

LAB REPORT ON STEREO AMPLIFIERS: PART II

HiFi/Stereo

AUGUST 1961 • 50 CENTS

review

MUSIC IN 2061

A View of Musical Life
One Hundred Years
in the Future

GETTING
THE MOST
FROM YOUR
RECORD
CHANGER

A LIFE
IN BLUES

Big Bill Broonzy's
Summing Up

HOW TO
INTERPRET
FREQUENCY-
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CURVES

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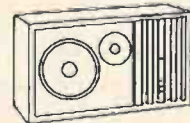
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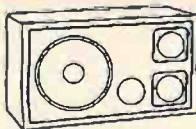
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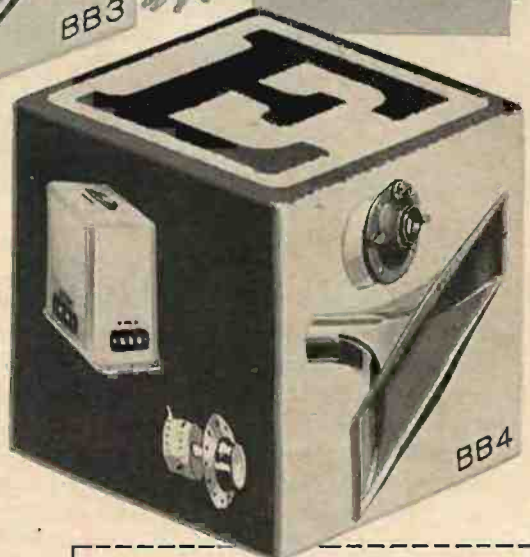
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EDITORIALLY SPEAKING

by FURMAN HEBB

A BIT OVER four months ago, while making a periodic effort to listen to and understand the music of Karlheinz Stockhausen, I began to wonder if music listeners of sixty years ago had found it quite so difficult to comprehend the early works of Stravinsky and Schoenberg—music that is so much simpler for us to understand than the music being written today. And, looking to the future, I wondered whether listeners sixty years from now would view the 1960's as a time when composers wrote music that was relatively easy to appreciate?

During a discussion of these questions with David Hall, our music editor, the idea of this month's lead article was evolved. We originally planned to consider the state of music sixty years from now—in the 2020's—but, on talking to Edward Cole and Bernard Seeman, the authors we thought best equipped to research and write the article, we learned that the 2020's would be a dull period for music because most people would be enjoying the feelies (to borrow Aldous Huxley's term) and generally ignoring music. Therefore, we decided to look a little further into the future—to 2061. We think "Music in 2061" is an exceptionally stimulating article, and we hope that you agree.

In next month's issue you will see two new audio columns: one, by Hans Fantel, for beginners, and the other, by Julian Hirsch, for more advanced audiophiles. Mr. Fantel is ideally qualified for the job, having come from a nontechnical background to become a respected writer on high fidelity; and Mr. Hirsch, who is known to most readers for his activities in connection with the Hirsch-Houck Laboratories, knows as much or more about the technical intricacies of high fidelity as anyone around. Join us next month, then, and we will see what Mr. Fantel and Mr. Hirsch have to say.

Coming Next Month
in
HiFi/STEREO REVIEW

HERMANN SCHERCHEN—WIZARD OF GRAVESANO
by Frederic Grunfeld

HOW TO GET THE MOST FROM YOUR TUNER
by F. L. Mergner

ANIMAL ACTORS ON THE OPERA STAGE
by Robert Gaines and Marya Saunders

TWO NEW AUDIO COLUMNS
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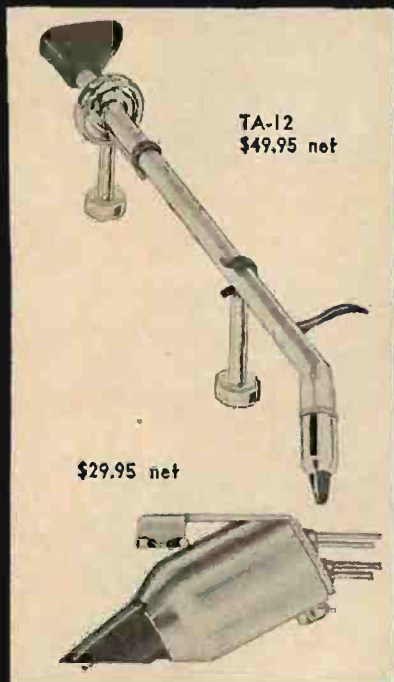
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HiFi Soundings



by DAVID HALL

TAKE A LOOK IN THE BACK OF SCHWANN

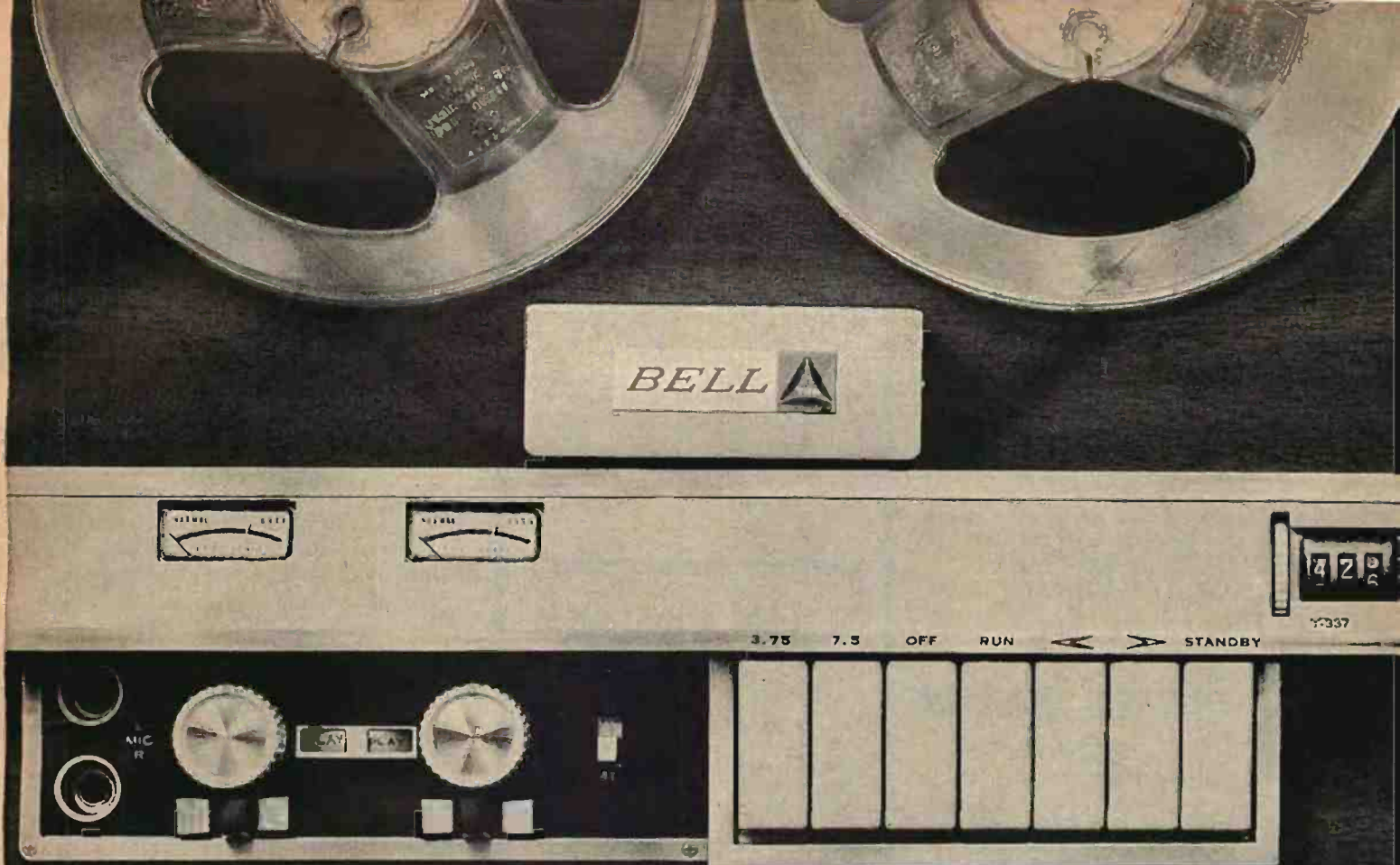
THERE COMES a time in every listener's life—be he a connoisseur of serious music, a jazz fan, a folknik, or an enthusiast of popular musical theater—when he craves a change in his diet of recorded music. The climactic moments of favorite symphonies, no matter how superbly recorded, begin to pall. The Miles Davis trumpet suddenly begins to seem uncomfortably strident. The plunk-plunk of guitar and the twang of banjo and Anglo-American folklorism in general becomes just plain tiresome to his ears, and even the best Broadway tunes sound sour.

We have a prescription for people afflicted with this malaise, which sooner or later is bound to afflict all who make a regular avocation of intensive listening to music from records or the radio: Start combing through the more remote sections of the Schwann catalog. In particular, seek out titles under "Folk Music" and "Popular Music of Other Countries" that you would normally pass by. The lengthy listings under Austria, Ireland, Israel, Latin America, Russia, and Spain, to say nothing of the United States, give evidence of something close to overexposure of the music from these parts of the world. So why not try the musics of some far away or out-of-the-way lands for a change—the Congo, say, or India, or Greece, or Paraguay; the Philippines or Yugoslavia?

It is all too easy to fall into the habit of assuming that most of the recordings originating in these countries have been done under primitive field conditions and are therefore unworthy of good hi-fi equipment. This may have been true a half-dozen years ago, but it is certainly not true today. For at least four record companies, three major and one independent, have made a point of building up catalogs of folk and national musics from off the beaten track that have been recorded under controlled studio conditions with quality ranging from thoroughly acceptable to really superb. These are Columbia, particularly with its Adventures in Sound series; its Epic affiliate, Capitol, with its Capitol of the World series; and the enterprising independent Monitor, with a rapidly expanding list of folk and national recordings that covers the world from Scandinavia to Chile, from the Philippines to Iceland.

Other companies—Angel, Artia, Elektra, and Vanguard among them—offer folklore recordings of outstanding quality, but their efforts have not been quite so intensive or wide-ranging, particularly when it comes to recording music from remote or little-known areas. Folkways records, however, maintain a unique place in the literature of recorded music by virtue of an incredibly vast catalog of ethnic field recordings and an impressive list of recordings of folk music in a more popular vein, but it should be said that listeners who sample them at random are liable to find their technical quality on the variable side.

All of which is to say that the safest way to begin an investigation of the outer geographic reaches of the Schwann catalog is to follow the routes traced by the most reliable record makers, singling out from each three or four discs whose contents seem specially unusual or intriguing. From the Epic list, for example, you might choose to lend an ear to "Songs of the Congo" (LF 18005), which offers among other things an amazing *Missa Luba*—a Congo folk mass in which the



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SAUL BELLOW

in *Esquire* . . . on Khrushchev

He lives under an iron necessity to be right. What he perhaps remembers best about men who were not right is their funerals.

DAVID SCHOENBRUN

in *Esquire* . . . on DeGaulle

If he were to die, to depart or to be deposed by force before bringing about an honorable end to the Algerian war, then France would become another Spain, subjected to a Franco-like dictatorship.

MARTIN MAYER

in *Esquire* . . . quoting Antal Dorati

To a great extent, musical performance is a matter of decision. If you want to make it good, it will come out good, very probably. This bloody mistake-making is not at all necessary. Conductor's technique is a fake, really; it is only the ability to convince the men.

GORE VIDAL

in *Esquire* . . . on social climbing

Although it is possible to live a successful life in the United States without ever noticing class differences, for those so-minded our social structure is actually every bit as complex and hieretic as the ancient Byzantine court . . . "Inequality," observed William Dean Howells somewhat unexpectedly, "is as dear to the American heart as liberty itself."

DOROTHY PARKER

in *Esquire* . . . on historical novels

I wish people would either write history, or write novels, or go out and sell nylons.

WILLIAM K. ZINSSER

in *Esquire* . . . on D. H. Lawrence

He could not stand to be touched. He evidently was not homosexual but anti-sexual, repelled by intimacy of any kind and exceedingly uncomfortable with women, perhaps because he grew up in a family of males and spent his life in male occupations.

JOHN CROSBY

in *The New York Herald-Tribune*
. . . on *Esquire*

Esquire assumes you're a part of the avant garde, or otherwise what are you doing reading the magazine? This is marvelously flattering, and it seems to be working with a vast number of readers.

Not since the halcyon days of *Vanity Fair* has any magazine become such a repository for what is controversial, compelling and colorful. Even rival publications doff their hats to today's new *Esquire*: *The Nation* calls it "the best-edited mass magazine being published in the United States." If you haven't taken a look at *Esquire* recently, the coupon below offers you an economical way to sample its new features and fiction, delight in its striking new artists and photographers, take pleasure in its many typographic and layout innovations. Mail the coupon today, and your subscription will include without extra cost *Esquire's* famed \$1-a-copy year-end annual—a Jubilee Edition put together with such Medici splendor that previous issues have become collector's items. Charge your subscription if you like.

words of the liturgy are adapted to traditional Congo tunes complete with accompanying drums. There is beautiful and well recorded choral singing here, and the effect is very moving. A stunning reflection in sound of pagan Africa can be had in the Columbia release "Drums of Passion," recorded by the remarkable Nigerian virtuoso Babatunde Olatunji (CL 1412, CS 8210).

The music of the Islamic world may mean for some the broadly sensual outpourings for Audio-Fidelity of the late Mohammed El-Bakkar, but "Songs and Dances of Turkey," recorded by Laura Boulton for Folkways, reveals the music of the Near East in a far more refined and varied light. Even more sophisticated and subtle is the classical music of India, which in recent decades has become a source of inspiration to such



contemporary composers as Olivier Messaien, Henry Cowell, and Alan Hovhaness. Angel, Columbia, and, most recently, London (with a fine stereo disc) have four superlative LP's among them of music in this idiom, which can range from the hypnotically restful to the dynamically exciting and brilliant.

Capitol's Capitol of the World series may seem a little bewildering in its variety at first, since it offers the listener a choice of everything from Australian aboriginal music (T10086) and modern Mexican concert music (T10-083) to Charles Trenet's French music-hall songs (T/ST 10278); but a hearing of the disc entitled *Hong Kong!* (T10-267) brings with it the true "sound of surprise" that constitutes the real distinction of these recordings at their best.

Our own knowledge of these and related recordings has almost invariably begun with accidental encounters, and more often than not the results have been some vastly refreshing listening and an urge to become much better acquainted with many more lesser-known treasures. We hope that our experience will encourage HiFi/STEREO REVIEW readers to investigate on their own, for this sort of impromptu exploration can be one of the true joys of being a discophile, and a music lover. The experience of broadening one's musical horizons, of discovering a new world, can bring with it not only a sense of adventure but the deepest kind of listening satisfaction. ●

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35. Gershwin: Rhapsody in Blue; An American in Paris
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41. Beethoven: Wellington's Victory; Leonore No. 3 and Prometheus Overtures
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42. Chopin: 14 Waltzes
A. Brailowsky, pianist

43. Liszt: Hungarian Rhapsodies 1, 2; Enesco: Roumanian Rhapsodies 1, 2
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44. Eileen Farrell sings Puccini Arias
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45. Tchaikovsky: Piano Concerto No. 1
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112. Shostakovich: Symphony No. 5
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113. Mendelssohn: Piano Concertos 1 and 2
Rudolf Serkin, piano; Philadelphia Orch., Ormandy

116. Brahms: Symphony No. 3; Haydn Variations
Walter, Columbia Symphony

118. Gabrieli; Frescobaldi: Music for Organ and Brass
E. Power Biggs, organ; Boston Brass Ensemble, Burglin

133. Beloved Chorus
Mormon Tabernacle Choir singing works by Schubert, Haydn, Stibelius, etc.

135. Beethoven: Symphony No. 7
Bernstein, NY Philharmonic

164. Prokofiev: Peter and the Wolf; Tchaikovsky: Nutcracker Suite
N. Y. Philharmonic, Bernstein narrates and conducts

165. Vivaldi: Four Concerti
Leonard Bernstein conducts the N.Y. Philharmonic

166. Bach: "Italian" Concerto; Partitas 1 and 2
Glenn Gould, piano

167. Orff: Carmina Burana
Ormandy, The Philadelphia Orch., Rutgers Univ. Choir

168. Handel: Water Music and Royal Fireworks Suites
Ormandy, Philadelphia Orch.

169. Beethoven: Quartet No. 7 (Rasumovsky No. 3)
Budapest String Quartet

170. Rachmaninoff: Piano Concerto No. 2
Philippe Entremont, piano; Ormandy, Philadelphia Orch.

171. Liszt: Piano Works
Ivan Davis, piano

172. Sibelius: Violin Concerto; Swan of Tuonela
Oistrakh, violin; Ormandy, Philadelphia Orchestra

178. Mozart: Piano Concertos No. 11 and 20
Serkin, piano; Marlboro Festival Orch., Schneider

179. Borodin: Polovtsian Dances; Rimsky-Korsakov: La Czar's Suite
Antal Dorati, London Symphony and Chorus

211. Overtures by Rossini, Beethoven, Berlioz, etc.
Leonard Bernstein conducts the New York Philharmonic

162-163. Handel: Messiah (2-record set)*
Mormon Tabernacle Choir; Ormandy, The Philadelphia Orch.; famous soloists

173-174. Mahler: Symphony No. 2 (Resurrection) — (2-record set)*
Bruno Walter conducts the New York Philharmonic, Westminster Choir, soloists

175-176. Bach: Brandenburg Concertos (complete) — (2-record set)*
Netherlands Chamber Orchestra, Goldberg cond.

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Eileen Farrell

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Dealer's Name.....

and Address.....422

CIRCLE 5 NUMBERS

35 110 167

40 112 168

41 113 169

42 116 170

43 118 171

44 133 172

45 135 178

48 164 179

52 165 211

81 166

162&163*

173&174*

175&176*

*Counts as 2 selections

55-PW (total) 55-PW (stereo)

Letters to the editor

Tribute to Beecham

● David Bicknell's "Memoir of Sir Thomas Beecham" (June, 1961) calls to mind a description of Sir Thomas' characteristic way with an orchestra:

"Not that he is lacking in authority and discipline. He has more of both than most. But these are imposed and accepted by the exercise of friendliness and human consideration. As a result of this courteous and pleasant manner, he achieves a spontaneity of collaboration that is in every musical way superior to the machine finish that makes the work of less humanely tempered men sound dead and horrid."

This comment, written by Virgil Thomson in 1940, with perhaps a bitter allusion to Toscanini, aptly states the qualities that make Beecham's recordings an enduring musical experience.

Edwin Shellbarger
Hartford, Conn.

● In "A Monument for Sir Thomas" (May, 1961) David Hall says that Capitol release SG 7193 marks the third time that Sir Thomas recorded Delius' *Over the Hills and Far Away*. Possibly he meant the third time for LP. I recall two earlier LP issues, Columbia ML 2133 and ML 5268, which are not identical. In addition, there exists a 78-rpm version (Columbia M-290) representing Sir Thomas in what many consider his most glorious period, with the London Philharmonic Orchestra of the 1930's. At that time the orchestra boasted such eminent first-chair men as Leon Goossens, Reginald Kell, and Aubrey Brain.

Ralph Kitts
Atascadero
California

Mr. Kitts is correct in his count. We share his admiration of the old 78-rpm recording and hope that it will be released on LP.

Contracts and Casting

● What if London's new *Tristan* had Jon Vickers singing Tristan, Fischer-Dieskau singing Kurvenal, George London as Mark, and anyone but Regina Resnik as Brangäne?

What if Glenn Gould had a collaborating conductor who knew something about Beethoven and Bach?

What if Bruno Walter could have used Forrester (or Ludwig or Tourel) for his stereo remake of Mahler's *Das Lied von der Erde*?

Such musings could go on and on. The point is that the exclusive-contract system now in force in the record industry

often prevents assembling the ideal interpreters of a given score for a recording.

Richard Crosby
Amherst,
Mass.

There is, of course, some room for disagreement as to who is the ideal interpreter for a particular piece of music, but some record companies have occasionally relented their contract prerogatives to allow the making of a musically significant recording.

Lately there have been signs that lending and borrowing of artists among record firms may become more common in the future. Several prominent conductors have refused to sign exclusive contracts, notably Stokowski, von Karajan, and Markevitch, and their work is appearing on several labels with different orchestras and vocalists. Their action may soften the ironclad attitudes of the past.



Knoxville Nostalgia

● One of the most beautiful compositions depicting the traditional character and quality of life in America is Samuel Barber's *Knoxville, Summer of 1915*. Set to a text by James Agee, it is a kind of secular cantata of Southern life as seen through the eyes of a boy.

It is a great pity that Columbia Records withdrew Eleanor Steber's fine recording of this score several years ago, leaving a void in the catalog. Especially now, when James Agee's poetic vision of his home has come to wider attention through the prize-winning Broadway production of *All the Way Home*, it would seem timely to issue a new version of what is, in feeling, a musical counterpart to the play.

Hal Michelson
Iowa City, Iowa

Dealer Comment

● As owner of a high-fidelity store, I was greatly interested in your article "How to Choose a Hi-Fi Dealer" (May, 1961). My own experience has taught me that time taken by the dealer in talking to the customer, helping him make a suitable choice, and explaining the details of the equip-

ment, is a major factor in the buyer's ultimate satisfaction.

Of course, it is equally important for the customer not to be in a hurry. He should be receptive to the dealer's suggestions and explanations. The informative articles in your magazine do much to lay the groundwork for successful dealer-customer encounters.

Leonard Chase
Electronic Workshop
New York, N. Y.

Schools for Prodigies

● Your article on child prodigies (May, 1961) quotes Dean Mark Schubart of the Juilliard School of Music as follows: "The ideal school for Wunderkinder would be one in which both music and a general curriculum are taught under the same roof; but as yet no such school exists in this country."

We would like to bring to your attention the Oberlin Conservatory and the Oberlin College of Arts and Sciences, both of which are highly regarded.

John Willman
Oberlin, Ohio

Oberlin's high standards, both musical and academic, are well known. But what Dean Schubart had in mind were training facilities at the pre-college age. Even Wunderkinder (aged about 7-14) might find Oberlin's academic entrance requirements a bit stiff.

Antenna Cables

● In his "Sound and the Query" column (May, 1961), Gordon Holt advocates the use of coaxial antenna cable in place of regular twin-lead to eliminate locally caused interference (ignition noise, etc.) from FM reception. He also explains that matching transformers are needed at both ends of these cables because coaxial cables have an impedance of 72 ohms while most antennas have 300 ohms impedance. I understand, however, that a new 300-ohm antenna cable is now available that requires no transformers. If this is so, can you tell me where I can buy it?

James Ruhf
Johnstown
Penna.

A coaxial antenna cable with 300 ohms impedance has recently been introduced by Royal Electric Corp. It is known as Type K-111 and can be used instead of twin-lead without any matching transformers. The main distributor is Western International Co., 45 Vesey Street, New York 7, N. Y.

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- Kit AS-21U, unfinished . . . \$22.50 dn., \$20 mo. **\$224.95**
- Kit AS-21W, walnut fin. . . . \$23 dn., \$20 mo. **\$229.95**
- Kit AS-21M, mahogany, fin. . . . \$23 dn., \$20 mo. **\$229.95**

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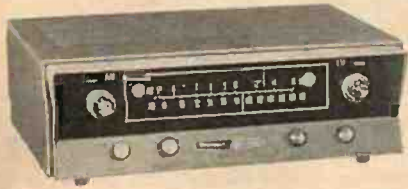


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**Heathkit AA-151
28-Watt Stereo Amplifier**
Here's the popular SA-2 model all dressed up in brand-new styling. Delivers 28 hi-fi rated watts (14 per channel) for plenty of power. Has clutched volume controls, ganged tone controls, 4 dual inputs. 28 lbs.

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Here's a handsome matching pair for your new Heathkit stereo system! Both have new louvered wrap-arounds of luggage-tan vinyl-clad steel with contrasting charcoal-grey front panels framed with polished aluminum bezels... a regal new look to Heath's medium-price stereo line.



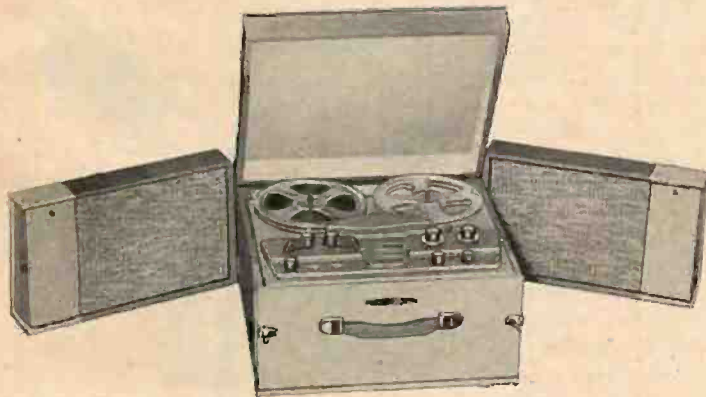
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Kit AD-40... \$18 dn., \$16 mo... **\$179.95**
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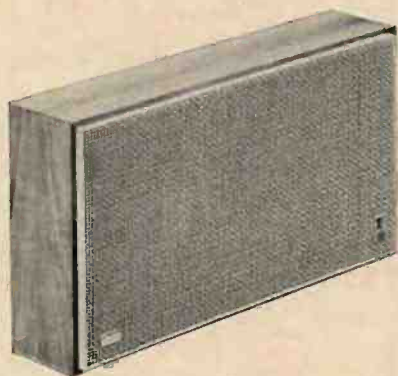
• **Fisher**, hard on the heels of the FCC authorization of FM multiplex broadcasting, offers a stereo adapter, Model MPX-100, that can be used with all Fisher tuners and receivers. It will also operate with other FM tuners having ratio detector design and multiplex output.

Two controls, a balance control and a selector switch, share the front panel with a pilot lamp, called the "Stereo Beacon," that lights up when the station tuned in is broadcasting in stereo. Dimensions: 4 7/8 x 12 inches. Price: \$89.50. (Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N. Y.)

• **Jensen** introduces two thin-line speaker system designs based on the new 3-P woofer, which measures 10 1/4 inches in diameter but less than 3 inches in depth. An unusual aspect of this woofer is a flat molded plastic radiator surface placed across the conventional cone.

This woofer, along with two tweeters and Jensen's Sono-Dome high-frequency unit, is employed in Model 3-P/1, a thin-line bookshelf speaker measuring 25x13 7/8 x 5 1/2 inches (shown in photo).

The same array of drivers with an additional mid-range unit are employed in the Jensen 3-P/3, a floor-standing or wall-mounting speaker system with a frontal area of 28 3/4 x 21 1/4 inches and a depth of



3 3/4 inches. Both models come in oil-finished walnut veneer cases with rattan grills. Price: \$119.50 (3/P1), \$130.50 (3-P/2). (Jensen Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.)

• **Sherwood's** S-8000 is among the first stereo receivers fully equipped for FM multiplex reception. Containing a multiplex adapter, the S-8000 needs only the addition of a pair of speakers to be ready for FM stereo listening.

The amplifier section of the receiver has a rating of 30 watts continuous power per channel at 1.2% IM distortion. Frequency

response is 20 to 20,000 cps ± 1 db at full output. FM sensitivity is 1.8 microvolts (as measured by IHFM standards), and the discriminator bandwidth is 750 kc.

In addition to the customary controls, the S-8000 has a variable muting control to minimize inter-station noise, phase-reverse and tape-monitor switches, as well as scratch and rumble filters. Dimensions: 16 1/4 x 14 x 4 1/2 inches. Price: \$299.50. (With leatherette case: \$307.00.) (Sherwood Electronics Laboratories, Inc., 4300 North California Ave., Chicago 18, Ill.)

• **Shure** is adding a new broadcast-quality microphone to its line of transducers. The Model 546 Unidyne III has a



frequency response of 50 to 15,000 cps, an omnidirectional characteristic, and a vibration-insulating mount with an on-off switch. Price: \$135.00. (Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Ill.)

• **Tandberg** is augmenting its line of tape equipment with a three-speed playback deck, the Model 65, for 2- and 4-track stereo or mono tapes. Frequency response at 7 1/2 ips is 30 to 20,000 cps with no more than 2 db deviation between 30 and 16,000 cps. At 3 3/4 ips, the response is 30 to 15,000 cps (to 11,000 cps at ± 2 db). At 1 7/8 ips, response is 50 to 7,000 cps.

The deck is driven by a hysteresis-synchronous motor, has provisions for plug-in pre-amplifiers and for adding record and erase heads. A single lever selects playback, fast-forward and rewind functions, and a four-digit counter indicates tape position. Dimensions: 16 x 12 x 6 inches. Price: \$199.50. (Tandberg of America, Inc., 8 Third Avenue, Pelham, New York.)

HiFi/STEREO

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CONTROLS: Infinitely variable Balance Controls for middle and high frequencies.

CROSSOVER: Professional-type; three-way uses heavy air-core coils for the elimination of distortion at crossover frequencies.

IMPEDANCE: eight ohms. 12½" front-to-back x 24½" x 14". Can be used vertically or horizontally with equal efficiency. Available in *Mahogany, Cherry, Oiled Walnut* **\$199.50**
Also Birch, Sanded Finish **189.50**
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by J. GORDON HOLT

FREQUENCY RESPONSE CURVES: WHAT THEY MEAN TO YOUR EAR



STRIPPED of its subjective aspects and reduced to purely physical terms, music is no more than a pattern of single tones. But these single tones are sounded in complex relationships to other tones, and this is one of the principal reasons why music is so difficult to reproduce.

When an instrument sounds a normal A, it produces a fundamental tone of 440 cycles per second, plus a series of higher-pitched overtones that are functions of the fundamental frequency. It is the relative strengths of these overtones that give each instrument its characteristic quality or timbre, and it is the relative strengths of the high-pitched and low-pitched instruments that determine texture and balance of orchestral sound.

Recording engineers are well paid to see that this balance gets onto records, but, after it does, it is then up to a playback system to reproduce all tones in their original relationships. And the ability of a sound system to do this depends on its frequency-response characteristics. If the frequency response of a system is not even, or, as the engineers say, "linear," the balance and the coloration of the sound will be changed.

For instance, the vibrations below 50 cycles are the "body" or foundation of orchestral sound. Lack of response in this range makes inaudible the deep tones of the largest instruments.

Response in the range from 50 to 250 cycles affects the over-all balance of the sound. Deficiency here makes the sound thin and disembodied, while excess causes boominess.

Inadequate response in the range from 250 to 500 cycles attenuates the fullness of tones from cellos, clarinets, and trombones, while excess gives them a hollow, boxy quality.

Response in the range from 500 to 1,500 cycles affects the apparent loudness of the sound. Weakness here gives

the impression of lower volume and greater prominence of bass and treble ranges. Overemphasis makes the source of the music seem closer to the listener, diminishes apparent bass and treble content, and gives the over-all sound a slightly raucous quality.

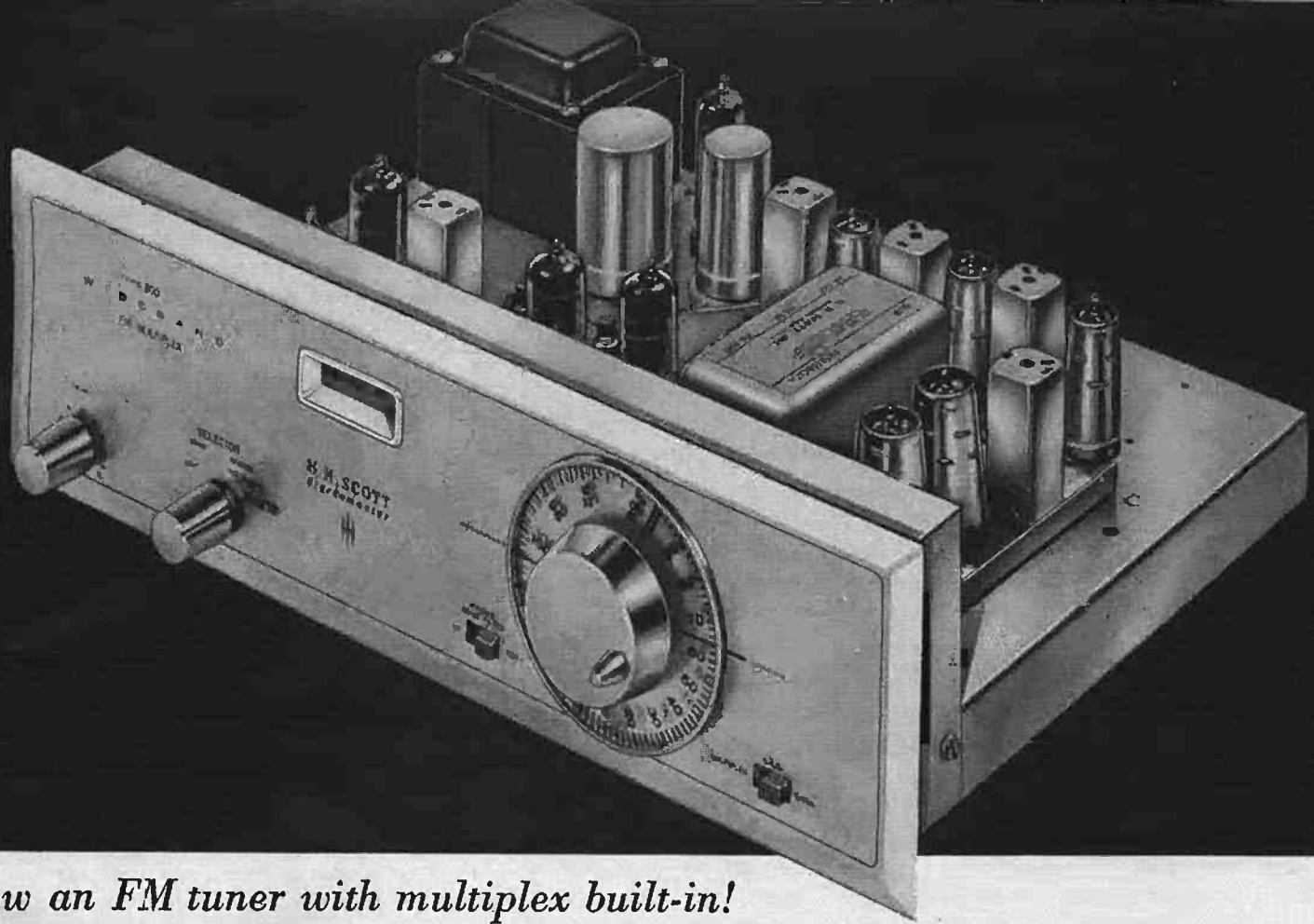
Emphasis of the so-called presence range—1,500 to 4,000 cycles—also has the effect of pushing the music closer to the listener and adds false brilliance. Underemphasis dulls the sound.

The range from 4,000 to 10,000 cycles consists almost entirely of overtones. Absence of overtones will generally eliminate the sheen of stringed instruments, the bite of brass instruments, the vocal sibilants, and the sense of impact in percussion instruments. Excess response in this range makes the sound piercingly brittle and glassy. Strings become wiry and metallic, sibilants in words seem to spit and lose their relationship to the rest of the vocal sound, and high-pitched percussion instruments such as snare drums, wood blocks, and xylophones become more prominent. Moreover, the sound from any blemish on the surface of a record is exaggerated.

Response in the extreme treble range, above 10,000 cycles, adds practically nothing to the sounds of individual instruments, but it determines the ability of a system to reproduce such subtle details of complex sound patterns as the separation of individual instruments in an orchestral texture. The absence of this detail might not be noticed, except by direct comparison with a system that does clarify it. Excess response here emphasizes surface noise and groove-tracing distortions.

How, then, can you determine whether a piece of equipment has the proper frequency-response characteristics to preserve the original tonal balances and colorations of a recording?

(Continued on page 18)



Now an FM tuner with multiplex built-in!

New H. H. Scott FM Stereo Multiplex Tuner uses Wide-Band design for top performance

Here it is! No adaptor needed! The world's first Wide-Band tuner designed specifically for multiplex! H. H. Scott's new Model 350 FM Multiplex Stereo Tuner heralds a new era in FM reception. The FCC, in its recent acceptance of FM stereo multiplex, said that the approved system "... like any multiplex transmission system, will increase energy transmission at the edges of the channel involved. Accordingly, for optimum stereophonic reception, the (tuner's) bandwidth ... must be considerably greater than that of monophonic (tuners)"

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IF's and detector give the new 350 a remarkable *usable* sensitivity of 2.5 μv measured by stringent IHFM standards ... one of the best measurements of a tuner's ability to effectively receive weak multiplex signals.

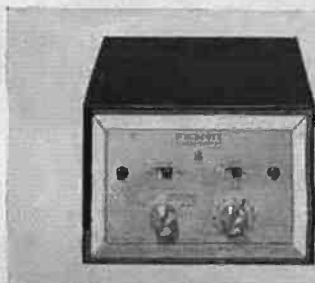
If you are considering a new tuner, or addition of an adaptor to a conventional narrow-band tuner, you owe it to yourself to first listen to the new H. H. Scott Model 350 Wide-Band FM Multiplex Stereo Tuner. Its superiority in sound quality ... its ability to receive weak multiplex signals ... its complete freedom from drift ... are so dramatically different that you will not want to settle for less.

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*see paragraph 36, FCC Report and Order, Docket no. 13506, 4/19/61. Emphasis ours.

Wide-Band Multiplex Adaptor



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If all the simultaneous frequencies that make up a musical sound were equally loud, the ideal playback system would reproduce them at equal volume. This, in fact, is how frequency response is measured. A signal is fed into the equipment under test, and its frequency—but not its volume—is var-

ies, will affect the whole balance of the sound.

Over-all balance depends largely on average treble response as compared to average bass response. In the hypothetical response curve shown in Figure 1, you can see that the average treble response is higher than the average bass

considerable roughness and make surface noise sound like the hiss and crackle of a wood fire.

Just below this spike is a sharp dip of the same size (#4), but since this represents a loss of output and is too narrow to affect many individual tones, it will go virtually unnoticed. Directly below this, though, is a trough (#5), which is too deep and broad to escape notice. The gap itself will not be heard, but the ear will perceive the edges of it as if they were a pair of closely-spaced peaks of about 3 db, causing, in this range, a subtle but disturbing pinched quality.

