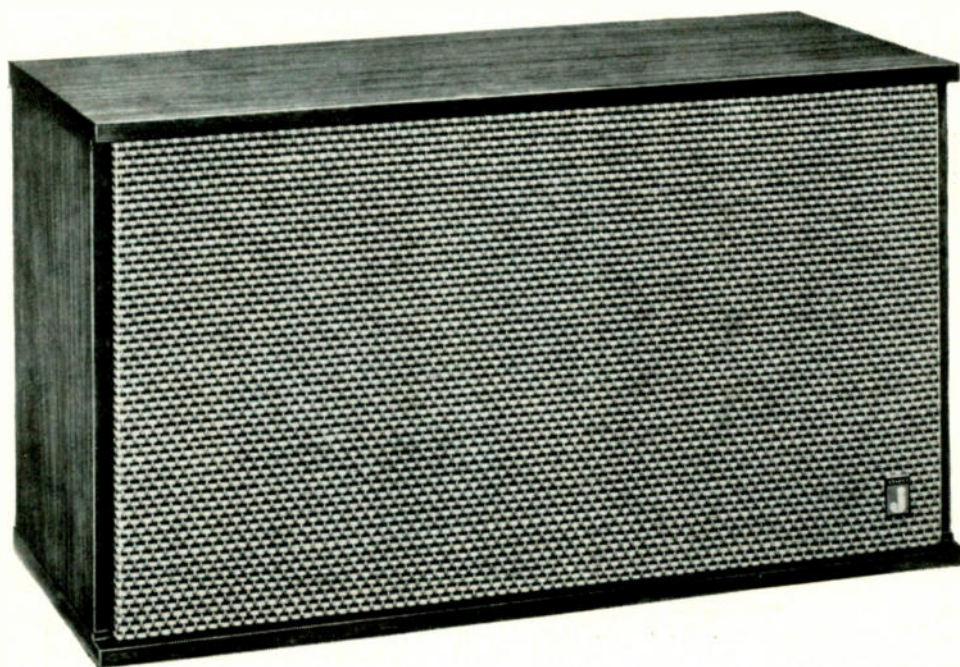
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can't believe that Hammond is expressing himself in song in any way—which is, after all, what the blues are supposed to be about. Further, I find something slightly monstrous in this kind of imitation. If I have misjudged Hammond, I apologize, but I doubt that I have. J. G.

⑤ ④ LIGHTNIN' HOPKINS: *The Roots of Lightnin' Hopkins*. Lightnin' Hopkins (vocals, guitar). VERVE/FOLKWAYS FVS 9000 \$5.79, FV 9000 \$4.79.

Performance: Hopkins at his best
Recording: Good
Stereo Quality: Artificial

Originally released by Folkways in 1959, this was the first album by blues singer Lightnin' Hopkins. He had had some rhythm-and-

blues success with single records in the 1940's but had slipped into obscurity until tracked down in Houston by folklorist Sam Charters, producer of the record. Now re-packaged for the Verve/Folkways label, it has also been "enhanced" for stereo—as have all the reissues so far. I continue to find this rewriting of sonic history highly dubious, and in this instance, the "stereo" is not at all convincing.

In any case, this has endured as one of Hopkins' most important recordings. His gnarled voice, often sliding between speech and song, conveys constant urgency. His guitar is a harbinger of crisis too, but when the mood is bright, both guitar and voice can also sing out good times and the promise of more sensual pleasures to come. Among the revelations on the album are fascinating

spoken reminiscences of Blind Lemon Jefferson, a mesmeric version of *See That My Grave is Kept Clean*, and a distillation of the loneliness of hard traveling in *Bad Luck and Trouble*. N. H.

⑤ ④ PETER LA FARGE: *Peter La Farge Sings Women Blues*. Peter La Farge (vocals, guitar). *Bad Girl; The View is Clear; Rainbow Race; Epitaph Blues*; and ten others. VERVE/FOLKWAYS FVS 9004 \$5.79, FV 9004 \$4.79.

Performance: Dull
Recording: Good
Stereo Quality: Competent

Born in Colorado, raised as a cowboy, familiar since childhood with Indian customs, a rider on the rodeo circuit and then an actor and singer-composer, Peter La Farge has made his reputation so far largely through his Indian protest songs. Here he has assembled songs "for, of and from" women, written by himself. La Farge has a soft, pleasant voice, but his innocence of dynamics and his penchant for understatement produce a blur of sound and mood. His songs, though honest attempts to explore the universal complications of the woman's role in life, are seldom distinguished either in their lyrics or their melodies. N. H.

⑤ ④ LEADBELLY: *Take This Hammer*. Leadbelly (vocals, guitar) and unidentified instrumental accompaniment. *Grey Goose; We Shall Walk Thru the Valley; Rock Island Line; Leaving Blues; Good Mornin' Blues; Bring Me L'il' Water*; and fourteen others. VERVE/FOLKWAYS FVS9001 \$5.79, FV9001 \$4.79.

Performance: Quintessential Leadbelly
Recording: Adequate
Stereo Quality: Ex post facto

This is one of a new series of albums compiled on the Verve/Folkways label from the Folkways catalogue. The Leadbelly set consists of selections from recordings originally supervised by Alan Lomax or Fred Ramsey. Unfortunately no recording dates are given. A stereo version has been manufactured from the monophonic originals, and it sounds manufactured. Accordingly, the mono issue is preferable.

The numbers here are among Leadbelly's best known songs and constitute a superior introduction to his fiercely intense style. He was a John Henry of Negro folk singing, a man whose work encompassed the full range of human expression—pain, tenderness, exaltation, bitterness, grief, and the bleakest of blues. There are illustrations of all these moods in the collection. Some of them are preceded by eloquent spoken introductions by Leadbelly. N. H.

④ FRED AND ANNIE MAE McDOWELL: *My Home Is in the Delta*. Fred McDowell (vocals, guitar). Annie Mae McDowell (vocals). *Waiting for My Baby; Diving Duck Blues; Amazing Grace; Keep Your Lamp Trimmed and Burning*; and nine others. TESTAMENT T 2208 \$4.98 postpaid (from Testament Records, P.O. Box 1813, Chicago, Illinois, 60690).

Performance: Brooding, powerful
Recording: Very good

(Continued on page 148)

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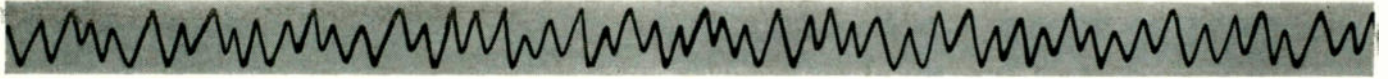
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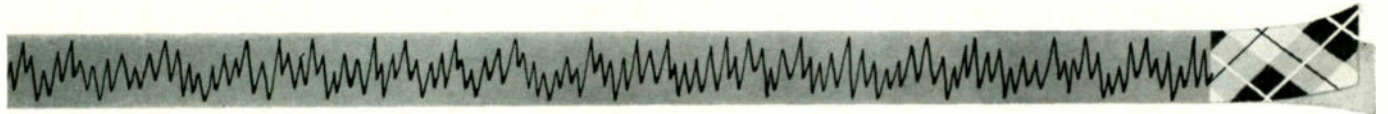
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Now past sixty, Fred McDowell was born in Tennessee; he currently lives in Mississippi, and has worked as a farmer, laborer, and most recently as a tractor driver. He is a blues singer of probing strength. His voice is rough but gentle, and always sounds as if it were coming from way inside. It is as if one were suddenly able to hear someone else's interior monologue. Even more absorbing than his voice is his guitar, which he makes into an assertive but supple second singer. Both the intricately interconnected playing and singing are, as Pete Welding says in the notes, "rich and complex, beautifully and subtly detailed." McDowell is a major survivor of the Delta blues tradition.

On the second side, he is joined by his Mississippi-born wife, Annie Mae, in a program of spirituals. I suspect that their aching, archaic sound and intimate interplay are close to the musical roots of the Staple Singers—particularly the father of that

far. The foundation of the group is Mississippi-born Roebuck Staples, whose speech-like guitar evokes the country roots of this rawly traditional music. The major soloist is his daughter Mavis, a resonant, seizing storyteller; but the Staples' particular strength and individuality of impact come from the poignant, intricately intertwined, passionate family harmonies.

In addition to songs celebrating religious faith, there is a Staples' version of *We Shall Overcome*, the anthem of the civil rights movement, that brings a new and deeper dimension to that song as it evokes centuries, not just decades, of Negro resistance to oppression. And from the family itself comes a new song of militancy, *Freedom Highway*, which should become a permanent part of the current body of folk-song affirmation that has accompanied and supported the workers on the freedom highway during the past five years. N. H.



ROEBUCK, CLEOTHA, MAVIS, AND PURVIS STAPLES: *Fervent family gospel singing*

group, Roebuck Staples. The Staple Singers are more sophisticated because Staples' children are urbanized, but there is a strong stylistic link between that family and this husband-and-wife team. One has the sense of overhearing a family at prayer, a family that has gradually extended the spoken word into music—music that, like McDowell's blues, has the cadences of inner thoughts and desires. N. H.

RECORDING OF SPECIAL MERIT

© THE STAPLE SINGERS: *Freedom Highway*. Mavis, Cleotha, Purvis Staples (vocals); Roebuck Staples (vocals, guitar). *What You Gonna Do?*; *Help Me Jesus*; *We Shall Overcome*; *He's All Right*; and seven others. EPIC BN 26163 \$4.79, LN 24163 \$3.79.

Performance: Commandingly powerful
Recording: Excellent
Stereo Quality: First-rate

To my knowledge, this is the first album by the Staple Singers to be recorded before an audience in a church (Chicago's New Nazareth Church). The resulting interplay between singers and congregation makes this one of the most fervent Staples recitals so

© JOSH WHITE JR.: *I'm On My Own Way*. Josh White Jr. (vocals and guitar); Bobby Scott (piano); Dick Rosmini (guitar); John Sebastian (harmonica); Bob Matthews (bass); Beverly, Fern, and Judy White (chorus). *East Virginia: Portland Town*; *Shenandoah*; *Turn Around*; and eight others. MERCURY SR 61022 \$4.79, MG 21022* \$3.79.

Performance: Pleasant
Recording: Very good
Stereo Quality: Good depth

Josh White Jr. has been working as a singer and actor for more than twenty years, sometimes with his father, sometimes not, and this is his first album. He has a good, pleasant voice, and, surprisingly, sounds more like a young Belafonte than a young Josh White. Comparison with his father is inescapable only on *Baby, Baby*, where he employs his father's guitar style. On *Cotton-Eyed Joe*, one of his father's specialties, he changes the style to gospel.

There is a slight problem in programming here. *East Virginia* is followed immediately by *Portland Town*. The first line of each is "I was born in . . ." When one is supposed to believe the singer, such a juxtaposition is unsettling.

Producer Bobby Scott plays his unique funky piano on one track. The whole thing adds up to a pleasant, earnest, but not unusually distinguished debut. J. G.

COLLECTIONS

● **MODERN CHICAGO BLUES.** Johnny Young, Wilbert Jenkins, Maxwell Street Jimmy, Big Walter Horton, Robert Night-hawk, John Wrencher, John Lee Granderson (vocals); various accompanists. *Bad Blood; Crawling King Snake; Everybody's Fishing; Hard-Hearted Woman*; and twelve others. TESTAMENT T 2203 \$4.98.

Performance: Varies
Recording: Varies

Peter J. Welding, my predecessor in this reviewing slot and now on the staff of *Down Beat*, has long been interested in contemporary bluesmen, mostly of the street-musician variety. When he lived in Philadelphia, he recorded several of them, and now he is doing the same in Chicago. The result, on this disc, is a good anthology of the kind of blues that can be heard currently in Chicago, if, like Welding, you look hard enough.

There is a wide variety of styles, most of them shaped, as Welding notes, by the now generally accepted use of electronically amplified instruments.

Some of the recording is poor, with little presence on the singers; in other parts it is quite good. Otis Spann, one of the best blues accompanists, is here on several tracks. For my taste, the best vocalist is the man who calls himself Robert Nighthawk; the best, and most poignant, song is John Lee Granderson's *I Don't Feel Good*.

The audience for this music is small, unfortunately, but those who are fond of it will find this a rewarding record. J. G.

● ● **STRING BAND PROJECT.** Various groups. *Cocaine; Jealous; Stoney Point; Ragtime Annie; Single Girl*; and fifteen others. ELEKTRA EKS 7292 \$5.79, EKL 292* \$4.79.

Performance: Variable
Recording: Okay
Stereo Quality: Okay

"Old time string band music, by definition," writes John Cohen in the liner notes to this disc, "refers to the music from the South, especially from the mountains, rural in flavor, Anglo-Saxon in background, influenced by jazz, ragtime and blues, as well as by its own ancient ballad and dance tune traditions." Old-time music, Cohen adds, is a predecessor of bluegrass, and he notes that "a string band is a social gathering."

Accordingly, he has gone around the country and recorded many groups who meet at least fairly regularly in people's homes to play this music. The groups give themselves splendid names. We have here, among others, Uncle Willie's Brandy Snifters, the Dry City Scat Band, the Spontaneous String Band, and the Mother Bay State Entertainers. They play old fiddle tunes, sing songs with often hilarious and ribald lyrics, and have what seems to be a wonderful time, a sort of musical beer party.

I can see that this music would be all kinds of fun to play in the living room. But having *listened* to it in the living room, I suspect that the pleasure lies mostly in par-

ticipation. Not because the music isn't good, but because the whole point is to get together and play and have fun. Solitary listening requires more substance, unless one wants this record as a document. And it is, or at least seemed to be, a very long document. J. G.

SPOKEN WORD



● **WOODY ALLEN: Volume Two.** COL-PIX CP488 \$3.79.

Performance: Neat and natty
Recording: Bright

Mr. Allen continues to relate, with verve, economy, and a respect for his listeners, the strange adventures of his harried childhood, marriage to a "reptile," and assorted humiliations as a near-sighted, somewhat out-of-step member of the human race. He tells of mistaking for a real moose a respectable Jewish couple masquerading in a moose outfit (they wind up strapped to his fender); of the time he was kidnapped and his father fell asleep reading the ransom note; of a friend who fed silkworms to sheep in the hope of producing "jackets with linings"; of a bedwetting Ku Klux Klansman who once attended a meeting in a rubber sheet; and of a girl friend who "ran away to Venice, became a streetwalker, and drowned." Few words are wasted—in fact, there's one whole band consisting of audience reactions to a *pantomime* scene that is utterly lost on the record-buyer. Occasionally—as in a parody of one of those Paris autobiographies about Hemingway, Gertrude Stein, and Alice B. Toklas—Mr. Allen even rises from farce to genuine satire. This shows a faith in the intellect of his audiences that is shared by few others who call themselves satirists these days. P. K.

● **DOCK BOGGS: Excerpts from Interviews with Dock Boggs.** FOLKWAYS FH 5458 \$5.79.

Performance: Natural
Recording: Fair to poor

This is another of Moses Asch's scholarly projects that no other record manufacturer would even dream of releasing. Dock Boggs is a banjo player and singer from Kentucky and Virginia who previously recorded in those capacities for Folkways (FA 2351). Mike Seeger, the young performer and enthusiast who recorded that album, also interviewed Boggs on tape to get material for its liner notes. Listening to these tapes, he decided that they would lose a good deal of their atmosphere if transcribed to paper, and he suggested that Asch release the interview as a companion disc. I suspect he asked the only man in the record business who would have said yes.

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little chunk of history. It might seem more appropriate for the Library of Congress, but because of Moses Asch it is available commercially for those who want it. J. G.

© WALT DISNEY PRESENTS NATIONAL ANTHEMS AND THEIR STORIES. Dick Whittinghill, narrator; orchestra. Tutti Camerata cond. DISNEYLAND ST 3931 \$3.79.

Performance: Shabby
Recording: Mediocre

Uninspired arrangements of anthems from India, Mexico, France, Greece, the Netherlands, Australia, Russia, England, and Canada and our own *Star Spangled Banner* are thinly played and poorly recorded in this album, which plainly sets out to be uplifting but should depress any youngster with the slightest sophistication or discernment. Interspersed with the musical numbers is one of those narrations stuffed with the sort of educational information that sounds as if it were written by a computer, recited in a bland manner by a dull voice, and packaged with full-color drawings in a particularly academic and offensive style. Shoddy merchandise, drearily served up. P. K.

© T. S. ELIOT: *The Waste Land; The Love Song of J. Alfred Prufrock; The Hollow Men; Ash Wednesday*. Robert Speaight, reader. ARGO RG 10 \$5.79.

© T. S. ELIOT: *Four Quartets*. Robert Speaight, reader. ARGO RG 11 \$5.79.

Performance: Skillful
Recording: Superior

The poetry of the late T. S. Eliot not only added new treasure to the store of poetical riches in the English tongue, it has also haunted our time with its insistent rhythms, its purity of language, its quiet rebuke to the formlessness and shallowness of life in our age. In Eliot's work, the biological tenet that "ontogeny recapitulates phylogeny"—that the history of the individual repeats the history of the race—is carried over into literature. Embodied in the flow of Eliot's song are recurring references, quotations, and paraphrases from the whole body of our literary inheritance. The more of these echoes one recognizes in these new contexts, the richer the adventure of experiencing Eliot's poetry.

The Waste Land was written in the early 1920's just when the Russian and German movie-makers were producing their great documentaries, and it, too, is a kind of scenario. The scene shifts from a day in early April to the close-up of a dubious London fortuneteller casting horoscopes of doom, to the barren dialogue of an irritable upper-class couple, to a pub where the talk is of abortion and sterility, to a typist's bed-sitting room where a loveless sexual encounter is played out, to the Thames as it winds to sea, and ultimately to a scorched landscape troubled by "dry sterile thunder without rain." The thunder speaks out of the Upanishads in Sanskrit—we are weighed in the balance and found wanting, having failed in generosity, sympathy, and control. The episodes culminate in a frightening vision of a dried-up desert world, haunted by the specter of a blind Tiresias returned from the dead to witness all and warn us of the cosmic drought we are bringing upon ourselves.

To the reading of this major poem of our

century, Mr. Speaight brings formidable equipment—years of experience as an author, actor, and lecturer. (He was Eliot's own choice for the role of Thomas à Becket in *Murder In the Cathedral*.) It is a well-sustained treatment obviously prepared with great thought. Yet, for those who have heard the wit in Eliot's own voice as he re-creates the characters in the "Game of Chess" section or the remote evocation of doom in his majestic recital of the passage "If there were water but no rock..." (Caedmon TC 2006), the Speaight treatment is likely to be a disappointment. Those who prefer Speaight's pleasantly timbred voice to the somewhat dry, reptilian sound of Eliot's own should choose the Argo, which also contains a somewhat cursory reading of the familiar *Prufrock*, a rather declamatory run-through of *The Hollow Men* ("This is the way the world ends..."), and a respectful performance of the Dante-inspired, liturgical *Ash*



T. S. ELIOT

His poetry heard in mature readings

Wednesday. Most of this material, however, is read less rigidly and with a better ear for the music of language by Eliot himself on Caedmon TC 1045.