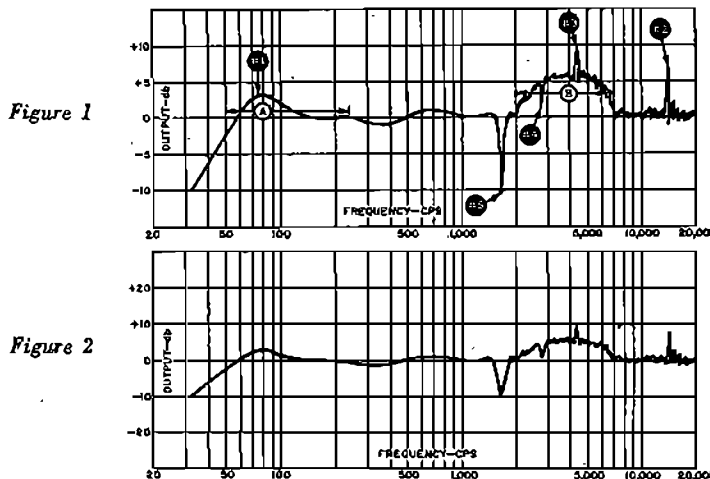
All in all, then, the curve shown in Figure 1 describes a pretty bad component—overbrilliant, a little boomy, and one that has a tendency to emphasize surface noise and tracing distortion to an unpleasant extent.

VIEWED casually, the curve in Figure 2 looks much better. It doesn't wander up and down the scale the way that in Figure 1 does. But take a closer look at the decibel-scale markings. Actually, this is exactly the same curve as the one in Figure 1; it has just been plotted on a compressed vertical scale—a popular gimmick for making response curves look better than they actually are.

From this it is obvious that the visual shapeliness of the curve is not the important thing. What matters is the numerical value of its db variations. This is why a response specification of, say, "50 to 15,000 cycles" is meaningless unless it is accompanied by a statement of the maximum deviation within this range, e.g., "50-15,000 cycles plus or minus 3 db."

But even with such a "plus-or-minus" qualification, a purely numerical statement of frequency response is less informative than a graph, for the numbers do not tell at what frequencies the deviations occur. This is important to know because the information makes it possible to judge the compatibility of components.

For example, an amplifier may have a 1-db rise in response at a certain frequency. Normally this would not be noticed. But perhaps the cartridge we are considering has a 2-db hump in the same range. The two deviations would then add up to a 3-db peak of over-all system response at that point. This would decidedly affect the sound. You can guard against this by checking frequency-response curves: they let you see what you are hearing.



ied. Then the unit's output is measured and plotted on a graph. The range of frequencies is marked off horizontally across the graph, and the vertical scale is marked off in decibels (db) to show any changes in output.* If the output remains constant at all frequencies—as it should, ideally—the graph will show a straight line running all the way across it. This is what is called a flat response. If the output increases or decreases at certain frequencies, the line rises or falls at those points on the graph.

The wider the band of frequencies affected by either lack or excess of response, the more noticeable will be the resultant coloration of the sound. A very narrow peak or dip in the response curve indicates no more than a slight roughening of the sound. A broader deviation—spanning perhaps an octave—indicates an inequality in response that will affect the timbres of certain instruments, while a very broad deviation, covering as much as one-third of the range of audible frequen-

response. Treble line B is 4 db above zero-db reference, while bass line A is only 1 db above it. The emphasis on treble response would make the sound noticeably brilliant.

THE next step in interpreting a frequency graph is to assess the tonal effect of the individual humps and dips in the response curve. The useful range of a component is generally considered to be the frequency span between the points where its response drops to 6 db below normal.

At first glance, then, it may appear that the equipment with the response curve shown in Figure 1 has a useful range from 40 to 20,000 cps. But the human hearing mechanism analyzes any complex sound in terms of its loudest components in the range of normal hearing. Consequently, the humps at 80 cycles (#1) and from 2,000 to 7,000 cycles indicate excesses that will tend to mask frequencies below and above them, limiting the *apparent* range to about 50 to 7,000 cycles. The spike at 15,000 cycles (#2) will not extend the apparent treble response because it is too narrow to add anything but a certain amount of edge and crispness to surface noise and to some high percussion sounds.

The similar spike at 4,300 cycles (#3) is also too narrow to color the musical sound appreciably, but its sharpness and its 4-db rise above the broad 6-db treble hump will contribute

* Unlike the volt or the watt, which are absolute units of quantity, the decibel is a measure of difference in quantity. Thus, any reference point can be chosen arbitrarily, and as long as the output remains unchanged, 0 db, or no change, will be measured. But if the output deviates from that of the reference level, the change will be registered as plus or minus so many decibels, depending on whether the output increases or decreases.

One db represents the smallest increment of volume change that the average human ear can detect, so a 1-db rise or fall on a frequency-response curve means that the change will be just barely audible—and not even that to all listeners. If there is a 3-db variation, however, most people hear a definite change in volume.



DURING May of 1841, eight months after his long-deferred marriage to the brilliant pianist Clara Wieck, Robert Schumann composed especially for her a *Fantasia in A Minor*, for piano and orchestra, and in August she seized the opportunity to read through the piece twice with the Leipzig Gewandhaus Orchestra, which was preparing a performance of her husband's "Spring" Symphony. "Carefully studied," she wrote in her diary, "it must give the greatest pleasure to those that hear it." Prospective publishers, however, were not nearly so enthusiastic. The piece was set aside for the time being, and not until four years later, in 1845, did Schumann compose two more movements—a songful, meditative intermezzo and flashing, transcendent finale—and add them to the *Fantasia*, so bringing his *Piano Concerto in A Minor* into being.

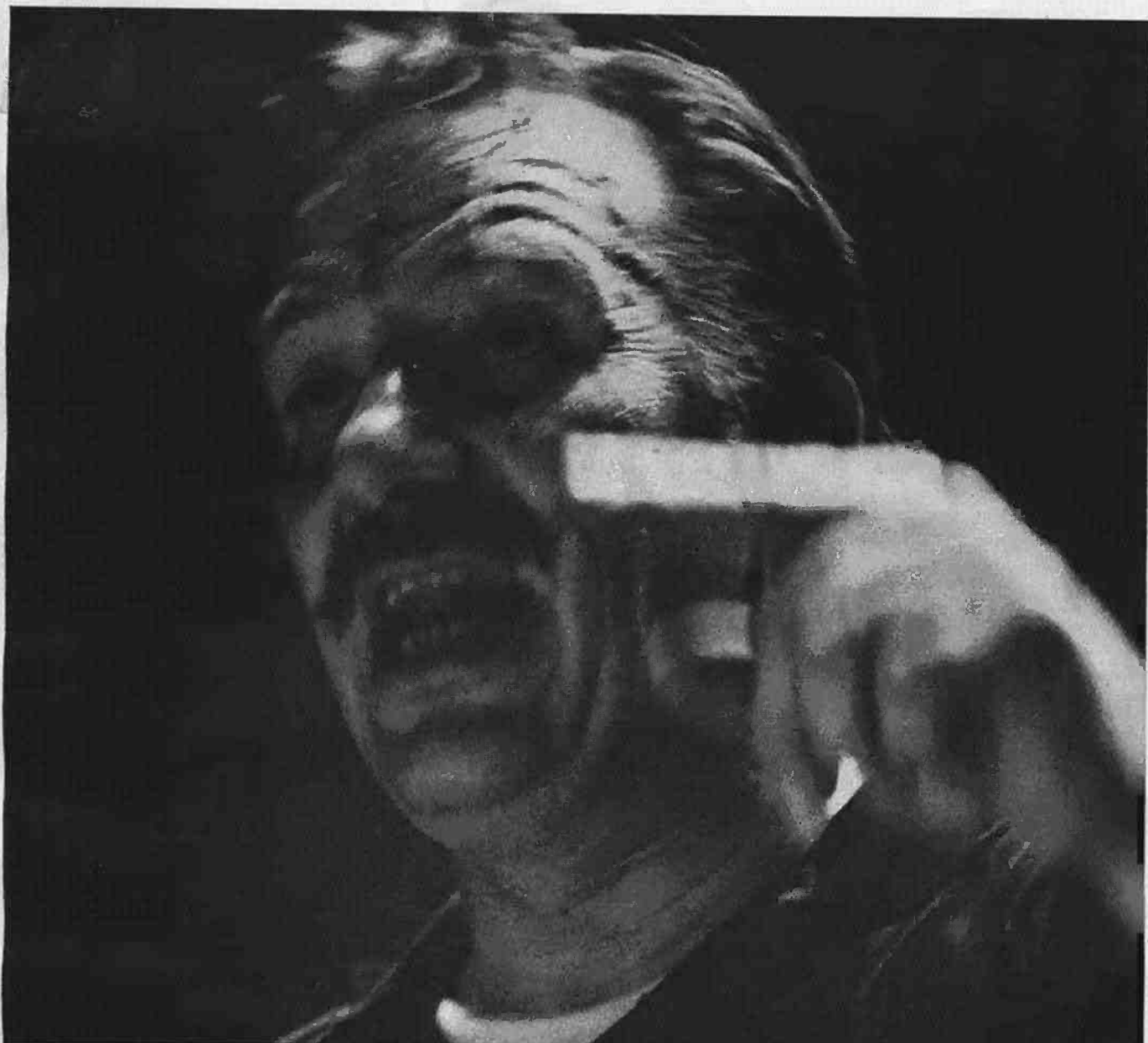
"Robert has added a beautiful last movement to his *Fantasia in A Minor*," wrote Clara in her diary when the work of composition was done, "so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him." Their friend Felix Mendelssohn conducted the premiere, and play it she did, in city after city, including Leipzig, Dresden, and Vienna.

Early reactions to the concerto were on the cool side, but for more than a century now it has been the delight of pianists and audiences who are attuned to its near-perfect evocation of the age of Romanticism. It goes without saying

that it has not lacked for recordings. A recent check of the listings in Schwann showed some twenty different performances available on LP, with more being added all the time. In the days before LP, two versions stood out from the field. These were the RCA Victor albums by Alfred Cortot, who played the score with marvelous warmth and lyricism, and by Myra Hess, who brought to her reading of it her own special qualities of grace and gentle persuasiveness.

RATHER early in the LP era, Columbia issued a recording of the most extraordinary performance of the music I have ever heard—the recording, made in 1948, by the lamented Roumanian pianist Dinu Lipatti, who died in 1950 at the age of thirty-three. Lipatti's performance has enormous strength, meltingly beautiful tone, a matchless sensitivity to form, and an emotional rapport with the score that gives his reading a tremendously exciting sense of urgency. Herbert von Karajan conducts a vigorous yet supple and lyrical performance of the orchestral part, and the Philharmonia Orchestra plays exceedingly well.

Despite the fact that the Lipatti recording of the Schumann concerto now dates back nearly fifteen years, the still serviceable sound offers convincing testimony to the high level of technical skill that the British Columbia engineers had achieved in the years just following the war. This is without any doubt at all one of the important landmarks in the history of recorded music, and it remains a monument



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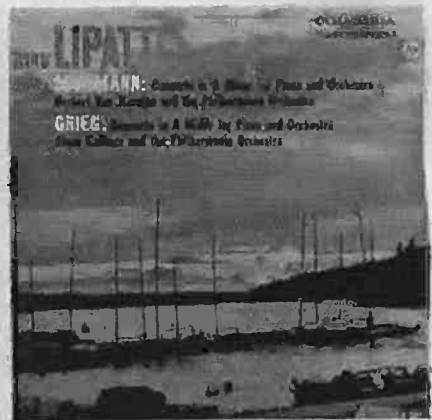


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The Dinu Lipatti mono recording of Schumann's Piano Concerto in A Minor, for all its fifteen years, remains a landmark of the disc repertoire, and is still available on the Columbia label. But those who want fine readings in first-rate stereo sound can have it in full measure from Fleisher and Szell on Epic and Istomin and Walter on Columbia.

to the memory of one of the master music-makers of the twentieth century.

The performance was originally released in this country as one of the first of the 10-inch LP discs in the Columbia catalog. Later it was reissued on a 12-inch LP (ML 4525), which it shares with Lipatti's sensitive and atmospheric recording of Grieg's Piano Concerto.

LISTENERS who regard stereophonic sound as indispensable to the enjoyment of recorded music have a choice from among ten different performances of the Schumann concerto. The pianists represented include Wilhelm Backhaus and Artur Schnabel; the redoubtable Sviatoslav Richter; and a quintet of leading virtuosos from the younger generation—Van Cliburn, Leon Fleisher, Friedrich Gulda, Peter Katin, and Eugene Istomin.

The Schumann concerto is the ardent, passionate outpouring of a composer who was in his early thirties when he wrote it, and, generally speaking, it is the younger pianists who respond more spontaneously to the temper of the music than do their older colleagues. Backhaus, for example (London CS 6181) presents a rather granitic, stern, and unyielding reading of the music, while Schnabel, for his part, seems curiously inhibited and ill-at-ease in his performance (RCA Victor LSC 2256), which is not helped by accompaniment, led by Josef Krips, that plods where it should soar. Of the two, Backhaus has the benefit of finer recorded sound—warm and rich, with notably good balance between the piano and the orchestra.

Richter is represented by two different recordings: a monophonic release by Monitor (MC 2026), from a performance taped in Russia, and a Deutsche Grammophon mono-stereo version (18597 and 188077) recorded a couple of years ago in Warsaw with Witold Rowicki conducting the Polish National Philharmonic Orchestra. In both of them Richter remains essentially detached in manner: his playing is beautiful, with some especially liquid piano tone in the Deutsche Grammophon recording, but the performances in sum are rather bland. The Monitor sound is cramped and constricted, with little play of color; the DGG sound is

certainly better, but it, too, leaves a good deal to be desired in clarity of orchestral texture.

The British pianist Solomon recorded the Schumann concerto about five years ago, shortly before he suffered the stroke that caused his retirement from the concert stage. He plays the score in rather small-scale, intimate fashion, giving a performance that has refreshing charm in its own way but also one that lacks dynamic impetus. The Capitol sound (SG 7191) is much richer and more clearly defined in stereo than it is in mono (G 7191).

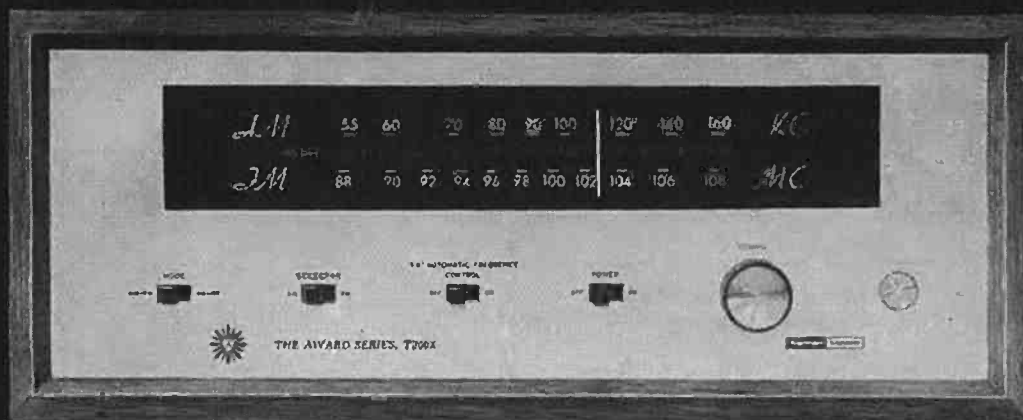
Of the recorded performances by the younger pianists, Cliburn's (RCA Victor LSC 2455, LM 2455) is probably the most publicized. However, he seems not to really come to grips with the music; like Schnabel in this score, he seems to lose his ordinarily exuberant response to Romantic music in his concern for the notes themselves. His accompaniment, by Fritz Reiner and the Chicago Symphony Orchestra, is vibrant in sonority and rhythmic tension, and RCA Victor has provided fine, big sound, but the total effect is rather disappointing.

Nor does either Gulda (London CS 6082) or Katin (Everest 3036) reveal any outstanding affinity for the score; both performances are neat and rather noncommittal. Katin, however, has the benefit of Everest's superb sound.

THE two remaining stereo versions, by Fleisher (Epic BC 1080) and Istomin (Columbia MS 6159), come much closer to what the Schumann concerto needs. Both pianists bring a sense of emotional involvement to this music, and both of their performances are characterized by genial responsiveness to the lyricism of the score as well as by commanding statements of the more impulsive sections. Further, both are partnered by conductors—Fleisher by George Szell and Istomin by Bruno Walter—who have instinctive feeling for Schumann's musical personality, and both recordings are technically very fine. A choice between the two is not easy; but, for myself, I think I prefer the performance by Fleisher because his playing has greater intensity.

Still, in conclusion, it seems appropriate to mention the Lipatti mono recording once again; it is truly great.

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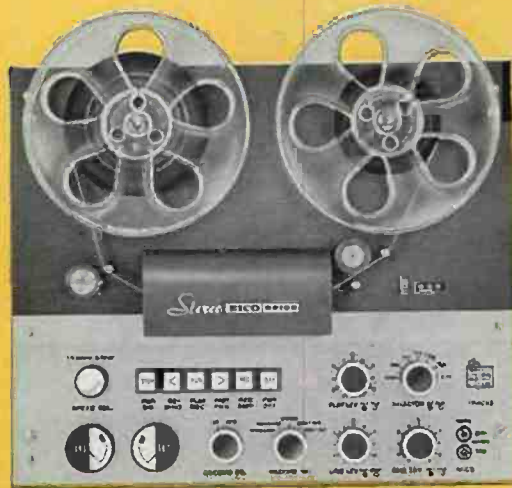
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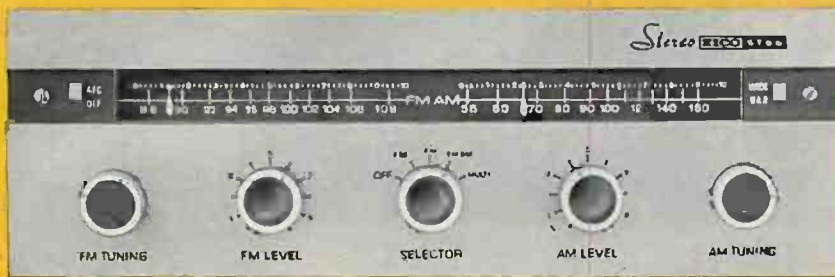
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A review of
musical events
in the
hundredth year
of our Astro-Age

by EDWARD COLE and BERNARD SEEMAN

THE YEAR 2061—the centenary of our Astro-Age—was marked by an impressive series of achievements in the field of music. According to the *Chronology of Musical Activities*, in 2061, for the first time in history, the musical audience was a majority of the world's population rather than a tiny minority, as in earlier centuries. From this single statistic, it is evident that the controversial 2033 ruling by the Confederation Teaching Council that made a thorough knowledge of music an educational requirement has created an unparalleled degree of musical literacy.

The 2033 ruling also accounts in large measure for the rapidly increasing number of private citizens who play musical instruments or who compose music for their private pleasure. After leaving college, 59.46 per cent of the total population under forty years old continue to play at least two musical instruments, and 34.73 per cent actually compose music. Indeed, an imposing percentage of our amateur composers and performers have musical proficiencies that approach those of the virtuosos of, say, a century ago.

Today's highly skilled amateurs are the products of lengthened training, improved teaching machines and methods, and broadened curricula in global education. In addition, because our technology now provides for all material needs, the individual of today has more leisure time than ever before. Even during the average person's thirty-year work-service period, our two-hour-a-day, two-days-a-week work week still leaves him with 164 leisure hours per week. And physiologists have recently announced that the average life expectancy has lengthened to 124 years, thereby increasing the retirement period, which can be devoted fully to creative pursuits.

ANOTHER explanation of the wide enthusiasm for composition among amateurs is that music is one of those rare areas in which there remains an element of competition. Once, a century ago, an individual competed for more money, a longer transportation vehicle, a rarer type of mink coat for his wife than his neighbors could afford. Today, he can achieve a similar end by creating a poem or a piece of music that is more satisfying to him than those of his neighbors.

A number of social critics have noted with concern the increasing number of skilled amateurs in music. But just as there have always been men who could run faster than others, or swim farther, or jump higher, it would seem that there will always be those who can perform or compose better. The exceptional gifts of these artists bring some of them naturally into the professional ranks for fulfillment of their work-service. The professionals, in fact, are fortunate to have the perceptive audiences of today. In the case of the virtuoso, they are audiences equipped by first-hand experience to understand how well he has con-

MUSIC IN 2061


jured with various technical problems, in that of the composer, they are audiences in which many of the auditors look to his scores not only for pleasure but also for guidance in their own creative efforts.

The number of professional public performances in 2061 exceeded that of the previous high established in 2057. There were dozens of concerts and recitals daily in the metropolitan complexes of the world and a proportionate number in the newer decentralized urban establishments. As has become standard practice, the most important of these were globowaved for domicile reception. In addition, a new public service made available many programs for personal reruns in both viewcast and hearcast versions. Seldom during 2061 could listeners who had formerly been irritated by schedule conflicts between transmissions of important premieres or performances carp at the program planning of the Central Concerts Commission.

In spite of the increase in concerts for domicile entertainment, the concert-going revival hit a new peak in 2061. So filled were the concert halls that it seemed almost incredible that just over thirty years ago, during the Snoring Twenties, vast sections of the population had retired to their pneumobeds to revel in the vicarious entertainments produced by the new neurone caps, which, by stimulating the appropriate nervous centers, induced a seemingly limitless range of synthetic experiences, including those of a musical nature. Also hard to believe was the fact that people had to be led back to the concert hall by the zealous activities of such organizations as the Order for Return to Physical Concerts Experience, of the 2030's, and the Movement for Revival of Concert Mise-en-scène, of the 2040's. (A comment on the taste of the Twenties is that the only time one sees a neurone cap nowadays is in the amusement arcades of our recreation parks.)

Some of the most popular musical activities in 2061 were the innumerable programs of the Amateur Composers Clubs, which flourish in every urban nook and cranny of Earth. It seems definite that the appeal of these events is becoming concentrated in the Exchange Comparison Periods that follow the formally scheduled works on the programs. During these periods, members of the audience play works of their own in which they feel they have solved technical problems similar to those solved in one of the pièces on the programs.

IF DOUBTS as to the technical proficiency of our musical amateurs still exists, they should be dispelled once and for all by the fine musical material created during the Riddle Song Contests that were held in many sections of the world during 2061. These contests, which began to gain wide popularity in 2057, seemed during this past year to be developing from the status of a fad into that of a custom.



In some sections of the planet, the final series are followed as closely as were the championship sports matches of the twentieth century or the chess tourneys of the early twenty-first century.

IN THE Riddle Song matches, amateur clubs compete in the improvisation of anagrammatic songs. Literary quotations selected at random are assigned to each team. Upon receipt of its text, a team is placed in isolation and allowed a brief period of preparation during which its members—often as many as twenty—break down the words into their component syllables, then together improvise a piece of a cappella vocal music in which the syllables are redistributed, seemingly at random. According to strict rules, the syllables of a single word are assigned only to specific and interrelated elements of the over-all musical design. Thus, in the sing-off, the emerging logic of the musical form gives the listener clues as to how to connect the syllables into words, then into word patterns, and finally into sentences.


In the most expert of these compositions, the quotation becomes identifiable to the listening team only after the composition has been sung all the way through. Points are awarded according to the length of time it takes for the listening team to establish the quotation and for the musical quality of the composition itself. One might expect these songs to be dry and uninteresting, but several of them have already begun to be heard in regular choral concerts.


There was also an increase during 2061 in the number of concerts sponsored by the many societies dedicated to esoteric music—the Society for Late Slavic Romantic Music, the Society for Strict Dodecaphonic Music, the Society for Serious Twentieth-Century Film Music, and so on. While these events remain essentially scholarly affairs, a concertgoer will usually find, even if it costs him a three-hundred-mile journey to the other end of the metropolitan center in which he lives, that they are worth attending whenever he may find himself temporarily sated by the more standard kinds of musical fare.

Quite a few specialist concerts were devoted to music-without-performers, or electronic music. There is still considerable enthusiasm for this rather outmoded art form, which reached its height of popularity just after the turn of our century. It was delightful to hear again in public the pieces of Edgard Varèse, the early Franco-American master, and of some of the practitioners of the Cologne and Cairo schools of the 1970's. The music of Varèse, especially, has stood the test of time. Of all of the electronic composers, including those who came after him, Varèse thought by far the most clearly in terms of balanced and pleasing form. But, aside from his music and that of a few lesser, later figures, the concerts only proved again what has been held for nearly fifty years: that electronic music is best used as an implementing tool rather than as an end in itself. When combined with conventional instruments to provide new tonal colorations or special dramatic effects, the potential of musical electronic synthesization is still unlimited: in its pure form, however, it usually seems as dehumanized as the sounds our radio astronomers use to plot various galactic relationships.

THERE were a few concerts here and there sponsored by the dwindling computer-music societies, but the music of calculated chance seemed more amusingly old-fashioned than ever. Hearing these concerts, many people recalled the series of hilarious viewcasts of twenty years ago when teams of chimpanzees were set to programming musico-computer scores. As one analogic comment about computer composition put it, "Life can be formed in test tubes from various amino acids, but people still prefer to have babies in the old-fashioned way."

Our societies dedicated to contemporary folk music seemed to be having difficulty in attracting members. While it is true that organizations devoted to authentic older musical folklore, such as the Society for Celtic Songs of the Seventeenth Century, remain active and even grow moderately, those that seek to popularize folk-style songs





of our time, such as the Society for New Folk Songs of Our Marine Agronomists or the Club for Songs of Our Asteroid Belt Pioneers, are relatively unsuccessful.

Of more interest were the concerts of the many jazz organizations. The term "jazz," of course, has become a confusing one. To those who feel that jazz had disappeared completely into the mainstream of music by 1980, jazz is a simple but compelling musical expression that existed before the World War of 1939. To those who feel that jazz still lives in the improvisatory popular music of today, the designation has quite a different meaning. A sorely needed global conference for redefinitions has already been scheduled for two years hence, in June, 2063.

MEANWHILE, it was interesting during the past season to hear programs of some of the early forms of jazz—notably those of the New Orleans, Chicago, and Dixieland styles—and of some in the Ellington, Parker, and Brubeck styles. We are told by music historians that jazz was originally rooted in a type of social protest, being the somewhat private in-group language of out-groups. Oddly, most of it sounds rather vivaciously happy and extroverted today, even those pieces that are in the so-called "blues" idiom.

Hardly a serious musical event of the year, but one of great interest and amusement was the Antique Phonograph Show, which began global touring early this year. The exhibit takes as its scope the fifty-year period from 1960 to 2010, and it is fascinating to follow the progressive miniaturization of domicile entertainment devices over the years. Equally remarkable is the way record collections decreased in bulk. In 1960, for example, a well-stocked library of recordings took up approximately twenty-four square feet of wall space. By 2009, a similar library could be photographically engraved on a single 10-inch microscan disc. Sound-reproducing machines themselves, by the way, did not even include facilities for projecting scores until 2015.

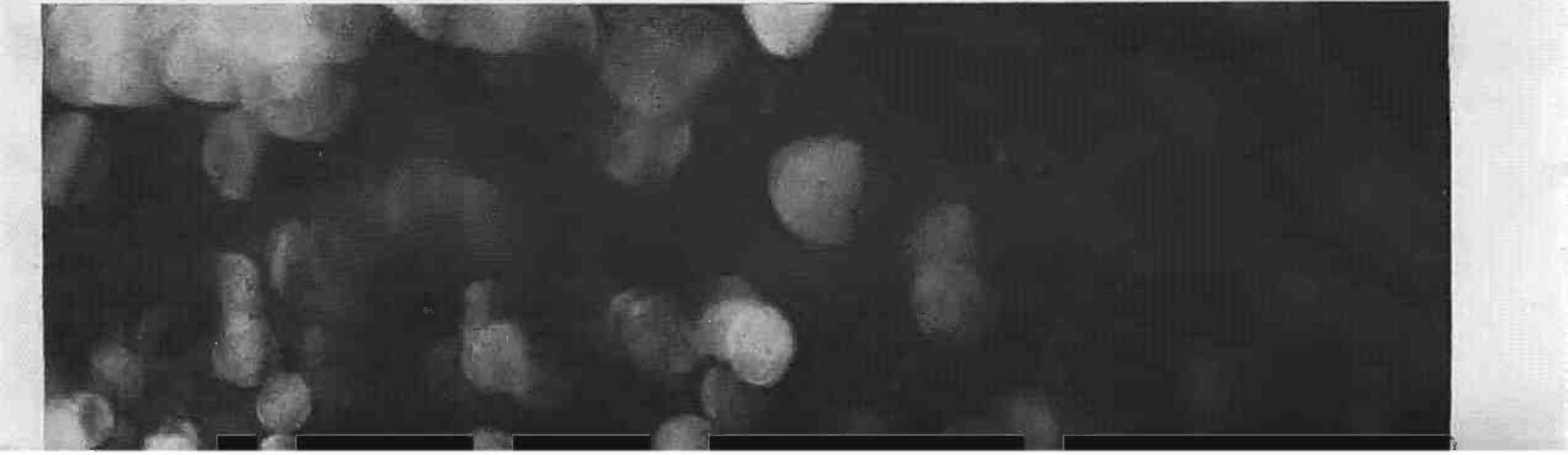
How strange all the crude old paraphernalia seems now, when one can merely consult one's directory of world re-

corded music, dial Indocast, and immediately receive the hearcast transmission, with optional viewcast of the score, of any piece of recorded music. If the Antique Phonograph Show has not yet visited your urbo-center, watch for it. It is fascinating.

The focal points of concert life of 2061 were the symphonic and choral series of the great philharmonic fraternities. A survey conducted early in the year showed that very few symphonic orchestras still retain professional players, and, in those that do, the professionals form only a small nucleus surrounded by expert amateur players. The choice of both players and repertoire seemed generally more selective, and there were fewer occasions when works played were thrown out of balance by, say, a large string section simply because many string players were available. Similarly, more orchestras adopted a policy of specializing in the works in which their regular conductors were most proficient, and it is thought that such specialization will become a factor in the engagement of guest leaders in future seasons.

The largest of the symphonic orchestras now generally number about two hundred players, more than in the past because of the many new instruments that have been added to the orchestral ensemble by our modern composers. Almost always, however, orchestras returned to exact instrumental scaling for performances of eighteenth-century symphonies such as those of Mozart and Haydn, nineteenth-century symphonies such as those of Beethoven and Tchaikovsky, twentieth-century symphonies such as those of Copland and Prokofiev, and early twenty-first-century symphonies such as those of Nuñez, Kusakari, and Ngumo.

MANY of the newer instruments of the orchestra are electronic, and some of them, like the keyboard sax, have been so refined since their introduction that they have been generally adopted by serious composers. Several new non-electronic instruments have also appeared more frequently in orchestral scores in 2061. Among these are the swell-pedal piano and the pianolin, a keyboard instrument that looks



much like a piano but that produces tones similar to those of a violin, since the strings are bowed rather than struck or plucked.

The abundance of brilliant new scores in 2061 makes it impossible to single out other than the four winners of the annual International Composers League Awards. The first went to the Roumanian composer Miron Calinescu for his Fifth Symphony, subtitled *Antiphonal Absolutes*; this is a massive piece that synthesizes types of serial techniques with strict structures like those of the sonata form and the fugue. Second place was won by the Canadian composer Gaston-Philippe Fitzsimmons for his *Divertimento for Piano Trio and Orchestra*—a work of neo-eighteenth-century form but acrid dissonances, in which a violin takes the solo line in the first movement, a cello in the second, a piano in the third, and all three combine in the finale. The third went to a promising young (fifty-five-year-old) Ceylonese, Goonetilleke Pidurutalagala, whose tensely dramatic *Concerto for Orchestra*, which echoes a century-old piece by Béla Bartók, shows how superbly nationalistic elements can be blended with those of a more absolute character to produce a composition of profound effectiveness. Fourth place was won



by the North American Roger Williams Salinger for his evocative orchestral poem *Ammonia Winds on Jupiter*, in which he has drawn inspiration from recordings of the phenomena named in the title.

Among the touring groups that have performed old as well as new music, the All-Finn Orchestra, under Lemminkäinen Kullervo, received enthusiastic responses from twenty urbo-centers for its playing of the Sibelius symphonies. These seven works sounded fresher and more stirring than ever before and prompted many requests that the orchestra include this old master's tone poems in its 2062 repertoire.

IN VIEW of brisk symphonic activity in 2061, there was a rather surprising lack of worthy new dance scores. One, however, Menahem ben-Yehudi's *Songs of the Dolphins*, a fanciful creation based on sound patterns emitted by Delphinidae, won warm praise. In the field of traditional dance, it was a delight to see the revival performances by the Bolshoi Company of Moscow of *Night Journey*, re-created from old cinematograph films of the original choreography

by the twentieth-century American Martha Graham, and to hear its lean, apt score by William Schuman, which is music that remains potent in dramatic impact.

OPERA enthusiasts were better served in 2061 than were devotees of the dance. Everywhere in the year's work there were outstanding new comic and dramatic works. The most popular new piece was the tetralogic *Sounds of a Damask Drum* by the Japanese composer, Shigenobu Iyemitsu, who revives ancient stage techniques of the old Nō theatre but successfully clothes them in music so non-nationalistic that it might have been written by an Antarctic.

As might have been expected, there was a rash of operas whose plots were inspired by the reception of radio signals that seem to come from the neighborhood of Proxima Centauri. Since New Year's Day of 2061, these signals have been picked up in still-undecoded patterned pulses whose basic configurations keep repeating with minor but predictable variations. There has been much controversy as to whether Earth should attempt to answer the signals. If contact can indeed be made, will we be contacting a race on our own level of development or one superior? And, if superior, how will

the civilization of Earth relate to that of the Centaurians?

Most of the operas on the theme so far have been melodramatic affairs with black-and-white plots having to do with antiquatedly warlike derring-do, destruction, and self-sacrificing heroism. But a few have had to do with more searching philosophical considerations. *First Contact*, by the Swedish composer Snorre Jarl Branting to a libretto by the Russian Prokopi Timoniev, suggests that even if the other race were to prove to be superior we could not hide in our own dark corner of the universe and that perhaps we could learn from it. *Rebirth By Test*, by the Italian Gina Maria Bardo, to her own sensitive libretto, made a more subtle point. Now that man's ethical behavior has begun to catch up with his technological accomplishments, she seems to say, it is strange that he should yield to fear of the unknown.

Among revivals, a viewcast from our lunar colonies by an amateur astronaut company of Haydn's *Il Mondo della Luna*, in a deliciously playful approximation of authentic eighteenth-century style, was a resounding global hit. However, a failure of the year was a viewcast series of revival


productions of Wagner's *Der Ring des Nibelungen* from Bayreuth. Even new productions show these musically profound and powerful operas to be unstageworthy, and their involved textual symbolisms are mystifying to a wide audience. Thus the Arts Advisory Council has decided to retire the cycle from the active theater repertoire. However, videotape versions of past productions will continue to be available for domicile study, and new hearcast recordings of the Bayreuth Festival are being made for Indocast use.

Before passing from the field of opera, it should be mentioned that a tragic loss was felt during 2061 through the death of Sir Eric Ashforden-Ishersmith, whose vivid series of operas based upon the Shakespearean histories was almost left unfinished at the point of *Henry VI Part 2* nine years ago when he suffered near-fatal cerebral damage in a heli-cab accident that occurred while he was riding from his London office to his home in Edinburgh. Even though successful constructo-surgery of the brain was effected at a low-gravity hospital on Moon, Sir Eric was restricted for the rest of his years to a space platform sanitorium. It was during this period that he became interested in therapeutic music and made several important contributions in the field.

vances of music and then use that knowledge as the solid plateau from which we can climb to the next. Some recent critics of the new formalism feel it to be limiting and even destructive to a free-ranging spirit. The majority of our leading musicians, however, do not feel restricted by formalism. Interestingly, their thinking is similar to that of Igor Stravinsky, who wrote over a hundred years ago:

... in art as in everything else, one can build only upon a resisting foundation: whatever constantly gives way to pressure constantly renders movement impossible. My freedom thus consists in moving about within the narrow frame that I have assigned myself for each one of my undertakings. I shall go even farther: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles.

WHAT fresh manifestations of the musical arts will we see in 2071 or in 2081? It seems reasonable to believe that our formalist tendencies will help to produce increasingly more effective music. But new stylistic elements will cer-



Sir Eric completed the last of the Shakespeare cycle, *Henry VIII*, some months ago, and the work was hailed in its 2061 New York premiere as one of his true masterworks. He was only eighty-two at the time of his death.

OUT of the arresting new music that 2061 brought to the fore, one fact seemed to emerge clearly: most truly creative modern music is in the global style, within which increasing numbers of composers have been working for the past dozen years. And in the global style form rules supreme.

That formalism should take on the importance it has in the music of our day may seem paradoxical in a society that is elsewhere reaching out eagerly into uncharted areas. However, the new formalism is not the result of conservatism; it stems, rather, from the impact upon musicians of the orderly procedures that have created the technology they see all around them and from the greater emphasis placed upon the scientific approach in all fields of endeavor.

Many complicated new formal structures have evolved, and are evolving, but behind these is the firm conviction that we must absorb all of the technical and stylistic ad-

tainly continue to appear and be absorbed. One eternally new area of approach, for example, remains in natural sounds. As man learned to shape music into an art, he often tried to imitate or reflect natural sounds in his compositions. The winds, the breezes, the moods of the waves—all found their places. Today, radio telescopes bring us sounds from far galaxies, and similar apparatus brings us the sounds of fish and plankton—and we have begun to make use of these sounds in our music. One day, possibly before the present decade ends, we will meet life forms from other worlds. If they have an aural sense, we have utterly new musical experiences awaiting us. The possibilities are as endless as change itself.

Edward Cole and Bernard Seeman have enjoyed varied careers in their respective fields of music and writing. In recent years director of artists and repertoire for MGM Records, Mr. Cole is this summer serving as director of recording for the National Music Camps at Interlochen, Michigan. After serving as a foreign correspondent in the Far East and in Latin America, Mr. Seeman has turned to writing about science and medicine. His *The River of Life* has just been published by W. W. Norton.