The last and greatest of Eliot's poems are the *Four Quartets*, an exalted sermon-essay made up of contrasting spoken "movements" woven together through a rich complexity of rhythms, images, and religious, philosophical, and literary references. Once again, Eliot himself, reading this work on Angel 45012, makes all seem simple as he unhurriedly but with a subtle melodiousness delivers the total text of his profoundest achievement.

Yet Eliot did not consider his own interpretation "definitive" since the poem "if it is of any depth and complexity will have meanings in it concealed from the author, and should be capable of being read in many ways, and with a variety of emotional emphases." Speaight's reading here is exceptionally lucid, reflective, and mature, and is more expertly recorded than any of Eliot's own. If Speaight neglects anything, it is the human qualities of the lines—the humor and irony particularly—and the musicality, which he mostly underplays and sometimes seems not to discern in the dirges, dances, and lyric

(Continued on page 152)



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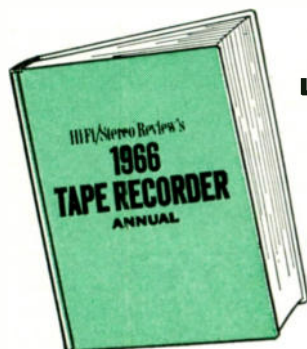
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passages that contribute so much to the beauty of the whole. P. K.

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Performance: Breathless
Recording: Inaudible to expert

Not much on plot, but what a cast! Florence Nightingale speaks prayerfully of her war comrades. Thomas Edison discusses electricity. P. T. Barnum records a commercial for a new extravaganza. William Jennings Bryan delivers his "Cross of Gold" speech, which will not win him the election of 1896. Enrico Caruso makes his first recording. Eugene V. Debs exhorts labor. Teddy Roosevelt forms the Bull Moose party. Eva Tanguay sings *I Don't Care*. George M. Cohan thanks you in behalf of his father, his mother, and himself. General Pershing speaks of war. Carrie Chapman Catt reports progress on woman suffrage. Woodrow Wilson decries the treatment of the American Indian. (Later, much weakened, he bemoans America's decision to stay out of the League of Nations.) Billy Sunday lauds prohibition. Charles Lindbergh tells about his trip to Paris. Emile Coué says he's feeling better and better. Aimee Semple McPherson evangelizes in song and sermon. Gandhi calls himself a soldier of peace. Albert Einstein praises Gandhi. Herbert Hoover calls a moratorium. George Bernard Shaw calls Hoover a fool. Franklin D. Roosevelt calls Americans "My friends."

They're all here and a great many more, speaking in their own voices across the years, and when the words are too fuzzy or the recording too scratchy, there is the courtly Mr. March on hand to interpolate a translation in high fidelity. The rest of the time, he reads with reverence a corny narration by Irve Tunick, who assumes total ignorance of history on your part, while a "glowing score" by Nathaniel Shilkret drones in the background. It all goes by before you know it, and that's the trouble: too much, too fast, in a hopeless attempt to condense a century of history into less than an hour. Yet it must be admitted that this is one spoken word recording that never drags. P. K.

Ⓜ **ERNEST HEMINGWAY: *The Nobel Prize Acceptance Speech, Second Poem To Mary. In Harry's Bar in Venice, The Fifth Column, Work in Progress, Saturday Night at the W'horehouse in Billings, Montana.*** Ernest Hemingway, reader. CAEDMON TC 1185 \$5.95.

Performance: Overbearing
Recording: Dreadful

The late Ernest Hemingway hated microphones, but his friend A. E. Hotchner managed to persuade him during his last years to record his voice for posterity on a transistorized pocket gadget and on an old wire recorder he had around. By and large, the

whole thing was a mistake. There are a few words of wisdom in the speech Hemingway wrote when he accepted the Nobel prize, and they apply most aptly to this enterprise: "A writer should write what he has to say and not speak it." Especially if he's bad at it, as Hemingway was! He reads that statement itself aloud here.

He also reads a long, rambling, slovenly saga in "free verse" entitled *Second Poem to Mary*, a heavy-handed parody of his own novel *Across the River and into the Trees*, which he recorded in anger after seeing E. B. White's parody of that book in the *New Yorker*. Also included is a salty sampling, complete with four-letter words, of youthful memories in *Saturday Night at the W'horehouse in Billings, Montana*. The disc contains a rather good introduction to a television series that was supposed to be made



JACKIE "MOMS" MABLEY
A homespun comic style with a message

from the stuff of his muscular short stories and a bit of latter-day, unintentional self-mockery, in the manner of *The Old Man and The Sea*, from a fragment called *Work in Progress*.

Hemingway was a tough champion of style in the days of *A Farewell to Arms* and *The Sun Also Rises*, but somewhere along the line he fell in love with the rhythm of his own prose and began repeating himself in a succession of increasingly hollow works. His self-love, arrogance, and juvenile pugnacity are all in evidence on this disc, conveyed through the young sound of his surprisingly colorless treble. The amateurishness of it all is more irritating than illuminating. And the sound, of course, is terrible. P. K.

RECORDING OF SPECIAL MERIT

Ⓜ **MOMS MABLEY: *Now Hear This.*** Moms Mabley, speaker. MERCURY SR 61012 \$4.79, MG 21012* \$3.79.

Performance: Whirlwind
Recording: Indistinct at times
Stereo Quality: Superfluous

Jackie "Moms" Mabley, a seventy-year-old Harlem entertainer with the energy of a teenager and a voice like a foghorn, is billed as "raucous, ribald, and irreverent," and all these things she surely is. She is also utterly irresistible as she grabs her audience and holds on for dear life, and in her serious moments she is intelligent company as well. In her latest album, she offers her own version of the midnight ride of Paul Revere, who knocks on doors to tell the housewives to wrest their lazy husbands away from their TV sets because the British army is coming. She also orders Lyndon Johnson to "get something colored up there" by way of an astronaut, describes the adventures of a Negro driver trying to get gas for his car in Texas, recounts her experiences on a trip "behind the scorched curtain" to Selma, Alabama, and barks out a number of hilarious anecdotes. One of these is about a rich lady who orders her chauffeur to "pull off my coat, my dear—and never let me catch you with it on again."

"Moms" couches her material in a corny, slambang, homespun style, but behind the slangy approach there is an earnest message to her race to stand up straight, live right, fight hard, and not blame every personal failure on the white man. When she tells of a Southern official ordering a Negro registrant to "recite the Constitution backwards" or refers to the freedom marcher who carries a rabbit's foot in his briefcase because "he needs all the luck he can get," bitterness is expertly concealed by her sunny, vigorous style. "Moms" is a bit hard to understand at times, and when she sings, she isn't exactly Lena Horne, but she's well worth the extra attention necessary to catch every scorching phrase. P. K.

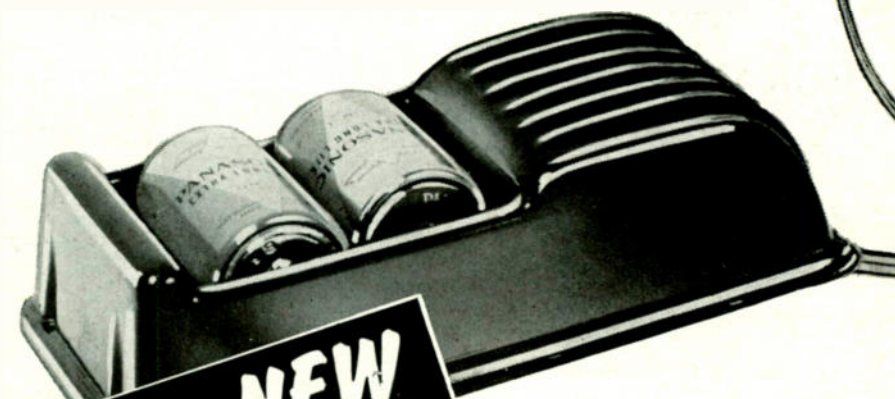
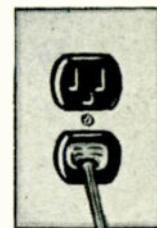
© ADLAI E. STEVENSON: *The Voice of The Uncommon Man*. Alexander Scourby, narrator. MGM E 4329D \$4.79.

Performance: Admirable
Recording: Satisfactory

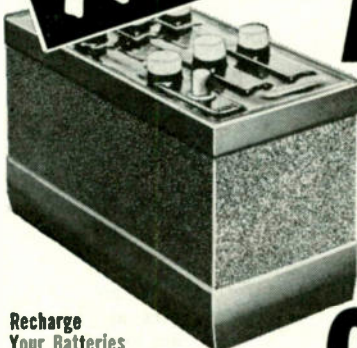
"Let's talk sense to the American people," the late Mr. Stevenson pleaded in the course of one of the brilliant presidential campaign speeches he made, but which never got him elected. There's plenty of sense on this record, along with the wit for which the speaker was famous ("Eggheads, unite! You have nothing to lose but your yolks!"). The selections have been edited better than is usual on this sort of disc. The statements made in the course of his career by this wise and honest statesman are heard in a fast-moving series of dramatic highlights. These include excerpts from the campaign addresses, a lively debate with Eisenhower, a eulogy on the death of Eleanor Roosevelt, and portions from various speeches at the UN, climaxed by Stevenson's famous exchange with the Soviet delegate Zorin over the issue of Russian missiles based in Cuba. When Zorin declines to answer his insistent questions about the presence of these missiles on the island, of which our intelligence had amassed ample evidence, there sound loud and clear all of Stevenson's integrity and detestation of fraud as his voice rings out to the evasive Zorin. "I am prepared to wait for my answer until hell freezes over!"