LABORATORY REPORT ON INTEGRATED STEREO AMPLIFIERS: PART II



TESTED THIS MONTH ARE THE
SCOTT 299C, THE FISHER X-202,

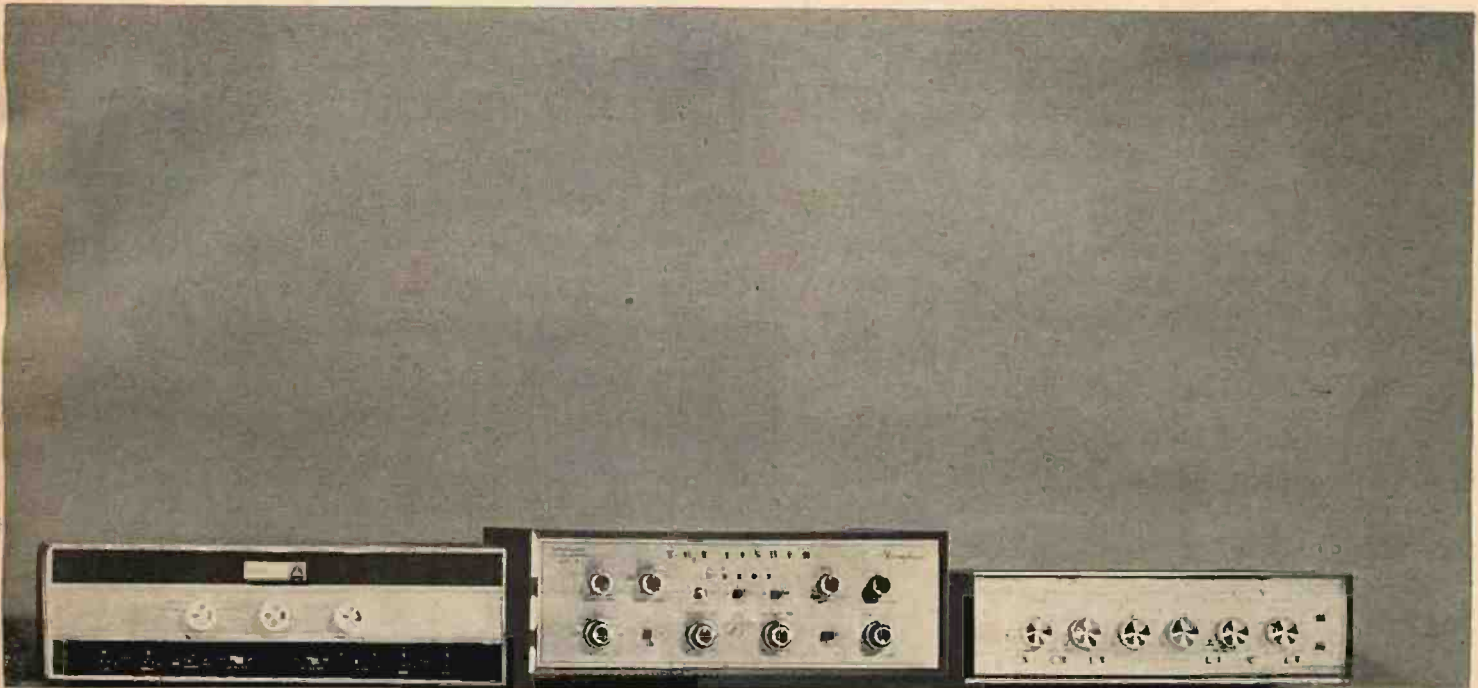
Invaluable testing information

TEST RESULTS on six of twelve integrated stereo amplifiers that were recently tested by HiFi/STEREO REVIEW were presented last month in Part I of this article. The amplifiers covered in the July issue were, in order of increasing price: the Lafayette LA-250A (\$99.50), the PACO SA-40W (\$129.95), the Heath AAW-100 (\$144.95), the EICO ST-70 (\$149.95), the Harman-Kardon A500 (\$159.95), and the Knight KN-775 (\$169.95). In this concluding section of the article, the following amplifiers are considered: the Bell 2440 (\$179.95), the Sherwood S-5000 II (\$199.50), the Scott 299C (\$219.95), the Fisher X-202 (\$229.50), the Pilot 248 (\$249.50), and the Bogen AP-60 (\$249.95).

For those readers who did not see the July issue, a few words of information and advice are in order. Each of the twelve amplifiers in this report is a high-quality instrument that is capable of reproducing music with excellent fidelity. This is not to say that some amplifiers do not sound better

than others. When used in combination with the finest signal sources and the finest loudspeakers, there is little doubt that to most listeners the amplifiers that have the most impressive measured specifications would sound best.

BUT to maintain a sense of proportion, one should recognize that there is far less difference in sound quality between the amplifiers in this report than would obtain between a corresponding group of loudspeakers or cartridges. Top-notch performance is, of course, a prerequisite of high-fidelity sound. But after a certain level of performance has been reached, other considerations—such as control facilities, features, and even physical size—can be as important to a purchaser as the ultimate degree of technical refinement. Often, it is more to the point whether an amplifier fits into an existing piece of furniture than whether it reproduces a 20,000-cps tone at a distortion level of 0.7 per cent rather



BELL 2440, THE SHERWOOD S-5000 II, THE PILOT 248, AND THE BOGEN AP-60

for the prospective purchaser

than 0.9 per cent—a probably imperceptible improvement.

One might well ask: "Just how low should the distortion be for high-fidelity sound?" Unfortunately, there is no simple answer to this question. So many variables are involved that it is impossible to draw a firm dividing line between high-fidelity sound and sub-high-fidelity sound. Standards as good as any, however, are those used by our sister publication, *Electronics World*, which takes the view that a component's output should contain no more than 1 per cent intermodulation distortion and no more than 2 per cent harmonic distortion between 30 cps and 15,000 cps for the output to be considered "high fidelity." Below these levels of distortion, it is felt that the output is essentially distortionless as far as the ear is concerned. Also to be taken into account is the fact that an amplifier is rarely called upon to yield its full output and thus operates at power levels where low distortion is more easily attained.

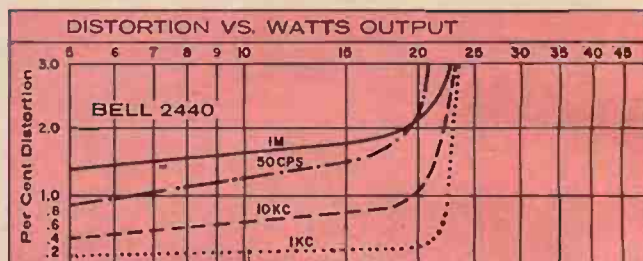
AMPLIFIER	WIDTH	DEPTH	HEIGHT
LAFAYETTE LA-250A	14½"	12¾"	5½"
PACO SA-40W	15"	11¾"	5⅝"
HEATH AAW-100	15¼"	13⅞"	5¼"
EICO ST-70	15⅞"	15¼"	5½"
HARMAN-KARDON A500	14¾"	12"	5⅞"
KNIGHT KN-775	15¾"	14¼"	4⅞"
BELL 2440	17⅞"	10"	5⅞"
SHERWOOD S-5000 II	14"	13"	4½"
SCOTT 299C	15¼"	12¾"	4⅝"
FISHER X-202	15⅞"	12½"	4⅜"
PILOT 248	14½"	13½"	4⅜"
BOGEN AP-60	16"	13½"	6"

NOTE: Measurements include rear-panel projections and legs, but not knobs. Wooden enclosures generally add approximately one inch to the width and height dimensions.

Bell 2440

• The Bell 2440 is rated at 22 watts (music-power rating) per channel and is priced at \$179.95, including a metal cabinet. The three most-often-used controls—volume, balance, and selector—are mounted prominently on the front panel, while the controls that are used less often are placed unobtrusively at the bottom of the panel. Other control facilities include separate (non-concentric) treble and bass controls for each channel; a two-position loudness-compensation switch; two sets of inputs for magnetic cartridges, one of which can be used with a ceramic cartridge; and rumble and scratch filters.

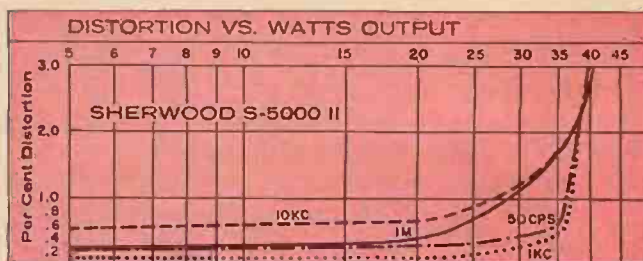
The 2440 put out 22 watts (continuous-power rating) from 60 to 20,000 cps. The power response rolled off below 60 cps; at 30 cps the output was 12 watts, approximately 3 db down from the mid-frequency response, and at 20 cps the output was 5.5 watts, or 6 db down. IM distortion rose from a minimum of 1.4 per cent at 5 watts to 3 per cent at 23 watts. Harmonic distortion at 1,000 cps was below 0.4 per cent at 20 watts and below 1 per cent at 23 watts, but at 10,000 cps the 2-per-cent point was passed at 22 watts, and at 50 cps at 19 watts. The 2440 was outstandingly quiet, with hum and noise 81.5 db below full output on the auxiliary inputs and 63 db below full output on the magnetic phono inputs, and the channel-separation characteristics were excellent.



Sherwood S-5000 II

• Rated at 36 watts per channel and priced at \$199.50 (less metal cabinet, available for \$5.00), the Sherwood S-5000 II is the only one of the twelve amplifiers tested that has a presence-rise circuit, which allows a 6-db boost to be given to the mid-frequencies, thus emphasizing vocalists and some instruments. Among the front-panel controls are a continuously variable loudness compensator, a tape-monitor switch, concentrically mounted bass and treble controls that lock firmly together, a phase-reverse switch, and scratch and rumble filters. Other facilities include indicator lights that show in which mono or stereo mode the amplifier is operating, a center-channel output for use with an additional amplifier-speaker system, and a built-in circuit for balancing the output tubes accurately without additional test equipment.

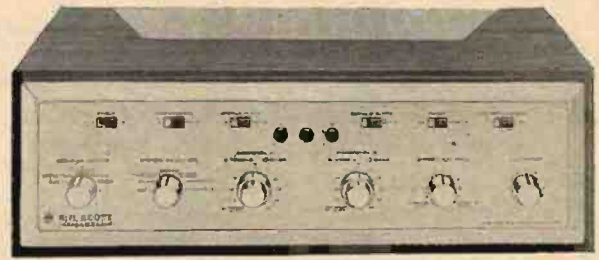
The S-5000 II maintained its rated 36-watt output level from 30 to 15,000 cps, with a drop to 33 watts at the frequency extremes of 20 and 20,000 cps. IM distortion was below 1 per cent up to a power level of 29 watts and below 0.4 per cent up to 20 watts. Harmonic distortion at 50 and 1,000 cps was below 0.6 per cent up to 35 and 36 watts, respectively. At 10,000 cps, harmonic distortion was 1 per cent at 27 watts.



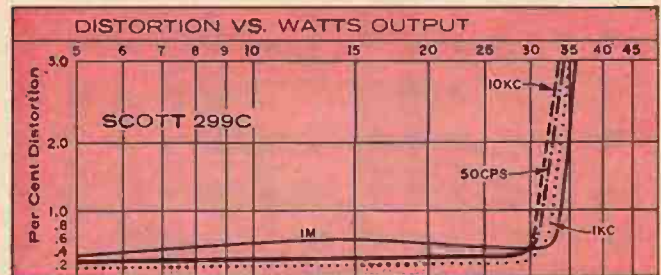
Scott 299C

• The Scott 299C is rated at 36 watts per channel music power and 30 watts per channel continuous power, and it is priced at \$219.95; metal and wood cabinets are available for \$12.95 and \$19.95. Operational facilities include two sets of magnetic phono inputs, one of which can be used for NAB-equalized tape-head playback; tape-monitor provisions; phase-reverse switch; loudness compensation; scratch and rumble filters; front-panel jack for stereo headphones, and a volume control for a center-channel output that can feed an external amplifier-speaker system. The tone controls for each channel are mounted concentrically, making it necessary to turn two different knobs to adjust either bass or treble. Special balancing positions on the selector switch allow the two stereo channels to be balanced easily and effectively.

The 299C met its specifications by delivering 30 watts of continuous power from 20 to 15,000 cps. At 20,000 cps, the power response dropped slightly to 28 watts. IM distortion was 0.6 per cent or below up to an output level of 33 watts. Maximum harmonic distortion at 50 cps, 1,000 cps, and 10,000 cps was 0.4 per cent or below at power levels up to 30 watts. The 299C was notably quiet, with hum and noise as low as -79.5 db on the high-level input.



SCOTT 299C	POWER OUTPUT AT VISUAL CLIPPING POINT:									
	20	30	100	200	400	1000	2000	4000	10000	15000
0 db (30W)										
+1db (24W)										
-2db (19W)										



HOW TO INTERPRET THE CURVES

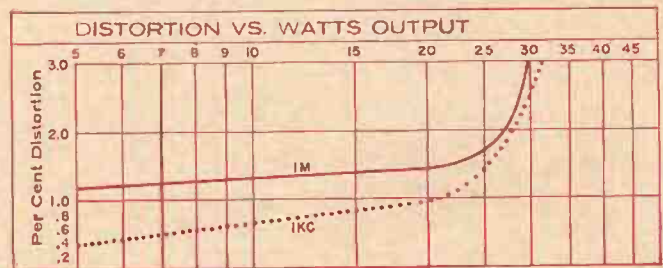
Power Output: The power-output curves show how much relatively undistorted power each amplifier that was tested gave at frequencies between 20 and 20,000 cps. The curves were plotted by driving the amplifier to the point where its output wave-shape was visibly distorted, as viewed on an oscilloscope, at various frequencies. Such a curve usually represents a harmonic distortion level of about 1 per cent at mid-frequencies and about 2 per cent at frequency extremes, so the outputs indicated can be considered to be essentially undistorted. In the power-output graphs, maximum undistorted output is plotted in terms of both decibels and watts against frequency.

Distortion Characteristics: Harmonic distortion was measured at three different frequencies: 50 cps, to check bass response; 1,000 cps, to check mid-range response; and 10,000 cps, to check treble response. A separate distortion-vs.-output curve for each frequency was then plotted from five watts to the power level at which harmonic distortion rose to 3 per cent. Intermodulation distortion was also plotted.

To simplify presentation, distortion levels below five watts output power are not shown, since distortion in this range is extremely low, and the distortion characteristics of an amplifier's two channels were averaged to obtain one set of distortion curves for each amplifier.

Shown above is a sample distortion-characteristics graph. To interpret a curve follow along its slope, noting the amount of distortion at various power

levels. At five watts, for example (5 on the horizontal scale), distortion at 1,000 cps (1 kc) is 0.4 per cent (four tenths of one per cent) as read on the vertical scale. As the curve crosses the 10-watt level, the distortion



rises to 0.7 per cent; at 20 watts, it is 1 per cent. Finally, at slightly more than 31 watts, the distortion reaches 3 per cent.

The intermodulation distortion is read in the same way. At five watts, the IM distortion in this hypothetical amplifier is 1.2 per cent. At 20 watts, it is 1.4 per cent, and so on.

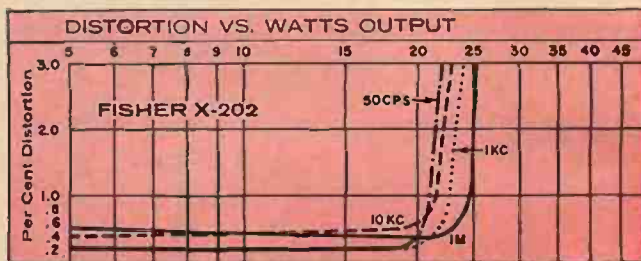
The distortion curves shown for the amplifiers in this article include curves that plot distortion against output at 50 cps, 1,000 cps, and 10,000 cps (10 kc). Some amplifiers whose low-frequency performance (as indicated by its 50-cps distortion curve) is excellent, may not perform as well at 10,000 cps. In other cases, the reverse may be true.

Fisher X-202

• The Fisher X-202 is rated at 25 watts per channel (music-power rating) and is priced at \$229.50; a metal cabinet (Model 10-U) is available for \$15.95, and a wooden cabinet (Model MC-1) is available for \$24.95. Alone among the units under discussion here, the X-202 has provisions for adjusting volume and balance by remote control. The Model RK-1 remote-control unit, which is priced at \$17.95, plugs into the rear panel and is furnished with thirty feet of connecting cable. Also included are facilities for achieving different damping factors for use with speakers of various characteristics. Controls include loudness compensation, a center-channel output and volume control (for an external amplifier-speaker system); a stereo-dimension, or blend, control; and a phase-reverse switch. Two stereo cartridges can be accommodated—both can be magnetic pickups, or one can be a ceramic pickup. The tone controls are mounted concentrically, and they lock into position. Rear-panel input level controls are provided for the phono and the tape-amplifier inputs.

The X-202 delivered 23 watts of continuous power from 30 to 20,000 cps, rolling off to 17 watts, or $-1\frac{1}{2}$ db, at 20 cps. IM distortion was below 0.6 per cent at 23 watts, while harmonic distortion at 50 cps, 1,000 cps, and 10,000 cps was 1 per cent or less at 21 watts.

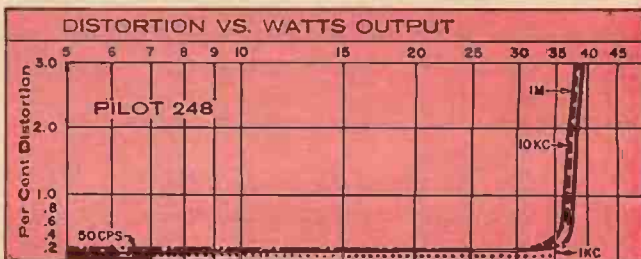
Separation was especially good, and the tape-head and phono inputs were extremely sensitive.



Pilot 248

• Rated at 30 watts per channel, the Pilot 248 is priced at \$249.50, including a metal case. The 248 has a number of unusual features, one of the most noteworthy of which is a center-channel output that feeds a center-channel speaker directly; no external amplifier is required, and facilities for adjusting the level of the center-channel speaker are provided. In addition, any combination of speakers can be selected to provide either mono, two-channel stereo, or three-channel stereo both in the main room and in a second room. And when used in conjunction with Pilot record changers, the 248 can be set to turn off automatically after the last record is played. Other operational facilities include a two-position loudness control, a tape-monitor switch, two pairs of magnetic phono inputs, and concentrically mounted tone controls that lock into position.

The power-response and distortion characteristics of the 248 were superior to those of any other amplifier tested for this report. It surpassed its 30-watt rating by putting out 36 watts all the way down to 20 cps; at the high end, its output was 35 watts at 20,000 cps. IM distortion was 0.2 per cent at 30 watts output and 0.4 per cent at 35 watts. Harmonic distortion at 50 cps, 1,000 cps, and 10,000 cps was 0.2 per cent or below between 5 and 30 watts and 0.4 per cent or below at 35 watts. Incidentally, the individual factory test results furnished with the unit were quite accurate.



ADDITIONAL TESTING INFORMATION													
AMPLIFIER	CH.	FREQ. RESP. 20-20,000 cps.	HUM & NOISE (DB BELOW OUTPUT)		MAX. TRACK- ING ERROR	CHANNEL SEPARATION		SENSITIVITY		BASS CONTROL (50 cps.)		TREBLE CONTROL (10,000 cps.)	
			Phono Input	Aux. Input		1000 cps.	10,000 cps.	Phono Input	Tape Head Input	Boost	Attn.	Boost	Attn.
BELL 2440	A	±1.0 db	47	72	.8 db	61 db	47 db	3.0	2.2	15	17	15	15
	B	±1.0 db	41	75		58.8 db	49.5 db	3.0	2.5	15	15	15	15
SHERWOOD S-5000 II	A	±.5 db	63	81.5	2.0 db	39.5 db	26.5 db	1.5	2.0	14.5	17	14	18.5
	B	±.5 db	62	83		51 db	36 db	1.8	2.1	14.5	17	14	18.5
SCOTT 299C	A	±1.0 db	58	79.5	.5 db	41 db	31 db	3.0	3.0	17	16	13	14
	B	±1.0 db	62.5	77.5		40.5 db	29 db	3.0	3.0	19	16	14	14
FISHER X-202	A	±1.0 db	54	77.5	.5 db	63 db	47.5 db	1.8	1.0	15	15.5	15.5	17.5
	B	±.5 db	52	76.5		60.5 db	40.5 db	1.8	1.1	15	18	15.5	15.5
PILOT 248	A	±.5 db	49	74	.5 db	36.5 db	25 db	3.5	2.5	16.5	15.5	14	10
	B	±.5 db	51	69		46 db	26 db	3.5	2.4	16.5	16	13	10
BOGEN AP-60	A	±.5 db	53	70	.5 db	43 db	29 db	2.5	1.3	15.5	15	11.5	22.5
	B	±1.0 db	50	67		43 db	32 db	2.4	1.4	15	15	12	26

WHAT THE TABLES MEAN

Frequency Response: This is the measure of an amplifier's gain at various frequencies. The figures given were obtained by setting the amplifier's tone controls to the electrically neutral position, driving it with constant-level signals from 20 to 20,000 cps, and noting the variations in output power. A difference of less than 2 db is difficult, if not impossible, for most people to perceive.

Hum and Noise: This is a measure of an amplifier's inherent hum and noise levels. The figure given is measured in decibels below the amplifier's full rated output, and the higher the figure, the quieter the performance of the amplifier. Measurements were made first with the amplifier switched to its auxiliary input, then with the unit turned to its magnetic phono input. Because several additional stages of amplification are in the magnetic phono circuit, the hum and noise figures for this input are higher than those for the auxiliary input.

Tracking Error: Most stereo amplifiers use two volume controls, mounted on a single shaft, to control the volume of both channels simultaneously. Because the volume controls do not have precisely the same effect at every setting, a degree of output imbalance between the channels is inevitable. The maximum difference between the two channels is recorded in the table in terms of db. Again, it is difficult for most listeners to

discern a difference in loudness of less than 2 db.

Channel Separation: Every stereo amplifier has small amounts of cross-talk, or signal leakage, between the channels. Since most of this cross-talk is the result of stray capacitance between the two channels, cross-talk is generally higher at high frequencies than at low. For this reason, cross-talk was measured at both 10,000 cps and 1,000 cps for each amplifier under test. The figure given in the Channel A column represents the amount of cross-talk transmitted from Channel A to Channel B when Channel A was driven to full output. The higher the figure, the better the amplifier's performance. The figure in the Channel B column represents the amount of cross-talk transmitted from Channel B to Channel A.

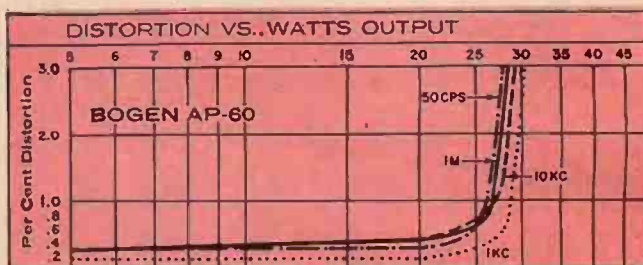
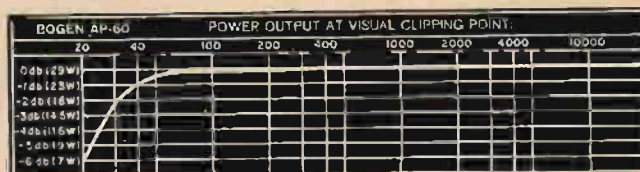
Sensitivity: The figure given in these tables shows the amount of signal input necessary to drive the amplifier to full output with the volume control wide open. The lower the figure, the higher the sensitivity. The figures are given for both the magnetic phono and tape-head inputs, if they were provided.

Bass and Treble Boost and Attenuation: These figures show the maximum boost and attenuation, in decibels, that can be achieved by turning the controls all the way up or down. The readings for treble controls were taken at 10,000 cps, those for bass at 50 cps.

Bogen AP-60

• Rated at 33 watts per channel (music-power rating), the Bogen AP-60 is priced at \$249.95; enclosures in metal (Model EN4-T) or walnut (Model WE4) are available for \$13.95 and \$29.95. The outstanding features of the AP-60 are its unique program-switching facilities. Separate function switches for each channel allow two different monophonic programs to be played simultaneously, a facility not offered by any of the other amplifiers covered here. In addition, the user can channel any program—mono or stereo—either to the main speakers or to extension speakers. A bank of labeled lights indicates at a glance which mode of operation is being employed and which speakers are switched in. Also included are a loudness-compensation switch, rumble and scratch filters, a blend control, a center-channel output for an external amplifier-speaker system, and two pairs of phono inputs, one for magnetic pickups and one for crystal or ceramic pickups. The tone controls and the volume controls, serving in lieu of a balance control, are concentrically mounted, but they do not lock together firmly.

The manufacturer rates the power bandwidth of the AP-60 as being from 30 to 15,000 cps, which means that the unit should put out half its rated power at 30 cps and 15,000 cps. This condition the AP-60 more than met, putting out 29 watts (continuous-power rating) at 20,000 cps and 17 watts at 30 cps. At 20 cps, the power response was down 6 db, or 7 watts. IM distortion was 0.6 per cent at 25 watts and 3 per cent at 28 watts. Harmonic distortion was below 0.4 per



cent at 1,000 cps at power outputs up to 25 watts and below 0.8 per cent at 50 cps and 10,000 cps up to the same levels.

HOW THE TESTS WERE MADE

Unless otherwise noted, the following tests were made with tone controls set in the mechanically neutral position, with volume controls full open, and with scratch and rumble filters and other compensating networks switched off. Output measurements were taken with a 16-ohm noninductive resistor connected across the amplifier's 16-ohm output windings.

Each channel of each amplifier was checked for the following:

1) **Maximum power** at the visual clipping point from 20 to 20,000 cps. This information is given in the Power Output graphs, which show the average of an amplifier's channels.

2) **Harmonic distortion** at 50 cps, 1,000 cps, and 10,000 cps, at power levels from 5 watts to the overload point of the amplifier. The average distortion of an amplifier's two channels is shown in the Distortion Characteristics graphs.

3) **Intermodulation (IM) distortion** at power levels from 5 watts to the overload point of the amplifier. The average distortion of the two channels is shown in the Distortion Characteristics graphs.

4) **Frequency response** from 20 cps to 20,000 cps, with tone controls set in the optimum position for electrical flatness, and at an output level of one watt.

5) **Hum and noise** from the auxiliary or other high-level input and from the magnetic phono input, expressed in db below the maximum output of the amplifier.

6) **Maximum tracking error** between the two channels.

7) **Channel separation** both at 1,000 cps and at 10,000, and from Channel A to Channel B and from Channel B to Channel A.

8) **Sensitivity** (the input voltage required to drive the amplifier to full output) on the magnetic phono and the tape-head inputs.

9) **Bass boost and cut** at 50 cps.

10) **Treble boost and cut** at 10,000 cps:

Test equipment employed included a Barker and Williamson Model 400 Harmonic Distortion Analyzer, a Hewlett-Packard Model 200CD Audio Oscillator, an EICO Model 460 Oscilloscope, a Heathkit Model AA1 Intermodulation Distortion Meter, and a Hewlett-Packard Model 400 CD VTVM. The amplifiers were supplied with electrical power through a General Radio Voltage Regulator, adjusted for 117 volts output, which, in turn was operated from a Sola Model CVH-1 Harmonic-Free Constant-Voltage Transformer. Before being tested, each amplifier was warmed up for thirty minutes, and then the various circuit adjustment controls—output tube bias, balance, etc.—were adjusted to yield optimum performance.

IS MUSIC APPRECIATION STILL A RACKET?



—or is Leonard Bernstein's "joy-of-music" approach something new and different?

THE SCRIPTS that Leonard Bernstein prepared for his several appearances on "Omnibus" have served him well. After their original production use, seven were incorporated into his book *The Joy of Music* (Simon and Schuster, 1959), and he has made recorded adaptations of three for Columbia's "Bernstein on Television" series. In the most recent of these, called "Leonard Bernstein Discusses Humor in Music," he singles out for comment a number of devices that composers have used humorously and illustrates them with spliced-in quotations played by the New York Philharmonic. He talks about and demonstrates wrong-note comedy (Mozart's *A Musical Joke*), understatement (Stravinsky's *Octet*), overstatement and parody (his own *On the Town*), comic relief (the scherzo from Beethoven's "Eroica"), to mention a few varieties, and then sums up with a discussion of Strauss's *Till Eulenspiegel* that is followed by a characteristically brilliant performance of the whole piece.

For those who have missed both the television programs and the earlier records in this series, it ought to be said that Bernstein's discussions are in no sense interdependent sessions in a course. Each is shaped around one central theme; each stands by itself. In the first (CL 918), Bernstein hit on the interesting idea of reconstituting passages from the first movement of Beethoven's Fifth Symphony by working from the composer's rejected sketches for the music, making educated guesses as to where a fragment might fit, and assigning reasons for Beethoven's decision against using it ("too symmetrical," "not enough drive," and so on). In the second, called "What is Jazz" (CL 919), Bernstein first explores the question by way of the blues, for an explanation of its basic ingredients, and then goes on to demonstrate various styles by showing how *Sweet Sue* would sound in each—a notable improvement over the "up-the-

river-from-New Orleans" historical approach, as he calls it.

It is difficult to criticize discussion records aimed at the shadowy segment of the public called "laymen." There are so many possible approaches to the attention of the non-professional, and such patternless disparities of technical background and listening experience among record buyers, that it is hardly possible to predict out of the blue just how much of a particular discussion is likely to be followed, absorbed, and enjoyed.

WITH this in mind, I took the three "Bernstein on Television" discs out to Queens College, where I was teaching, among other things, several sections of the course called Music Appreciation. It could be objected that this was a rather special audience, since the students were all freshmen, New Yorkers in their late teens. But it is also true that the course was a required one, with some students whose parents were record collectors and others who came in quite willing, at least at first, never to know anything about music at all.

In any case, I played substantial portions of each release to my classes and asked for their opinions. Their reactions were surprisingly consistent, and for the most part quite specific. One of their few reservations was that they thought the musical quotations were too short; they would have liked the demonstrations spun out a bit before more explanations intervened. They also felt the lack of the visual medium. Perhaps this was because they had been told that the records were drawn from "Omnibus" shows, but several remarked, quite cogently, that a personality as vivid as Bernstein's demanded to be seen as well as heard.

On the positive side, the students were excited by the highly charged atmosphere of the grand performance—the sense of show business, if you like—that Bernstein can create, and by his knack for clarifying a technicality in terms at

Bernstein's famous Beethoven Fifth telecast showed graphically the relationship of live musicians to the printed score.



PHOTOS BY ROY STEVENS

once simple and authoritative. A case in point, in "What is Jazz," is his explanation of scale alteration to produce blue notes. They were also engaged by the inventiveness of Bernstein's demonstrations. On the same record, for example, he explains quarter-tones by going to their proto-jazz source, Africa, and sings a Swahili tune.

This classroom experiment and, indeed, the whole experience of introducing people to music, has raised in my mind the question of how far "music appreciation" may have come in the last two decades or so—since 1939, to be precise, when Virgil Thomson stigmatized it as "the Racket" in his book *The State of Music*, which is still the *locus classicus* of anti-appreciation reaction. Professional musicians now, as then, recoil in horror at the mention of the phrase "music appreciation." Bernstein, though he speaks of it only in passing in the present scripts, understandably devotes a considerable part of his preface to *The Joy of Music* to dissociating himself both from the coy, anecdotal, bird-song approach and from the pedestrianisms of the guided tour (first theme, second theme, etc.). He identifies these as music appreciation, in fact, and leaves his own discussions uncharacterized.

As, then, the teaching of music appreciation improved since Thomson damned it in *The State of Music*? My impression is that it has indeed. In those days "no firm knowledge," in Thomson's words, was transmitted. Well, to demonstrate at the keyboard that one melody plus another simultaneous melody equals counterpoint is, I submit, factual, and to show how it works in a Brandenburg concerto is to transmit a bit of firm knowledge.

The repertory presented to the layman in 1939 was that of the instrumental music of the nineteenth century. Mozart and Haydn were treated as forerunners, and opera and song literature were completely neglected. This may still be true in some areas of music education; I am not a specialist in that field and cannot say. But in the course I taught, Bach was the earliest composer and Copland the latest whose music was required listening for the students. Be-

tween these two figures there was a specified repertory, including two complete operas and art songs of various schools. Also, with an eye to encouraging a flexible taste in my charges, I played for them recordings of music by Varèse, Dufay, Bernstein, Miles Davis, Antheil, Turk Murphy, and Schoenberg, as well as various folk-music records. All of these were used directly in the exposition of some feature of the standard repertory.

THE students' reactions were varied in the extreme; but a good many of them went out and bought the records. But note that what the students bought were records—not pianos, guitars, maracas, or whatever. For one failing of music appreciation that has certainly not been remedied since Thomson's mercurial critique is the lack of actual music-making on the part of the person who is being introduced to the art; and no one can be said to have been introduced to music completely until he himself can in some degree participate in it.

Even so, one has to conclude that the business of acquainting laymen with music—call it appreciation, discussion, listening guidance, or what you choose—has gradually been purged of much of the dogmatism, unction, restrictiveness, and obscurantism that Thomson so vividly attacked. At its worst, granted, no doubt it still deserves some of his strictures. At its best, especially when it has the benefit of so gifted a teacher as Bernstein, it provides the non-professional with technical information to help him understand his instinctive reactions and to stimulate his appetite for further exploration.

© ® LEONARD BERNSTEIN: *Leonard Bernstein Discusses Humor in Music*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6217 \$5.98, ML 5617 \$4.98.

Russell Smith has written on music for various magazines and newspapers, including Harper's and the New York Times. He has also done considerable teaching, but he is primarily a composer, and with the release of his *Tetrameron* by CRI he began to gain national recognition among record listeners. Among other recent works are his *Second Piano Concerto* and a set of five songs.

Custom Built for Stereo Depth

AS A MUSICIAN, Marvin Goldstein feels that stereo should attempt to reproduce the depth and detail of music rather than simply to emphasize its directional characteristics. Consequently, when he selected the speakers for his home music system, he chose a pair of custom-built omnidirectional models. The fact that his New York apartment could not accommodate direct-radiator speakers without obstructing their sound paths was another factor that determined his choice of omnidirectional speakers.

Each of the speakers, which were designed and built by Dick Shahinian of Festival Hi-Fi in New York City, employs two low-resonance woofers plus a coaxial mid- and high-

frequency unit that radiates primarily upward. The enclosures are constructed of oiled walnut. Their grille-cloth top surfaces are sloped to discourage guests from setting cocktails on them.

The other components in Mr. Goldstein's system are also top-quality units. The record-playing system, for example, consists of a Fairchild 412 turntable, a British SME tone arm, and an Audio Dynamics ADC-1 cartridge. The electronic components are all from Harman-Kardon's Citation line and include a Citation I preamplifier, a dual-sixty-watt Citation II power amplifier, and a Citation III FM tuner.



INSTALLATION OF THE MONTH

FOUR SHAKESPEARE PLAYS



THE Marlowe Society and Professional Players (the Players come out ahead) have recorded three more of the works of Shakespeare for London Records. The stereophonic sound really helps: when a high voice downstage left is talking to a bass voice in deepest right field, you have no trouble telling which is which. *The Winter's Tale* is certainly worth buying. Hear *Henry IV* before you buy it—a better one may be along soon. And the best *Two Gentlemen of Verona* ever made would still not be worth buying.

The Winter's Tale seems to me the best of the plays that come after *Anthony and Cleopatra*; the mastery and objective perfection of the writing remind one of—perhaps helped to produce—Milton's *Comus*. The play is a sexual pastoral the real subject of which is the emotional connection between one generation and the next: the Oedipus complex. This deliberately improbable pastoral combines a concentrated, altogether incomparable treatment of jealousy with the most idealized and Arcadian of love affairs. The "perilous stuff" with which *Hamlet* and so many other plays had been charged is no longer perilous in *The Winter's Tale*; is, so to speak, neurosis recollected in tranquillity: The King of Sicily's sudden, unmotivated jealousy of his queen (it is slow and thoroughly motivated in Shakespeare's source) results in the regrettable, quite accidental, entirely unintended death of the son whom he loves, mocks, and is

mirrored by ("looking on the lines/ Of my boy's face, me-thoughts I did recoil/ Twenty-three years; and saw myself unbreech'd,/ In my green velvet coat; my dagger muzzl'd/ Lest it should bite its master and so prove/ As ornaments oft do, too dangerous"); in the apparent death of the boy's mother, whom the king wishes to have burned as a witch; and in the exposure in the wilderness, like Oedipus, of that new-born "female bastard" whom the king believes the "issue" (the thirty-times-repeated key-word of the play) of his queen and his "brother" the King of Bohemia. Even the oracle at Delphi cannot convince the king of his wife's innocence: "There is no truth at all in the oracle," he cries. But told a line later of his son's death, he instantly speaks of his own "injustice," confesses "I have too much believed mine own suspicion," and after the news of his queen's heartbroken death becomes a legendarily constant, kind, and remorseful man for the next eighteen years—years the play immediately skips, in order that the son (of the brother King of Bohemia) who takes the dead son's place can be allowed, this time, to love and marry the daughter who takes the dead mother's place. When the first intolerable situation is transferred to the next generation, with Florizel taking the place of his dead son, Perdita taking the place of his dead wife, the king accepts it; and he is rewarded by the miraculous resurrection of his wife. No dream could have handled it all with more

An evaluation of the London recordings of Henry IV Part I, Henry IV Part II, The Winter's Tale, and Two Gentlemen of Verona—by RANDALL JARRELL



fact. Or with more sophistication: those who like to laugh at "the sea-coast of Bohemia" ought to remember that the queen's father is the Emperor of Russia, that she is vindicated by the oracle of Apollo at Delphi, and that the lifelike statue of her is "newly performed by that rare Italian master Julio Romano." A tiara from Cartier's and a commission of investigation from the United Nations would not seem out of place in the play; the Unconscious is timeless.

The Winter's Tale is much the best acted of these plays. The King of Sicily is sometimes excellent, often good, now and then unaccountably commonplace; he delivers flatly a line about his dead queen's eyes—"Stars, stars./ And all eyes else dead coals!"—with which a teletype machine ought to be able to bring down the house. His queen, the best but also the sweetest of women, is acted rather as an institution of virtue by a lady with a voice on the bass side of alto, so that the part is given an unfortunate flavor of the Statue of Liberty. Her daughter Perdita is all parted lips and dowy candor, and her lover's manly and irreproachable devotion (Florizel is, roughly, the ideal son-in-law) is entirely believable. Some of the courtiers are worthy of a fairy tale, in their delicate and supercilious grandeur, but it is hard for them to equal all the characters who pronounce s as z, the sweet homely country folk who inhabit this pastoral. The old shepherd, Perdita's foster father, is particularly winning; he sounds like a stuffed bear, like an animal cracker,

like all Hardy's country characters rolled into one. That operator Autolycus is all he ought to be, and Paulina—a scold with a heart of gold—will awake in any hearer memories of his childhood.

For most of us, Part I and Part II of *Henry IV* are two pedestals for one Falstaff. Falstaff himself is even better in Part II, but the political sections fall off a little. The prose of both parts is prose as good as anybody has ever written, but the verse—compared to verse of the miraculous exactness and mastery of that in *The Winter's Tale*—seems rather repetitively and approximately effective. It works, works wonderfully sometimes, but it is rarely as poetic as the prose that enshrines, incarnates, that "sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff," the sweet, round, invincible old baby to whom the world is still, somehow, child's play. Way down at the bottom of each of us, or floating above each of us like a captive balloon, there is a fat part named Falstaff. "Banish plump Jack and you banish all the world," says plump Jack; and when Prince Hal gets rid of the Falstaff inside him, when he transforms that end-in-himself, Falstaff, into a poor means, he transforms himself into that finally public character, that institution, Henry V. It is he who dies of an aborted heart, not Falstaff who dies of a broken one. Falstaff die of a broken heart!—as well expect the autumnal equi-

FOUR SHAKE SPEARE PLAYS



nox to die of one! "I'll be damned for never a king's son in Christendom," that "latter spring" Falstaff has already cried: his slogan was always the primordial "Nothing can happen to me!"

The best words ever written about Falstaff were written, about humor in general, by Freud: "Like wit and the comic, humor has in it a liberating element. But it has also something fine and elevating . . . the ego's victorious assertion of its own invulnerability. It insists that it is impervious to wounds dealt by the outside world, in fact, that these are merely occasions for affording it pleasure. . . . By its repudiation of the possibility of suffering, it takes its place in the great series of methods devised by the mind of man for evading the compulsion to suffer—a series which begins with neurosis and culminates in delusions, and includes intoxication, self-induced states of abstraction, and ecstasy. . . . This humorous attitude asseverates the invincibility of one's ego against the real world and victoriously upholds the pleasure principle, yet all without quitting the ground of mental sanity." It adopts "the attitude of an adult towards a child, recognizing and smiling at the triviality of the interests and sufferings which seem to the child so big. . . . Its meaning is: 'Look here! this is all that this seemingly dangerous world amounts to. Child's play—the very thing to jest about!'"

No actor's Falstaff will satisfy us. But the Marlowe Society really should have got a bigger and lighter man. "By this corrupt flesh and light blood," Falstaff could cry, "you've made me into a middleweight!—and one with a nasal and insistent, a classed, a classifiable voice!" This *Henry IV* founders on the class-structure of present-day English speech; a couple of record sides and you feel that the battle of Waterloo was lost in the classrooms of Cambridge. Did Henry V, Richard the Lion-Hearted, sound like Noel Coward as an undergraduate? Most of these armored barons have the voices of *rentiers*, of people trying to make sure no one takes away from them what they've inherited, not of people who got it for themselves in the first place. Both

Prince Hal and Poins sound as if they were being played by Prince John of Lancaster, some sober-blooded boy fallen into a kind of male green-sickness and meticulousity. They talk with jolly unctuous assertion, laugh before and after each new piece of facetiousness, and sound like a Girl Scout troop pretending to get drunk in a saloon. But Hotspur is a blessed exception; he sounds as if he'd been sent down from Cambridge for trying to burn down Cambridge. Henry IV, like many of the older professionals the Marlowe Society has borrowed, is knowingly efficient; Owen Glendower, though he ought really to be done by Dylan Thomas, is a fishy pleasure; and most of the country comics are good, though Justice Shallow, with his falsetto trills à la Edward Everett Horton, beats them all. Bardolph sounds like a large fireworks cannon for Guy Fawkes Day; Pistol is pure bombast; Mistress Quickly and Doll Tearsheet, taken all in all—and how else would you take them?—are a sweet pair of (as *The Winter's Tale* puts it) "lower messes," a joy to God and man; and Falstaff's page pipes up bravely as the first buttercup of spring, straight from the pages of *When We Were Very Young*.

MONJESKA could make people cry by reciting the alphabet in Polish—but would it have worked for Poles? Listening to *The Two Gentlemen of Verona* you long for it to be in Polish, Esperanto, baby talk, but it keeps on English and you keep on understanding every word. Even the man who writes the program notes calls it "this apprentice piece," and it is—to be candid—an absurdly bad play. How miraculous that the greatest of writers should have begun like this! The jokes are like the jokes in dreams: they have the structure of jokes but are not funny; the plot has the concentrated implausible irrelevance of a plot-summary in an encyclopedia. The Marlowe Society performs as well as it deserves to be performed their act of definitive piety. The sixth record side is filled with *A Lover's Complaint*, a meandering ornamental narrative recited with overmastering gentility by a gentleman and a lady—a real gentleman and a real lady. You feel that the two of them, left alone on an island for twenty years, would end up with a set of doilies.

© SHAKESPEARE: *The Winter's Tale*. Cambridge University Marlowe Society and Professional Players. LONDON OSA 1408 four 12-inch discs. \$23.92.

© SHAKESPEARE: *Henry IV Part One; Henry IV Part Two*. Cambridge University Marlowe Society and Professional Players. LONDON OSA 1409, OSA 1410 four 12-inch discs \$23.92.

© SHAKESPEARE: *Two Gentlemen of Verona; A Lover's Complaint*. Cambridge University Marlowe Society and Professional Players. LONDON OSA 1313 three 12-inch discs \$17.24.

Randall Jarrell published the first of his six volumes of poetry in 1942, and since then has come to be regarded as one of the most brilliantly perceptive of American writers, as poet, as essayist, and as satirical novelist. Earlier this year, his most recent collection of verse, *The Woman in the Washington Zoo*, won him a National Book Award. Now a resident of Greensboro, N. C., he varies his literary occupations by pursuing interests as an avid sports-car fan and a high-fidelity enthusiast.

HOW TO GET THE MOST



by LEONARD CARDUNER

President, British Industries Corporation

THE DEVELOPMENT of the high-fidelity record changer was unquestionably a major factor in stimulating interest in high-fidelity components, and the record changer has remained the most popular means of playing records. In the past two years, refinements introduced to solve technical problems raised by stereo records have resulted in new standards of record-changer performance—standards that have led to the coining of a new phrase to describe modern high-performance record changers: “automatic turntables.”

But whether you prefer the older or the newer name for a record-changing unit, it should not be taken for granted. For you to enjoy the instrument fully, it is necessary to know something of its design and its operating principles, and also how to keep it in good working condition.

Although a changer may have hundreds of different parts, it consists, essentially, of five different sections. These are the motor, the drive linkage, the turntable, the tone arm, and the record-handling mechanism.

The motor must satisfy three primary conditions: it must run evenly, quietly, and at the correct speed while driving a turntable that is loaded with records. For a number of reasons, the four-pole shaded induction motor has become the standard source of mechanical power for quality record changers. While the two-pole motor is still used in inexpensive phonographs, it is not suitable for high-fidelity use

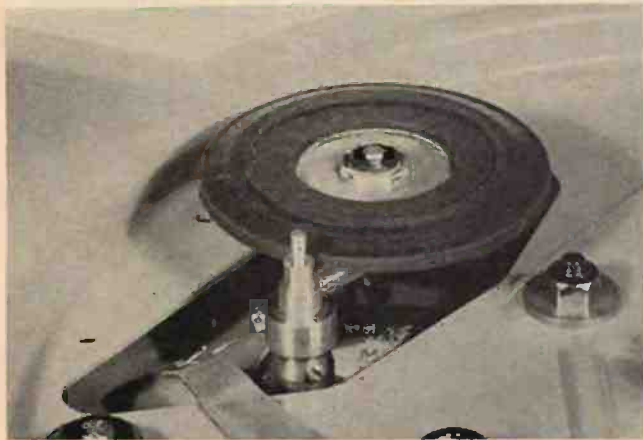
because of its inherent lack of smoothness in operation.

By itself, however, four-pole design is no assurance of excellence in a motor. Workmanship is a major factor. To assure smooth operation and relative insensitivity to normal variations of line voltage, the motor's armature—its basic moving part—must be carefully balanced. In the best changers, it is dynamically balanced—while in motion—like the wheel-and-tire assembly of a car.

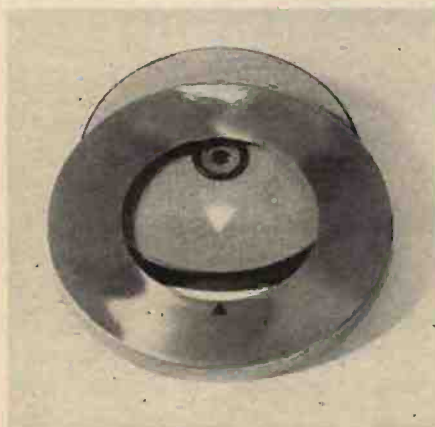
Assuming that the motor runs smoothly and quietly, its rotational energy must be transmitted to the turntable without introducing any noise or vibration in the process. This is the function of the changer's drive linkage. Most changers made today use a combination of a stepped pulley and a soft-rimmed idler wheel to derive from the motor's single speed the three (or four) speeds required to play various kinds of discs. The steps on the pulley have different circumferences, each furnishing the exact transmission ratio needed to rotate the turntable at one of the standard speeds. This arrangement is very simple mechanically, and the few parts required rarely cause any difficulty.

AS FOR the turntable platter itself, smooth, wobble-free rotation is its main function, but it should also provide magnetic shielding between the motor and some rather hum-sensitive stereo cartridges. There are several ways to design a turntable for quiet, uniform rotation. All of them,

The Most from Your Record Changer



The drive system should be as simple as possible. This one has only a stepped motor pulley and a rubber-rimmed idler.



Residual vibration is damped by the plastic foam pad in this three-part turntable.

however, demand that the parts that contact each other during rotation be precisely machined. Even a slight amount of friction between these surfaces will impair the evenness of rotation and cause rumble. To prevent this from happening, in high-quality changers the table is supported by a low-noise ball-bearing race.

Turntables in the new stereo changers are generally much heavier than turntables used to be. The increased weight results in better flywheel action and thus contributes to the evenness of motion. One interesting new approach to turntable design is to use a three-part sandwich assembly with a special low-rumble inner drive table, a heavy, non-magnetic outer table, and a plastic foam liner between the two to filter out any residual vibration.

Of all the parts in a modern changer, the tone arm has undergone the most radical evolution, largely because of

the new and stringent demands imposed by stereo discs. Today's changer arms are capable of tracking records at lower stylus pressures than were their predecessors of only a short time ago. Dynamically balanced arms, the latest type of arm, have even been incorporated into top-quality "automatic turntables." This is not to say that the dynamically balanced arm is the only arm that is capable of quality reproduction. Good performance, as in so many high-fidelity matters, is a question of the relationship of the components. If your music system produces high-quality sound from the cartridge you are now using, that cartridge will probably function very well in the conventional types of tone arms with which most of the better record changers manufactured today are equipped.

TO ENABLE an arm to track at the low pressures specified for modern cartridges, the best of the new changers have tone-arm pivots that are as friction-free as those in transcription arms. And, equally important, the arm is released from the record-changing mechanism while playing a record. Any drag imposed on the arm by the changer mechanism would upset its balance and prevent it from tracking at low pressures, but, thanks to modern design, the arms on the newer record changers are completely free to follow the record grooves, the changer mechanism being engaged only during the changing cycle.

To prevent unwanted resonances, the best tone arms are made of cast aluminum. Although the use of this material may not be obvious to the eye, since it is painted, arms made of it give sound that is clearer than that given by the plastic tone arms found in some record changers. Of course, any good changer provides for adjusting the tracking pressure of the arm, and this pressure should vary only infinitesimally when the arm pivots upward to play the top record of a stack.

As for the record-changing mechanism, it has undergone relatively few alterations over the past few years. There are two basic designs for this type of mechanism: the straight center-spindle design—often with an arm that comes over the records—and the side-action pusher-platform type, which is easier on records because it offers the advantage of a smooth center spindle without moving parts. The center-spindle mechanism does have the advantage, however, of being able to handle records of different sizes at the same time.

All in all, the mechanism of a modern record changer will enable it to treat records more carefully than can the most considerate human hands. If you stack your records carefully and keep them clean, your record changer will maintain them in perfect condition.

BECAUSE today's automatic changers are designed for long, trouble-free operation, what little maintenance is called for involves less mechanical service than merely the exercise of common sense—an exercise that should begin when the changer is first installed. By far the most important factor in any installation—and the one that seems to be the least

observed—is the simple matter of accessibility. Whether a changer is installed in a cabinet or on an open shelf, there should be enough space, particularly above the unit, to permit convenient loading of the changer with a stack of records. While the changer itself is rugged enough to work under severely cramped conditions, records are not, and they often get scratched and scraped in tight situations. In addition, the changer should be placed so its controls can be reached easily.

Other important factors in the installation of a record changer are its suspension and leveling. Make sure the suspension springs cushion the changer so that the action of the changer is not affected by the cabinet, nor the cabinetry by the changer. As for leveling, there are two main things to consider. First, the changer itself should be level, both from side to side and from front to back. Second, the cartridge should be set into the tone arm so its stylus is exactly perpendicular to the record. This will allow the cartridge to achieve the fullest stereo channel separation of which it is capable, and it will prevent undue wear on the stylus and on the records.

With the installation completed, your only remaining



Pusher-platform type of changer mechanism allows records to drop of their own weight, and it has no moving parts in spindle.

concern is preventive maintenance. This logically begins with the stylus, which should be checked for wear at least once every six months. Virtually all changers have plug-in heads, allowing the cartridge to be easily inspected. It is worth stressing again that stylus wear should be discovered before it becomes audible. Remember that by the time you hear the evidences of damage you may already have damaged a good part of your record collection.

Stylus pressure should also be checked periodically. The correct pressure is the one specified by the cartridge manufacturer—neither more nor less. A stylus-pressure gauge should be used to check it every two or three months. To prevent accidental damage, use the lock that is provided to keep the arm on its rest.

For the protection of your records and your record player, keep dust away from the changer. Some kind of dust cover

is a valuable accessory. When dust accumulates on a stylus, it should be removed either with a special needle brush or with a simple watercolor brush—not with a probing finger, which can do severe damage.

THE UNDERSIDE of a changer requires very little attention. Some audiophiles have a tendency to overlubricate the moving parts of a changer, thus creating more trouble than they prevent. Lubrication of the changer motor is rarely necessary more than once every eighteen months or so. Nor do the bearings and drive linkages require frequent lubrication. Most manufacturers supply a lubrication guide for their units, and it is best not to lubricate more frequently than the schedule suggests.

It is wise, however, to check the underside of a changer occasionally to make sure there is no grease or oil on the drive surfaces. It is particularly important to keep drive belts and idler wheels free of lubricants. These parts should be cleaned carefully with a soft, dry rag, with an occasional drop of denatured alcohol. Carbon tetrachloride or carbona should not be used on rubber parts. If the idler wheel is fouled with oil, also clean the inner rim of the turntable.

PHOTOS COURTESY OF BRITISH INDUSTRIES CORPORATION



Straight center-spindle mechanism with overhead guide arm permits user to intermix records of different sizes.

Sometimes it may be necessary to replace an idler wheel that has developed a flat spot from being left in contact with the rim of the turntable with the current turned off. Such flat spots can usually be avoided by the simple expedient of making sure that the unit has completed its changing cycle before switching off the electric power.

As for other aspects of mechanical servicing, it is best not to try to be your own maintenance man. Most home remedies only aggravate the problems. Always get in touch with a competent service technician or the manufacturer when malfunctions occur.

The automatic record changer is a remarkably self-sufficient device. Install it properly, give it enough room to operate freely, and you will be in the luxurious position of knowing that you can play your records not with your eye on the mechanism but with your ear on the music.



PING-

A REPORT ON SOME OF THE LATEST TWO-CHANNEL

WHEN recordings use music to show off stereo, rather than vice versa, they generally do the music no service. Then, too, they are apt to be hard on the listener who has to try to keep up with a relentless ping-pong of painfully close-miked sound bouncing percussively back and forth between the speakers. However, considered on their own terms, many such recordings are superb demonstrators of "two-channel sound." And this phrase characterizes discs of this sort more accurately than "stereo," for the techniques employed usually place emphasis on directionality alone, rather than on directionality plus depth.

True, the liner notes on these discs abound in disaffecting phrases like "dramatically different," "alive with sounds," and "a majestic address by the brass," but they also often contain some helpful information. You are told how to adjust controls. Further, the recording setups are often diagrammed in detail, and you are told that the microphones used were a Sony C37, an Altec 639, a Telefunken U49, an RCA 77DX, for whatever such intelligence may be worth to you.

In an area of the catalog where music is so often merely incidental to technical showmanship, it is refreshing to find, as exceptions to the rule, a few discs that are musically attractive. For instance, the Command release called "Tempestuous Trumpets" (RS819SD), with Doc Severinson and his orchestra, more or less lets the music speak for itself. While the directionality on this disc is sharply defined and the sound is ebullient, there is only a flavorful dash of the shenanigans that are so annoyingly overdone in most such recordings. The album has fine arrangements by Bobby

Byrne, and Severinson is one of New York's busiest and most capable studio trumpeters.

Musically performances of some splendid songs are to be heard from Pete Rugolo's orchestra on Mercury's "Ten Trombones Like Two Pianos" (PPS 6001), a recording that is rich in mellow sounds. Rugolo's blending of the two trombone sections with a pair of pianos has great warmth of tone and appealing rhythmic patterns. In Medallion's "The Sound of Naked City" (MS 7517), by Paul Phillips' band, stereo depth and directionality get equal attention, and both the arrangements and the playing have style.

Martin Denny's "Exotic Percussion," issued by Liberty (LST 7168), offers Western favorites performed on such odd instruments as tuned Burmese gongs, Magnaharp, ipe, bee bans, and samisen. Time's "Percussion on Stage" (S/2027), recorded by the Maury Laws Orchestra, contains fine selections, and the large and capable orchestra is recorded with legitimate stereo contrasts rather than with ping-pong sensationalism. You could easily dance all night to this music.

ONE UNFORTUNATE aspect of musical ping-pong is that no matter how fine the players, the percussion generally gets in the way of the music. Even though Command's engineering is technically impressive, excess percussion is musically disrupting in three of its latest albums: "Big, Bold and Brassy" (RS 33-818), "Persuasive Percussion, Vol. 3" (RS 8175D), and "Provocative Percussion, Vol. 3" (RS 8215S). The bands are magnificently manned and the



ANYONE?

by **FRED REYNOLDS**

DEMONSTRATION RECORDS

recordings are sharp and bright, but the ping-pong is vigorously jumpy, with constant percussive hiccups that prevent the music from really swinging. Mercury's "The Clebanoff Strings and Percussion" (PPS 6012) illustrates good and bad uses of percussion—bad when the rhythm section is used to create spurious effects, good when it is treated as integral to the song.

ANOTHER example of misguided use of percussion is Medallion's "New Shows in Town—1961" (MS 7515). The album lists basically pleasant numbers taken from a half-dozen Broadway musicals, but the tunes are so shockingly disfigured that there isn't an ounce of joy left in them. Three otherwise reasonable musicians—Al Caiola, Bobby Rosengarden, and Phil Kraus—have managed to load, jam, and clutter these arrangements with such a variety of percussion bing-bands that the melodies only rarely emerge.

The sheer number of stereo-demonstration albums being released has pushed record-production people into experimentation with a variety of out-of-the-ordinary techniques. Audio Fidelity, for instance, tried to achieve a big-theater effect in its "Baldwin Organ and Bongos" (DFS 7004) directing the organ sound towards a rotating acoustical reflector. The results, while not marvelous, are interesting. That Hawaiian music can lend itself well to stereo gymnastics is demonstrated tastefully in Medallion's "Percussive Pineapples" (MS 7516) by Lani Royal and the Diamond Head Band. But in "Italian Guitars" (S/2023), Time has herded together flocks of Spanish guitars, electric guitars, mandolins, and percussion instruments to achieve new colors; unfor-

tunately, the colors tend to be obscured by the din of plucking.

In Mercury's "Dixieland Left and Right" (PPS 6009) a large rhythm section is spread across the rear of the stereo stage, in front of which arranger-conductor Matty Matlock has sharply divided the A and B channels between the two Dixieland bands of Johnny Best and Dick Cathcart. This kind of an experiment could have resulted in a horrible hodge-podge had not the sound been thoughtfully controlled and the arrangements gauged to the unusual circumstance, but Matlock somehow manages to make the whole thing swing.

However, sad to say, on most of the ping-pong discs the performers are second-rate or worse. For example, an arranger named John Evans does notably sloppy work on Directional Sounds's "Percussive Sound of the Big Bands" (DS 5003) and "Exotic Percussion and Brilliant Brass" (DS 5006). RCA Victor's Stereo Action albums "Sounds Terrific" (LSA 2365) and "Brass Laced with Strings" (LSA 2344) are also depressing; the wandering of instruments becomes merely irritating. Nor is the RCA recorded sound as bright as that of Command, Mercury, or Medallion.

Finally, Sonic Workshop has intermixed sound effects with the percussive music of the Hollywood Pops Orchestra in "Motion in Percussion" (0100). As if bongos, timbales, Tahitian logs, and puppet shakers were not enough, there are the sounds of Flamenco dancers, of horses' hooves, of a roller coaster, and (whatever one is) a sand dancer. What all this has to do with music is highly problematic, not to say dubious, but the stereobatics are impressive.

SOUND and the QUERY

a forum for eliminating
the most common—
and often most exasperating—
problems of stereo hi-fi

by J. Gordon Holt

Ritual Discwashing

Every time I play a record I run cold faucet water over its entire surface and then wipe it with a cellulose sponge. Sometimes I use an anti-static spray, too.

Is this a satisfactory way of cleaning records?

Tony Ricco
Brooklyn, N. Y.

Unless a wetting agent is added to faucet water, it has little affinity for vinylite, so it won't get under the dirt in the critical place: down in the grooves. A cellulose sponge has the same shortcomings: all it will do is wipe off the surface water and sop up the excess water in the grooves. It won't wipe the all-important groove walls.

In addition, faucet water contains so much dissolved chemical content that it will, in the long run, leave more gunk in the grooves than it will remove. And this deposit will be virtually impossible to dislodge.

By cleaning your records this way, you are doing them more harm than good. The ritual cleaning—that is, the before-each-play ablutions—may be carried out with a soft, folded wad of velvet or cheesecloth that has been dampened—not moistened—with faucet water. With the disc revolving on the turntable, lightly and slowly wipe the folded cloth across the entire playing surface. The nap of the pad will scoop dust out of the grooves, and the dampness will collect it on the pad and prevent buildup of a static charge due to wiping friction.

If static is a problem, you may wish to use a cleaner and anti-static device such as the ESL Dust Bug.

Holes in the Wall

My monophonic speaker system consists of a 12-inch woofer and two 5-inch tweeters, in a 5-cubic-foot cabinet. Recently I found that the system's quality was markedly improved by setting it on top of a chair on top of a table—that is, at a height of about 5 feet from the floor. The sound was much less harsh than before, and seemed to give a "surround" effect.

Now I am wondering if it might not be an idea to remove the speakers from their enclosure and mount them in the wall or ceiling, since the up-high placement is evidently beneficial. Which would be best: wall mounting or ceiling mounting? If they are in the ceiling they would be facing the floor, which is carpeted.

One other thing. If I mount them in the wall, should they be up as high as possible, or would they be better about half way-between the floor and ceiling?

J. Edward Conrad
Fort Wayne, Ind.

Many loudspeakers—particularly ones that tend to be overly brilliant—sound best when located high in the room, where they can dissipate their treble beams among the reflective wall and ceiling surfaces. Wall placement is fine, but ceiling placement is not, because this will create "hot spots" of sound directly beneath the speakers, and will lose much of the advantage of the acoustical liveness that exists near the ceiling in the average room.

The ideal wall location for fiery-sounding speakers is about 5 or 6 feet above the floor. A closet will serve as an excellent enclosure, and a clothes closet full of overcoats, tents, and old sugar sacks (to kill internal reflections) is ideal.

Mount the speakers flush with the front wall, and attach them to as wide a plywood panel as will fit between the wall studs. If the speakers are just placed in "tunnels" cut through the wall, the tunnels will resonate at certain frequencies, effectively coloring the sound.

The Buzz in the Basement

My stereo rig is eminently satisfactory most of the time, but when I play one disc (London's recording of the Haydn Variations), I get a very distorted, buzzing sound from the bass.

The speakers are not causing this buzz. Have you any other suggestions?

Arthur L. Burton
New York, N. Y.

First, there is the remote possibility that your pressing of the Haydn Variations

was chewed up by a demonstrator phonograph in the record store before you bought it.

Second, the pressing itself may be defective, although London is not noted for turning out defective pressings.

Third, and most likely, is that the record in question is simply beyond the ability of your pickup to track cleanly. A good stereo cartridge will go through most records without any strain. But the more heavily a disc is cut, the more compliant a pickup must be to trace it without starting to lose contact with the groove, and only the very best pickups can trace cleanly the extremely high levels on some discs. A better pickup would eliminate your bass buzz.

Undetachable Load

The instructions for my amplifier state that it should not be operated without its loudspeaker load connected to it. I can see how the lack of a load might cause the output transformer to burn out if I fed a signal into the amplifier, but I can't see how it would do any harm to disconnect the speaker as long as no signal goes into the amplifier. Am I overlooking something here, or am I right?

Vernon Bowen
Silver Springs, Md.

In practice, though, the very feedback that ought to protect the amplifier under no-load conditions could be the instrument of its destruction. Many amplifiers already have almost enough feedback to send them into oscillation, so when the feedback is increased by removal of the load, they may go into continuous oscillation at full power, overtaxing the output tubes and transformer. An amplifier with a very high degree of stability will not be damaged by removal of its speaker load, but it's best not to take the chance.

Indellible Tape Clicks

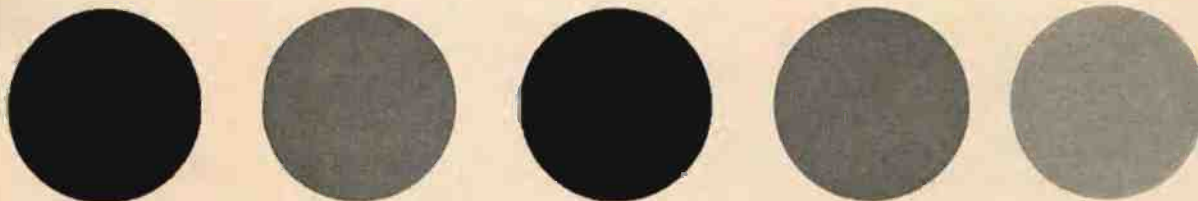
If I stop my tape recorder while playing a recorded tape, the machine leaves a permanent click on the tape. This has ruined several costly prerecorded tapes, and I want to avoid ruining any more. What could be the matter?

Arthur Feldman
Philadelphia, Pa.

These clicks are due to switching transients getting into the record-playback head when it is connected to its playback amplifier. Practically all recorders have circuitry to prevent this from happening, and finding the difficulty is a job for a qualified audio serviceman. He might start by looking for a leaky input coupling capacitor or a gassy tube.

HIFI/STEREO

BEST OF THE MONTH



CLASSICAL

A POETIC *L'ENFANT ET LES SORTILÈGES*

Lorin Maazel conducts a memorable performance of Ravel's masterpiece

WITH the first stereophonic recording of Maurice Ravel's *L'Enfant et les sortilèges*, Deutsche Grammophon has added a wholly charming contribution to the slender LP literature of enchantment. This delicate score, with its fanciful personifications of animals, abstracts, natural elements, and household objects, needs stereo recording of the greatest refinement if it is to make its intended effect, and the superlative engineering here is much to the credit of the DGG team. More than to anyone else, though, praise is due to the thirty-one-year-old American conductor Lorin Maazel for co-ordinating the orchestra and his beautifully cast singers in an interpretation of surpassing poetic sensibility.



BETTMANN ARCHIVE

MAURICE RAVEL
An enchanting score in stereo

Colette's libretto ("The Child and the Dream Creatures" is perhaps as close an English approximation as is possible of the quite untranslatable French title) was one that appealed to both the compassionate and contriving sides of Ravel's creative self, and he polished the filigree-work of his music to it for some four years, beginning in 1920. The story, or fable, tells of a child who in a rebellious tantrum turns his rage against all the things, animals, and people around him. Then, falling asleep, he dreams that the creatures and things not only refuse to serve his will but menace him. The furniture, the grandfather clock, the teapot, the saucer—all accuse him of wanton cruelty, and finally turn on him. Only when the child takes impulsive pity on an injured squirrel, only when he calls out with love for "Maman," does his frightening and hostile world of dream become transformed again into a secure world of friendliness and good feeling.

To make the listener suspend rational belief and enter unquestioningly into the fantasy world devised by Colette and Ravel, the score requires a conductor who can realize its tender poetic value as well as its inventive cleverness; otherwise the impression conveyed is liable

(continued overleaf)



to be one of rather chilly though witty intricacy, of "funny noises in the orchestra," to borrow Norman Demuth's phrase. A comparison between this delightful new DGG recording or the 1948 recording conducted by Ernest Bour (Columbia ML 4153, a collector's item) and Ernest Ansermet's dispassionate treatment in the 1955 London recording should be sufficient to demonstrate this point. For amusing as one may find the grotesque foxtrot episode with the dancing furniture and crockery, to say nothing of the *Duo miaulé musicalement* cat duet that concludes Part I, it is in the magical garden interlude and the succeeding animal chorus that Ravel's musical magic reaches its full potency and ensures the status of *L'Enfant et les sortilèges* as a masterpiece.

The eight excellent soloists in the DGG performance assume among them no fewer than twenty-one separate roles, and they cover themselves with glory, as do the members of the chorus. The stereo staging is somewhat static, but the sound is splendidly spacious and detailed in both stereo and mono. Altogether, the recording sets standards all too infrequently adhered to in serious music releases. It is a truly treasurable disc.

David Hall

GEORG SOLTI
Masterful in Mahler's Fourth



LONDON RECORDS

© 1968 RAVEL: *L'Enfant et les sortilèges*. Françoise Ogéas (soprano), The Child; Janine Collard (mezzo-soprano), The Mother, Chinese Cup, and Dragonfly; Jeanne Berbié (soprano), Fire, Fairy Princess, and Nightingale; Colette Herzog (soprano), Bat, Owl, and Shepherdess; Heinz Reh-fuss (bass), Armchair and Tree; Camille Maurane (baritone), Clock and Tomcat; Michel Sénéchal (tenor), Tea-pot, Old Man Arithmetic, and Frog. French National Radio-Television Chorus and Orchestra, Lorin Maazel cond. DEUTSCHE GRAMMOPHON 138675 \$6.98, 18675 \$5.98.

A NEW STANDARD FOR THE MAHLER FOURTH

Solti and the Amsterdam Concertgebouw achieve a radiant performance

DURING the past year and a half three reputable stereo versions of Gustav Mahler's Fourth Symphony have been released, but in this case the most recent—the new London recording, in which Georg Solti conducts the Amsterdam Concertgebouw Orchestra—is distinctly the best. In fact, it seems to me to be the most satisfying performance of the work on discs since the pioneer recording made by Bruno Walter and The New York Philharmonic-Symphony nearly two decades ago.

Generally regarded as Mahler's most accessible and immediately winning score, the Fourth Symphony is rich in imaginative ideas and brilliantly scored, and, unlike some other of his symphonies, which tend to ramble, it is formally taut. Not a phrase, not a bar, not a note is superfluous. The whole is a unified, organic conception of tremendous beauty and emotional power.

Solti's reading, it seems to me, achieves a perfect fusion of the finest qualities of the performances conducted by Fritz Reiner, for RCA Victor, and by Leonard Bernstein, for Columbia. It is a totally committed reading that avoids, on the one hand, Reiner's objective aloofness and, on the other, Bernstein's occasional over-emotionalism. The Concertgebouw Orchestra—which has a distinguished Mahler tradition that goes back to the days, early in the century, when William Mengelberg conducted whole festivals of his friend's music—responds devotedly, playing with superbly transparent and luminous tone, and the American soprano Sylvia Stahlman sings her evocation of a child's idea of the heavenly life with affectingly pure naïveté.

In returning to the Concertgebouw after an absence of several years, the London engineers have achieved recorded sound that is a model for others to follow. The sonority is warm and mellow, especially rich in the lower register without imbalance or loss of brilliance.

Martin Bookspan

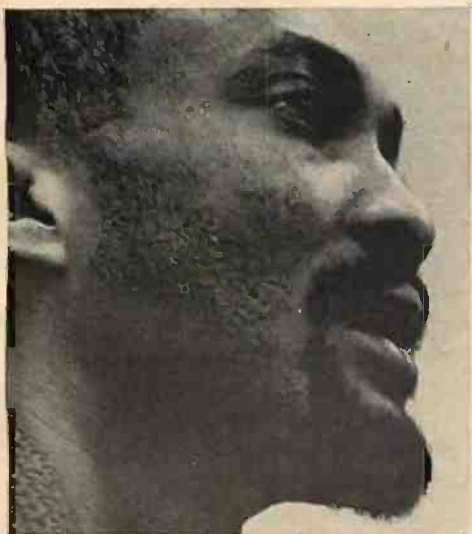
© MAHLER: *Symphony No. 4, in G Major*. Sylvia Stahlman (soprano); Amsterdam Concertgebouw Orchestra, Georg Solti cond. LONDON CS 6217 \$5.98.

MODERN JAZZ WITH ROOTS

B Hank Crawford combines the best of old and new stylings

BY ISSUING Hank Crawford's "More Soul," Atlantic gives jazz listeners one of the year's most exhilarating reminders of the pleasures still to be found in unpretentious small-combo jazz. The unit that plays on this disc is actually the Ray Charles band without its leader, and Hank Crawford is the same musician known as Bennie Crawford when he is heard on recordings by Charles and by David "Fathead" Newman. The performances are informal but vivid examples of drivingly alive modern jazz with a strong blues foundation.

Crawford himself, a sinewy-toned alto saxophonist who swings deeply and incisively, is particularly impressive in the ballads, which he fills with much more substantial emotion and rhythmic energy than many other interpreters have brought to songs like *Angel Eyes* and *Misty*. Of the other hornmen, David Newman is a walloping, direct tenor saxophonist, and



HENR SNITZER

HANK CRAWFORD
Joyous jazz in a traditional groove

Leroy Cooper plays a booming, bursting baritone saxophone. Phillip Guilbeau is a biting, economical trumpeter, and John Hunt, on trumpet and flügelhorn, plays his solos with lyricism and satiric wit.

The arrangements—all but one of them by Crawford—are admirably functional in providing the soloists with resilient lead-ins and stimulating them further with riff-built backgrounds. Few recent jazz recordings project so overwhelming a sense of the players' mutual joy in their group as a whole. All of these men are all very well matched in temperament and skills and in agreement on the kind of jazz they

find most satisfying. There is no mixture of classical devices in the playing here. This is all music in the traditional jazz groove that runs from the early blues singers to Charlie Parker.

Nat Hentoff

© HANK CRAWFORD: *More Soul*. Hank Crawford (alto saxophone and piano), David Newman (tenor saxophone), Leroy Cooper (baritone saxophone), Phillip Guilbeau (trumpet), John Hunt (trumpet and flügelhorn), Edgar Willis (bass), Milt Turner (drums). *Boo's Tune; The Story; Sister Sadie*; and four others. ATLANTIC SD-1356 \$5.98.

EXCITING NEW JAZZ SINGER

Aretha Franklin makes an impressive disc debut

AT EIGHTEEN,

Aretha Franklin is an earthily original vocalist, and her recording career gets off to a powerful start with the Columbia release that bears her name. In many of the numbers in this exciting collection—notably in *Won't Be Long*, *Maybe I'm a Fool*, and *Are You Sure?*—hers is a style heavily indebted to Negro gospel music for its drive and for its shouting, fervent urgency, and, accordingly, she is now and again reminiscent of Ray Charles, whose blues shouting is also gospel-based. In ballads, her full, faintly hoarse vocal quality and soaring phrasing at times call Dinah Washington to mind.



COLUMBIA RECORDS

ARETHA FRANKLIN
An earthily original vocalist

But this is not to imply that Miss Franklin's way of singing is derivative; on the contrary, in these twelve numbers she makes it clear that she has evolved a wholly personal and fully-developed style of her own. Warm, full-blooded support is given by senior jazzmen—among them tenor saxist Al Sears, trombonist Quentin Jackson, and guitarist Lord Westbrook—and by pianist Ray Bryant. Altogether, this is a most impressive debut disc.

Peter J. Welding

© **ARETHA FRANKLIN.** Aretha Franklin (vocals and piano); Ray Bryant Combo. *Won't Be Long; Over the Rainbow; Love Is the Only Thing; Sweet Lover;* and eight others. COLUMBIA CS 8412 \$4.98.

IN THE ELLINGTON MANNER

*A joyous group
of Duke-derived selections
by Johnny Hodges*

IF ANY further proof is needed of the continuing validity, strength, and richness of Duke Ellington's wholly distinctive approach to jazz, it can be found in Verve's unpretentiously joyous collection by Johnny Hodges. "Not So Dukish," the latest in a continuing series of informal studio sessions under the leadership of various sidemen of the Ellington band. On it the lithe, sinuous, and unabashedly romantic alto saxophone playing of Hodges, an Ellington stalwart for more than three decades, supplies the impetus for yet another celebration of the Duke's special brand of lyric expression. So pervasive is the Ellington influence that even a ringer, trumpeter Roy Eldridge—the only one of the group here who has never been a member of the parent organization—is inspired to produce a series of decidedly Ellingtonian performances.

Peter J. Welding

JOHNNY HODGES
Unabashedly romantic



VERVE RECORDS

© **JOHNNY HODGES: Not So Dukish.** Johnny Hodges (alto saxophone), Ben Webster (tenor saxophone), Roy Eldridge and Ray Nance (trumpets), Jimmy Hamilton (clarinet), Lawrence Brown (trombone), Billy Strayhorn (piano), Jimmie Woode (bass), Sam Woodyard (drums). *M.H.R.: Broadway Babe; Three and Six; and five others.* VERVE MGVS 68855 \$5.98.



ENTERTAINMENT



THE RED SHADOW SINGS AGAIN

*Top singers and fine
recording bring new luster
to The Desert Song*

TO BE SURE, Angel has no need to rely on its new recording of *The Desert Song* to fill the old operetta's traditional repertory function of paying the summer rent, but there is small doubt that the release will be welcomed by listeners who have a nostalgic fondness for the sentimental score, especially since it is most appealingly sung and well recorded.

Why this durable popularity of a musical that was considered old-fashioned by many even when it was first produced, in 1926? The primary reason, I suspect, is that it offers so many soaringly tuneful numbers in a setting that people think of as exotic, mysterious, and full of romance. From the sweeping "Riff Song," through the swaggering martial strains of the "French Military Marching Song," and on to such gentler expressions as "Romance," "One Flower Grows Alone in Your Garden," and "One Alone," there is a wealth of atmosphere and melody.