The package is tied together gracefully by a narration spoken by the reassuring voice of Alexander Scourby, and album notes filled with the usual fulsome encomiums. P. K.

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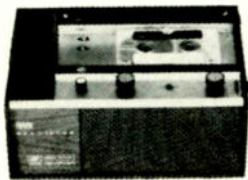
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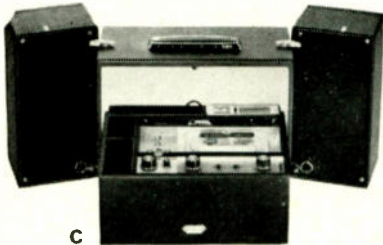
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A



B



C

4 Solid State snap-in cartridge models

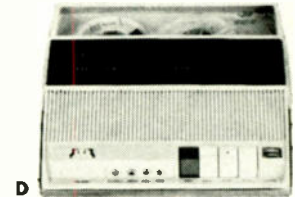
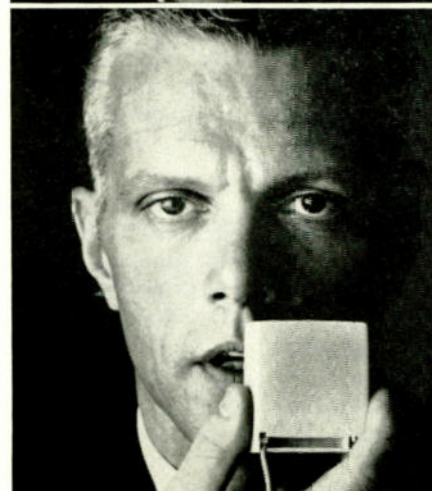


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D



E



F



G

5 Solid State reel-to-reel models

D The *Tiros I* is battery operated—records wherever you go. All Solid State (no tubes to burn out); has VU meter recording level monitor and battery level indicator. Includes mike, batteries, earphone, tape and reels. **E** Reel-to-reel recorder, the *Score I* comes complete with microphone, 7" reel of tape, reel and auxiliary cable. 4" oval speaker, earphone jack, tone control, VU meter, fast forward. See the *Tiros II*. **F** Deluxe monaural 4-track reel-to-reel recorder, the *Score II* comes complete with microphone, 7" reel of tape, reel and auxiliary cable. **G** Stereo reel-to-reel model, the *Score II*, has two 9" oval speakers, two 3½" tweeters in swing-out, detachable enclosures. Sound-plus-Sound feature lets you add sound to previously recorded tape. Or see the *Module Mark II* reel-to-reel tape deck—plays through your present amplifier-speaker system.



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STEREO TAPE

Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS • PAUL KRESH

RECORDING OF SPECIAL MERIT

Ⓢ BOYCE: *Eight symphonies*. I Solisti di Zagreb, Antonio Janigro cond. VANGUARD VTC 1704 \$7.95.

Performance: Elegant and vital
Recording: A-1
Stereo Quality: Tasteful
Speed and Playing Time: 7½ ips; 50'30"

This set of symphonies by Handel's younger English contemporary William Boyce is a delightful addition to the four-track tape repertoire of "barococo" music. These pieces are not symphonies in the Haydn-Mozart sense, but rather *sinfonias* after the manner of Bach's sons, averaging about six minutes each in length. Stylistically, however, this music harks back to the Purcell-Handel tradition with its combination of fugal textures and aria and dance elements. My own favorites among the eight are the two big festive pieces, Nos. 5 and 8, and the sprightly No. 3 with its folk-like middle movement. The basic scoring is for strings, woodwinds, and continuo bass, with trumpets and timpani added in No. 5.

A new edition based on authentic sources, begun by the late Max Gorman and finished by the indefatigable H. C. Robbins Landon, was used for this recording, and the results are a joy to the ear on every count—musical interest, performance style, rhythmic vitality, and elegance of phrasing. Mr. Janigro and his players have done themselves proud here, and they have been served ably by the Vanguard engineering staff. A heartily recommended release! *D. H.*

Ⓢ DONIZETTI: *Lucia di Lammermoor*. Maria Callas (soprano), Lucia; Ferruccio Tagliavini (tenor), Edgardo; Piero Cappuccilli (baritone), Enrico; Bernard Ladysz (bass), Raimondo; Margreta Elkins (mezzo-soprano), Alisa; Lenard del Ferro (tenor), Arturo; Renzo Casellato (tenor), Normanno; Philharmonic Orchestra and Chorus, Tullio Serafin cond. ANGEL Y2S 3601 \$11.98.

Performance: Dramatic
Recording: A mite cavernous
Stereo Quality: Generally good
Speed and Playing Time: 3¾ ips; 111'11"

In 3¾-ips format, this Maria Callas *Lucia* represents a saving of some \$12 over the rival 7½-ips version starring Joan Suther-

land. However, mere dollars are not the sole consideration here. The Sutherland performance is (a) a singer's *Lucia* and (b) truly complete; while Callas is willing to sacrifice vocal niceties to dramatic truth as she sees it, and her performance has most of the cuts standard for theater performances.

There are some painful squawks from Callas in this 1960 performance, most noticeably at a crucial point in the celebrated Mad Scene; and I find Tagliavini's singing of the more intimate expressions of Edgardo's



KARLHEINZ STOCKHAUSEN
Effective electronic music

love verging perilously close to the fine art of crooning. Cappuccilli's Enrico, however, is a powerful and vengeful figure. The minor roles and the choral and orchestral work are splendid, thanks to Tullio Serafin's sensitive and well-paced conducting.

Despite the reservations noted above, the one thing that does come out of this recorded performance is the *person* of Lucia as a believable, suffering human being—a truly poignant figure—and for this the credit goes wholly to Callas.

The recorded sound at the 3¾-ips speed compares favorably with the discs, despite an occasional touch of overload in massed vocal climaxes (namely the famous Sextet). If I were a complete opera buff, I would want to have both the Callas and Sutherland tapes; but if budget is a paramount consideration, this Angel tape represents prime value. *D. H.*

Ⓢ MOZART: *Don Giovanni*. Eberhard Wächter (baritone), Don Giovanni; Joan Sutherland (soprano), Donna Anna; Luigi Alva (tenor), Don Ottavio; Gottlob Frick (bass), Commendatore; Elisabeth Schwarzkopf (soprano), Donna Elvira; Giuseppe Taddei (baritone), Leporello; Piero Cappuccilli (baritone), Masetto; Graziella Sciutti (soprano), Zerlina; Philharmonia Orchestra and Chorus, Carlo Maria Giulini cond. ANGEL Y4S 3605 \$23.98.

Performance: Dramatic and compelling
Recording: Good
Stereo Quality: Superior
Speed and Playing Time: 3¾ ips; 161'

On rehearsing this performance of *Don Giovanni* (originally released by Angel in 1960), I was far more impressed than I had been at the time of its issue in disc form. It then seemed to be a performance by singers of individual excellences which did not quite merge into a dramatic whole; it now appears not only to have all the necessary continuity but also the flavor of an ideal stage production. The work is made to move along under Giulini's well-paced direction so that one scene leads to the next with a complete sense of inevitability. Furthermore, dramatic elements, whether in humorous, pathetic, or climactic moments, are set in sharper relief here than in almost any of the more recent recordings available on disc or tape. Perhaps part of this effect is due not only to the conducting but also to the physical form of this particular tape: a single reel, in which the continuity is broken only at the one permissible place, between the first and second acts. From that standpoint, this is an ideally recorded opera. Concerning reproduction, 3¾ ips cannot at present give the same range of the audio spectrum as 7½, but with a slight boost of the treble control the sound on this tape is certainly very good, though not up to the quality of the faster speed. Stereo effects are particularly well captured, but one might wish that Angel had arranged to include a reduction of their full-size libretto rather than requiring the purchaser to send for the oversized booklet. *I. K.*

Ⓢ STOCKHAUSEN: *Gesang der Jünglinge* ("Song of the Youths in the Fiery Furnace"); *Kontakte*. Cologne West German Radio Electronic Studio. DEUTSCHE GRAMMOPHON C 8811 \$7.95.

Performance: Electronically perfect
Recording: Eerily effective
Stereo Quality: Highly dramatic
Speed and Playing Time: 7½ ips; 48'

(Continued on next page)

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

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The art of musical composition processed from sine-wave, electronic tone generators was still in its infancy in 1956, when Karlheinz Stockhausen (then the German *enfant terrible* of avant-garde modernism) brought forth his *Gesang der Jünglinge*. It is a thirteen-minute dramatic tour de force based on the famous episode in the biblical Book of Daniel about the youths who, through their faith in Jehovah, survived unharmed the ordeal of Nebuchadnezzar's fiery furnace. To his pure electronic sounds, Stockhausen has added the processed sounds of boys' voices singing (in German) the praises of Jehovah. Their song, however, comes through only in snatches of phrases and parts of words in an infinite variety of pitches. The result is uncannily effective, and it adds a fascinating psychological dimension to the familiar Bible story.