Not counting the overture or the first and second act finales, the score holds no fewer than twenty-two musical numbers. There are substantial cuts in all LP versions, but the new release is the first to include the attractive "Song of the Brass Key" and the comic number, "It." Unfortunately, "Then You Will Know" is omitted. Vocally, the Angel cast is superior to its competition. Edmund Hockridge, who played leads in the London companies of *Can-Can* and *The Pajama Game*, has a warm, vibrant baritone voice that is perfect for the dashing Red Shadow, and June Bronhill, a leading soprano of the Sadler's Wells Opera Company, trills with just the right touch of gaiety and fervor. Two sections of particular merit are the flavoursome overture and the nicely contrasted songs "Let Love Go," "One Flower Grows Alone in Your Garden," and "One Alone."

The recorded sound is excellent, with the stereo potential best realized in the apparent upstage to down-stage movement in the "French Military Marching Song."

Stanley Green

© **THE DESERT SONG** (Sigismund Romberg, Otto Harbach, and Oscar Hammerstein 2nd). Edmund Hockridge, June Bronhill, Julie Dawn, Leonard Weir, Bruce Forsythe, Inia Wiata; Williams Singers and orchestra. Michael Collins cond. ANGEL S 35905 \$5.98.

THE AGELESS DIETRICH

Marlene's songs from the 1920's are still haunting

SELDOM HAS Marlene Dietrich sounded better on discs than she does in this recording, made last year during personal appearances in Cologne and Munich. Her repertoire consists primarily of the great songs she was identified with in the late 1920's, and, unless you count the now-withdrawn Vox transfer from the original singles, "Wiederschen mit Marlene" marks the first time that they have been made available on LP.



MARLENE DIETRICH
As good as ever

Remember *Peter*? Remember *Jonny*, whose girl friend promises to give herself to him, but only on his birthday? Remember *Ich bin von Kopf bis Fuss auf Liebe eingestellt*, better known as *Falling in Love*? And listeners who have ever seen *The Blue Angel* will be doubtlessly also familiar with the raucous affirmation *Ich bin die fesche Lola*. The one unfamiliar song in the collection, *Marie-Marie*, a starkly dramatic piece in the form of a letter a girl receives from her lover in prison, is intoned by Miss Dietrich with a gripping intensity of feeling that is little short of startling. All of the numbers, in fact, are so perfect for the singer that I, for one, would be content if she were never again to sing anything in English. Translations of the song texts are printed on the record jacket.

Stanley Green

© MARLENE DIETRICH: *Wiederschen mit Marlene*. Marlene Dietrich (vocals); orchestra, Burt Bacharach cond. *Mein blondes Baby*; *Marie-Marie*; *Ich hab' noch einen Koffer in Berlin*; and nine others. CAPITOL T 10282 \$3.98.

THE BEST OF TRENET

His greatest songs sound as fresh as ever

RATHER SUPRISINGLY, the new Capitol disc called "Trenet of France" turns out to be only the second Charles Trenet album now available in the United States. More surprisingly still, it marks the first time that his performances of some of his greatest hits have appeared on LP. Not surprisingly at all, but happily, the new collection is a complete delight and should help win a new generation of admirers for this remarkable entertainer.

Trenet first became known in this country when his 78-rpm recordings were imported shortly after the war, and his personal appearances strengthened the impression they had made. With a crumpled hat perched jauntily on the back of his carefully hennaed head, with eyes flashing and his arms in constant motion, he became the symbol of the eternal vagabond minstrel touching all with the unquenchable flame of his love of life. And to express this personality Trenet has written some of the gayest, freshest, and most appealing songs in the entire history of French music.

Of the dozen songs in this set, at least half have been in Trenet's repertory for more than twenty years. *Y a d'la joie* and *Je chante*, his first two successes, have



CHARLES TRENET
Eternal vagabond

been included, along with such other durable gems as *Boum*, *La Beguine à Bango*, *Fleur bleue*, and the extravagantly Bohemian *Il pleut dans ma chambre*. In addition, Trenet shows his versatility in *Revoir Paris*, a tender hymn to the city that was written soon after the liberation, as well as in his settings of a poem by Verlaine and of a fable by La Fontaine, *La cigale et la fourmi*. The arrangements stay pretty close to those on the old 78's, and, as if by some miracle, the singer's voice seems not to have aged at all. Translations of the songs are on the jacket.

Stanley Green

© CHARLES TRENET: *Trenet of France*. Charles Trenet (vocals); orchestra. *Verlaine*; *Boum*; *Pigeon vole*; and nine others. CAPITOL ST 10278 \$4.98.

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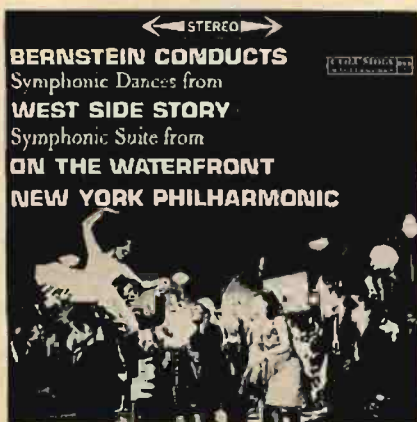


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Symphonic Fireworks Rhapsodic Cello and Pungent Mexicana

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classics

Reviewed by MARTIN BOOKSPAN • WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS • DAVID RANDOLPH

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

Ⓢ **BADINGS:** *Capriccio for Violin and Two Sound Tracks; Genese; Evolutions*. Joke Vermeulian (violin); tape recorders. **RAAIJMAKERS:** *Contrasts*. Tape recorders. Eric BC 118 \$5.98.

Interest: Experiments with tape
Performance: Presumably definitive
Recording: Excellent
Stereo Quality: Fascinating

There are two kinds of electronic music. There is the sort that sounds like no "normal" music anyone has ever heard; and there is the sort that demonstrates the degree to which composition on tape can indeed sound remarkably like traditional music.

Henk Badings' ballet *Evolutions* is an example of the second sort. The rhythmic organizations and the titles relate to traditional musical forms; there are melodic fragments, of sorts; the listener hears sounds reminiscent of string pizzicatos, woodwinds, an accordion, and standard percussion instruments. Similarly, in the *Capriccio for Violin and Two Sound Tracks* a moderately chromatic violin line rhapsodizes over an electronic accompaniment that—while the quality of sound is unfamiliar—has more or less normal musical continuity.

Dick Raaijmakers' *Contrasts* is further out, with little in it that relates to conventional musical sequence and, for that matter, little to sustain intellectual attention. *W.F.*

Ⓢ **BACH:** *Sonatas for Harpsichord and Viola da Gamba: No. 1, in G Major* (S. 1027); *No. 2, in D Major* (S. 1028); *No. 3, in G Minor* (S. 1029). Sylvia Marlowe (harpsichord), Bernard Greenhouse (cello). Decca DL 710036 \$5.98.

Interest: Master chamber music
Performance: Excellent
Recording: Close-to but clear
Stereo Quality: Excellent

These three sonatas, written around 1720, were meant for harpsichord and viola da gamba, and have been recorded so, but it is not unusual to play the string part on the cello. The present performance is more successful than most, for Bernard Greenhouse scales down his tone and makes discreet use of vibrato, so that his cello approximates the thinner, more nasal-sounding fretted instrument tone. There is plenty of vitality in these performances, *AUGUST 1961*

which have been recorded with especially fine clarity. *I.K.*

BARBER: *Four Excursions* (see HINDEMITH).

Ⓜ **BARTÓK:** *Complete String Quartets*. Ramor String Quartet. Vox VBX 19 \$7.95.

Interest: Chamber masterpieces
Performance: Honorable
Recording: Good

Bela Bartók's six string quartets enjoy a double distinction: they are, for one thing, generally conceded to be the cream of the output of one of the twentieth century's great composers and, with that, they have picked up the reputation of being the greatest works in the medium since Beethoven. Hearing them in their entirety, impressively collected in this Vox album, one is surprised to discover that what in the recent past sounded so wild, woolly, and far out now sounds almost conserva-



PIERRE MONTEUX

His Beethoven Eighth is one of the best

tive, for the then-advanced string techniques, tonal-chromatic harmony, idiom, and contrapuntal-melodic structure that were the innovative essence of these works have become over the past two decades the stock in trade of virtually every contemporary string quartet set on paper.

Working from the scores, I found the performances of the Ramor Quartet musicianly, mostly accurate where dynamics and tempos are concerned and, at the same time, a little slack—"slack" because a precise rhythmic drive is the very shape, the very form of these scores. There is too much leaning here on the lyricism of the music; this lyricism, left to itself, is ample and takes care of itself. For myself, I prefer the outstanding Columbia recording of the series by the Juilliard Quartet. *W.F.*

Ⓢ **BEETHOVEN:** *Leonore Overture No. 3*. **ROSSINI:** *Semiramide Overture*. **WEBER:** *Oberon Overture*. **MENDELSSOHN:** *Ruy Blas Overture*. **BERLIOZ:** *Bienvenuto Cellini Overture*. New York Philharmonic, Leonard Bernstein cond. Columbia MS 6223 \$5.98.

Interest: Five favorite standards
Performance: Muscle-flexing
Recording: Excellent
Stereo Quality: Fine

Each of these five favorites is played for the maximum dramatic effect; hence the downward-rushing violin unison passage near the end of the *Leonore No. 3* is accelerated ever so slightly—but effectively—and the slow opening of the *Overture to Oberon* is delivered in rather deliberate fashion. Not everyone will go along with Bernstein's approach. Personally, I feel that all five works benefit from Bernstein's exuberant and exciting interpretations. To complete the very happy picture, Columbia's engineers have provided splendid, full-bodied sound. *M.B.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BEETHOVEN:** *Symphony No. 1, in C Major, Op. 21; Symphony No. 8, in F Major, Op. 93*. Vienna Philharmonic Orchestra, Pierre Monteux cond. RCA Victor LSC 2491 \$5.98, LM 2491 \$4.98.

Interest: High
Performance: Excellent
Recording: Good
Stereo Quality: Good

Pierre Monteux has apparently embarked on the project of recording all the Beethoven symphonies for RCA. This latest coupling of the First Symphony and Eighth Symphony presents readings that are most sensitively matched to the works. The performance of the First is amiable, yet highly disciplined; the performance of the Eighth is a rollicking, boisterous eruption of good spirits, with an abandon that makes it one of the very best ever recorded.

The sound, in keeping with the character of the music, is more vivid in the Eighth than it is in the First, and the stereo versions are more spacious than their mono counterparts. *M.B.*

BENNETT: *Symphonic Songs for Band* (see GOULD).

BERLIOZ: *Bienvenuto Cellini Overture* (see BEETHOVEN).

BIZET: *Jeux d'Enfants* (see IBERT).

BRUCH: *Kol Nidvei* (see LALO).

RECORDING OF SPECIAL MERIT

⑤ ⑥ **BRUCKNER: Symphony No. 9, in D Minor.** Hamburg State Philharmonic Orchestra, Joseph Keilberth cond. TELEFUNKEN TCS 18043 \$2.98, TC 8043 \$1.98.

Interest: Heroic Romanticism
Performance: Thrilling
Recording: Superb
Stereo: Superb

Last December in these pages, in his review of the Columbia recording of this work conducted by Bruno Walter, David Hall lamented the absence of "the shattering impact of the climaxes that Bruckner wrote into the score." No such complaint can be levelled against this recording, which holds a heroic performance led by Joseph Keilberth and released at bargain-basement prices.

Keilberth's orchestra, the Hamburg State Philharmonic, has the full weight of brass and string sonority necessary for this noble score, and the climaxes ring out in thrilling fashion. The Telefunken engineers have accomplished a beautifully warm and full reproduction of the sound, with just the right amount of reverberation. This is especially true of the stereo edition, which has a real sense of depth and spaciousness.

What is most impressive is the penetrating account of the score that Keilberth delivers (using the original text, incidentally.) The grandiose nobility of the first movement, the demonic power of the scherzo, and the mystical exaltation of the adagio are all conveyed in telling fashion. Not since the pioneer recording that Siegmund von Hausegger conducted back in the 78-rpm days has Bruckner's Ninth Symphony been so well represented. *M. B.*

⑥ **BUXTEHUDE: Keyboard Suite No. 14, in G Minor; Keyboard Suite No. 19, in A Major; Singet dem Herrn; Magnificat.** Musica Sonora Ensemble, Ewald V. Nolte cond. \$4.98.

Interest: Early master-music
Performance: Representative
Recording: Quite respectable

There is surely more to praise than to criticize on this disc—first of a series dedicated to the music of the great seventeenth-century composer Dietrich Buxtehude. And a very great master he is. The performances are serious and everywhere musicianly. If one must carp, it would be with some of the singing, which is a little too much like what one expects in the area of special-music societies—voices all a mite unexceptional, performances sincere but ever so slightly in the shade of the conservatory. *W. F.*

CASTELNUOVO-TEDESCO: Guitar Sonata ("Homage to Bacheyini") (see COLLECTIONS).

⑤ **COPLAND: Piano Concerto.** MENOTTI: *Piano Concerto.* Earl Wild (piano); orchestra, Aaron Copland and Jorge Mester cond. VANGUARD VSD \$5.98.

Interest: Vintage bathtub gin
Performance: Commendable
Recording: No complaints
Stereo Quality: Good

It is scarcely surprising that most of the experimental serious-music jazz works of the 1920's have dated. Many of the things the French were doing (Milhaud's *Le Création du monde*, is a notable exception); Walton's *Fuade* and George Gershwin's works in jazzy vein are instances in point. It is, therefore, a little surprising that Aaron Copland's Piano Concerto, which had its premiere in 1927, should sound so fresh and alive—if, I imagine, a good deal less shocking than it did when it was first heard.

One of the reasons, perhaps, is that Copland's musical personality is as much in evidence here as it is in more recent and familiar works. There is the same spare simplicity, the same rhythmic to-do, the same devices of melodic construction that make a Copland melody sound like Copland. There is, to be sure, a certain grandiosity, a certain youthful (he was twenty-six when he was thinking it out) revelling in the orchestra, and, above all, a boyishly obsessive joy in canonic devices. But nowhere does wit give way to caricature.

Over the years, Copland has become an extremely precise and accomplished conductor, and he can certainly be presumed to know how he wants his music to go, but here, as in his Victor recording of *Appalachian Spring*, he has a dangerous tendency to debilitate the pace of a work by milking the perorative passages, and, indeed, the slow music in general. Earl



JOSEPH KEILBERTH
Bargain Bruckner, top musical quality

Wild's playing is accurate, but he has nothing like the feeling for the music that Leo Smit showed in his older recording, a Concert Hall collector's item.

Gian-Carlo Menotti's Piano Concerto has the virtues of some pretty tunes, but, even though it was first performed in 1945, when the composer was in his thirties, it sounds academic and bread-and-milk mild compared to the Copland. Here, too, Wild is competence itself. *W. F.*

⑤ **COUPERIN: Concert Royal No. 3, in A Major; Concert Royal No. 1, in E Minor.** New York Chamber Soloists. DECCA DL 710085 \$5.98.

Interest: French Baroque
Performance: Excellent
Recording: Flawed
Stereo Quality: Excellent

Composed for Sunday concerts at the court of Louis XIV, the four works represented here were designed to "soften and sweeten

the King's melancholy." The players perform this delightful music with style and spirit, and Albert Fuller's choice of instrumentation for the varied dances and repeats is imaginative and tasteful. The stereo sound is full-bodied and well-separated, but it is distorted at the very end of each side. Nevertheless, the disc can be recommended as an enjoyable sample of the French Baroque. *J. K.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ **COUPERIN: Leçons des Ténèbres.** Alfred Deller (countertenor), Wilfred Brown (tenor), Desmond Dupré (viola da gamba), Harry Gabb (organ), VANGUARD BACH GUILD BGS 5039 \$5.95, BG 613 \$4.98.

Interest: Baroque church music
Performance: Stylistic
Recording: Atmospheric
Stereo Quality: Good separation

Written between 1713 and 1715, the three *Leçons des Ténèbres* were composed for the Wednesday evening of Holy Week. Couperin's setting is unusually moving, though always within the heavily ornamented framework of the French Baroque, a style of composition that is far less accessible than, for example, a Bach cantata. Alfred Deller's singing, gracefully ornate and full of sighs, is probably more in keeping with the precious character in the music of this period than is the more earnestly devout version by Hugues Cuénod on Westminster, the only other available performance. Both mono and stereo editions are properly atmospheric. *J. K.*

⑤ **DEBUSSY: Préludes, Book 1; Préludes, Book 2.** Daniel Ericourt (piano), KAPP KDX 6501 S two 12-inch discs \$11.96.

Interest: Dextrous impressionism
Performance: Admirable
Recording: A little bright
Stereo Quality: OK

Daniel Ericourt's playing of Debussy's two volumes of preludes has a good deal to recommend it. He maneuvers with impressive technical skill; he knows at all times precisely what he wants and how to get it; and no detail of the music is lost in his performance. It is in connection with this last virtue that a question of taste may arise. For his lucidity does tend to dispel much of the haze that one associates with Debussy's style. The vaporous quality gives way to precise rhythmic articulation, a more classical kind of pedalling, a drive to wider dynamic range and bigger climaxes. As a result, the pieces sound rather more romantic than impressionistic. It is an interesting and honorable approach, but there is a question whether it is entirely correct. *W. F.*

⑤ **DURUFLÉ: Suite Op. 5. VIERNE: Scherzo from Second Symphony. FRANCK: Chorale No. 1, in E Major.** Virgil Fox (organ), Caprot. \$5.98.

Interest: French organ music
Performance: Grandiloquent
Recording: Impressive
Stereo Quality: Excellent

This program of generally second-rate music, which Virgil Fox plays with something close to Stokowskian grandeur on the enormous, imposing instrument at Riverside

HiFi/STEREO

Church in New York, is a pretty handsome job on the purely technical side. The Capitol engineers have surpassed themselves, and the recorded sound is pretty hair-raising.

The music is a different matter, and so is Fox's playing. To begin with, he is more inclined to play the instrument than the music. As for the music, no matter how tight the formal organization, romantic French work sounds as if it were made up en route. Personal taste, then, is the simple rule where this record is concerned. *W.F.*

RECORDING OF SPECIAL MERIT

© **DVOŘÁK: Slavonic Dances, Op. 46 and Op. 72.** Czech Philharmonic Orchestra. Karel Sejna cond. **SMETANA: The Bartered Bride: Overture; Polka; Fuviant; Dance of the Comedians.** Prague National Theater Orchestra and Chorus, Zdeněk Chalabala cond. ARTIA ALP (S) 186-7 two 12-inch discs \$11.96.

Interest: Czech dance masterpieces
Performance: In the vein
Recording: Brilliant
Stereo Quality: Impressive

An authentic Czech performance in stereo of Antonin Dvořák's masterful and exhilarating *Slavonic Dances* is good news indeed, especially when done as brilliantly as they are on this new Artia release. The orchestral playing, particularly by the wind sections, is a miracle of precision and subtle coloration. Only in the matter of interpretation are there minor reservations. Karel Sejna excels in the lyrical dances—No. 6 in Op. 46 and Nos. 4 and 8 of Op. 72. However, he is no match for the late Vaclav Talich in such swirling fast pieces as No. 5 from Op. 46 or Nos. 1 and 7 in Op. 72.

If you own the Talich set, either in the old Urania or the newer Parliament pressing, hang on to it; but if you want a first-class authentic version of these dances in stereo, this is it.

The excerpts from *The Bartered Bride* on the fourth side, played with splendid verve and well recorded, are from Artia's recording of the complete opera. *D. H.*

FRANCK: Chorale No. 1 (see **DU-RUFLÉ**).

M. FRANCK: Songs, Seven Dances (see **SCHÜTZ**).

GNATTALI: Sonatina for Flute and Guitar (see **COLLECTIONS**).

© **GOULD: West Point Symphony.** **BENNETT: Symphonic Songs for Band (1957).** **WORK: Autumn Walk.** **WILLIAMS: Fanfare and Allegro.** Eastman Wind Ensemble, Frederick Fennell cond. MERCURY SR 90290 \$5.98.

Interest: American band symphonism
Performance: Tops
Recording: Impressive
Stereo Quality: First-rate

Morton Gould's *West Point Symphony* is the pièce de résistance of this latest collection of symphonic music for band offered by Frederick Fennell's brilliant body of Eastman School of Music players. Cast in two movements, "Epitaphs" and "Marches," the music confronts us with the long-stand-



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ing paradox that has plagued Gould's serious compositions: the dichotomy between musical substance on the one hand and facile stylization on the other. The "Epitaphs" movement boasts wonderfully impressive and malleable thematic substance, to which Gould intermittently brings genuine power and poignance. But there are too many other episodes wherein one feels that Gould has settled for an effective expressive device rather than one that would realize the fullest potential of his basic musical material. The "Marches" movement is style without substance, moved further by too-obvious echoes of the finale of Rachmaninoff's Third Piano Concerto and Rimsky-Korsakov's *Russian Easter Overture*. Robert Russell Bennett's *Symphonic Songs* are entertaining period pieces in the manner of his earlier and deservedly successful band piece, *Suite of Old American Dances* (recorded by Fennell on Mercury MG 50079), but they don't quite match the earlier work. Of lesser importance are the two shorter works on this disc—the somewhat Percy Graingerish and lyrical *Autumn Walk* of Julian Work and Clifton Williams' effective *Fanfare and Allegro*.

Fennell and his ensemble come through with the brilliant, precise, and high-powered kind of performances that listeners have learned to expect from them, and Mercury has recorded them in brilliant and full-bodied sound. The "Epitaphs" section of the Gould symphony is a marvelous stereo showpiece. **D. H.**

⑤ **HINDEMITH**, *Sonata No. 3 for Piano*. **BARBER**: *Four Excursions*, Op. 20. **MARTIN**: *Prelude No. 7*. André Previn (piano). COLUMBIA MS 6239 \$5.98.

Interest: Jazz man gone serious
Performance: Wanting
Recording: OK
Stereo Quality: Adequate

André Previn is a Hollywood musical *Wunderkind*—musical director of MGM at nineteen, arranger, composer, conductor, jazz musician, and now, as the sleeve of this recording describes him, "concert pianist."

Be all of this as it may, this recording is less than satisfactory. Previn does get on at the keyboard very satisfactorily indeed, but the purely musical factor eludes him. His playing is percussive, rigid in rhythm, square in phrasing. Give him small, light pieces like Barber's *Excursions*, and the damage is perhaps not too serious. But turn him loose on a serious, problematical work like the Hindemith, and, stylistically speaking, the result is disaster. **IV. F.**

RECORDING OF SPECIAL MERIT

⑤ **HINDEMITH**: *Three Sonatas for Organ*. E. Power Biggs (organ). COLUMBIA MS 6234 \$5.98.

Interest: Superior Hindemith
Performance: Unmatchable
Recording: Beautiful
Stereo Quality: Just right

These organ sonatas, two of which date from 1937 and the other from 1940, are typical Hindemith as, indeed, most Hindemith has been typically Hindemith for three decades or better. They are fluently



E. Power Biggs

Hindemith sonatas done to a turn

contrapuntal, beautifully written, and almost aggressively neo-Baroque. All three are quite lovely and Biggs has done them to a turn on the superb new instrument that has been built in the Romanesque Hall of the Busch-Reisinger Museum at Harvard. Columbia has captured the sound realistically and wholly without ostentation. **W. F.**

⑤ **IBERT**: *Divestissement*. **SAINT-SAËNS**: *Danse Macabre*. **BIZET**: *Jeux d'enfants*. **SAINT-SAËNS**: *Le Ronet & Omphale*. The Paris Conservatory Orchestra, Jean Martinon cond. LONDON CS 6200 \$5.98.

Interest: Easy Gallic levity
Performance: À la mode
Recording: Excellent
Stereo Quality: Ditto

This collection of highly accessible, even quasi-light, French compositions is played with Gallic élan by a French orchestra and a French conductor. The question is how the listener feels about the slightly pop-concert repertory involved—and, even granting a fondness for the music, how does he feel about the comparatively unrefined sound of French orchestras in general and of the sound of this orchestra in particular. **IV. F.**

JONES: *Ayres* (see COLLECTIONS).

⑤ **LAO**: *Cello Concerto in D minor*. **SAINT-SAËNS**: *Cello Concerto in A minor*, Op. 33. **BRUCH**: *Kol Nidrei*. Pierre Fournier (cello); Lamoureux Orchestra, Jean Martinon cond. DEUTSCHE GRAMMOPHON SLPM 138669 \$6.98, LPM 18669 \$5.98.

Interest: Showcases for cello
Performance: Elegant
Recording: Very good
Stereo Quality: Well-balanced

When it comes to elegance of phrasing and suavity of expression, few cellists can compare with Pierre Fournier. His mastery is most impressive in the Saint-Saëns work, which he plays with an insinuating lyricism supported by Jean Martinon's delicately phrased accompaniment. The Lalo concerto, a somewhat bombastic piece, would perhaps have been better realized by a more dramatic interpretation. Fournier and Martinon approach it with a certain restraint, underplaying its theatricalism, and although everything is tasteful, the

fire is missing. This is particularly evident in the strongly syncopated Spanish dance passages of the second movement, which call for bolder and more incisive playing.

Considering that this disc couples two of the most popular cello concertos of the repertoire and throws in as a bonus Fournier's poignant and poetic reading of the Bruch *Kol Nidrei* (the only version presently available in stereo), it is an excellent value. **G. J.**

MAHLER: *Symphony No. 4, in G Major* (see p. 52).

MENDELSSOHN: *Ruy Blas Overture* (see BEETHOVEN).

MENOTTI: *Piano Concerto* (see COPENLAND).

⑥ **MIASKOVSKY**: *Symphony No. 27, in C Minor*, Op. 85. USSR Radio Symphony Orchestra, Alexander Gauk cond. ARTIA MK 1524 \$4.98.

Interest: Posthumous Miaskovsky
Performance: Lusterless
Recording: Poor

This work, Miaskovsky's last, is oddly touching in spite of its many shortcomings. It is permeated by an evident yearning for the past, and one somehow finds it difficult either to dislike it or deride it. But the flaws are nonetheless there in the form of formal meanderings and ever-obvious derivations from other composers. There is, as well, something peculiarly misshapen about the melodic structure, even in its conventionality. The music does have a certain interest, but the performance and recording, in combination, defeat even that. **W. F.**

⑤ **MOZART**: *Concertos for Horn: No. 1, in D Major (K. 412); No. 2, in E-flat (K. 417); No. 3, in E-flat (K. 447); No. 4, in E-flat (K. 495)*. Albert Linder (horn); Vienna State Opera Orchestra, Hans Swarowsky cond. VANGUARD VSD 2092 \$5.95, VRS 1069 \$4.98.

Interest: Horn specialties
Performance: Virtuoso
Recording: Very good
Stereo Quality: Very good

Although Dennis Brain's Angel recording is not to be forgotten, these performances by the young Danish horn player Albert Linder make an admirable impression. He has a virtually faultless technique, a genuine flair for this charming music, and a healthy responsiveness to Mozart's sense of humor. The orchestral accompaniment is stylish but not quite as elegant as in the Brain-Karajan combination. The sound in both mono and stereo is more than satisfactory. **I. K.**

⑤ **MOZART**: *Divertimento No. 10, in F Major (K. 247); Divertimento No. 11, in D Major (K. 251)*. English Chamber Orchestra, Colin Davis cond. L'OISEAU-LYRE SOL 60029 \$5.98.

Interest: Delectable Mozart
Performance: Excellent
Recording: A little shrill
Stereo Quality: Excellent

Both of these divertimentos were written in 1776 to be performed as entertainment in Salzburg—No. 10 for Countess Lodron, a patron and friend of Mozart, and No. 11 in celebration of the twenty-fifth birthday

Warren DeMotte's MUSIQUIZ

1. FOR SOME REASON, Schumann's Piano Concerto in A Minor has often appealed to lady pianists, occupying an important place in their repertoires.



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Who are, or were, these three famous exponents of the lyrical composition?

2. SHAKESPEARE'S *Romeo and Juliet* has inspired a number of musical compositions including two operas, one in France during the Second Empire, and one in Italy during the 1920's; a dramatic symphony for orchestra, chorus, and three soloists; a tone poem, masquerading as an overture-fantasia, one of whose melodies was made into a popular song; and a full-length ballet score, a masterpiece of its kind. Who were the five composers?

3. TWO MEN who were born in the same year in the same country became the greatest composers of their time, although one established his fame in a foreign land. Eventually, they both became blind. Who were they?

4. IN AT LEAST one work apiece, Berlioz, Liszt, and Rachmaninoff utilized a medieval melody associated with death. Can you name the melody and the compositions in which it appears?

5. ON FEBRUARY 12, 1924, Paul Whiteman's Jazz Concert at Aeolian Hall, New York, captured the imagination of musicians, critics, and the public. The sensation of the program was the premiere of George Gershwin's *Rhapsody in Blue*, hailed for its novel blending of classical and jazz elements. But unknown to most of the audience, a French composer

had had a similar inspiration a year earlier, and had written a jazz-classical ballet. Who was the composer and what was the ballet?

6. IN A FOUR-MOVEMENT symphony, a minuet or scherzo usually is employed to provide emotional release and rhythmic contrast. However, in his last two symphonies, one Romantic composer, not generally considered an innovator, used wistful waltzes and rousing marches in their stead. Who was he?

7. FROM WHAT classical composition did the composer of *April Showers* borrow its melody? Ditto for *I'm Always Chasing Rainbows*?

8. A CENTURY and a third ago, a great violinist commissioned a young composer to write a concerto for him—with a viola, however, as the solo instrument. The composer wrote a Romantic masterpiece based on a poem by Byron, and the violinist paid him the princely sum of 20,000 francs, but, because of illness, never got to play the composition. What was the name of (a) the violinist, (b) the composer, and (c) the composition?

9. THE FATHER of French opera was an Italian composer in the court of Louis XIV. In keeping with seventeenth-century custom, he conducted the orchestra by marking time with a stick that he rapped on the floor. Alas, at one performance, the stick hit his foot, and from the infection that resulted, he died. Who was he?

10. WE ALL KNOW humorous stories of homes designed without closets or bathrooms. On a larger scale, something like that occurred with this



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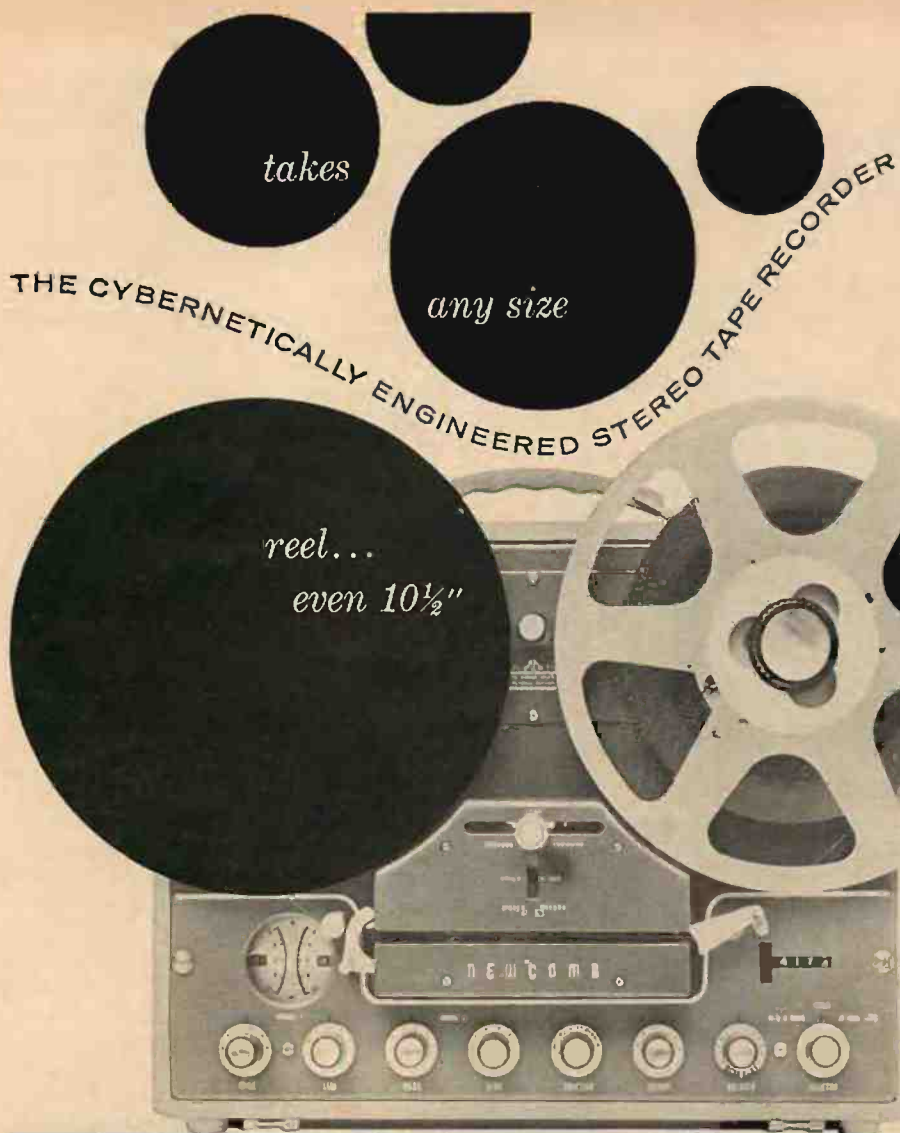
famous opera house: the architects did not provide enough space for the storage of scenery, so that stage sets had to be carted back and forth from a warehouse. What opera house is it?

ANSWERS

1. Clara Schumann, Guiomar Novaes, and Dame Myra Hess.
2. Opera: *Roméo et Juliette*, by Charles Gounod, 1867; *Giulietta e Romeo*, by Riccardo Zandonai, 1922. Dramatic Symphony: *Roméo et Juliette*, by Hector Berlioz, 1839. Overture-Fantasia: *Roméo and Juliet*, by Peter Ilich Tchaikovsky, 1870. Popular Song: *Our Love*. Ballet: *Romeo and Juliet*,

- written by Serge Prokofiev in 1935.
3. Johann Sebastian Bach and George Frideric Handel.
4. The Dies Irae. It appears in Berlioz' *Symphonie Fantastique*, Liszt's *Totentanz*, and Rachmaninoff's *Rhapsody on a Theme by Paganini*.
5. Darius Milhaud and *La Création du monde*.
6. Peter Ilich Tchaikovsky.

7. Antonio Vivaldi's *The Four Seasons* (the slow movement of *Winter*) and Frédéric Chopin's *Fantasia-Impromptu in C Sharp Minor, Op. 66*.
8. (a) Niccolò Paganini (b) Hector Berlioz (c) Harold in Italy.
9. Jean Baptiste Lully.
10. The Metropolitan Opera House in New York City.



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of the composer's sister. The young English conductor Colin Davis gives these pieces precise and sparkling performances such as Mozart probably never was able to obtain from the Salzburg musicians. The recording has wonderful presence, but the disc requires some roll-off at the high end to avoid shrillness. I. K.

RECORDING OF SPECIAL MERIT

© ® MOZART: *Piano Concerto No. 13, In C Major (K 415); Piano Sonata No. 2, in F Major (K 280); Variations on "Ah vous dirai-je Maman" (K 265)*. Clara Haskil (piano); Lucerne Festival Strings, Rudolf Baumgartner cond. DEUTSCHE GRAMMOPHON SLP 138670 \$6.98, LPM 18670 \$5.98.

Interest: Mozart charmers
 Performances: Excellent
 Recording: Good
 Stereo Quality: Good

The extraordinarily gentle quality of the late Clara Haskil's playing of this Mozart concerto seems to capture the essence of the music to perfection. Contributing to this is the intimacy of the chamber ensemble accompaniment. Some may find this performance too subdued, but, taken on its own terms, it is thoroughly convincing, and it gains with repeated hearings. The sonata and variations are infused with an infectious good humor, and both are thoroughly delightful. The recorded sound throughout matches the ease and grace of the performances. M. B.

PURCELL: *Songs* (see COLLECTIONS).

RAAJMAKERS: *Contrasts* (see BADINGS).

© RACHMANINOFF: *Piano Concerto No. 2, in C Minor, Op. 18*. Leonard Pennario (piano); Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. CAPITOL SP 8549 \$5.98.

Interest: Favorite concerto
 Performance: OK
 Recording: Dampened
 Stereo Quality: Good

This is Leonard Pennario's second Capitol recording of the most popular of Rachmaninoff's piano concertos (the earlier one, with Vladimir Golschmann and the St. Louis Symphony Orchestra, is still in the catalog as P 8302). It is a perfectly adequate representation of the score, although it lacks the special qualities of passionate dedication, emotional intensity, and freshness of feeling that distinguish the recordings by Artur Schnabel, Byron Janis, and Philippe Entremont. There is a slightly veiled, restricted quality to the recorded sound. M. B.

RAVEL: *L'Enfant et les sortilèges* (see p. 51).

© REGER: *Piano Concerto in F Minor, Op. 111*. Rudolf Serkin (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6235 \$5.98.

Interest: Extra-typical Reger
 Performance: Superb
 Recording: Likewise
 Stereo Quality: Fine

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a neglected great composer in the eyes of partisans and a pretentious, long-winded bore in the eyes of antagonists. One way or the other you will find no better representation of the music in question than this extraordinary and rarely heard Concerto in F Minor, Op. 114, composed around 1910. It takes up both sides of an LP disc and has been superbly turned out by Columbia, as well as extravagantly well played by Rudolf Serkin and the Philadelphia Orchestra.

For my own part, I find the work both fascinating and repellent. For all of Regner's post-Romantic frenzy, there is something curiously unmoving about the piece. Climax follows climax. A kind of oozing lyricism is to be found in the reflective passages, a demonic fury in the more animated ones; yet, in the last analysis, the listener is left cold—possibly because of the sheer pomposity of the work, possibly because of the incessant slippery chromaticism, possibly because of the core of contrapuntal academicism that lies just below the surface of the rich texture.

But the work is fascinating simply through the knowledge that a composer should have delivered himself of so perverse an item. It is, for one thing, endless; is is, for another, incredibly complex; and it owns an aesthetic that makes the Brahms piano concertos, for example, seem acts of shrinking modesty.

The piano writing is fiendish. How even Serkin learned it I will never know. It is replete with raging octaves, massive chordal formations, cascading scale passages,

complex figurations—the whole paraphernalia and then some. It must be heard to be believed. *W. F.*

ROSSINI: *Semiramide Overture* (see BEETHOVEN).

SAINT-SAËNS: *Danse Macabre; Le Rouet d'Omphale* (see IBERT).

SAINT-SAËNS: *Cello Concerto in A Minor* (see LALO).

RECORDING OF SPECIAL MERIT

© ® **SCHUBERT:** *Symphony No. 9, in C Major ("Great")*. North German Radio Symphony Orchestra, Hans Schmidt-Isserstedt cond. TELEFUNKEN TCS 18043 \$2.98; TC 8043 \$1.98.

Interest: Symphonic cornerstone
Performance: Expert
Recording: Fine
Stereo Quality: Good

This performance of Schubert's "Great" C Major Symphony is a deeply satisfying one. Hans Schmidt-Isserstedt is a conductor of wide experience, and he brings to his performance a convincing authority and imagination. If the final movement doesn't quite take wing the way it does in the recordings by George Szell, Bruno Walter, or Josef Krips, it nevertheless remains a convincing presentation of the composer's intentions.

The orchestral performance and its recording are excellent, with especially impressive richness and depth in the stereo version. The disc is certainly the finest

available low-price recording of this cornerstone of the symphonic literature. *M. B.*

© **SCHÜTZ:** *Tröstet, tröstet mein Volk; Bringt her dem Herren; Fürchte dich nicht; O süßer, o freundlicher; O lieber Herr Gott; Habe deine Lust; Herrlich lieb.* **M. FRANCK:** *Du bist alles Dinge schön; Meine Schwester, liebe Braut; Ich suchte des Nachts in meinen Betten; Seven Dances.* New York Pro Musica. Noah Greenberg cond. DECCA DL 79412 \$5.98.

Interest: Early German Baroque
Performance: Excellent
Recording: Constricted
Stereo Quality: Lacking depth

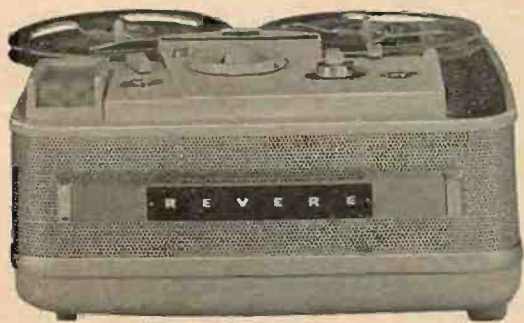
As usual with the New York Pro Musica, variety is achieved here by alternating vocal and instrumental combinations throughout most of the selections. The performances, for the most part, are excellent, though less idiomatic than can be heard in those Schütz recordings on the Archive and Cantate labels. Collectors of early German Baroque music will find much to enjoy on the present disc, but they may be a little disappointed in the constricted sound and lack of depth. *J. K.*

SCHUMANN: *Songs* (see COLLECTIONS).

© **SEARLE:** *Symphony No. 1.* London Symphony Orchestra, Sir Adrian Boult cond. **SEIBER:** *Elegy for Viola and Small Orchestra.* Cecil Aronowitz (violinist); London Philharmonic Orchestra, Matyas Seiber cond. *Three Fragments from "A Portrait of the Artist as a Young Man."* Peter Pears (speaker); Dorian Singers and Melos

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HiFi/STEREO

Ensemble: Matyas Seiber cond. LONDON
CS 6196 \$5.98.

Interest: Stunning new symphony
Performance: Excellent
Recording: Fine
Stereo Quality: Good

Humphrey Searle, who was born in England in 1915, is a composer of whom we know little in this country, and one with whose work we should lose little time in acquainting ourselves. His *Symphony No. 1, Op. 23*, as played on this disc, is a twelve-tone work of enormous communicative range, awe-inspiring skill, and shattering power. This is music of dramatic thrust, almost operatic in its intensity, and ought not be missed by anyone interested in contemporary symphonic composition.

Matyas Seiber is an Hungarian, born in 1905, who has an exceptionally acute ear for piquant instrumental effect. His *Elegy* is a taut little work, direct and lyrical. The cantata, much as there is to admire about the invention that has gone into it, is a disturbing kind of piece. The music, as it stands behind the recitation, tends to mimic it and dramatize it rather like an advanced film score. The inevitable result is a fragmentary effect that is something less than sustained composition. *W. F.*

SHAPEY: *Evocation* (see WYNER).

SMETANA: *The Battered Bride: Overture and Dances* (see DVORAK).

© STRAUSS: *Arabella* (excerpts). Lisa della Casa (soprano); George London

(baritone); Otto Edelmann (bass); Hilde Gueden (soprano); others. Vienna Philharmonic Orchestra. Georg Solti cond. LONDON OS 25243 \$5.98.

Interest: Strauss at his mellowest
Performance: Near perfection
Recording: Sumptuous
Stereo Quality: Good

It took Richard Strauss's *Arabella* twenty years to make a place for itself on this side of the Atlantic, but this ingratiating, if somewhat long-spun, inspiration is evidently here to stay. Those who have so far resisted the complete London recording, may well consider these excerpts, for the five scenes included add up to a veritable orgy of lavish orchestral sonorities and magnificent singing.

It is hard to imagine a more radiant *Arabella* than Lisa della Casa, and George London is also happily cast as Mandryka. Hilde Gueden has a few rapturous moments in the opening, but Otto Edelmann's juicy characterization is only hinted at in his brief appearance here. Except for the abrupt ending of one excerpt, everything is fine technically, and the Vienna Philharmonic under Georg Solti is superb. *C. J.*

© TCHAIKOVSKY: *Romeo and Juliet*. STRAUSS: *Don Juan, Op. 20*. Vienna Philharmonic Orchestra. Herbert von Karajan cond. LONDON CS 6209 \$5.98.

Interest: Staple symphonic fare
Performances: Efficient
Recording: Superb
Stereo Quality: Fine

These performances have typical von Kara-

jan virtues: they have been carefully prepared, with meticulous attention to detail, and the orchestral playing is brilliant. But they suffer, too, from what by now must surely be termed a typical von Karajan fault: a machine-like analytical approach that lacks spontaneity, tenderness, and warmth.

In the *Romeo and Juliet* performance, for example, von Karajan adopts a slow tempo in the opening, contemplative section. This is at first provocative, but it soon becomes irritating because of the obvious striving for effect. In the section that depicts the conflict between the Montagues and Capulets, von Karajan unleashes a veritable storm of turbulent orchestral color (with especially extroverted playing from the Vienna Philharmonic's cymbal player), but before long his reading of this section, too, begins to seem more a pose than an impassioned statement of human emotion. The love music fares better, but even it fails to touch the heart here as it has done in readings by other conductors.

The *Don Juan* performance, too, exhibits the same kind of calculated, bloodless efficiency—not exactly the quality one would look for in the interpretation of this impetuous, impassioned score. The playing of the orchestra is excellent throughout, and the recorded sound is truly superb. *M. B.*

RECORDING OF SPECIAL MERIT

© TCHAIKOVSKY: *Symphony No. 5, in E Minor, Op. 64*. Czech Philharmonic Or-

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DATA

⑤ ④ BEETHOVEN: *Symphony No. 6, in F Major, Op. 68 ("Pastoral"); Twelve Contra-Dances*. Berlin Philharmonic Orchestra. Lorin Maazel cond. DEUTSCHE GRAMMOPHON SLPM 138642 \$6.98, LPM 18642 \$5.98.

⑤ ④ DVORÁK: *Symphony No. 5, in E Minor, Op. 95 ("From the New World")*. Berlin Philharmonic Orchestra, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLPM 138127 \$6.98, LPM 18627 \$5.98.

④ MONIUSZKO: *Straszny Dwor (The Haunted Manor)*. Bogdan Paprocki (tenor), Barbara Kozłowska (soprano), and others; Polish National Moniuszko Opera of Poznan. Walerian Biedziejew cond. BRUNO 280079 three 12-inch discs \$14.94.

⑤ SHAPERO: *Piano Sonata No. 1, in D*. COPLAND: *Piano Variations*. GOTTSCHALK: *Le Bananier, Op. 5*. DELLO JOIO: *Piano Sonata No. 3*. GERSHWIN: *Three Preludes*. Frank Glazer (piano). CONCERT-DISC CS 217 \$4.98.

⑤ VAUGHAN WILLIAMS: *Mass in G Minor*. BACH: *Cantata No. 4 (Christ Lag in Todesbanden)*. Roger Wagner Choral; Concert Alys Orchestra, Roger Wagner cond. CAPITOL SP 8535 \$5.98.

⑤ VINCENT: *Symphonic Poem after Descartes; Symphony in D*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6179 \$5.98.

④ ZARA DOLUKHANOVA: *Aria Recital*. Arias by Bach, Handel, Pergolesi, Marcello, Carissimi and others. Zara Dolukhanova (mezzo-soprano) with orchestra. ARTIA ALP 169 \$4.98.

⑤ ④ SANDOR KONYA: *Opera Recital*. Arias by Wagner, Verdi, Donizetti, Meyerbeer, and others. Sandor Konya (tenor); Berlin and Bamberg Philharmonic Orchestras, Richard Kraus and Janos Kulka conds. DEUTSCHE GRAMMOPHON SLPEM 19214 \$6.98, LPEM 19124 \$5.98.

④ IVAN KOZLOVSKY: *Arias and Ukrainian Folk Songs*. Ivan Kozlovsky (tenor); Bolshoi Theater Orchestra, Boris Khaikin and Eugene Svetlanov conds.; State Bandurista Ensemble, Alexander Minkovsky cond. ARTIA ALP 161 \$4.98.

⑤ ④ SOLOISTS OF THE STATE OPERA OF WARSAW. *Arias*. Arias by Mozart, Verdi, Bizet, and others. Alina Boleslawska (soprano), Bogdan Paprocki (tenor), and others; Berlin Radio Symphony Orchestra, Mieczyslaw Mierzejewski cond. DEUTSCHE GRAMMOPHON SLPEM 136014 \$6.98, LPEM 19148 \$5.98.

COMMENTARY

Young Lorin Maazel moves briskly through the works on this disc, leaving no stamp of his own personality on them. His "Pastoral" offers no challenge to Walter, Klemperer, or Monteux. Good, distant sound. *M. B.*

This is the kind of performance that might have been expected from Stokowski or Mengelberg in the 1930's: heavily "interpreted," with extreme tempos and dynamic shifts. The interpretive results are not impressive. Beautifully played and recorded. *M. B.*

Moniuszko's opera is a well-constructed, melodious affair written in 1865. The efforts on its behalf by a group of undistinguished but competent performers are hard to assess, since no libretto is supplied and the sound is technically antediluvian. *G. J.*

This is one of the most varied and interesting programs of American piano music yet on discs. Glazer's performances are apt and enjoyable, and the recorded sound is good throughout. Let's have more like this from Mr. Glazer. *D. H.*

The Vaughan Williams Mass in G Minor is a sublime and deeply moving work, but one that demands more than the performers here seem able to supply. The Bach cantata is also given an earthbound performance, and the Capitol stereo sacrifices depth to directionality. *D. H.*

John Vincent's Symphony in D is the earlier and more effective of these two works, with harmonic textures that have much in common with older hymn-tune music of the South. But both works are beautifully performed and beautifully recorded. *D. H.*

Miss Dolukhanova displays a voice of enviable range and under firm control, and she sings with taste, discipline, and impressive, though not virtuosic, technique. Accompaniment and sound are both adequate. A decidedly worth-while disc. *G. J.*

Sandor Konya's style is not yet fully formed nor free from mannerisms (he has obviously listened to Beniamino Gigli), but he knows how to use his ringing voice expressively. All in all, he is well worth hearing, and DGG's sound is fine. *G. J.*

Kozlovsky's voice is rather light and characteristically Slavic in its whitish, metallic timbre, but his technique is engrossing, and he is well worth hearing. The contributions from chorus and orchestra are variable in quality, and the sound is just acceptable. *G. J.*

The stalwarts of the Warsaw Opera made a noble contribution in DGG's earlier release of highlights from Moniuszko's delightful *Halka* (DGG 12024). But in this international repertoire they are over their heads. The sound is adequate but thoroughly undistinguished. *G. J.*

chestia, Lovio von Maticic cond. PARLIAMENT PLP(S) 149 \$2.98.

Interest: Tchaikovsky favorite
Performance: Intense
Recording: Big
Stereo Quality: Good

As in the Parliament stereo recording of Beethoven's "Eroica" Symphony by the same forces heard here, the recorded sound is imposing. The orchestra has the weight of tone necessary for an effective performance of the score, and von Maticic gives a reading of impressive intensity. In short, this is one of the best recorded versions of the Tchaikovsky Fifth, and at its price, it is a remarkable bargain. *M. B.*

⑤ ④ VERDI: *Un Ballo in Maschera*. Gianni Poggi (tenor), Riccardo; Ettore Bastianini (baritone), Renato; Antonietta Stella (soprano), Amelia; Adriana Lazzarini (mezzo-soprano), Ulrica; Giuliana Tavolacchi (soprano), Oscar; Antonio Cassinelli (bass), Samuel; Silvio Maionica (bass), Tom; others. Chorus and Orchestra of La Scala, Milan, Gianandrea Gavazzeni cond. DEUTSCHE GRAMMOPHON SLPM 138680/82 \$20.94; LPM 18680/82 \$17.94. Three 12-inch discs.

Interest: Middle-period Verdi
Performance: Not a ballo of fire
Recording: Excellent
Stereo Quality: Excellent

This first stereo edition of *Un Ballo in Maschera* is sumptuously packaged, richly illustrated, and amply annotated; it is a delight to the eye. As for the ear, the sound is all one can ask for, with purposeful and intelligent employment of stereo.

The end result, however, is a recording that falls considerably short of being first-rate. Gianni Poggi is responsible for most of the damage: his Riccardo lacks tonal beauty and expressive grace, and he offers nothing of much dramatic value to compensate for his vocal infelicities. Antonietta Stella deserves credit for a good effort, but hers, too, is an uninteresting characterization and is only intermittently vocally impressive. Compared to his colleagues, Ettore Bastianini acquits himself superbly. While there is room for keener insights and even more refinements of phrasing, his is a sharply drawn, menacing Renato of dark vocal strength and stylistic assurance.

Gianandrea Gavazzeni knows his business, and some of the scenes reach great heights of excitement in his hands, but in cantabile passages there is not enough expressive nuance in his readings, and one is aware of a get-on-with-it impulse. The recommended version of the opera is on Angel, which has, unless you consider stereo an absolute must, excellent sound. *G. J.*

⑤ WAGNER: *Overture to Rienzi; Overture to Der Fliegende Holländer. Die Walküre: Wotan's Farewell; Magic Fire Music. Die Meistersinger: Introduction to Act III; Dance of the Apprentices; Procession of the Mastersingers*. Detroit Symphony Orchestra, Paul Paray cond. MERCURY SR 90232 \$5.98.

Interest: Off-recorded fare
Performance: Satisfying
Recording: Rich and brilliant
Stereo Quality: Excellent

Another Wagner collection is added to the HiFi/STEREO

Reviewed by

Martin Bookspan, David Hall, and George Jellinek

Bulging catalog, but not an entirely successful one. Most effective are the two overtures. That to *The Flying Dutchman* is appropriately stormy and excitingly propulsive, that to *Rienzi* is just about all one could ask for. The excerpts from *Die Meistersinger* are played with more diligence than inspiration, and, to at least one hearer, the curious *Die Walküre* selection is merely puzzling. Arranged Wagner is, of course, nothing new, but there is no good reason for recording Wotan's eloquent farewell in a purely instrumental version.

Technically, the disc is a model of clarity and brilliance. However, Angel 3610 (Klemperer and the Philharmonia Orchestra), duplicates most of its material and is suggested as a better alternative. G. J.

WEBER: *Obéron Overture* (see BEETHOVEN).

WILLIAMS: *Fanfare and Allegro* (see GOULD).

WORK: *Autumn Walk* (see GOULD).

© **WYNER:** *Serenade for Seven Instruments*. Chamber group, Werner Torkanowsky cond. **SHAPEY:** *Evocation*. Matthew Raimondi (violin); Yehudi Wyner (piano); Paul Price (percussion). CRI 141 \$5.95.

Interest: Provocative Americana
Performance: Highly professional
Recording: Pretty fair

This is a disc that should interest listeners who like contemporary chamber music. Yehudi Wyner, as solid a craftsman as there is among America's younger generation of composers, was born in Canada in 1929, but was educated at Juilliard, Yale, and Harvard; Ralph Shapey was born at Philadelphia in 1921 and studied with Stefan Wolpe.

The Wyner piece is the more conservative of the two, but its bony texture and quiet austerity would scarcely make it easy listening for those who think of, say, Morton Gould when they think of modern music. But more sophisticated listeners should find much that is appealing in it. Its formal design is neat and lucid; its linear fabric is, again, a model of clarity; and its rhythmic animation is both inventive and personal. The piece, as a matter of fact, sounds very little like anyone but the composer himself. Wyner's ear is clearly a keen one, and *Serenade* is marked by a subsurface sensitivity that belies what to some will seem outré modernism.

The Shapey piece is far tougher, but its bark is worse than its bite. The violin plays the central role in a highly chromatic discourse—now sharply agitated, now broadly sonorous in a monotonal way. In a sense, it is framed by the percussion and the piano, which rage and chatter against it. This particular instrumental treatment lends the piece an immediate accessibility that one does not normally find in this sort of music.

The disc, taken altogether, is not for the faint of heart, but the adventurous collector will find much to keep him alert. W. F.

COLLECTIONS

© **LAURINDO ALMEIDA:** *The Guitar Worlds of Laurindo Almeida*. Castillejo: AUGUST 1961

Al Amor. Weiss: *Scherzo; Allemande*. Hugard: *Gavotte*. Trad.: *El Testamento de Amelia*. Sanz: *Pasacalle*. Guerau: *Canarios*. Murcia: *Prelude and Allegro*. Gnattali: *Sonatina for Flute and Guitar*. Guarnieri: *Valsa No. 4*. Laurindo Almeida (guitar and lute); Virginia Majewski (viola d'amore); Martin Ruderman (flute); Sanford Schönbach (viola). CAPITOL SP 8546 \$5.98.

Interest: Masterful guitar playing
Performance: Technically expert
Recording: Superb
Stereo Quality: Spectacular, yet natural

This recording is divided between a group of seventeenth- and eighteenth-century guitar, lute, and keyboard pieces, some of which have been adapted by Lauwindo

Almeida, and two contemporary works by Brazilian composers. The viola d'amore is occasionally added in the earlier repertoire. I presume for the purpose of variety and stereo interest, and although the performances make no pretensions towards correct style, the playing is expertly accomplished and pleasant to the ear. I. K.

RECORDING OF SPECIAL MERIT

© **JUSSI BJOERLING:** *The Beloved Bjoerling, Vol. 2*. Nordqvist: *Till havet*. Salén (arr. Sandberg): *Sången till havet; Visa kring Slambloen*. Peterson-Berger: *Jungfrun under Lind*. Trad.: *Ack Värmland*. Stenhammar: *Sverige*. Sjöberg: *To-*

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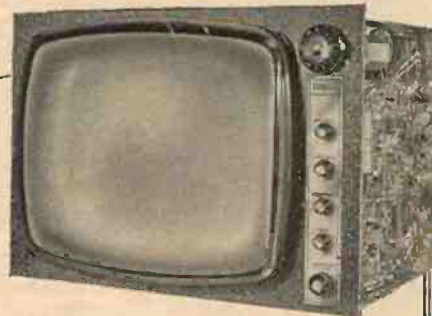
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The Beloved Bjoerling, Vol. 3. Verdi: *Aida*; *Celeste Aida*. Rigoletto: *La donna è mobile*. *Il Trovatore*: *Di quella pira*. Puccini: *Tosca*: *Recondita armonia*; *E lucevan le stelle*. *La Bohème*: *O soave fanciulla* (w. Schlymberg). Gounod: *Faust*: *Salut! deaneure*. *Roméo et Juliette*: *Ah! lève-toi, soleil!*. Mascagni: *Cavalleria Rusticana*: *Mamma, quel vino*. Giordano: *Fedora*: *Amor ti vieta*. Andrea Chenier: *Come un bel dì*. Jussi Bjoerling (tenor); orchestra conducted by Nils Grevillius. CAPITOL G 7248 \$4.98.

Interest: Vintage Bjoerling
Performance: Charishable
Recording: Fair to good

These two volumes round out Capitol's three-disc tribute to Jussi Bjoerling. The operatic selections of Vol. 3, all recorded in Sweden between 1936 and 1945, will be welcomed as old friends by vocal collectors, although one (*Fedora*) has never been issued in America. Some of the high points are his superb technical ease in "*La donna è mobile*," the rare restraint of "*E lucevan le stelle*," the blazing strength and purity in the *Faust* and *Il Trovatore* arias, the legato arch in the *Fedora* arioso, and the lyric rapture in the serenade from *Roméo et Juliette*.

Vol. 2 captures the tenor's voice at its crystalline best. The eight Swedish songs, all fervently lyrical, with effusive romantic texts and soaring melodies to match, bring out a measure of intensity and personal identification Bjoerling seldom communicated in other languages. Bjoerling's English diction, like his French or Italian, was considerably short of remarkable, but the curving phrases and building climax in his *In the Silence of the Night* are unforgettable. Few singers have ever addressed Jeannie of the light brown hair with such sweetly caressing tones, and only Carno could sing *For You Alone* as irresistibly.

Bjoerling's art was most resplendent when he sang sustained passages in full voice. His singing, of course, abounded in dynamic and coloristic variety as well as subtle mezza-voce and diminuendo effects. If in certain demanding instances he could not quite match the technical mastery of such a phenomenon as John McCormack, his shortcomings are evident only when matched against such legendary, and currently nonexistent, perfection. G. J.

© GREGORIAN CHANT: *Prima Missa in Nativitate Domini Nostri Jesu Christe* (Christmas Midnight Mass). *Tertia Missa in Nativitate Domini Nostri Jesu Christe* (Third Mass During Christmas Day). Choir of the Benedictine Abbey St. Martin, Beuron, Pater Dr. Maurus Pfaff cond. DCG Archiv ARC 73142/43 2 12" \$6.98 each; Mono ARC 3142/43 \$5.98 each.

Interest: Church music documents
Performances: Authentic, of course
Recording: Excellent
Stereo Quality: Very good

To those who are interested in Gregorian

Chant, these two discs should be of major importance. Complete Latin and English texts are supplied, and the sound is suitably spacious. D. R.

© RUSSELL OBERLIN: *A Russell Oberlin Recital*. Anon.: *The St. Godric Songs*. Jones: *Love Is a Bable*; *Itc caldi sospiri*; *As I Lay Lately in a Dream*; *Goe to Bed Sweete Muz*. Purcell: *Hark! The Echoing Air*; *I Love and I Must*; *Musie for a While*. Schumann: *Sängers Tröst*; *Meine Rose*; *Ihre Stimme*; *Dein Angesicht*. Wolf: *Auch kleine Dinge*; *Ach, im Maien war's*; *Auf ein altes Bild*; *Verschoiegene Liebe*; *Nun wandre, Maria*; *Er ist's*. Russell Oberlin (countertenor); Joseph Iadone (lute), Martha Blackman (gamba), Paul Maynard (harpsichord), Douglas Williams (piano). DECCA DL 710032 \$5.98.

Interest: Oberlin as lieder singer
Performance: Excellent
Recording: Poor balance on side two
Stereo Quality: Good

Russell Oberlin has until recently concentrated on music of the Baroque and pre-Baroque eras, and some of the repertoire on this disc has previously been recorded by him on other labels. The re-recordings and the early seventeenth-century ayres of Robert Jones, are sung with a wonderful sense of style, inimitable artistry, and marvelous diction. The Schumann and Wolf songs, however, represent Oberlin's first recorded attempt to interpret lieder, and readers may wonder how well the countertenor voice adapts to this romantic and specialized art form. Oberlin has very judiciously chosen a group of songs that are lyric rather than dramatic in content, singing some of them transposed up slightly in order to suit his range. The interpretations are extraordinarily sensitive and truly romantic in spirit. The sound is adequate and well balanced, except for the piano, which is thin and too distant in relation to the voice. Full texts and translations are included. I. K.

© LEONARD PENNARIO: *Piano Portraits*. Debussy: *Deux Arabesques*; *Poissons d'or*. Mendelssohn: *Scherzo in E Minor, Op. 18, No. 2*. MacDowell: *To a Wild Rose*; *To a Water-Lily*. Moszkowski: *Caprice Espagnol, Op. 37*. D. Scarlatti: *Sonata in C (L. 104)*; *Sonata in E (L. 23)*. Brahms: *Rhapsody in G Minor, Op. 79, No. 2*. Liszt: *Étude de Concert No. 3, in D-flat ("Un sospiro")*; *Transcendental Étude No. 10, in F Minor*. Leonard Pennario (piano). CAPITOL SP 8541 \$5.98.

Interest: Popular classics
Performance: Very competent
Recording: Good
Stereo Quality: Natural

With the possible exception of Moszkowski's *Caprice Espagnol* and Liszt's tenth *Transcendental Étude*, this diverse collection consists of repertory favorites. Leonard Pennario's playing is extremely efficient, technically fluent, and interpretively quite satisfactory. Nowhere, however, does the performer reveal any great individuality (as for example Josef Hofmann shows in the Moszkowski), but, on the other hand, there are no excesses either. Pennario's Scarlatti lacks crispness because of too much pedal, but the rest, including the sincerely presented MacDowell, is very

HiFi/STEREO

pleasant. The piano in stereo is full, even though the climaxes tend to reproduce uncomfortably. I.K.

RECORDING OF SPECIAL MERIT

Ⓜ **PAUL ROBESON: Song Recital.** Bach: *Ein' feste Burg*; Christ lag in *Todesbanden*. Mozart: *The Magic Flute: O Isis und Osiris*. Beethoven: *All Men Are Brothers*. Schubert: *Lullaby*. Moussorgsky: *The Orphan*. Quilter (arr.): *Now Sleeps the Crimson Petal*. Sinctana: *Song of Freedom*. Dvorák: *Songs My Mother Taught Me; By the Waters of Babylon; Going Home*. Trad.: *Eriksay Love Lilt; We Are Climbing Jacob's Ladder; Deep River; Water Boy; Sometimes I Feel Like a Motherless Child*. Paul Robeson (bass); Alan Booth (piano). SUPRAPHON SUA 10062 \$5.98.

Interest: For the performer
Performance: Amazing
Recording: Very good

Paul Robeson's voice is still a thing of wonder. Other baritones and basses, some half his age, have come and gone, but Robeson just keeps rolling along. Russian, German, Czech, and Norwegian are the languages of some of the texts, all admirably handled, while the artist's English diction is nothing less than masterly. I care little for the popularized arrangement of Beethoven's *Ode of Joy* used here, nor do I find *Going Home* very effective in this particular guise, but Robeson's vocalism is a redeeming factor. As for the remainder of the program, much of it is tailored to the artist's range and individual style, but quibbling on such grounds would be akin to criticizing Niagara Falls because the water is cold. Highly satisfying reproduction adds to the disc's merit. G. J.

Ⓢ **ANDRES SEGOVIA: Three Centuries of the Guitar.** Murcia: *Prélude and Allegro*. Roncalli: *Passacaglia; Gigue; Gavotta*. Sor: *Study No. 1, in C Major; Study No. 9, in A Minor; Study No. 20, in C Major; Two Minuets*. Granados: *Spanish Dance No. 10, in G Major*. Castelnuovo-Tedesco: *Sonata "Homage to Boccherini"*. Rodrigo: *Fandango*. Andres Segovia (guitar). DECCA DL 710084 \$5.98.

Interest: Segovia staples
Performance: Superb
Recording: Good
Stereo Quality: Natural

Decca is gradually releasing as single records the contents of its three-disc Segovia Golden Jubilee album, which was first issued in November, 1958. The present recording consists of original guitar music from the seventeenth, eighteenth, and twentieth centuries, plus one transcription, Granados' *Spanish Dance No. 10*, written for piano in 1898. Segovia's playing, as usual, is astonishing for its effortless technical mastery and ingratiating projection. The stereo sound is a bit distant. I.K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **ROBERT SHAW CHORALE: Operatic Choruses.** Bizet: *Carmen: Les voicis!* Offenbach: *The Tales of Hoffmann: Presentation of Olympia*. Gounod: *Faust: Soldiers' Chorus*. Verdi: *Nabucco: Chorus of the Hebrew Slaves*. Otello: *Dove guardi*

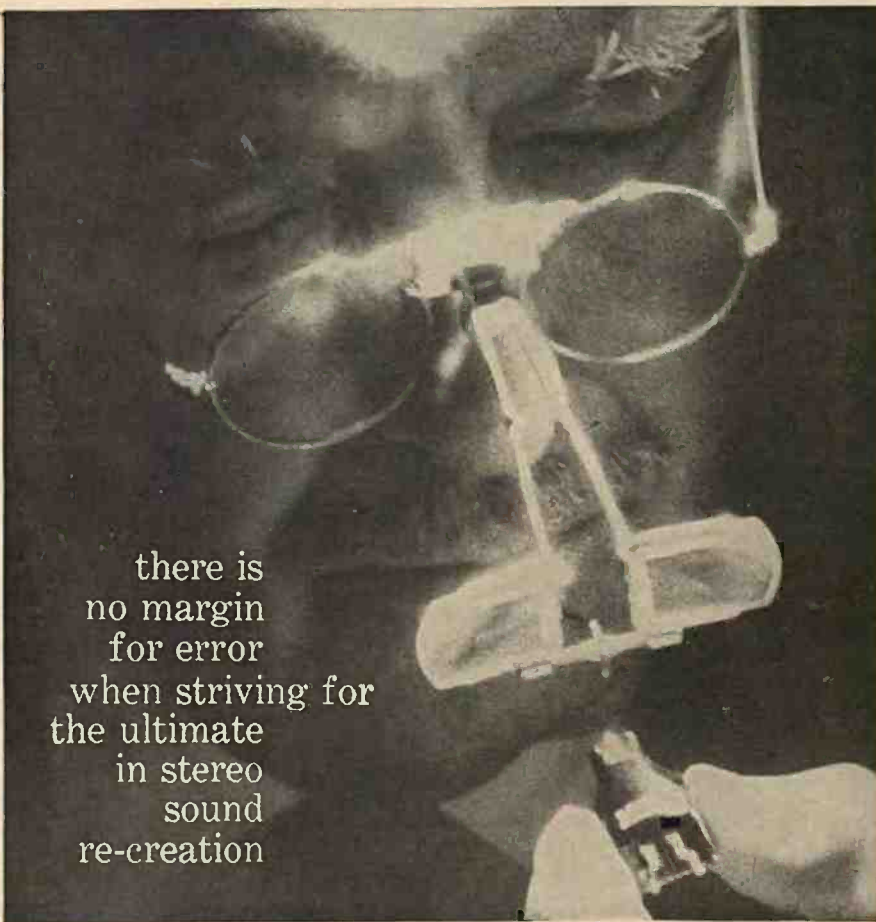
slendano raggi. *Il Trovatore: Anvil Chorus*. *Rigoletto: Zitti, zitti*. Wagner: *Lohengrin: Bridal Chorus*. *Die Meistersinger: Wach' auf!* Thomas: *Mignon: Au soufflé léger du vent*. Mascagni: *Cavalleria Rusticana: Gli aranci olezzano*. Johann Strauss, Jr.: *Die Fledermaus: Brüderlein und Schwesterlein*. Robert Shaw Chorale: RCA Victor Orchestra, Robert Shaw cond. RCA Victor LSC 2416 \$5.98, LM 2416 \$4.98.

Interest: Well-chosen program
Performance: Highly polished
Recording: Orchestral subdued
Stereo Quality: Well distributed

It comes as something of a surprise that an American-trained chorus can perform the famous "Va pensiero" from Verdi's *Nabucco* with more spirit and precision than

do the choristers of La Scala, who recorded this music earlier on Angel 3618. The same high degree of choral discipline prevails throughout the entire record, even in the Anvil Chorus, where, it seems to me, Mr. Shaw's well-founded confidence in his ensemble's virtuosity lures him into a break-neck pace. This is a great group indeed, and it is good to have their gifts at the service of opera.

Included along with the reliable choral chestnuts are a number of surprising choices. The *Mignon* and *Otello* excerpts, in particular, are hardly expected to turn up in a collection of this sort, nor is one prepared to hear "Brüderlein und Schwesterlein" sung with such persuasiveness so far away from Vienna. G. J.



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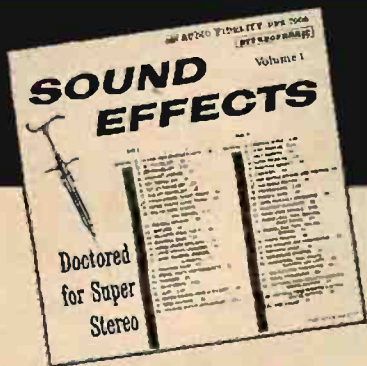


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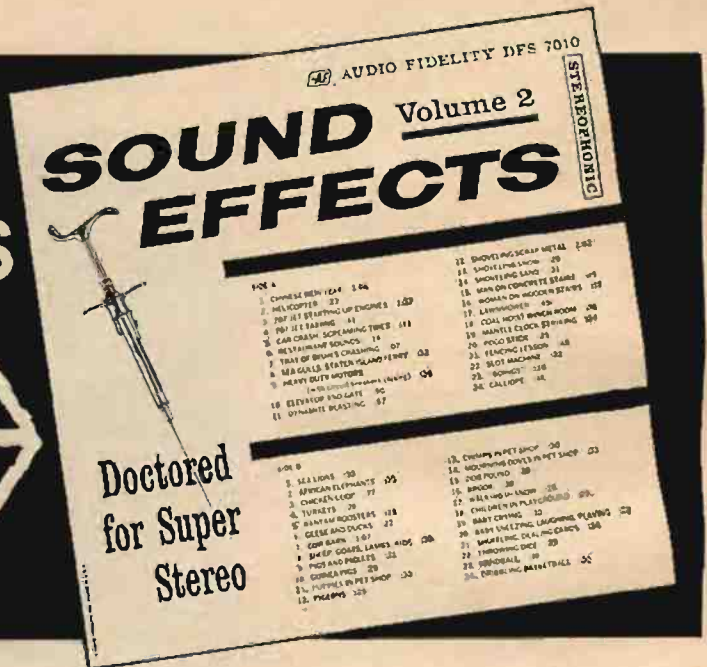
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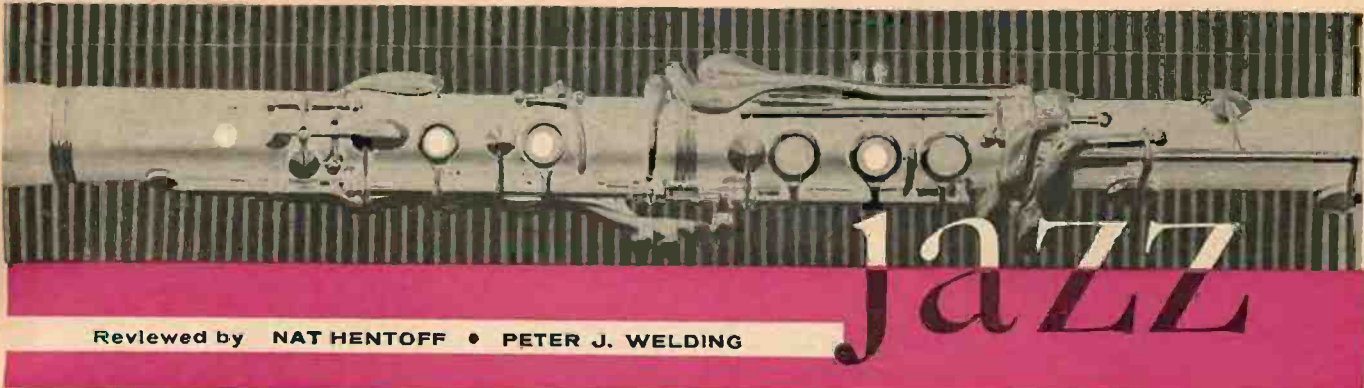


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Reviewed by NAT HENTOFF • PETER J. WELDING

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- Ⓢ = monophonic recording
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RECORDING OF SPECIAL MERIT

Ⓢ **CANNONBALL ADDERLEY: Cannonball Adderley and the Poll-Winners.** Cannonball Adderley (alto saxophone), Wes Montgomery (guitar), Victor Feldman (piano and vibes), Ray Brown (bass), Louis Hayes (drums). *Au Privave; Yours Is My Heart Alone; Never Will I Marry;* and three others. RIVERSIDE RLP 9355 \$5.98.

Interest: Good blowing session
 Performance: Heated
 Recording: Fine
 Stereo Quality: Excellent

In spite of the caliber of the musicians assembled, the results here tend to suffer from the same defects that mar the results of most such impromptu blowing sessions: lack of a real over-all group cohesiveness and the monotony generated by overlong soloing. However, there are several first-class men involved, and their solos are in themselves arresting. In particular, Wes Montgomery comes across with a series of lithe, loping, and well-organized improvisations on his amplified guitar, and Adderley's snashing, serpentine playing is up to its usual level, although much of it seems almost automatic. In the rhythm section, Victor Feldman, Ray Brown, and Louis Hayes work together almost as though they had been together for years instead of minutes. P. J. W.

Ⓢ **RED ALLEN: Red Allen Plays King Oliver.** Red Allen (trumpet), Herb Fleming (trombone), Buster Bailey (clarinet), Mill Hinton (bass), Sol Hall (drums), Bob Hammer and Sammy Price (piano). *Bullin' The Jack; Snowy Morning Blues; All of Me;* and twelve others. VERVE V 1025 \$4.98.

Interest: All for Red
 Performance: Weak support
 Recording: Good

At fifty-three, Red Allen is still an enthusiastically youthful and inventive jazzman, but he requires very carefully selected backing, and none of the sidemen on this disc suits his style well. Allen, however, is worth hearing in many places. When playing open horn, his tone is tangy and vital, and he is particularly effective muted in *Someday Sweetheart*, where he plays with

both strength and delicacy and with quite a personal sense of melodic development. But Verve has apparently forgotten that he has a uniquely casual, virile lyricism as a ballad singer, and he deserves a fresher choice of tunes and less ordinary arranging. N. H.

Ⓢ **GENE AMMONS: Jug.** Gene Ammons (tenor saxophone), Richard Wyzands (piano), Clarence Anderson (piano and organ), Doug Watkins (bass), Ray Barretto (conga drum). *Ol' Man River; Easy to Love; Seed Shack;* and five others. PRESTIGE 7192 \$4.98.

Interest: Midstream jazz
 Performance: Straightforward
 Recording: Sharp and clear

Gene Ammons, son of the late boogie-woogie pianist Albert Ammons, is a tenor saxophonist of the belting, uncomplicated blues-based school. He has a steaming, full-



CANNONBALL ADDERLEY
Slashing, serpentine alto sax

speed-ahead style that owes an obvious debt to Coleman Hawkins, but he is careful to avoid the harsh extremes to which this approach is so easily pushed. There is nothing new or very startling in these eight numbers—just simple, basic, middle-of-the-road swing. P. J. W.