Kontakte is something else again. Here Stockhausen provides no dramatic framework for his thirty-five minutes of processed sine-wave and percussion sounds. After ten minutes, the whole business palls, despite the elaborate mathematical rationale underlying the composition itself. George Perle, distinguished American composer and authority on twelve-tone music, sums up my own reaction precisely in his *Musical Quarterly* review of the July 11, 1960 premiere of *Kontakte*: "Long before Mr. Stockhausen had come to the end of his thirty-five-minute composition this listener had lost all curiosity as to the source, direction, and character of the sounds." D. H.

© TCHAIKOVSKY: *Symphony No. 5, in E Minor, Op. 64; Symphony No. 6, in B Minor, Op. 74 ("Patbétique")*. Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON LCK 80163 \$11.95.

Performance: Controlled and brilliant
Recording: Impressive
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 88'12"

As the one and only tape pairing of the Tchaikovsky Fifth and Sixth Symphonies, these Lorin Maazel performances are in a sense without competition.

Controlled brilliance is the keynote of the Maazel readings. He takes very few of the opportunities for *rubato* and *accelerando* effects offered by the essentially episodic character of the E Minor Symphony. Whether one prefers Tchaikovsky sternly controlled or whipped to a frenzy, it must be said that Maazel elicits superb playing from the Vienna Philharmonic, and he receives splendid recording from the London engineering staff. I would rate this as the best Fifth on tape, but I lean to Ormandy's equally well-controlled yet warmer version of the Sixth. D. H.

© VIVALDI: *The Four Seasons*. John Corigliano (violin); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 736 \$7.95.

Performance: Dramatic
Recording: Crisp and clear
Stereo Quality: Impressive
Speed and Playing Time: 7½ ips; 41'

This is the fifth version of Vivaldi's picturesque concerto sequence to find its way onto four-track tape. Those by Ricci (Decca), the Virtuosi di Roma (Angel), the Solisti di Zagreb (Vanguard), and the Società

Corelli (RCA Victor) are all chamber orchestra versions, but Bernstein uses a fuller string body, elaborating his own continuo from the harpsichord.

In contrast to the transparency and lyricism of the other recordings (especially the Vanguard and Angel performances), Bernstein emphasizes the music's drama and pictorial aspects. Concertmaster John Corigliano delivers a clean and rhythmically vital account of the solo part, and Columbia's recorded sound has a truly "you-are-there" quality of body and presence. D. H.

COLLECTIONS

© MARIA CALLAS: *Maria Callas Portrays Verdi Heroines. Macbeth: Nel di della vittoria... Vieni l'affretta!; La luce langue; Una macchia è qui tuttora (Sleepwalking Scene). Nabucco: Bien io l'invenni... Anch'io dischiuso un giorno. Ernani: Er-*



LINCOLN CENTER

JOHN CORIGLIANO
Lively solo work for Vivaldi's Seasons

nani, involami. Don Carlo: Tu che le nani. Mad Scenes: Donizetti: Anna Bolena: Piangete voi?... Al dolce guidami castel natio. Thomas: Hamlet: A vos jeux. Bellini: Il Pirata: Oh! s'io potessi. Maria Callas (soprano); Philharmonia Orchestra, Nicola Rescigno cond. ANGEL Y2S 36298 \$11.98.

Performance: Exciting
Recording: Good
Stereo Quality: Fine
Speed and Playing Time: 3¼ ips; 96'

There can be little doubt that this kind of repertoire suits the Callas temperament perfectly. This reel is drawn from two disc collections, both issued originally in 1959. The selections were well chosen, and the scenes, almost without exception, demonstrate this singer's superb dramatic flair. A number of the scenes also reveal rather mercilessly several of her vocal faults, including, at certain times, a wobble through which one could drive an express train. Interestingly enough, these faults are more frequently apparent in the Verdi arias than in the mad scenes with their difficult coloratura work. However, if one is able to overlook these defects, the tape as a whole is quite an impressive recital. Miss Callas' voice and the reproduction (Continued on page 158)

Some plain talk from Kodak about tape:

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the 400-cycle signal level. This spells “uncle!” We use 400 cycles for convenience, but insist upon a reasonably long wavelength because we want to affect the entire oxide depth.

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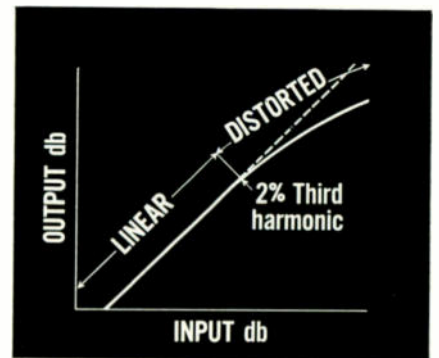
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cent tells us a lot about a tape even if, on the average, you never exceed the 0.5% level.

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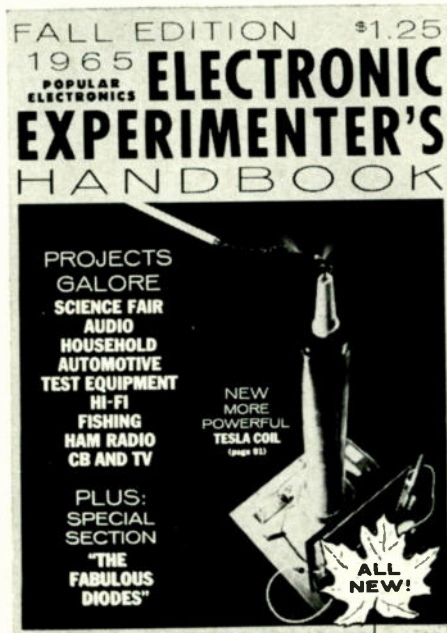
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of the full-blooded orchestral accompaniments sound rather more smooth and mellow than sharply etched and brilliant—undoubtedly a result of the slower playback speed. In my opinion a slight treble boost is advisable. A card is enclosed so that you can ask Angel to send you a free copy of the texts. I. K.

© LEOPOLD STOKOWSKI: *Landmarks of a Distinguished Career*. Bach-Stokowski: *Toccatina and Fugue in D Minor*; Debussy-Stokowski: *Clair de lune*; J. Strauss, Jr.: *On the Beautiful Blue Danube*; Sibelius: *Finlandia*; *The Swan of Tuonela*; Debussy: *Prelude to the Afternoon of a Faun*; Holst: *The Planets—Suite*. Leopold Stokowski Orchestra, Los Angeles Philharmonic Orchestra. Roger Wagner Chorale Women's Voices, Leopold Stokowski cond. CAPITOL Y2P 8621 \$8.98.

Performance: Stokowskian
Recording: Good 1957 sound
Stereo Quality: Excellent
Speed and Playing Time: 3¼ ips; 95'17"

Vestiges of Stokowski's Hollywood showmanship predominate throughout this tape, instead of the lean and streamlined music-making that has characterized much of the veteran maestro's work with his American Symphony Orchestra in New York over the past few years and was also typical of his work with the Philadelphia Orchestra in the 1920's. I was interested to note that here the performance of the justly famous Bach *Toccatina and Fugue* transcription takes a full minute longer than in the original 1929 Victor 78-rpm disc, with Bach being the loser thereby. The less said of the cinematic *Clair de lune* orchestration the better, and whether one wants the *Afternoon of a Faun* Tristanized to a full two minutes beyond its normal performance time is a matter of taste.

With Sibelius and Holst, however, Stokowski is on relatively safer and saner ground. His *Finlandia* packs plenty of dramatic thrust and rhythmic wallop, and as always he makes a spellbinding tone poem out of the *Swan of Tuonela*, though purists will object to the excessive variety of dynamics over and above what appears in the score. Holst's *The Planets* is played all-out for its dramatic and cinematic qualities, which is highly effective, if not always simon-pure Holst. The only other recording of this work on tape is the sternly disciplined and rather unspontaneous performance by Karajan and the Vienna Philharmonic (London). But if quality of sound is the overriding consideration, the Karajan tape is the one to own. As for this Stokowski tape as a whole, it is a memento of one aspect of a fascinating and sometimes infuriating artist, who can be heard at his best elsewhere, as in Columbia's new Ives' Fourth disc. D. H.

© WILLIAM TELL AND OTHER FAVORITE OVERTURES. Hérolf: *Zampa Overture*. Thomas: *Mignon Overture*; Raymond Overture. Suppé: *Poet and Peasant Overture*. Rossini: *William Tell Overture*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 735 \$7.95.

Performance: Vital
Recording: Handsome
Stereo Quality: Good spread and depth
Speed and Playing Time: 7½ ips; 46'10"

Breathing new life into old chestnuts was the stock in trade of such past greats of the baton as Willem Mengelberg, Sir Thomas Beecham, and Arturo Toscanini, and it is against the memory of these recorded performances (some still available) that the veteran record listener inevitably judges the Bernstein achievement here.

Mr. Bernstein is wise in avoiding the flamboyant techniques of Mengelberg and Toscanini, and concentrating instead on the lyrical and dance aspects of these pieces in the Beecham manner. The Gallic sparkle of the Thomas overtures comes through particularly well as a result. Bernstein's expansive, panoramic treatment of *William Tell* also turns out to be a happy inspiration here. Good sound all the way. D. H.

ENTERTAINMENT

© SERGIO FRANCHI: *Live at the Coconut Grove*. Sergio Franchi (vocals); or-



SERGIO FRANCHI

Good showmanship in a variety of songs

chestra, Neil Warner cond. *Just Say I Love Her*; *A Woman in Love*; *Core 'Ngrato*; and ten others. RCA VICTOR FTP 1294 \$6.95.