Ⓢ **MILDRED ANDERSON: No More in Life.** Mildred Anderson (vocal), Robert Banks (organ), Al Sears (tenor saxophone), Lord Westbrook (guitar), Leonard Gaskin (bass), Bobby Donaldson (drums). *Everybody's Got Somebody but Me; I Ain't Mad at You; Hard Times;* and six others. PRESTIGE/BLUESVILLE 1017 \$4.98.

Interest: Soul vocals
 Performance: Uninspired
 Recording: Very good

This is Mildred-Anderson's second Prestige collection, but there is little of interest in it. Her voice has an unattractive phlegmy quality and a harsh edginess at the top. Worse, her singing is all tied up in heavy-handed stylistic gimmicks that keep her from projecting genuine emotion. The small soul-band that backs her contributes the only moments of really honest, earthy excitement. P. J. W.

RECORDING OF SPECIAL MERIT

Ⓢ **BENNY BAILEY: Big Brass.** Benny Bailey (trumpet), Phil Woods (alto saxophone), Julius Watkins (French horn), Les Spann (flute and guitar), Tommy Flanagan (piano), Buddy Catlett (bass), Art Taylor (drums). *Hard Sock Dance; Alison; Topsy;* and three others. CANNON 8011 \$4.95.

Interest: Easy modern swing
 Performance: Effortlessly driving
 Recording: Brilliant

This engagingly unpretentious collection focuses on the warm, witty work of trumpeter Benny Bailey, an early and influential master of the bop style who since 1953 has been living in Europe. He recently returned to the United States with the Quincy Jones band, and while here recorded this relaxed, pleasant set largely in the company of its members. He has a spare, lyrical style in which there are no excess notes, and he possesses a full, round tone with power to spare. His solos, especially the muted ones, are characterized by a flowing grace, tight inner logic, and a wry, puckish sense of humor. His colleagues are all up to his level, but this is Bailey's show all the way. P. J. W.

Ⓢ **BUNNY BERIGAN: Bunny.** Bunny Berigan (trumpet); Bunny Berigan Orchestra. *A Study in Brown; Azure; Jazz Me Blues;* and nine others. CAMDEN CAL 550 \$1.98.

Interest: Rich in nostalgia
 Performance: Berigan soars
 Recording: Adequate

This disc contains a dozen tracks recorded for Victor by Bunny Berigan with the undistinguished but competent big band he led from 1937 to 1939. One number, *Carelessly*, has never been previously released. The arrangements are standard swing-era scores, and there are four nondescript vocals by two female singers. What makes the album worth while is Berigan's passionate, biting, full-bodied trumpet playing and the reckless verve with which he often

explodes into a solo. There are also a few vigorous, swinging contributions by reed men Georgie Auld and Don Lodie, among others. Listeners who grew up in the 1930's are likely to be particularly drawn by the flavorful, sturdy reed section and the occasionally strutting brass. *N. H.*

Ⓢ **BUCK CLARKE: *Drum Solo*.** Buck Clarke (bongos and conga drum), Charles Hampton (piano, alto and baritone saxophones, and flute), Clement Wells (vibrato), Fred Williams (bass), Roscoe Hunter (drums). *Funk Roots; Blues for Us; I Got Rhythm*; and seven others. ARGO LP 4007 \$3.98.

Interest: Modest jazz
Performance: Unpretentious
Recording: Very good

The players in Buck Clarke's Washington-based quintet are flexible and moderately imaginative, and they work comfortably together. The most attractive soloist is Charles Hampton when he turns to alto saxophone, which he plays in a spare, intense, strong-toned style somewhat in the Charlie Parker tradition. The other solos by the sidemen are well constructed, and they give a sense of genuine, unforced emotion and evident pleasure in collective improvisation. All told, this is a very good local group, not quite yet ready for the big leagues. *N. H.*

HANK CRAWFORD: *More Soul* (see p. 53).

Ⓢ **PETE FOUNTAIN: *Pete Fountain's French Quarter*.** Pete Fountain (clarinet), Godfrey Hirsch (vibrato), Stan Wrightsman (piano), Morty Corb (bass), Jack Sperling (drums). *Summertime; Dear Old Southland; Oh, Didn't He Ramble*; and nine others. CORAL CRL 757359 \$4.98.

Interest: Warmed-over Goodman
Performance: Assured
Recording: Very good
Stereo Quality: Excellent

Pete Fountain, to judge from this disc, is more adept at summoning up the ghost of Benny Goodman's warm, expansive playing on his classic small-group recordings of the early 1940's than Goodman himself has been in recent years. These are, in fact, stunning recreations of the successful Goodman formula of twenty years ago, but there seems to me to be little of value, beyond the obvious one of stirring up nostalgia, in such proceedings; certainly Fountain's sleek, facile style has been achieved at the expense of every trace of individuality. The end results are attractive but rather pointless. *P. J. W.*

ARETHA FRANKLIN (see p. 53).

Ⓢ **RED GARLAND: *Rojo*.** Red Garland (piano), George Joyner (bass), Charlie Persip (drums), and, on four tracks, Ray Barretto (conga drum). *We Kiss in a Shadow; Ralph J. Gleason Blues; Mr. Wonderful*; and three others. PRESTIGE 7913 \$4.98.

Interest: Moderate
Performance: Predictable
Recording: Close and alive

A natural romanticist, Red Garland plays ballads with genuine tenderness that sometimes has more than a touch of sentiment-

ality, and he is also a cheerful, mellow swinger who, at his best, projects an unpretentious dancelike airiness. Unfortunately his ideas are often second-rate, and when he does come up with an original turn he is rarely able to sustain and develop it strikingly. Charlie Persip is authoritative, and the underestimated George Joyner plays with freshness and imagination. Ray Barretto is a skillful conga thumper, no doubt, but his punctuations in this set are a good deal too insistent. *N. H.*

Ⓢ **DIZZY GILLESPIE: *Gillespiana*.** Dizzy Gillespie (trumpet); orchestra. *Gillespiana; Prelude; Blues; Panamericana; Africana; Toccata*. VERVE V 8394 \$4.98.

Interest: Weak writing
Performance: Dizzy is superb
Recording: Live and clean

Boris "Lala" Schifrin, the pianist in Dizzy Gillespie's combo, studied classical composition at home in Argentina and at the Paris Conservatoire, and he has done film scoring. Now, for his leader and a big band, he has written a five-movement suite in which, according to Gunther Schuller's jacket notes, he intends each movement to



DIZZY GILLESPIE
He's ready, but the music isn't

reflect a different aspect of Dizzy's personality, ranging from the melancholy *Blues* to the vigorous *Toccata*, from allusions to Dizzy's forebears to his interest in Latin-American music."

Several of the themes are agreeable, but they are neither brilliantly nor originally developed, and the scoring is rather conventional. But Gillespie himself, now the most accomplished trumpet player in jazz, is magnificent, and the recording is worth owning for his remarkable playing in all the various moods. Also useful are Leo Wright's direct, economical alto saxophone solos and the superior bass playing of Art Davis. Gillespie is more than ready for a challenging large composition centered on him, but this is not it. *N. H.*

JOHNNY HODGES: *Not So Duhish* (see p. 54).

Ⓢ **JO JONES AND MILT HINTON: *Percussion and Bass*.** Jo Jones (drums and percussion) and Milt Hinton (bass). *Tam; Me and You; Coffee Dan; Love Nest*, and seven others. EVEREST SDBR 1110 \$3.98.

Interest: Rather limited
Performance: Assured

Recording: Stunning
Stereo Quality: Superior

This disc consists solely of collaborations between Milt Hinton and Jo Jones, who sports an impressive battery of percussion instruments. The result is a fine demonstration record for stereo rigs, though it is somewhat less successful on a strictly musical basis. Twelve tracks of unrelieved bass and drum music, despite the virtuosity of Hinton and Jones, prove a bit wearying. *P. J. W.*

Ⓢ **SAM JONES: *The Chant*.** Sam Jones (bass and cello); orchestra. *The Chant; Four; Blues on Down*; and five others. RIVERSIDE RLP 9358 \$5.98.

Interest: Orchestral soul jazz
Performance: Merely competent
Recording: Topnotch
Stereo Quality: Excellent

Under the nominal leadership of bassist-cellist Jones, the members of this eleven-piece studio band composed primarily of Riverside house artists work their way with commendable precision, but little else, through a series of not particularly original arrangements by Victor Feldman and Jimmy Heath. In fact, most of the scores sound rather like warmed-over versions of the arrangements Gigi Gryce did several years ago for the big band of the late Oscar Pettiford. There is some full-bodied trumpet work by Blue Mitchell and Nat Adderly here and there, and Jones comes through with a series of well-constructed and unexpectedly lyrical solos on both of his unwieldy instruments. *P. J. W.*

Ⓢ **BARNEY KESSEL: *Workin' Out!*** Barney Kessel (guitar), Marvin Jenkins (piano and flute), Jerry Good (bass), Stan Popper (drums). *The Good Li'l Man; New Rhumba; Pedal Point*; and five others. CONTEMPORARY M 3585 \$4.98.

Interest: Just misses
Performance: Solidly competent
Recording: Excellent

Long a prospering regular in the Hollywood studios, Barney Kessel has formed his own combo of young colleagues who are quick-witted and skillful, although Marvin Jenkins' piano playing becomes tiresome after a while, and his flute work is not distinctive. Kessel himself is something of an enigma. He appears to have nearly all the requirements of an important jazzman—vitality, imagination, enormous technical facility, and adaptability to a wide range of moods—yet he lacks that distinctiveness of personality that can draw a listener totally into the music. *N. H.*

Ⓢ **LATIN JAZZ QUINTET AND ERIC DOLPHY: *Caribé*.** Eric Dolphy (alto saxophone, bass clarinet, and flute), Gene Casey (piano), Bill Ellington (bass), Charlie Simons (vibes), Juan Amalbert (conga drum), Manny Ramos (drums and timbales). *Caribé; Blues in 6/8; First Bass Line*; and three others. PRESTIGE/NEW JAZZ 8251 \$4.98.

Interest: Afro-Cuban soul jazz
Performance: A curious mismatching
Recording: Brilliant

Strangely enough, the work of the Latin Jazz Quintet is more arresting the further

HIFI/STEREO

ON THE five discs issued by Verve as "The Bill Broonzy Story," the Chicago-based blues musician who died in 1958 takes a last long backward look at his life as singer, composer, and wanderer, and the result is one of the most meaningful and constantly entertaining documentaries on records. In fact, in the jazz field, the only comparably full autobiography is the Jelly Roll Morton series made by Alan Lomax for the Library of Congress and now available on the Riverside label. And Broonzy's spoken and sung reminiscences, recorded in July, 1957, with the backing of the Cleveland disc jockey, Bill Randle, are more cohesive than Morton's and less often interrupted by the voice of an interviewer.

BIG BILL BROONZY was a major figure in blues history in several respects. Although he was capable of projecting much power and occasional fury, he was one of the more subtle and lyrical of the blues performers and so communicated a wider range of moods and more deft shadings of irony than did most of his colleagues. He was also a singularly intense guitarist. As a composer, he was responsible for many of the more durable and pungent blues originals.

What makes this retrospective set especially valuable is the fact that Broonzy came from a country background, so that in tracing his own journey, from an Arkansas farm through various itinerant jobs to his final years in Chicago, he illuminates the similar experiences of many other blues singers of his generation. Thus his commentary interspersed between the songs has considerable value for listeners interested in sociology and the history of the Negro as well as for listeners whose primary involvement is with the music itself.

USING the songs, some of them his own, as pointed illustrations, Broonzy tells of the role of religion in the rural South and of the harsh economic system that eventually led many sharecroppers and other workers to gamble on going North. He tells of the way that work songs came into being on the levee, of the frustrations, disappointments, and transitory pleasures of city life. And he tells of the fulfillment the blues themselves gave to their creators. In a particularly affecting section, Broonzy pays tribute to several great blues singers who are now dead, and sings some of their most characteristic songs.

The performances themselves are among his most mellow and relaxed on records, since there was no time limit on the recording sessions and Broonzy was able to ramble down what byways he chose and remember at his own pace. The feeling of late-hour ease is similar to that in the equally informal "Leadbelly's Last Sessions" that Fred Ramsey recorded in his own apartment and which Folkways later released. Like other such carriers of oral

AUGUST 1961

A LIFE IN THE BLUES

by NAT HENTOFF



Big Bill
Broonzy's
summing up

traditions, Broonzy was a quasi-bard with a large repertoire, and once started on a line of memory he pulls in much rich, unexpected, associated material—if he is left alone. And, fortunately, in this recording he is left alone.

ESPECIALLY noteworthy among the many memorable interpretations are Broonzy's own *Key to the Highway* ("I got the key to the highway, / Yes, I'm billed out and bound to go. / I'm gonna leave, leave here runnin' / Because walkin' is mos' too slow.") There's an extraordinary poignant *Swing Low Sweet Chariot* ("The younger people say that you're crying when you're singing like that, and who wants to cry? . . . Back in those days people didn't know nothing else to do but cry . . . But now they talk and get lawyers and things.") Broonzy sings the spiritual first as in the old time ("Back in them days, when they did sing it, they did cry") and then swings it as the youngsters today might.

There are several variations on the wandering motif that is central to the blues. Bill's version of *Goin' Down the Road Feelin' Bad*, for example, is nonetheless light and quick with anticipation ("Take ten dollar shoes to fit my feet, baby, / Ten dollar shoes to fit my feet, right now, / I ain't goin' to be treated this-a-way.") And he sings Leroy Carr's classic loveless blues, *When the Sun Goes Down*, with soft but burning intensity ("I may be back to see you again little girl, / Some old rainy day, / Yes, in the evenin' / In the evenin' / I declare, when the sun go down, / When the sun go down.")

A unifying thread throughout the memories and the examples of how many different kinds of blues there can be is Broonzy's pride in his craft and in his heritage. With undimmed enthusiasm he tells how viable the blues form is. "Now you can take a chair, a box, an axe, a knife—anything—and you can start writing a blues from it." But he also makes the point that the blues cannot be taught, since they come from a way of living and from a natural initial affinity for saying what is felt in the language of the blues musically.

THERE were hundreds of blues storytellers who traveled Southern roads while living the blues, and yet only a few of them had that extra dimension of originality, intensity, and a strongly personal view of life that enabled them to reach across decades and continents and communicate to listeners of many divergent races and backgrounds. Big Bill Broonzy was one of the most eloquent of all these, and this, his final testament, should endure as long as anything of its sort that has been recorded. *Nat Hentoff*

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it moves away from strictly Latin-type material. Its several excursions into quasi-gospel jazz style are definitely the most interesting and satisfying numbers on this disc, if for no other reason than that they are not nearly so monotonous as the Afro-Cuban tunes. It is Eric Dolphy who is the interloper. An alto saxophonist and bass clarinetist of the violently emotional, jagged school of which Ornette Coleman is the foremost exponent, Dolphy plays in an aggressive, waspish manner on these two instruments, only to abandon it for a warm, languid gentleness in the two numbers where he plays flute. Having no axe to grind on these tracks, he fits right into the group's relatively bloodless groove.

P. J. W.

© HERBIE MANN: *Flute Brass Vibes and Percussion*. Herbie Mann (flute and piccolo), "Knobby" Totah (bass), Rudy Collins (drums), Johnny Rae (vibraharp), "Doc" Cheatham, Siggy Schatz, Jerome Kail, and Leo Ball (trumpets), Ray Mantilla (conga drum), Ray Barretto (bongos). *Dearly Beloved; A Ritual; Autumn Leaves*; and three others. VERVE V 8392 \$4.98.

Interest: Mildly entertaining
 Performance: Conscientious
 Recording: Well-balanced

It is true that Herbie Mann's instrumentation here has at first a fresh impact, but Mann is the major soloist, and while he plays pleasantly, he lacks urgency, surprise, and imaginative depth. Johnny Rae is very skillful, but he, too, lacks strong individuality. The arrangements are moderately intriguing, and one especially—*Fife 'N Tambowine Corps*—is a delightfully witty incorporation of African high-life elements into Afro-Cuban jazz. The trumpets are brisk and assertive, and the percussion players generate a fair amount of heat when required, but Mann does not yet have the ability to lift his group into brilliant unity.

N. H.

RECORDING OF SPECIAL MERIT

© TOSHIKO MARIANO QUARTET. Toshiko Akiyoshi Mariano (piano), Charlie Mariano (alto saxophone), Gene Chirico (bass), Eddie Marshall (drums). *When You Meet Her; Little T; Toshiko's Elegy*; and two others. CANDID 8012 \$4.95.

Interest: Coming-of-age
 Performance: Beautiful
 Recording: First-rate

This is a lovely and gently reflective collection by two young jazz musicians whose work has only recently taken on the assurance and decisiveness of complete artistic maturity—the husband-and-wife team of the American alto saxophonist Charlie Mariano and the Japanese pianist Toshiko Akiyoshi. Ever since her immigration to this country early in 1956, Toshiko had worked in the shadow of Bud Powell, the dazzling keyboard virtuoso who first translated Parker's saxophone innovations into keyboard terms. It was a credit to her sure technical mastery of the piano that Toshiko fully assimilated the Powell approach, but her accomplishment was at the expense of any real individuality in her own

playing. Similarly, Charlie Mariano, once a Stan Kenton sideman, could be written off as just another accomplished Parker-influenced altoist. The pair were married in November, 1959, and formed the quartet that is heard on this disc the following January.

Since then, as this disc convincingly and dramatically demonstrates, both have found cohesive and fully-articulated styles of distinct individuality. At the same time, having been developed together and been prompted by a singleness of conception, their two styles fit together naturally into an organic whole of truly remarkable freshness and emotional impact. All five numbers on this recording partake of a shared warmth, tranquility, and expansive lyricism in which there is no loss of sinew or spontaneous passion. It is an approach in which the cerebral and emotional are in perfect balance, each strengthening the other. The haunting and pensive modal composition *Little T* is easily the most impressive of five ardent and moving pieces. It is a rare enough occurrence in jazz when a musician comes into his majority; for it to happen simultaneously to two is a significant jazz event.

P. J. W.

© MEMPHIS SLIM AND WILLIE DIXON: *The Blues Every Which Way*. Memphis Slim (vocals and piano); Willie Dixon (vocals and bass). *Choo Choo; 4 O'Clock Boogie; Rub My Root*; and seven others. VERVE V 3007 \$4.98.

Interest: Ordinary city blues
 Performance: Spirited
 Recording: Adequate

On this disc the team of the blues pianist Memphis Slim (Peter Chatman) and the bassist Willie Dixon rework pleasantly, though uneventfully, ground they've covered often before. (In fact, half of the selections here may be found in the pair's previous LP's.) Slim is a relaxed, if not particularly fresh boogie-woogie pianist, and Dixon, formerly with the rough, tough little band of the blues singer Muddy Waters, is himself a gusty, free-wheeling blues shouter and a propulsive bassist to boot. The two work well together, but, for the most part, they offer routine urbanized blues performances of little depth.

P. J. W.

RECORDING OF SPECIAL MERIT

© WES MONTGOMERY: *Movin' Along*. Wes Montgomery (guitar and bass guitar), Victor Feldman (piano), Sam Jones (bass), Louis Hayes (drums), James Clay (flute and tenor saxophone). *Tune-Up; Body and Soul; Says You*; and four others. RIVERSIDE RLP 342 \$4.98.

Interest: Wes's best yet
 Performance: Accomplished
 Recording: Very good

This is Wes Montgomery's most impressive recorded work so far, but I, for one, still do not hear the galvanically exciting creativity reported by such observers as Cannonball Adderley and Gunther Schuller, who have heard Montgomery in informal night-club settings. What I do hear is playing that has an easy swing and tasteful, though not startling, ideas. In this collection, the most attractive thing is his balladry, for he has an unhurried but

HiFi/STEREO

fully developed lyricism that is still relatively rare in modern jazz. The rhythm section is first-rate, although Vic Feldman's piano style continues to be disappointingly anonymous. *N.H.*

© **LEE MORGAN:** *Leeway*. Lee Morgan (trumpet), Jackie McLean (alto saxophone), Bobby Timmons (piano), Paul Chambers (bass), Art Blakey (drums). *These Are Soulful Days; The Lion and the Wolf*; and two others. BLUE NOTE 4034 \$4.98.

Interest: Ferocious modern jazz
Performance: Fervid
Recording: Very fine

Four years ago Lee Morgan completely electrified jazz circles with his slashing, surprisingly mature work with the Dizzy Gillespie Orchestra. More recently he has worked with the Jazz Messengers of drummer Art Blakey, one of the hardest-driving of the hard-bop outfits. Morgan is a cooker, playing in the florid style developed by Fats Navarro and Clifford Brown, an approach that overwhelms the listener with its blistering torrents of notes.

Still, this collection rarely rises above the level of the routine blowing date for several obvious reasons—insufficient preparation, overlong solos, and lack of programmatic variety. *P. J. W.*

© **GERRY MULLIGAN BAND:** *The Concert Jazz Band at the Village Vanguard*. Gerry Mulligan Band. *Blueport; Body and Soul; Black Nightgown*; and three others. VERVE V 8396 \$4.98.

Interest: Not the best Mulligan
Performance: Incisive
Recording: Fine location taping

This second disc by the Mulligan band has the same shortcomings as the first one (Verve 8388): inconsistency and blandness of conception. Mulligan's solid achievements in small-group arranging give good reason to expect far more than the routine, cautious performances to be heard here. Mulligan himself scored only one of the six tracks here, yet even this number, *Come Rain or Come Shine*, is disappointingly tame. The only number that gets off the ground is *Let My People Be*, a driving riff tune arranged by trombonist Bob Brookmeyer. This track points out that the band's problem is primarily one of ill-directed conception, not of execution. *P. J. W.*

© **HORACE PARLAN:** *Us Three*. Horace Parlan (piano), George Tucker (bass), Al Harewood (drums). *Us Three; I Want to Be Loved; Come Rain or Come Shine*; and four others. BLUE NOTE 4037 \$4.98.

Interest: Derivative
Performance: Polished
Recording: Excellent

Here Horace Parlan strings together a series of acknowledgements of the several men who have influenced his spare, discreet style. The more conspicuous borrowings are from Red Garland, Wynton Kelly, Ahmad Jamal, Junior Mance, and Bud Powell. Parlan receives impeccable support from George Tucker and Al Harewood, but there is not a single surprise on either side. *P. J. W.*

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Ⓢ **ANDRÉ PREVIN: *The Previn Scene.*** André Previn (piano); David Rose Orchestra. *Should I; Young Man's Lament; Little Girl Blue;* and nine others. MGM E 3908 \$3.98.

Interest: Lush funk
Performance: Competent
Recording: Very good

André Previn, at thirty-one winner of several Academy Awards for his film scores, has for several years now been conducting a flirtation with jazz, but his forays into jazz recording have shown fairly clearly that it's mere dalliance, and this disc is no different from previous efforts. With his piano set against the shimmering strings of the David Rose Orchestra, Previn plods along stolidly in his best simulacrum of Horace Silver or in his own florid rhetorical manner. Occasional and all too brief solos by such genuine jazzmen as Shelly Manne, Blue Mitchell, Frank Rehak, and Red and Whitey Mitchell can't save this disc from tedium. P. J. W.

Ⓢ **BILL RUSSO: *Seven Deadly Sins.*** Bill Russo Orchestra. *Theme; Greed; Lechery; Gluttony; Anger; Envy; Sloth; Pride-Epilogue.* ROULETTE/BIRDLAND SR 52063 \$5.98.

Interest: Theme and variations
Performance: Careful
Recording: First-rate
Stereo Quality: Impressive

Bill Russo has constructed a skillfully developed eight-section piece in a theme-and-variations form. The melodies are clear and intelligently organized, and there are a number of cleverly scored passages—as in *Sloth*—and occasional climaxes of some power, but the over-all effect is rather static, as it is in several other Russo works. Nonetheless, his ideas are usually worth examining, and there is no question that this is a solid example of craftsmanship. The playing is expert, and the various solos are thoroughly in context. N. H.

Ⓢ **ELMER SNOWDEN: *Howlem Banjo!*** Elmer Snowden (banjo), Cliff Jackson (piano), Tommy Bryant (bass), Jimmy Crawford (drums). *Rumin' Wild; C-Jam Blues; Dear Old Southland;* and nine others. RIVERSIDE RLP 9348 \$5.98.

Interest: Happy meeting
Performance: Sunny
Recording: Very good
Stereo Quality: Good

Elmer Snowden, a jazz banjoist with an unusually warm tone and fluid phrasing, was once an important band leader. Duke Ellington's first New York job was with Snowden in 1923, and Snowden later led several other orchestras. Since the mid-1930's, Snowden has been on the fringe of the music business, and he was a parking-lot attendant in Philadelphia when Chris Albertson of Riverside set up this recording date.

Snowden reawakens a number of tunes of the 1920's, but without self-conscious nostalgia. He improvises with straightforward melodic grace and an ebullient beat. Matching Snowden's relaxation and high spirits is Cliff Jackson, an unjustly neglected Harlem pianist with strong roots in the "stride" tradition. Jimmy Crawford, a member of the Jimmie Lunceford band for

many years, is an altogether right drummer for the session, maintaining a lithe beat. Young Tommy Bryant also fits in comfortably. This album will start no movements or revivals, but it will bear up under many, many playings. N. H.

Ⓢ **KAY STARR: *Jazz Singer.*** Kay Starr (vocals) with music arranged and conducted by Van Alexander. *My Man; Me Too; Sunday;* and nine others. CAPITOL ST 1438 \$4.98.

Interest: Not for jazz listeners
Performance: Disappointing
Recording: Good
Stereo Quality: First-rate

In the mid-1940's, Kay Starr demonstrated on several recorded performances with a small jazz combo that she could sing jazz with power and individuality. Since then, there have been traces of her jazz potential on a number of albums, but unfortunately, this one—despite its title—is one of her least convincing jazz forays. For one thing, her usually buoyant beat is rather stolid through most of the performances (the plodding, unimaginative Van



ELMER SNOWDEN
His Harlem banjo has a fresh beat

Alexander backing, which includes a thoroughly expendable organ, doesn't help). Her phrasing too is more self-conscious than normal, and the heat of her singing seems more calculated than spontaneous. Miss Starr is still capable, I think, of singing reasonably convincing jazz, but she needs much more supple and much less dated backing than she gets here. N. H.

Ⓢ **SONNY STITT: *Sonny Stitt Swings the Most!*** Sonny Stitt (alto and tenor saxophones), Lou Levy (piano), Leroy Vinnegar (bass), Mel Lewis (drums). *Lonesome Road; The Gypsy; That's the Way to Be;* and four others. VERVE V 8380 \$4.98.

Interest: Shades of Bird!
Performance: Not Stitt's best
Recording: Excellent

Of all the post-Parker alto saxophonists, Sonny Stitt is the one who has come closest to fully assimilating the master's style in all its dizzying complexity. However, Stitt is no mere slavish imitator; rather, it's as though he has so steeped himself in Parker's musical thought that in the end Bird's approach has become his own. On this disc, however, his polished, assured playing seems a bit sluggish and lifeless. Further-

more, he has done so many albums almost exactly like this that it's difficult to get at all excited about just one more. On one track, *That's the Way to Be*, he makes his debut as a singer; he should stick to the saxophone. P. J. W.

Ⓢ **BEN WEBSTER: *The Warm Moods.*** Ben Webster (tenor saxophone), Donn Trenner (piano), Don Bagley (bass), Frank Capp (drums); string quartet, Johnny Richards cond. *Sweetheart of Sigma Chi; Stella by Starlight; With Every Breath I Take;* and nine others. REPRISE R 2001 \$4.98.

Interest: Webster vs. strings
Performance: Ben is delightful
Recording: Excellent

Were it not for the strong, virile playing of Ben Webster, an Ellingtonian through and through, this collection would very likely be a complete bust. Johnny Richards' arrangements for the string quartet backing tenor saxophonist Webster are not only singularly unoriginal, they are wholly at odds with the ardent, impassioned character of Webster's airy playing. The arrangements are either cloying in their overcuteness or ponderous in their attempts at low-keyed drama; Webster has to fight all the way to keep from going under. Still, his floating, feather-light lyricism almost saves the disc. However, there are any number of superior Webster collections. P. J. W.

Ⓢ **RANDY WESTON-LANGSTON HUGHES: *Afro-Percussion—Uhuru Afrika (Freedom Africa).*** Randy Weston (piano) and orchestra including Babatundé Olatunji, Candido, Armando Peraza, Max Roach, Charlie Persip, and G. T. Hogan (percussion), George Duvivier and Ron Carter (bass), Kenny Burrell (guitar), Clark Terry, Benny Bailey, Richard Williams, and Freddie Hubbard (trumpets), Julius Watkins (French horn), Slide Hampton, Jimmy Cleveland, and Quentin Jackson (trombones), Cecil Payne, Jerome Richardson, Sahib Shihab, Budd Johnson, Gigi Gryce, Yusef Lateef, and Les Spann (reeds), Martha Flowers and Brock Peters (vocals), Tuntumeke Sanga (narrator). *African Lady; Bantu; Kuchezu Blues;* and two others. ROULETTE SR 65001 \$5.98.

Interest: Somewhat inflated
Performance: Energetic
Recording: Good
Stereo Quality: Competent

Randy Weston is one of several American Negro jazzmen who are finding inspiration in the rise of African independence. His melody lines are well suited to jazz development, but he has not been well served by arranger Melba Liston. Miss Liston, who is also a trombonist, is a competent writer with a bent toward jazz impressionism, but she lacks daring and the capacity to build a big piece into a firmly fused unity. Accordingly, although there are several bursting solos, there is too much diffusiveness in the ensemble sections, and the result is that some of the work's potential is not realized.

A mistake in casting has classically trained Martha Flowers and non-jazz singer Brock Peters handling the lyrics in *African Lady*. They simply don't blend with the surrounding instrumental tex-

ture. The Weston-Hughes effort is commendable in intent, but most jazz composers have yet to learn that a long piece requires development and integration of the various themes. Most of all, it requires a strong sense of direction—a quality that Weston does not display here. *N. H.*

© **LEO WRIGHT:** *Blues Shout*. Leo Wright (flute and alto saxophone), Junior Mance (piano), Art Davis (bass), Charlie Persip (drums), Harry Lookofsky (violin), Richard Williams (trumpet). *Sigi; Indian Summer; Two Moods*; and five others. ATLANTIC SD 1358 \$5.98.

Interest: Good debut
Performance: Leo's better on alto
Recording: Logical
Stereo Quality: Good

For his first album as a leader, Leo Wright, who has become best known for his work with the Dizzy Gillespie quintet, split the set into two different instrumentations. On the first side, he plays flute with backing by violin and rhythm section. On the second, he switches to alto saxophone and is joined by the same rhythm section and trumpeter Richard Williams.

Wright is a firm-toned, logical flutist who plays with warmth but no particular imaginative sweep. Lookofsky, classically trained, is slowly beginning to sound more convincing as a jazzman, although more in the tonal than the rhythmic sense. Lookofsky's work, however, is beguiling, and his presence is surely an asset. Throughout the album, the piano of Junior Mance is a major plus factor, as is the remarkable work of bassist Art Davis.

Wright's style on the alto saxophone is marked by the directness of his melodic lines, the clarity of his tone, and his rhythmic confidence. He is not yet a powerfully original improviser, although he is quite impressive on ballads. Williams plays with a crackling tone and interesting melodic development. His ideas do not flow as well as they might, and his playing often sounds like a series of explosions. As a whole, this is a better-than-average modern-jazz album, but not an indispensable one. *N. H.*

© **BOOGIE WOOGIE REVISITED:** Various instrumentalists and orchestras. *Boogie Woogie Revisited; Yancey's Bugle Call; Beat Me, Daddy, Eight to the Bar; Chicago Breakdown*; and eight others. RCA VICTOR LPM 2321 \$3.98.

Interest: Mixed boogie
Performance: Uneven
Recording: Acceptable

Boogie-woogie is the name applied to a distinctive and primitive way of playing blues on the piano, the most characteristic feature of which was a rolling ostinato bass pattern against which treble riffs were set. With John Hammond's rediscovery of pianist Meade Lux Lewis, in 1936, there was a strong resurgence of interest in this idiom, and the style was even adapted, not too successfully, for big-band playing before the craze died out in the early 1940's.

There are several LP collections that offer far more cogent and comprehensive surveys of boogie-woogie than does this haphazard disc anthology. *P. J. W.*

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4-TRACK CLASSICS

Ⓢ **BRAHMS: Piano Concerto No. 2, in B-flat, Op. 83.** Rudolf Serkin (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 357 \$7.95.

Interest: Great concerto
Performance: Uneven
Recording: Bright
Stereo Quality: Good

With due appreciation for such lovely moments as the piano's entrance in the slow movement, this tape has its shortcomings. Serkin's first movement is a remarkable study in effective keyboard rhetoric, and his playing of the finale, although it lacks spontaneity, is remarkable pianism. But in the big second movement his performance is mannered and shot through with imprecisions. Ormandy's third accompaniment for Serkin is the most sensitive he has given him, and the Columbia engineers have recorded the piano very well, but without matching the over-all warmth and clarity of the excellent RCA Victor recording by Sviatoslav Richter. The stereo spread is very wide, but depth is a bit lacking, and the high strings have a brightness that borders on stridency. *E. S. B.*

Ⓢ **DVOŘÁK: Symphony No. 5, in E Minor ("New World").** London Philharmonic Orchestra, Hugo Rignold cond. BEX CANTO ST 128 \$6.95.

Interest: Popular masterpiece
Performance: Good
Recording: Flawed
Stereo Quality: Excellent

In this seventh tape version, Hugo Rignold leads a rough-and-ready, thrusting, performance in which he shapes the slow movement with feeling but goes too far in whipping up the tempos at the end of the first movement and toward the close of the finale. Technically the recording is also uneven. The very first note cuts in with an abruptness that suggests a frantic hand switching in on the performance an instant after the downbeat, and at the beginning of the finale the strings sound coarse and papery. Elsewhere, however, the sonic effect is impressive. *E. S. B.*

Ⓢ **KHACHATURIAN: Gayne Ballet Suite.** **OFFENBACH: Gaîté Parisienne.** Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor FTC 2045 \$8.95.

Interest: Lightweight favorites

Performance: Brilliant
Recording: Excellent
Stereo Quality: Excellent

The big golden sound of this tape puts you right in Symphony Hall in Boston. Of the four *Gayne* ballet numbers recorded in this suite, the over-familiar "Sabre Dance" remains the most direct and effective in communication. Fiedler's *Gaîté Parisienne* is a genial and enjoyable excursion, even if he may occasionally lose the distinction between the brilliant and the merely rickety. *E. S. B.*

Ⓢ **LALO: Symphonie Espagnole.** Henryk Szeryng (violin); Chicago Symphony Orchestra, Walter Hendl cond. RCA Victor FTC 2051 \$8.95.

Interest: Indestructible favorite
Performance: Refined
Recording: Sonorous
Stereo Quality: Quite good

If Szeryng's playing lacks fiery inspiration, his musical probity carries him further than some more brilliant but less tasteful violinists. Still, why can't he have more fun with this exhilarating old favorite? Hendl's conducting is firm, but with an uncomfortable touch of rigidity, and he rushes the soloist on occasion. Their best



HERBERT VON KARAJAN
Symphonic pops with elegance

work is in the rondo finale, where the conductor's vigor is well in place and the soloist enters into the spirit of the music with refreshing insouciance. The violin is prominent but tolerably so, the depth and spread of the sound very good. *E. S. B.*

Ⓢ **MAHLER: Symphony No. 4, in G Major.** Chicago Symphony Orchestra, Fritz Reiner cond.; Lisa della Casa (soprano). RCA Victor FTC 2027 \$8.95.

Interest: The lighter Mahler
Performance: Controlled, delicate
Recording: Bright, transparent
Stereo Quality: Good

Those used to the unabashed sentiment characteristic of Bruno Walter's approach to Mahler may be surprised by Fritz Reiner's way with this one of the more cheerfully lyric and unpretentious Mahler symphonics. Some may dislike its rather cool detachment, others may find that Reiner has established a rather intriguing link between Mahler and the Haydn of the later symphonics.

The result, in any event, is beautifully recorded, and the tape is nicely processed. Lisa della Casa's singing of the delightful soprano solo in the final movement is wholly at one with Reiner's approach to the music, in which intellectual sophistication is directed towards creating an atmosphere of childlike naïveté. *D. H.*

Ⓢ **TCHAIKOVSKY: 1812 Overture, Op. 49.** **WEBER: Invitation to the Dance, Op. 65.** **LISZT: Hungarian Rhapsody No. 2, in C Minor.** **SIBELIUS: Valse triste, Op. 44.** **BERLIOZ: Hungarian March (from The Damnation of Faust, Op. 24).** Philharmonia Orchestra, Herbert von Karajan cond. ANGEL ZS 35614 \$7.98.

Interest: Popular classics
Performance: Powerful
Recording: Transparent
Stereo Quality: Very good

Herbert von Karajan's readings have elegance, controlled power, and good taste but also a certain impersonality and remoteness. The ultimate excitement is missing from his *1812 Overture* and, to a lesser degree, from his *Lisa* and *Berlioz* performances. In the *Sibelius*, he tries too hard, with the result that the work does not flow naturally. The *Invitation to the Dance*, however, is undiluted joy. The sound is transparent, but it requires bass boost and treble cut. *E. S. B.*

Ⓢ **EILEEN FARRELL: Puccini Arias.** *Gianni Schicchi: O mio Babbino caro. La Bohème: Quando m'en vò; Mi chiamano Mimì. La Rondine: Che il bel sogno, Tosca: Non lo sospiri; Fissi d'arte. Madama Butterfly: Un bel dì. Manon Lescaut: In quelle trine morbide. Turandot: Tu che di gel sei cinta; In questa reggia.* Eileen Farrell (soprano); Columbia Symphony Orchestra, Max Rudolf cond. COLUMBIA MQ 358 \$7.95.

Interest: Puccini for sopranos
Performance: Farrell miscast
Recording: The big sound
Stereo Quality: Very good

The two arias from *Turandot* are Eileen Farrell's best efforts on this tape. Elsewhere the results are not so happy, for she comes nowhere near portraying the girlish caprice of *Mimì*, the fragility of *Butterfly*, or the touching simplicity of *Lauretta*. The

HiFi/STEREO

climactic high note of "Fissi d'arte" is glorious, but none of the fire and passion of Tosca is there. The sound is wide-spread. The soloist is less prominent than in her recent blues tape, but still overpoweringly close to the listener. E. S. B.

4-TR. ENTERTAINMENT

© **THE LIMELITERS:** *Tonight: In Person. Molly Malone; Seven Daffodils; The Monks of St. Bernard; Madeira M'Dear;* and six others. RCA Victor FTP 1066 \$7.95.