Performance: Sleek
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 7½ ips; 40'29"

Despite the expanse of his voice, Franchi is primarily a showman—and a good one. Whether or not you dote on the booming style of singers like Franchi, it's satisfying to hear a pro at work. This tape was recorded live in Los Angeles' top nightclub and covers a wide range of material. Franchi has the choice of material firmly under control. There is not one tune in this set that he's not on top of (with the exception of *Stella by Starlight*, where he loses through bad taste—no matter how hard he thunders through this lovely ballad, *Stella* is not Pagliacci).

Franchi, an Italian, makes a wise compromise between the continental and the American approach. Most of his songs are done partly in Italian and partly in English, and the transition is graceful. One glaring exception is *Just Say I Love Her* (*Dicitencello vaie*). The English half of this song is Franchi's finest moment in the set. But

suddenly he bursts into the Italian section with one of those hawking, off-pitch high notes tenors seem to love, and then he's off to the races. This is okay for people who "like to hear a nice big voice for a change," but the break in mood is violent. Franchi can hit a *soft* high note with extreme beauty, but when he belts up to those highs he runs into the same problem all trained tenors have when they shriek: they go sharp and nasal, and they will hold that note till your eyes water. For some mysterious reason, when a tenor scents a high note coming up, he goes blind to lyric content and swoops up irresistibly, leaving me (down here) wondering what *he* thinks he sounds like up there. Franchi, though, resists this temptation more than most, and I for one am grateful.

Trained originally for opera, Franchi includes an aria from *Tosca* here. But his skill is more impressive when applied modestly to a little Italian song called *Ay Maria*, where he sings a long phrase including a sixth leap which he carries gracefully on and on and . . . at that point I had to stop the tape and go back to make sure I'd heard it right. It was not show-offish; it was just good singing.

Wally Stott's arrangement of *Chicago* is far and away the most swinging of the lot. One arrangement threw me off balance. This was *In the Still of the Night*, accompanied by *Clair de lune*. I got nervous wondering which composer would finish first. Cole Porter won, but Debussy made a grandstand play in the last phrase, so that both pieces ended correctly and together. Congratulations.

Stereo tape reproduction is especially effective in live performances, and this one is very well recorded. It sounds as if there was a full house that night, so this is a good buy for lonesome listeners. M. A.

THEATER—FILMS

© FANTASIA. Original sound track. Bach: *Tocatta and Fugue in D Minor*; Tchaikovsky: *The Nutcracker Suite*; Dukas: *The Sorcerer's Apprentice*; Stravinsky: *Rite of Spring*; Beethoven: *Symphony No. 6 ("Pastoral")*; Ponchielli: *Dance of the Hours*; Moussorgsky: *Night on Bald Mountain*; Schubert: *Ave Maria*. Philadelphia Orchestra, Leopold Stokowski cond. VISTA BVF 101 \$9.95.

Performance: Eloquent
Recording: Dated
Stereo Quality: Artificial
Speed and Playing Time: 3 3/4 ips; 104'49"

Walt Disney's *Fantasia* was more than a movie: it was a gift. It gave children a look at classical music as something terribly real, not just a chore imposed by grownups. Suddenly dull old Beethoven is alive with fauns and centaurs. Funny-sounding Stravinsky makes the earth open up, and lava bubbles on dinosaurs' tails. The hand freezes in the popcorn box when Mickey Mouse is in trouble as the Sorcerer's Apprentice. The noble parent, having sacrificed an afternoon in the movie theater for the sake of the child's cultural enlightenment, finds himself falling out of his seat laughing over elephants in tutus and rediscovering a Bach fugue he thought he knew all about.

Buy the tape, and if you saw this film, close your eyes and remember. Even if you didn't see it, you will still have bought a

collection of some of the world's finest music. The album is made up of masters recorded in 1939 (two years before the film itself was released). Not only was the recording process different then, the musical standards themselves were very different. Thus, this tape is also an interesting study in the changing styles of orchestral conducting over the years.

While Vista Records has seen fit to list technical information, such as who directed which sequence, they have not bothered to say anything about the film which might be of use or interest to the unfortunate listener who has not been saving data on the subject all these years. M. A.

© GILBERT AND SULLIVAN: *The Mikado (Highlights)*. Donald Adams, Thomas Round, Peter Pratt, Kenneth Sandford, Alan Styler, Jean Hindmarsh, Beryl Dixon, Jennifer Toye. Ann Drummond-Grant, D'Oyly Carte Opera Company Chorus and New Symphony Orchestra of London, Isidore Godfrey cond. LONDON LOL 90099 \$7.95.

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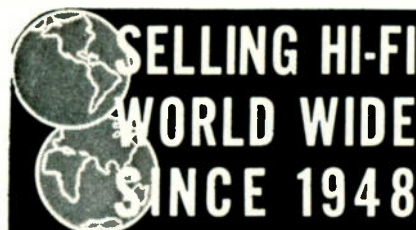
© GILBERT AND SULLIVAN: *The Pirates of Penzance (Highlights)*. Peter Pratt, Donald Adams, Howard Short, Thomas Round, Kenneth Sandford, Jean Hindmarsh, Ann Drummond-Grant, D'Oyly Carte Opera Company Chorus and New Symphony Orchestra of London, Isidore Godfrey cond. LONDON LOL 90102 \$7.95.

Performance: Spirited
Recording: Conscientious
Stereo Quality: Three-dimensional
Speed and Playing Time: 7 1/2 ips; Mikado, 43'12"; Pinafore, 48'53"; Pirates, 41'16"

To real "Savoyards," if that is what Gilbert and Sullivan addicts still call themselves (most of them seem to have gone underground to the sub-basements of churches and little theatres, and have become rather furtive about this affiliation), there can be no such thing as "highlights" from the operettas. Each whole event is a continuous highlight, and the first-act finale of *The Mikado's* score must follow the trio "I Am So Proud" with the immutability of a ritual mass.

Indeed, a *Mikado* without "The Criminal Cried," a *Pirates of Penzance* whose maidens fail to chat about the weather while shameless Mabel responds to young Frederick's plea for rescue from the pirate band, or an *H.M.S. Pinafore* minus "A British Tar is a Soaring Soul" is bound to unsettle the orthodox. (I knew a chap once who was unstrung for weeks when the revered D'Oyly Carte Company *itself* cut a couple of lines, many years ago, out of the second-act finale in *Ruddigore*.) The poorest devotee with access to a tape recorder would more likely be willing to fork over another \$5.00 and add it to the whopping \$7.95 charged for each of these tapes to acquire the total authentic score of *The Mikado* or *Pirates* or a *Pinafore* that includes every word of the dialogue, rather than outrage his sense of propriety with an abridgement.

(Continued on page 162)



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MISCELLANEOUS

WINEMAKERS: Free illustrated catalog of yeasts, equipment. Semplex, Box 7208, Minneapolis, Minn. 55412.

ENVELOPES. Paper. Ribbons. Stencils. Carbons. Ink. Catalog: Tower, Lafayette Hill, Pa. 19444

How to get a nice
red, white and blue feeling
—and pocket a little green



**UNITED STATES
SAVINGS BONDS**

The casual collector should be more easily satisfied with these gems from the three most popular of the operettas, in crisp enactments by the company that has been performing them since the turn of the century. Actually, the *Pinafore*, with plenty of space still left on the reel, could have been issued as a complete performance of the musical score to please those of us who get impatient with the spoken dialogue after the fifteenth playing. Almost all of the music is there now anyway in this version.

All three tapes offer generous samplings of particularly smart performances. In *The Mikado*, Donald Adams makes the most blood-curdling Emperor of Japan you ever heard issue a series of stereophonic screams. The three little maids come through with every titter intact; Thomas Round is in excellent voice as Nanki-Poo, the wandering minstrel; and while there is little left on this tape of the formidable Katisha, the late Ann Drummond-Grant is there to make of her self-pitying ballad "*Hearts Do Not Break*" a more touching interlude than do most ladies who have tackled the part over the years.

Peter Pratt, possessed of a more felicitous voice than his predecessor Martyn Green and every bit as elegant a comedy manner, plays the cowardly Lord High Executioner Koko in *The Mikado* and Major General Stanley in this vigorous version of *The Pirates of Penzance*, while the rest of the cast is pretty much the same in both operettas. They never make the error, which some other groups certainly do, of trying to transform the marionette-like caricatures of these spoofs of grand opera into serious operatic personages. Their voices are not equal, perhaps, to Mozart, but they bite off the caustic Gilbertian lyrics with the proper precision and spirit, convey the charm of every tune, and make everything move with zing and speed.

Pinafore, recorded a bit later than the others, features a few of the company's younger players, with John Reed as prim and trim a Sir Joseph Porter as any purist could demand. The sound here is still more brilliant, the stereo effect more realistic, and the work of the mock-nautical chorus more lusty than in the other tapes. All three bear the curse of a slight hiss, but are blessed with a greater clarity and shine than the technically fine record albums in this fastidiously tailored series. P. K.

© **GUYS AND DOLLS** (Frank Loesser). Original-cast recording. Vivian Blaine, Robert Alda, Sam Levene, Isabel Bigley, Pat Rooney, Sr., others (vocals); orchestra and chorus. *Pre Never Been in Love Before; Luck Be a Lady; If I Were a Bell; My Time of Day*; and ten others. DECCA ST 74 9023 \$7.95.

Performance: Sparkling
Recording: Dated
Stereo Quality: Artificial
Speed and Playing Time: 7½ ips; 44'

Guys and Dolls is a fifteen-year-old show, and it's as fresh today as ever. Even the Damon Runyon slang hasn't dated, and practically all written slang sounds dumb a year or so after it's put on paper or preserved in a recording. If you consider these songs separately, composer Frank Loesser is variously beautiful, intriguing, and hilarious. If you consider the show as a whole, he's scary. He never missed—not once.

While most professional singers work at

singing in tune until the effort becomes reflex, most Broadway singers feel no such responsibility to music. They sharp and flat all over the place with a glorious "what-the-hell, the-show's-the-thing" abandon that, distressingly, has become tradition on stage. Probably no singer has ever done less with *I've Never Been in Love Before* and the exquisite *My Time of Day* than Robert Alda. Reportedly, he was extremely effective in the role of Sky Masterson in the theater. But, recorded, his off-pitch harshness is disturbing. His best effort is *Luck Be a Lady*, where he projects with such energy and fun that one can almost ignore the fact that his intonation is poor.

Vivian Blaine, however, is superb. She is Adelaide, as surely as Vivian Leigh is Scarlett. Stubby Kaye and Sam Levene are good, too. They range from charming to hilarious and back. But by far the most touching performance in the album is that of a lesser



"Is it weakness of intellect, birdie?" I cried, "Or a rather tough worm in your little inside?"

The *Mikado*'s *Ko-ko* drawn by W. S. Gilbert

character, Pat Rooney, Sr., singing *More I Cannot Wish You*. With his undistinguished voice, Rooney would last about two bars in any church choir you'd care to name. But this mellow, seasoned man has something very rare: he knows what he's singing about. In *More I Cannot Wish You*, Loesser has provided him with something to say, and this little performance is heartbreaking.

Decca says that this album, rerecorded from the original, has been "enhanced for Stereotape." It hasn't been enhanced very much. The original fidelity was not so hot either, but I don't care. Full dimensional stereo reproduction is not, after all, a religion, and if your enjoyment of this album is seriously impaired by the fact that the fidelity is old fashioned, or that it was souped up to sound "modern," if you're really bothered by all that in this case, then something is wrong with the way you listen. Either that, or you lack appetite for the music itself. There are times to be thrilled by full stereo sound; and there are times when it is unimportant. One of the best times to forget it is while listening to a new tape of a fifteen-year-old original-cast recording of a show as magnificent as *Guys and Dolls*. M. A.

HIFI/STEREO REVIEW EDITORIAL INDEX FOR 1965

AUDIO BASICS (Fantel)

- Amplification, Oct. 34
- Amplifier Power, Nov. 38
- Elementary Questions on Audio, Mar. 26
- Nature of Sound—I: Fundamentals and Overtones, Jul. 26
- Nature of Sound—II: Pitch, Aug. 26
- Nature of Sound—III: Loudness, Sep. 32
- Power Ratings, Dec. 34
- "Stereo" and "Hi-Fi," Apr. 24
- Stereo Perception, Jan. 30
- Stereo Seat, Feb. 26
- Tape Tracks, May 28
- Tone Controls, Jun. 22

BASIC REPERTOIRE (Bookspan)

- Dvořák's Cello Concerto in B Minor, Aug. 35
- Gershwin's *An American in Paris*, May 39
- Handel's *Messiah*, Dec. 59
- Handel's "Water Music," Apr. 41
- Mahler's First Symphony, Jan. 41
- Mozart's Symphony No. 39, Nov. 55
- Rachmaninoff's Third Piano Concerto, Oct. 49
- Sibelius' First Symphony, Sep. 41
- Sibelius' Fifth Symphony, Feb. 45
- Tchaikovsky's *Serenade for Strings*, Mar. 41
- Updating and Second Thoughts, Jun. 45, Jul. 52

TECHNICAL TALK (Hirsch)

- Amplifier Testing, Apr. 29
- Amplifier Test Loads, Jun. 25
- Audio Agnosticism, Sep. 35
- Audio Showrooms and Hi-Fi Shows, Oct. 37
- Distortion, Dec. 37
- Frequency-Response Curves, Feb. 31
- Plea for Conformity, May 31
- Power Bandwidth, Aug. 29
- Test Reports, Mar. 29
- Thoughts on Testing, Nov. 43
- Transistors, Jan. 33

EQUIPMENT REVIEWS

Amplifiers

- Fisher TX-300 Amplifier, Aug. 30
- KLH 16 Integrated Amplifier, Oct. 42
- Knight-Kit KG-870 Amplifier, Aug. 32
- Scott 260 Amplifier, Apr. 30
- Sherwood S-9000 Amplifier, Mar. 30

Cartridges

- ADC 660/E, Jul. 50
- Dynaco Stereodyne III, Jul. 47
- Empire 888P, Jul. 48
- Empire 888PE, Nov. 46
- Euphonics CK-15-I.S., Sep. 38
- Grado Model A, Jul. 50
- IMF Mark III, Jul. 60
- Pickering V-15/AM-1 and V-15 AME-1, Jul. 48
- Shure M55E, Jul. 49

Receivers

- Harmon Kardon SR 600 Stereo Receiver, Jun. 26
- Heath AR-13A Receiver Kit, Nov. 44

Record Players

- Garrard Lab 80 Auto. Turntable, May 32
- Weathers Townsend Record Player, Jan. 36

Speakers

- Acoustic Research AR-2ax Speaker System, Oct. 38
- Acoustic Research AR-4 Speaker, Jan. 34
- JBL Lancer 77 Speaker System, Dec. 51
- Leak Sandwich Speaker System, Feb. 32
- Sonotone RM-1 Speaker System, Jun. 26

Tape Recorders

- Lafayette Criterion 1000 Tape Recorder, May 34
- Magnecord 1024 Tape Recorder, Apr. 32
- Oki 555 Tape Recorder, Sep. 36
- Sony Stereorecorder 600, Feb. 34

Tuners

- KLH Model Eighteen FM Tuner, Mar. 30
- Marantz Model 10B FM Tuner, Dec. 38

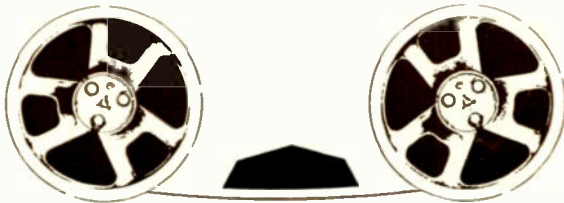
INSTALLATIONS OF THE MONTH

- Roll-Away Stereo, Oct. 63
- Second-System Stereo, Nov. 70
- Stairwell Stereo, Dec. 73
- Stand-up Stereo, Apr. 70
- Stereo Central, Aug. 60
- Stereo: Simply Shelved, Mar. 68
- Suspended Hi-Fi Stereo Center, Jan. 64
- Tailor-Made Hi-Fi System, Feb. 59

FEATURE ARTICLES

- Alkan, Charles, A Pianistic Enigma Solved (Offergeld), Aug. 70
- American Composer (Trimble), Oct. 44
- American Music (Altman), Oct. 73
- American Music, A Cornucopia from Desto and Mercury (Flanagan), Sep. 106
- Audiophile's Five-Foot Shelf (Zide), Oct. 69
- Baroque at Flood Tide (Kipnis), Dec. 110
- Bass-Reflex Enclosure, How to Tune (Klein), Aug. 56
- Bel Canto, A Basic Library (Ellsworth), Nov. 71
- Books on Audio (Zide), Oct. 69
- Boy Choir Music for Christmas (Ramsey), Dec. 74
- Bream, Julian, Pied Piper of Battersea (Lees), Oct. 65
- Broadway, Melody Returns to (Lees), Mar. 122
- Bull, Ole, in America (Ellsworth), Sep. 58
- Center-Channel Techniques (Morris), Aug. 43
- Christmas, Music for (Offergeld), Dec. 102
- Churchill, Memoirs and Speeches (Kresh), Mar. 34
- Columbia Records (Offergeld), Jan. 45
- Computer Musicology (Kuttner), Sep. 54
- Concert Scene of the Twenties (Ellsworth), Oct. 51
- Copyright Law and Phonograph Records (Goldberg), Jun. 56
- Dvořák in the New World (Grunfeld), Dec. 63
- Flop, How to Produce a Smash (Ramin), Apr. 58
- FM, Questions and Answers on Stereo (Kolbe), Feb. 69
- FM Station, How to Start Your Own (Wels), Sep. 66
- Folk-Song Heritage, American (Hentoff), Jun. 34
- Four Saints in Three Acts (panel discussion), Mar. 64
- Hanslick, Eduard, A Critical Reappraisal (Pleasants), Jun. 51
- Harpichord, Hazards and Mysteries (Pleasants), Apr. 66
- Headphones, A Buyer's Guide (Evans), Nov. 59
- Ives, Charles, 4th Symphony (Hall), Jul. 55
- Jazz Reissues (Goldberg), Dec. 134
- Kama-Sutra Productions (Grevatt), Jul. 28
- Kempff, Wilhelm, Complete Beethoven Sonatas (Hall), Jan. 80
- Kodály at Dartmouth (Serly), Dec. 79
- Laboratory Tests of the New Stereo Cartridges (Hirsch and Houck), Jul. 45
- Legrand, Michel (Lees), May 98
- Library of Congress Folk-Song Archives (Hentoff), Jun. 34
- Liebersohn, Goddard (Offergeld), Jan. 45
- Lind, Jenny, in America (Ellsworth), Sep. 58
- Liszt, Franz, In Search of the Real (Lewenthal), Nov. 64
- Loudspeaker Questions, Answers to (Klein), Aug. 47
- Magnet, Heart of the Loudspeaker (Augusturger), Aug. 50
- Mancini, Henry, Hollywood's New Master of Melody (Lees), Jun. 38