Interest: Limited
Performance: See below
Recording: Cavernous
Stereo Quality: Good

The Lintelers present a night-club mélange of folk, humorous, and other songs interspersed with patter and commentary. Their humor is less sophisticated than that of some other far-out groups, and some of their arrangements tend to be fussy and overdone. They are at their best in songs of driving energy like *There's a Meeting*, which is a brilliant warmup number, and the lusty chorus of *The Monks of St. Bernard*. The acoustics tend towards the cavernous, and there is a small amount of print-through. E. S. B.

© **OKLAHOMA!** (Richard Rodgers and Oscar Hammerstein 2nd). Sound-track recording. Gordon MacRae, Gloria Grahame, Gene Nelson, Charlotte Greenwood, James Whitmore, Shirley Jones, and others; orchestra, Jay Blackton cond. CAPITOL ZW 595 \$7.98.

Interest: Top musical
Performance: Variable
Recording: Very fine
Stereo Quality: Excellent

Since *Oklahoma!* is almost a national institution, it has a special claim to an absolutely top performance. This one, sad to say, falls a bit flat. Gene Nelson jogs through "Kansas City" when what it needs is brash bounce; Gloria Grahame scarcely sounds as if she means it when she sings "I Can't Say No"; and the final chorus is very neat, but it doesn't soar. The stereo sound is very fine, with realistically controlled spread. E. S. B.

RECORDING OF SPECIAL MERIT

© **MEL TORMÉ:** *Mel Tormé Swings Shubert Alley; Mel Tormé Back in Town.* Mel Tormé (vocals); Marty Paich Orchestra and the Mel-Tones. *Too Close for Comfort; Once in Love with Amy; On the Street Where You Live;* and twenty-one others. VERVE VSTP 246 \$11.95.

Interest: Provocative vocals
Performance: Arresting
Recording: Very good
Stereo Quality: Sharp and clear

This album contains further evidence of Mel Tormé's sure mastery of the peculiar problems of rhythm and semi-improvisation that jazz singing poses. His solo work on the first side surely ranks with the finest jazz-based vocalizing of the last five years, for he is in complete control all the way, and Marty Paich's imaginative scores treat his voice as an integral part of the

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orchestral sound rather than as an isolated element. The second side, which features Tormé's five-piece vocal group, the Mel-Tones, is somewhat less successful, since the arrangements no longer have quite the impact they had in the mid-1940's. Still, they are completely swinging scores, and the group does them with consummate ease and precision. The two sides hold some fleet alto saxophone solos by Art Pepper and much moody trumpet work by Jack Sheldon. P. J. W.

© **COUNT BASIE:** *String Along With Basie*. Count Basie (piano), Ben Webster and Illinois Jacquet (tenor saxophones); orchestra. *Summertime*; *Song of the Islands*; *Stringing the Blues*; and eight others. ROULETTE RTC 521 \$7.95.

Interest: Attractive mood jazz
Performance: Lush, sleek and empty
Recording: Excellent
Stereo Quality: Vivid

© **COUNT BASIE AND JOE WILLIAMS:** *Memories Ad-Lib*. Joe Williams (vocals), Count Basie (organ), Harry Edison (trumpet), Freddie Green (guitar), George Duvivier (bass), Jimmy Crawford (drums), Ain't Misbehavin'; I'll Always Be in Love with You; Sweet Sue; Dinah; and eight others. ROULETTE RTC 513 \$7.95.

Interest: Mellow standards
Performance: Assured
Recording: Excellent
Stereo Quality: Very fine

According to the jacket notes for this disc, Count Basie has long cherished an ambition to record with a string section. Now he has. All that has resulted is a nice, lush background-music package. Everything is tastefully done, but there is not much here to interest either the jazz or the Basie fan.

The other album is quite another matter. Basie, playing organ, provides extremely sensitive and functional support to Joe Williams' mellow singing of a dozen tried and proven songs. The total effect is unhurried, thoroughly relaxed, and delightful.

The engineering on both records leaves nothing to be desired. P. J. W.

RECORDING OF SPECIAL MERIT

© **BELAFONTE:** *Returns to Carnegie Hall*. Belafonte, Odetta, Miriam Makeba (vocals); Chad Mitchell Trio; Belafonte Folk Singers. *Jump Down Spin Around*; *I Do Adore Her*; *I've Been Driving on Bald Mountain*; *The Click Song*; *Didn't It Rain*; and thirteen others. RCA Victor FTO 6002 \$12.95.

Interest: Folk-song talent gallery
Performance: Exciting
Recording: Good
Stereo Quality: Very good

Although the jacket notes don't say so, this documentation of Belafonte's second appearance at Carnegie Hall is recorded virtually complete, judging from the length of the tape. Belafonte is heard as soloist, as master of ceremonies, and as singer with some of his guests and with the Belafonte Folk Singers. He assembled a remarkable collection of talent for this appearance. The brilliant Chad Mitchell Trio nearly out-calypsoes the master him-

self in *I Do Adore Her*. Odetta, offering a combination of *I've Been Driving on Bald Mountain* and *Water Boy*, is spellbinding. Miriam Makeba is delightful in *The Click*



MIRIAM MAKEBA

A delightful collaborator for Belafonte

Song and in the cynical *One Move Dance*, which she sings with Belafonte. Of several numbers by the Belafonte Folk Singers, the infectious *Didn't It Rain* shares top honors with the army marching and drinking song *Old King Cole*. The recording is fine, but Belafonte sounds awfully close to the microphone in some of his solos. E. S. B.

© **TONY BENNETT:** *A String of Harold Arlen*. Tony Bennett (vocals); orchestra, Glenn Osser cond. *When the Sun Comes Out*; *It Was Written in the Stars*; *For Every Man There's a Woman*; *What Good Does It Do*; and eight others. COLUMBIA CQ 356 \$6.95.

Interest: For Bennett Fans
Performance: Mild
Recording: See below
Stereo Quality: Good

Tony Bennett has a curiously engaging voice, but he is not a very sensitive song stylist. Where the message is a straight one, as in *It Was Written in the Stars*, the Bennett delivery works well enough, but in *For Every Man There's a Woman* and others his monotony of expression is wearing. The sound is high-level and resonant; Bennett himself is too prominently miked, virtually enveloping the listener in *What Good Does It Do?* There's noticeable print-through and some hiss. E. S. B.

RECORDING OF SPECIAL MERIT

© **BOB BROOKMEYER:** *The Blues Hot and Cold*. Bob Brookmeyer (valve trombone), Jimmy Rowles (piano), Buddy Clark (bass), Mel Lewis (drums). *On the Sunny Side of the Street*; *Stompin' at the Savoy*; *Languid Blues*; and three others. VERVE VSTC 248 \$7.95.

Interest: Mainstream
Performance: Vibrant
Recording: Excellent
Stereo Quality: Superior

Bob Brookmeyer blusters his way with bluff abandon and impish humor through a program of six pulsating selections that give him ample opportunity to show off his gruff, smeary, effortless trombone style

to excellent advantage. Pianist Jimmy Rowles echoes Brookmeyer's exuberant whimsicality, and the rhythm support is precisely right. This is solid, tradition-rooted swing all the way. P. J. W.

RECORDING OF SPECIAL MERIT

© **BOBBY DARIN:** *This Is Davin*. Bobby Darin (vocals); orchestra, Richard Wess cond. *Clementine*; *Have You Got Any Castles, Baby*; *Don't Dream of Anybody but Me*; and nine others. ATCO ATC 1402 \$7.95.

Interest: Attractive pops
Performance: Belting
Recording: Good
Stereo Quality: Good

In this album Bobby Darin turns in a series of capable, if not especially original, ballad performances. His style is patterned on that of Frank Sinatra, although he has little of the old master's assurance, subtlety, effortless swing, or interpretative depth. He does, however, have considerable power and drive, as in *All Nite Long* on this disc, and this, it seems to me, is his strong point. Functional backing is furnished by a studio band led by arranger Richard Wess. P. J. W.

© **AL HIRT:** *The Greatest Horn in the World*. Al Hirt (trumpet); Henri René Orchestra. *Stompin' at the Savoy*; *Begin the Beguine*; *Let's Fall in Love*; *Sweet Sue*; and eight others. RCA Victor FTP 1082 \$7.95.

Interest: Diluted pop-jazz fare
Performance: All wind and bluff
Recording: Too good for the music
Stereo Quality: Excellent

Al Hirt's trumpet playing is several light years away from what the album title claims, and he is particularly tasteless in his bombastic grandstanding. He has gained a certain minor repute as a better than capable Dixieland player, but his solos here sacrifice all sense of melodic form to a cheap, sensational floridity. P. J. W.

© **DICK SCHORY:** *Wild Percussion and Horns A-plenty*. Dick Schory's *New Percussion Ensemble*. *Lullaby of Broadway*; *My Funny Valentine*; *The Peanut Vendor*; *Serenade*; and eight others. RCA Victor FTP 1056 \$7.95.

Interest: Stereo buff stuff
Performance: First-rate
Recording: Superb
Stereo Quality: See below

The provocative title is deceptive. The smooth, relentlessly elaborate arrangements dabble coyly in a wide variety of percussion effects. But "wild"? It's doubtful that the noises would raise a normal house cat. There are brasses galore, scattered over the stereo stage in *The Peanut Vendor*; but stavity pervades all the quiet pieces. The stereo sound is superb, although the purposely constant changing of mixings, balances, and instrumental positionings is calculated to infuriate as much as to fascinate. This was done, say the jacket notes of Bob Bollard, who produced the tape, because "we swapped efficiency and common sense for freedom." E. S. B.

Reviewed by STANLEY GREEN • NAT HENTOFF • PETER J. WELDING

Explanation of symbols:

- Ⓜ=monophonic recording
Ⓢ=stereophonic recording

POPS

RECORDING OF SPECIAL MERIT

Ⓢ VICKY AUTIER: *Vive Paris!* Vicky Autier (vocals); orchestra. *Ce serait dimanche; Petite fleur; Mon oncle*; and nine others. CAPITOL ST 10243 \$4.98.

Interest: Songs of romance
Performance: Stylish
Recording: Flawless
Stereo Quality: Good

Her light, lyrical voice and graceful, not-too-demanding repertoire indicate that Vicky Autier's Paris is that of the more elegant, Right Bank sections. Everything she does has a ladylike air, and her cream-and-honey voice evokes a city of gaiety, charm, and mannerly romance. Among the composers whose works are represented are Elsa Maxwell (*All Mine*, sung in English), Sidney Bechet (*Petite Fleur*), and Anton Rubinstein (whose *Melody in F* has been turned into *Tu mon ami*). The songs are explained on the jacket. S. G.

MARLENE DIETRICH: *Wiederssehen mit Marlene* (see p. 55).

Ⓢ ANDRÉ KOSTELANETZ: *The Love of the Grand Canyon*. Johnny Cash (commentary); orchestra. André Kostelanetz cond. COLUMBIA CS 8422 \$4.98.

Interest: André on the trail
Performance: String and sound effects
Recording: Could use bass
Stereo Quality: Effective

I haven't the slightest idea why Ferde Grofé's familiar war-mule, *The Grand Canyon Suite*, is now decked out with a new title but possibly it has something to do with such additional instrumentation as crickets, wind, rain, thunder, and the braying and hoofbeats of three mules. These sound effects do provide a certain amount of you-are-there atmosphere, but the work still remains an essentially slick piece of program music that seems somewhat disjointed—or at least loose-jointed—in inspiration.

As the music does not cover the two sides of the LP, Columbia has filled up the remaining space with Johnny Cash's narrative with sound effects telling how a brave band of engineers were able to tape the local sonic embellishments right on the spot. S. G.

AUGUST 1961

RECORDING OF SPECIAL MERIT

Ⓢ LIANE: *Berlin Cabaret Songs of the 1920's*. Liane (vocals); Boheme Bar Trio. *Schenk mir doch ein kleines bisschen Liebe; Heimlich still und leise; Las dem Kopf nicht hängen*; and thirteen others. VANGUARD VRS 9088 \$4.98.

Interest: Charming program
Performance: A pleasure to listen to
Recording: Atmospheric

The great charm of Liane's program of German songs lies mostly in her ability to make you feel as if you had just wandered into a small, smoky, crowded Mi-



LIANE

Authentic Mitteleuropa style

teleuropa cabaret. One number slides into another; the singing is interrupted from time to time by an instrumental piece by the trio; but perhaps most striking of all is the remarkably atmospheric sound that gives the program just the right feeling of intimacy.

Eight of the selections here were written by the prodigious Paul Lincke, whose limited fame in America rests only on *Gählwurmchen (Glawewurm)*. His *Was eine Frau im Frühling träumt* is possibly the loveliest selection in the repertoire here. A few of the numbers heard on Capitol's *Wiederssehen mit Marlene* are included here, with Liane even including the verse to *Jonny* (here called *In der kleinen Jonny Bar*) that Miss Dietrich does not sing. Translations are printed on the jacket. S. G.

Ⓢ ENOCH LIGHT: *Far Away Places*. Orchestra. Enoch Light cond. *Theme from The Sundowners; Lisbon Antigua; Bali Ha'i*; and nine others. COMMAND RS 822 SD \$5.98.

Interest: For the stereo set

Performance: Percussively piquant
Recording: Brilliant
Stereo Quality: Very good

Though the novelty of LP's featuring percussion pounders has worn thin, I still revel in the sound that Command produces. Enoch Light's latest takes the old around-the-world tour, with arranger Lew Davies keeping things hopping and popping. A lively harpsichord is much in evidence throughout, with an occasional "la-la-la" chorus thrown in. S. G.

Ⓢ MAVIS RIVERS: *Mavis*. Mavis Rivers (vocals); orchestra, Marty Paich cond. *Day In, Day Out; Candy; People Will Say We're in Love*; and nine others. REPRISE R 2002 \$3.98.

Interest: Standard repertory
Performance: Husky, well projected voice
Recording: Very good

Within the confines of a husky voice of limited range, Mavis Rivers manages to project her songs—both melodically and lyrically—with admirable clarity and musicianship. The liner notes suggest that she can be compared to both Billie Holiday and Ella Fitzgerald, though my own impression is that she is closer to Mae Barnes in phrasing and vocal quality. Apart from a meaningless uptempo approach to *Hurry Home*, I like what she does to most of her songs, particularly *Candy* and *It Don't Mean a Thing*. The arrangements are good, though at times a bit ragged in performance. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ SYLVIA SYMS: *That Man*. Sylvia Syms (vocals); rhythm group. *The Tender Trap; I Thought about You; Only the Lonely*; and eight others. KAPP KS 3236 \$4.98.

Interest: Frankie fare
Performance: Tops on ballads
Recording: Splendid
Stereo Quality: Tasteful

The "Man" of the album title is none other than Francis Albert Sinatra, and to show her devotion Miss Syms has recorded eleven songs that he helped make popular. Naturally there is a preponderance here of the works of Van Hensen and Calm, including a song called *That Man* ("Apollo, Adonis, are strictly Kiwanis") which Miss Syms does with appropriate reverence. In fact, her filmy, mature voice is at its best in all the slower pieces, particularly *All the Way* and *I'm a Fool to Want You*. The uncredited rhythm group backing Miss Syms makes you wonder if a singer ever needs more than a quartet. S. G.

CHARLES TRÉNET: *Trenet of France* (see p. 55).

THEATER

Ⓢ **CARNIVAL** (Bob Merrill). Original-cast recording. Anna Maria Alberghetti, James Mitchell, Kaye Ballard, Pierre Olaf, Jerry Orbach, Henry Lascoe; orchestra and chorus, Saul Schechtman cond. MGM E 3946 OC \$4.98.

Interest: Attractive score
Performance: Fine company
Recording: Poor

In this score Bob Merrill turns from such pieces of period Americana as *New Girl in Town* and *Take Me Along* to the delicate task of creating music and lyrics to reflect the gentle, moody flavor of a second-rate European carnival. And as an added complication, since *Carnival* is based on the film *Lili*, his score has to stand comparison with the well-remembered "Hi-Lili, Hi-Lo."

At its best, Merrill's music here has a far more appealing lyrical quality than had been apparent before, and he has successfully resisted any temptation to give the songs a standardized Broadway sheen. And to replace "Hi-Lili, Hi-Lo," he has composed a delicate, carousel-like theme, "Love Makes the World Go Round," which should have equally wide appeal.

Anna Maria Alberghetti's pure, soprano voice is perfect for communicating the innocent emotions of the waiflike leading character in such songs as the tender expression of homesickness called "Mira," the swirling "Yes, My Heart," and the rollicking "Beautiful Candy," set to an irresistible *bal musette* beat. Jerry Orbach, as the melancholy puppeteer, has a deep, dry voice that comes across well in a lovely ballad called "Her Face," but there is little he can do with his two rather workaday character songs or with the rather mushy "She's My Love." Nor do the comic numbers, "Humming" and "Always Always You," come across well from the recording in spite of Kaye Ballard's knock-'em-in-the-aisles efforts. The most exciting number is the one called "Grand Imperial Cirque de Paris," which builds dramatically from Pierre Olaf's daydreaming to an exultant finale in which all the carnival people sing wildly of the fame that will be theirs when they open in Paris by imperial command.

For some strange reason, MGM does not present the songs in the order in which they are sung in the show—a fact that can be counted on to exasperate at least some listeners—and the sound is rather harsh and not too clear. S. G.

Ⓢ **LA DOLCE VITA** (Nino Rota). Sound-track recording. RCA Victor FSO 1 \$5.98.

Interest: Good movie music
Performance: No doubt definitive
Recording: Just right
Stereo Quality: Noteworthy

Nino Rota has woven some fascinating musical ideas into the fabric of his film score for *La Dolce Vita* that lift it well above the usual run-of-the-reel product. The theme music is a rather haunting piece, and there is also an attractively dulcet waltz called *Parlami di me*. However, like almost all

two-sided 12-inch LP sound-track recordings, this one would be more listenable if it were cut to half its length. S. G.

Ⓢ **FLOWER DRUM SONG** (Richard Rodgers and Oscar Hammerstein 2nd). London-cast recording. Yau Shan Tung, Yama Saki, Kevin Scott, Tim Herbert, Joan Pethers, George Pastell, Ida Shepley, and others; with chorus and orchestra, Robert Lowe cond. ANGEL S 35886 \$5.98.

Interest: R and H in Chinatown
Performance: Satisfactory company
Recording: Excellent
Stereo Quality: Fine

Although *Flower Drum Song* is by no means major Rodgers and Hammerstein, it is still a generally superior Broadway score, and the new Angel recording of the London company offers some interesting comparisons with Columbia's of the original New York cast. Yama Saki's throaty blast is a good match for Pat Suzuki's, but, on the whole, Broadway had better singers in the cast, and the British accents of the children's chorus are, for this listener, a bit jarring.

The selections, with minor changes in lyrics, are just about the same on both



CYRIL RITCHARD

Spirit and elegance for Harburg-Offenbach

recordings, though there is a longer and livelier "Grant Avenue" in the new release, and the wedding parade has been left out. As for the stereo staging, Angel does not make the mistake that Columbia did of having the sound of the flower drum come from the left speaker during "A Hundred Million Miracles," while the voice of the girl who is supposed to be beating it comes from the center. Although there is no movement on "Don't Marry Me" and "Sunday," which seem to call for it, the Angel version keeps George Pastell and Ida Shepley continually crisscrossing each other during "The Other Generation." This may not add anything to the number, but it will show off your stereo. S. G.

Ⓢ **THE HAPPIEST GIRL IN THE WORLD** (Jacques Offenbach and E. Y. Harburg). Original-cast recording. Cyril Ritchard, Janice Rule, Dran Seitz, Bruce Yarnell, and others; chorus and orchestra, Robert DeCormier cond. COLUMBIA KOS 2050 \$6.98.

Interest: Offenbach à la Broadway
Performance: Spirited
Recording: Topnotch
Stereo Quality: All right

The Broadway professionalism of E. Y. Harburg, the graceful melodies of Offenbach, and a plot based on Aristophanes and Bulfinch—there you have the ingredients of *The Happiest Girl in the World*. You may also have a pretty good idea why the combination is not entirely successful. For even though the Offenbach music is delightful, there seems to be no very good reason why Harburg chose such familiar and inescapably French tunes for the score of so typically Broadway a treatment of a classical Greek comedy.

Harburg's craftsmanship sometimes does achieve a happy mating of words and music. The lyrics of the title song (based on the letter aria from *La Périchole*), of "Five Minutes of Spring," (the tune is from *La Belle Hélène*), and *Adrift on a Star* (the inevitable *barcarolle* from *Les Contes d'Hoffmann*) are charming, unhackneyed romantic expressions, and there are some slyly satiric numbers. But there are others in which Harburg strains too hard trying for clever rhymes, even exhuming the old straight-out-of-Minsky line that goes "the trouble with a virgin is she's always on the verge."

Cyril Ritchard carries off his assignment with spirit and elegance, and Dran Seitz's and Bruce Yarnell's fine voices are well suited to the more romantic expressions. The orchestrations of Robert Russell Bennett and Hershey Kay are excellent. S. G.

Ⓢ **HIGH SOCIETY** (Cole Porter). Sound-track recording. Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, and Louis Armstrong (vocals); Louis Armstrong Band; MGM Studio Orchestra, Johnny Green cond. CAPITOL SW 750 \$5.98.

Interest: Pleasant score
Performance: Fine group
Recording: Lacking in bass
Stereo Quality: Too directional

The monophonic version of *High Society* has been out for about five years now, but Capitol, apparently feeling that there is still some mileage in the album, has now issued it in stereo. It is still the same sound track, with the same attractive Cole Porter songs attractively sung, but the stereo effects have been laid on with a heavy hand, so that the voices in eight of the nine songs now come at you from either the extreme left or the extreme right, a device that makes sense only for *Now You Has Jazz*. S. G.

Ⓢ **THE MOST HAPPY FELLA** (Frank Loesser). London-cast recording. Inia Wiata, Helena Scott, Art Lund, Libi Staiger, Jack DeLon, and others; chorus and orchestra, Kenneth Alwyn cond. ANGEL S 35887 \$5.98.

Interest: Major Loesser
Performance: Close to the original
Recording: Acceptable
Stereo Quality: All right

This Angel recording of the London company of *The Most Happy Fella* serves Frank Loesser's outstanding accomplishment well, although the voices are not quite as good as those heard in the Columbia original-cast version, and Inia Wiata lacks the dramatic authority of Robert Weede as the aging Italian wine grower.

H i F i / S T E R E O

Nor does Helena Scott project the basic innocence of the mail-order bride as well as Jo Sullivan did. S. G.

© SONG OF NORWAY (Edvard Grieg, Robert Wright, and George Forrest). Victoria Elliott, Norma Hughes, Thomas Round, John Lawrenson, Geoffrey Webb, Olwen Price; Williams Singers; orchestra. Michael Collins cond. ANGEL S 35904 \$5.98.

Interest: Grieg smorgasbord
Performance: Well-trained cast
Recording: Fine
Stereo Quality: Satisfactory

Now there are three LP *Song of Norway* recordings to choose from. The Decca original-cast version is cursed with poor sound. The Columbia version, with Brenda Lewis, has a few more cuts, but the sound is admirable. In the new Angel version the sound is also admirable and the voices as good as Columbia's, but there is a certain stiffness about the singing that makes the performance sound like a concert, and Victoria Elliott, as the prima donna, is more shrewish than seductive. Like Columbia, Angel offers as a finale a truncated version of the A Minor Piano Concerto, in this case played by one Semprini, with a heavenly choir chiming in during the last movement. S. G.

THE DESERT SONG (see p. 54).

© YOUNG ABE LINCOLN (Victor Ziskin, Joan Javits, and Arnold Sundgaard). Original-cast recording. Darrell Sandeen, Judy Foster, Travis Hudson, and others. GOLDEN LP 76 \$1.98.

Interest: For all ages
Performance: Fine
Recording: Satisfactory

This may just possibly mark a turning point in the sad history of musical shows for children. For *Young Abe Lincoln* may well be the first such entertainment that is neither derived from the brothers Grimm nor presented with condescension or meaningless horseplay. It tells a straightforward, well-researched story of Lincoln's early life, embellished with bright melodies and lyrics and sung and acted by an excellent cast.

Since the show takes only about an hour, almost all of it is contained on the record, with the missing parts narrated by Darrell Sandeen as Lincoln himself. The songs are a pleasant blend of Broadway and backwoods. "Cheer Up! Cheer Up!" is a catchy, sophisticated, chins-up number; "You can Dance" has an unmistakably folkish quality; and "I Want to Be a Little Frog" is a perky character song for Lincoln. There are plenty of pictures and descriptive notes on the back of the jacket. All told, it's quite a bargain. S. G.

HUMOR

© STAN FREBERG: *Stan Freberg Presents the United States of America*. Stan Freberg, Paul Frees, Jesse White, Peter Leeds, Byron Kane, and others; Jud Conlon Singers and orchestra, Billy May cond. CAPITOL SW 1573 \$5.98.

Interest: Brave try
Performance: Noble band
Recording: Good

AUGUST 1961

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HiFi/STEREO REVIEW

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FOUR TRACK JAZZ AND ENTERTAINMENT REVIEWS

IN BRIEF

COMMENTARY

DATA

⑤ **CHET ATKINS:** *Chet Atkins Workshop*. Chet Atkins (electric guitar). *Lambeth Walk; A Summer Place; In a Little Spanish Town; Marie*; and seven others. RCA VICTOR FTP 1036 \$7.95.

Chet Atkins plays his electric guitar with a pliable sense of melody and rhythm, and he uses electronic colorations tastefully and sparingly. Connoisseurs of the electric guitar will very likely enjoy this reel.

⑤ **RAY CONNIFF SINGERS:** *Young At Heart. Remember; You'll Never Know; Dancing with Tears in My Eyes; I'm in the Mood for Love; I'll Be Seeing You*; and seven others. COLUMBIA CQ 340 \$6.95.

The bright, youthful voices in this group are robbed of their natural expressiveness by a slick, synthetic choral style apparently derived from singing commercials. However, the group delivers its chestnuts pleasantly and unpretentiously.

⑤ **BILLY ECKSTINE:** *Once More With Feeling*. Billy Eckstine (vocals); orchestra, Billy May cond. *Once More with Feelings; Stormy Weather; Cottage for Sale*; and nine others. ROULETTE RTC 515 \$7.95.

Eckstine makes his dark, throaty voice glide seductively over lush orchestral backgrounds, creating the impression of a man barely able to contain the emotions conveyed in the lyrics.

⑤ **ESQUIVEL:** *Infinity in Sound*. Esquivel and his orchestra. *Macarena; Autumn Leaves; Frenesi; Marie; Let's Dance*; and seven others. RCA VICTOR FTP 1034 \$7.95.

Occasional quiet numbers are welcome relief from the many raucous arrangements calling for trumpets punctuated by percussive irrelevancies. The reel is aptly titled: for lack of musical interest, much of it does seem like an "infinity in sound."

⑤ **GUS FARNEY:** *Theater Organ Music of the 'Twenties*. Gus Farney (Giant Five Manual Wurlitzer Pipe Organ). *Doll Dance; Peg o' My Heart; Melancholy Baby*; and nine others. WARNER BROTHERS WSTC 1409 \$7.95.

Big, rich and reverberant, this theater organ playing old-time tunes will surely stir nostalgia in those whose memories go back to the days before talking pictures, and audiophiles of any age will talk about the magnificently spacious recording whose frequency range gives woofers and tweeters a real workout.

⑤ **EYDIE GORMÉ:** *Eydie Gormé Vamps the Roaring '20's*. Eydie Gormé (vocals); orchestra, Don Costa cond. *I Wanna Be Loved by You; My Buddy; Tip-Toe through the Tulips; Who's Sorry Now*; and six others. ABC-PARAMOUNT ATC 802 \$7.95.

Eydie Gormé's musicianly singing projects her own attractive personality and, despite overlush orchestrations, shows how good those 1920-type songs were and still are. Greatly to her credit, she resists the temptation to ham up the old-timers.

⑤ **JONI JAMES:** *I'm In the Mood for Love*. Joni James (vocals); strings. *A Lovely Way to Spend An Evening; Let's Get Lost; How Blue the Night*; and eight others. MGM STC-3837 \$7.95.

The sound here is lush, and so are the arrangements. Miss James sings very pleasantly and unpretentiously except when she affects hesitations that she apparently intends to seem sexy.

⑤ **LESTER LANIN:** *Have Band, Will Travel*. Lester Lanin Orchestra. *I Want My Mama; Over the Rainbow; Linda Mujer*; and eight others. Epic EN 608 \$6.95.

Lanin's fast and steady beat is a persuasive invitation to dancing, which makes this reel a dependable party pepper-upper. The arrangements seem deliberately innocuous—perhaps to keep the dancers' minds strictly on their feet.

⑤ **MAURY LAWS:** *Percussion On Stage*. Maury Laws (percussion); orchestra. *People Will Say We're in Love; I Could Have Danced All Night; Let Me Entertain You*; and nine others. TIME ST 2027 \$7.95.

Don't let the title fool you. These are snappy arrangements in big-band style, with hardly more percussion than there ought to be. The brass recalls the style of Les Brown. The miking is close, but the stereo is spacious.

⑤ **MANTOVANI:** *Music From Exodus and Other Great Themes*. Mantovani and his orchestra. *Two Themes from Exodus; Theme from A Summer Place; Song Without End*; and nine others. LONDON LPM 70042 \$6.95.

The gravely beautiful theme from *Exodus* is played in the sonorous Mantovani style but without Mantovani mannerisms. Most of the other treatments are also straightforwardly symphonic, and the sound is sumptuous.

⑤ **MEDALLION STRINGS:** *The Sound of Hollywood*. Medallion Strings, Emanuel Vardi cond. *The Sundowners; Never On Sunday; Spellbound; Black Orpheus*; and eight others. MEDALLION MST 47013 \$8.95.

The extremely close miking of the first violins may account for the rather harsh sound of these disappointingly thin orchestrations. The performances merely skim over the surface of the music.

⑤ **MILLS BROTHERS:** *The Mills Brothers Sing*. The Mills Brothers (vocals). *September Song; Home; My Reverie; Sometimes I'm Happy; In a While; Time on My Hands*; and five others. BEL CANTO ST 100 \$7.95.

With a style of vocalizing derived from the barbershop quartet, the Mills Brothers create the atmosphere of a tame Saturday night in the Gay '90's. But what is nostalgia to some may be a bore to others.

⑤ **TERRY SNYDER:** *Mister Percussion*. Terry Snyder and The All Stars. *Puttin' on the Ritz; Softly as the Morning Sunrise; The Man I Love; Get Out of Town*; and eight others. UNITED ARTISTS UATC 2217 \$7.95.

Terry Snyder tries manfully to live up to his self-conferred title of Mister Percussion by banging frenetically without much musical justification or inventiveness. His style suggests a cocktail lounge in mid-jungle.

⑤ **CREED TAYLOR:** *Ping Pong Pong—The Swinging Ball*. Creed Taylor Orchestra. *Don't Get Around Much Any More; Daddy; Willow Weep for Me; Makin' Whoopee; Argument; Lullaby in Rhythm*; and six others. ABC-PARAMOUNT ATC 815 \$7.95.

The musical merit of the tunes are obscured by these tricked-up arrangements with uncalled-for percussive noises. The deliberately ping-pong stereo, shifting restlessly between speakers, is downright disagreeable.

⑤ **GRIFF WILLIAMS:** *Oldies but Goodies*. Griff Williams Orchestra. *Chop Suey; A Romantic Guy I; Clair de lune; Moonlight Serenade*; and six others. MERCURY STB 60068 \$6.95.

These arrangements recall the big-band style of the late 1930's. They don't swing, but the rhythm is steady, the tempos moderate (just right for dancing). Saxs and brass work in smoothly co-ordinated choirs. Big sound.

Stereo Quality: High

This is the first of a projected four-part series of Freberg-eye satiric views of American history. Unfortunately, only two of the sequences—*Take an Indian to Lunch This Week*, which aims a sharp arrow at the hypocrisy of brotherhood, and a sketch in which Benjamin Franklin is afraid to sign the Declaration of Independence—come off with any consistent point. For the rest, too much of the album is wasted on dull gags and pointless routines. The stereo placement is effective. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ **DICK GREGORY:** *in Living Black and White.* COLPIX CP 417 \$3.98.

Interest: Well maintained
Performance: Good man
Recording: All right

"I've been called the Negro Mort Sahl. In the Congo Mort's known as the white Dick Gregory." That's the way this record starts out, and for the duration of his performance Gregory never strays far from his basic subject of the life Negroes lead in the United States today. He may sugar-coat his fresh, original material with humor, but the bitter pill of being a Negro is what he really wants his hearers to taste. "If you want to have some fun," he tells them "make like you were colored. But do it on a weekend or you might get fired." Somehow Gregory manages to make this palatable enough for his predominantly white night-club audiences to have made him the hottest new comic around. His disc could well do without Alex Drier's irritating and meaningless voice-of-doom introductions. S. G.

FOLK

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ **JESSE FULLER:** *The Lone Cat.* Jesse Fuller (vocals, guitar, harmonica, kazoo, cymbal, and fiddle). *Leavin' Memphis, Frisco Bound; Take It Slow and Easy; The Monkey and the Engineer;* and nine others. GOOD TIME JAZZ S 10039 \$5.98, M 12039 \$4.98.

Interest: Basic folk blues
Performance: Bristling with life
Recording: Excellent
Stereo Quality: Superior

In these space-age days the rough, fervent singing and playing of Jesse Fuller is refreshingly anachronistic. His harsh, gasping singing is not too far removed from what little has been handed down of the field cries and hollers of slavery days. He accompanies this with a suitably archaic guitar style, pungent harmonica and kazoo work (the two instruments are mounted on a wire harness he wears around his neck) and with bass lines played on the fiddle, a pedal-operated device of his own construction. Thus he is perhaps one of the last surviving representatives of the one-man-band tradition, which has all but disappeared from the American folk-music scene. Such an astonishing complexity of sound is built up when Fuller is operating at full tilt that Good Time Jazz Records has felt it proper to mention on the jacket

that "No overdubbing, multiple recording, tape editing, or other electronic techniques have been used to create any of his sounds." As if all this were not enough, Fuller even tap-dances along with his playing on one number, *Buck and Wing*. The stereo version has particularly vivid presence. P. J. W.

RECORDING OF SPECIAL MERIT

Ⓢ **LIGHTNIN' HOPKINS.** Sam "Lightnin'" Hopkins (vocals and guitar), Leonard Gaskin (bass), Belton Evans (drums). *Automobile Blues; You Better Watch Yourself; Mean Old Frisco;* and seven others. PRESTIGE/BLUESVILLE 1019 \$4.98.

Interest: Major blues stylist
Performance: Earnest and earthy
Recording: Vivid

Sam "Lightnin'" Hopkins, the stirring Houston street minstrel, is here presented in a program of dark, impassioned blues in the classic style. Solidly based in the strong, fertile Texas blues tradition, Hopkins' powerfully introspective performances are among the most viable in American folk music, for he is that elusive creature, a genuine folk-singer, not a sophisticated interpreter of folk material, and his singing is a direct, urgent affirmation of the strength and continuing richness of the Afro-American musical heritage. The ten brooding, emotional performances on this



Cisco Houston

His swansong—a tribute to Woody Guthrie disc are among Hopkins' finest recorded work, which is to say that they are some of the most intensely individual blues singing heard on records. P. J. W.

RECORDING OF SPECIAL MERIT

Ⓢ **CISCO HOUSTON:** *Cisco Houston Sings the Songs of Woody Guthrie.* Cisco Houston (vocals and guitar), Eric Weissberg (mandolin, banjo, and fiddle). *Pastures of Plenty; Ship in the Sky; Deportees; Grand Coulee Dam;* and fourteen others. VANGUARD VRS 9089 \$4.98.

Interest: Great ballads
Performance: Superb
Recording: Very good

If any one man can be called *the* American folk bard he is surely Woody Guthrie, the near-legendary balladeer whose ramblings took him to every nook and cranny of the nation and who memorialized the land

and its people in over a thousand original compositions that pulsate with warmth, wit, unquenchable high spirits, and lively good humor. This Vanguard tribute release seems to me to be the finest single-disc introduction to the remarkably vital and human songs of Guthrie, who has spent the last few years behind the walls of a New Jersey sanitarium suffering from Huntington's chorea and unable to function creatively.

The eighteen items in this stunning collection include children's songs, love songs, migrant workers' songs, topical songs of disasters and personalities, songs of affirmation and faith in America, humorous songs and traditional songs, all of them lovingly, faithfully interpreted by Guthrie's longtime friend and associate Cisco Houston, an impressive folk artist in his own right until his death a few weeks ago. P. J. W.

RECORDING OF SPECIAL MERIT

Ⓢ **KATIE BELL NUBIN:** *Soul, Soul Searching.* Katie Bell Nubin (vocals and guitar), Dizzy Gillespie (trumpet); Dizzy Gillespie Orchestra. *Virgin Mary; Miami Storm; Pressin' On;* and six others. VERVE V 3004 \$4.98.

Interest: Negro sacred songs
Performance: Impassioned
Recording: Very fine

Katie Bell Nubin, a rough, forceful singer-guitarist, is a performer of the vital, sturdy Negro sacred songs of years gone by—harsh, acidulous, raw religious songs in which simple folk poetry and direct, spontaneous folk melodies combine in a vigorously idiomatic expression. Purists should not be put off by the fact that Miss Nubin's throaty, uncomplicated singing is accompanied by Dizzy Gillespie's orchestra; this accompaniment consists for the most part of rhythm support, with only occasional biting solo work by Gillespie and an unidentified alto saxophonist. P. J. W.

RECORDING OF SPECIAL MERIT

Ⓢ **JIMMIE RODGERS:** *Jimmie the Kid.* Jimmie Rodgers (vocals and guitar); various small groups. *Jimmie the Kid; Blue Yodel #12; Frankie and Johnnie;* and thirteen others. RCA Victor LPM 2213 \$3.98.

Interest: Important reissue
Performance: Wholly convincing
Recording: Good for its age

The Mississippi-born singer-guitarist Jimmie Rodgers was one of the two revolutionary and revitalizing influences on American country music during the late 1920's (the other was the celebrated Carter Family, of Rye Cove, Virginia). In six years of recording, beginning in 1927 and ending, with his death, in 1933, Rodgers recorded 113 songs for Victor, and the impact of his highly individual singing—the first successful synthesis of white mountain and Negro blues styles—was immediate and pervasive. In his high, clear voice the harsh, impersonal purity of the Anglo-American tradition meets and combines with the relaxed, fiercely introspective Negro tradition, and this attractive collection spans his whole career. P. J. W.

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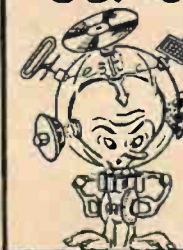
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