- Mandolin, The Irrepressible (Goodfriend), Oct. 59
- Mellers, Wilfrid (Altman), Oct. 73
- Music in a New Found Land (Altman), Oct. 73
- Music in the Mailbox (Anderson), Jan. 61
- Musicological Congress (Kuttner), Jan. 57
- Nielsen, Carl, A Hundredth-Anniversary Re-examination (Hall), Sep. 45
- Nielsen's Sinfonia Espansiva (Hall), Sep. 88
- Newport Folk Festival 1964 (Hentoff), Nov. 154
- New York, Music in Old (Ellsworth), Apr. 46
- Opera Quiz, The Northern Stars (Livingstone), Sep. 63
- Parapluies de Cherbourg (Lees), May 98
- Piano, How to Play (Myers), Jan. 38
- Piano Student, I Was an Overage (Mula), Nov. 51
- Pop Music, Pop Art, Aug. 54
- Portable Stereo (Gilmore), Jun. 48
- Power: Live vs. Amplifier (Berkovitz), Dec. 69
- Rampal, Pierre, On the Flute We Have (Kipnis), Apr. 82
- Receivers, Guide to Stereo (Newman), Apr. 61
- Recital, The Vanishing (Pleasants), Nov. 76
- Recording Children, Secrets and Joys of (Wels), Mar. 54
- Records, Best of 1964, Jan. 52
- Records, 25 Stereo Demonstration (Hebb and Klein), Jul. 42
- Repairing Your Own Stereo (Allison), May 62
- Rosenthal, Moriz, Last of the Pianistic Titans (Biancolli), Feb. 55
- Salzburg Festival, Report (Kuttner), Jan. 57
- Scherchen, Interview with (Fantel), Apr. 54
- Schoenberg, Arnold, and the American Composer (Trimble), Oct. 44
- Schoenberg, Arnold: Socrates in Exile (Grunfeld), Jul. 35
- Sibelius, Jean, A Hundredth-Anniversary Re-examination (Hall), Sep. 45
- Soundtracks, Movie (Lees), Dec. 142
- Speakers, Extension (Morris), Aug. 43
- Speaker Shopping, Basic Training (Milder), Aug. 39
- Stamps, Musical (Anderson), Jan. 61
- Stein, Gertrude (Thomson), May 102
- Stereo Stethoscope (Allison), May 62
- Stravinsky Reviews Three *Rites of Spring* (Stravinsky), Feb. 60
- String Music, Four Centuries of (A Basic Library), (Goodfriend), Feb. 64
- Tape Heads, What You Should Know About (Burstein), Mar. 50
- Tape Horizons (McInnis), Jul. 103, Aug. 113, Sep. 137, Oct. 154, Nov. 166, Dec. 164
- Tape Recorder, Selecting the Right (Milder), Mar. 45
- Tape Recorders, Signal-to-Noise Ratio in (Burstein), Mar. 58
- Tape, What Makes a Good Recording (Hines), Mar. 60
- Thomson, Virgil, The Composer in Person (Cook), May 58
- Thomson, Virgil (see Four Saints in Three Acts), Mar. 64
- Thomson, Virgil, Parisian from Missouri (Schonberg), May 43
- Treasury of Great Music (Bookspan), Nov. 124
- Twenties, Concert Scene of (Ellsworth), Oct. 51
- Upgrading Your Hi-Fi System (Milder), Jan. 65
- Vardi, Emanuel (Jellinek), Feb. 36
- Viola, The Shrinking (Jellinek), Feb. 36
- Violins, Old, for Sale (Pleasants), Feb. 49
- White, Richard Grant, and Music in Old New York (Ellsworth), Apr. 46
- WPAX: Peace on Earth, Dec. 52



TAPE HORIZONS

By DRUMMOND McINNIS

PERHAPS some of you have heard, from time to time, an odd little phenomenon that bothers me occasionally: sometimes, five or ten minutes after my favorite radio station has gone off the air, a sepulchral voice will come on and give the station's call letters. Maybe an engineer, maybe the janitor. But I know it's not one of the regular announcers. Announcers don't sound that bad—they can't afford to. A friend of mine, for example, an announcer with about fifteen years of radio experience, and a man gifted with a really great speaking voice, still takes vocal coaching, still practices to improve. And he uses a tape recorder. He has his wife tape all of the shows he announces for, then plays them back when he gets home, watching for bad habits that may have crept into either his pronunciation or his vocal production. When he gets a representative batch of his work spliced together, he sends the lot to his vocal coach for criticism, and if any problems are discovered, these are what they work on at the next voice lesson. The neatest wrinkle in his use of the recorder, however, is an idea he borrowed from the commercial artist's habit of putting examples of his best work in a sample book for showing to prospective clients. It is customary in the broadcasting business for the advertising agency or sponsor of the show to have some say about the announcer to be used, and this generally means an audition. But at least one announcer has discovered that a taped sample—of his best work, naturally—can be a most persuasive salesman, and he is therefore careful to preserve examples from his regular broadcasting schedule.

IT is axiomatic, of course, that practically everyone, upon hearing his recorded voice for the first time, vows that the machine is a lousy one—because he *knows* he doesn't sound like that—and that he will never get within microphone distance of a recorder again. Now this strikes me as not a very good idea if the aural shock of hearing what your voice sounds like to others has really been a great one. A much better idea would be to take advantage of the opportunities only the tape recorder can offer you if you want to improve your vocal quality, delivery, diction, or whatever: absolute privacy—and erasing privileges. I have given this advice many times to the vocally disadvantaged, and have at times been amazed at the results. Uncomfortably high voices have been lowered, harsh ones softened, and the inaudible have been made plain. Although really serious problems are best solved with the help of a voice teacher, there are a number of good books on the market that will serve to introduce you to voice improvement, and perhaps even give you all the guidance you need to bring your voice at least up to a level that satisfies you. The best I have found (recommended to me by my announcer friend) is Virgil A. Anderson's *Training the Speaking Voice*.

Speaking well, of course, is an acquired skill like any other, and it takes discipline, systematic application, and just plain hard work. When you first start out on your campaign to improve your pipes, make a recording, in your regular speaking voice, of a longish prose passage. As you progress in your vocal training it will give your spirits a real lift to be able to go back to this original tape from time to time—and be thankful that you don't sound like *that* anymore! This is the best way to check your progress. Who knows, the voice you fall in love with some day may be your own.

ADVERTISERS' INDEX

Advertiser	Page No.
Acoustech, Inc.	149
Acoustic Research, Inc.	39-50, 113
Airex Radio Corporation	156
Altec Lansing Corporation	87, 131
American Recording Tape	14
Ampex Corporation	114, 129
Archive Production	117
Audio Devices, Inc.	123
Audio Dynamics Corporation	15, 94, 95
Audio Unlimited, Inc.	150
Benjamin Electronic Sound Corp.	115
Bogen Communications	119
British Industries—Garrard	2
Cadet	138
Cambridge Records	118
Carston Studios	159
Citadel Record Club	7
Columbia Masterworks Subscription Service	5
Columbia Records	90, 91
Command Records	13
Deutsche Grammophon	88
Dressner	152
Dual	56, 57
Dynaco, Inc.	135
Eastman Kodak Company	157
Electro-Voice, Inc.	105, 120, 4th Cover
Elpa Marketing Industries, ReVox Division	62
EMI (Scope Electronics Corp.)	139
Empire Scientific Corp.	9, 10, 11
Ercona Corporation	109
Finney Company, The	127
Fisher Radio Corporation	19, 21, 23, 24, 25
Fuji Photo Optical Products, Inc.	28
Goodwin (Sales) Ltd., C. C.	126
Greentree Electronics	14
Harman-Kardon, Inc.	55
Heath Company	136, 137
Hi-Fidelity Center	150
Honeywell Photographic Products	22
Jensen Manufacturing Company	145
KLH Research and Development Corporation	33, 35
Raywood Pipes, Inc.	20
Kenwood Electronics, Inc.	8
Leak & Company Ltd., H. J.	109
Lear Siegler, Inc.	119
London Records	100
Magnecord	125
Marantz, Inc.	58, 93
Martel Electronics	116
Mattes Electronics, Inc.	36
Minneapolis-Honeywell (See Honeywell)	
Minnesota Mining & Mfg. Co.	147
Minolta Corporation	34
Mosley Electronics, Inc.	100
Nonesuch Records	32
OKI—Chancellor Electronics	6
Olson Electronics, Inc.	144
Pickering & Co.	3rd COVER
Pilot Radio, Inc.	141
Pioneer Electronic Corporation	111
RCA	154
Rabsons—57th Street, Inc.	116
Radio Shack	53
Scott, Inc., H. H.	2nd COVER, 1
Serenus Corporation	124
Sharpe Instruments, Inc.	52
Sherwood Electronic Laboratories, Inc.	61
Shure Brothers, Inc.	31, 144
Sony Corp. of America	26, 27
Sound Reproduction, Inc.	156
Superscope, Inc.	97, 99, 101
Sylvania Entertainment Products Division	107, 108
Tandberg of America, Inc.	24
Telex	146
Toujay Designs	116
UTC Sound Division	16, 17
Uhle's Pipe Shop	104
United Artists Records	126
United Audio Products	56, 57
University Sound	132
Vanguard Records	98, 104
Vega Electronics Corp.	118
Viking of Minneapolis, Inc.	18, 130
Winegard Co.	54
Wollensak	133

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HIFI/STEREO REVIEW



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