

SPECIAL ISSUE ON TAPE AND TAPE RECORDERS

MARCH 1962 • 50 CENTS

HiFi/Stereo review

VOLUME 8 NO. 3

HI FI / STEREO REVIEW

MARCH

1962



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Tammy
Jalousie
9 MORE


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It's So Easy
My Dreams
15 MORE

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73. Cathy's Clown, & Change of Heart, Love Hurts, Lucille, etc.

SAY IT WITH MUSIC
(A Touch of Latin)

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North to Alaska
plus 9 more

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Philadelphia Orch.
ORMANDY


121. The symphony is "exquisitely played" - High Fidelity

AHMAD JAMAL

HAPPY MOODS
ARCA

82. I'll Never Stop Loving You, For All We Know, 8 more

CLAIR de LUNE
A Debussy
Piano Recital by **PHILIPPE ENTREMONT**



58. "Extraordinarily beautiful...brilliant, slivery" - N.Y. Times

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90. Lighthearted singing, lusty and utterly delightful

BACH
Brandenburg Concertos Nos. 4-5-6
Netherlands Chamber Orch.


113. "One of the truly great recordings" - Atlantic

Gunfighter Ballads
MARTY ROBBINS

El Paso
Big Iron
Cool Water
9 MORE

71. Also: Ally the Kid, Running Gun, In the Valley, etc.

SHOW TIME
DORIS DAY



28. Ohio, They Say It's Wonderful, The Sound of Music, etc.

SERKIN MENDELSSOHN
Piano Concertos Nos. 1 & 2


114. "Serkin forges through both with brilliance" - N.Y. Times

ROMANIAN RHAPSODIES 1 & 2
HUNGARIAN RHAPSODIES 1 & 2
Philadelphia Orch.


106. "Superbly played, exciting" - Amer. Record Guide

HEAVENLY
Hello, Young Lovers
Stranger in Paradise
10 more

JOHNNY MATSIS

9. Also: Moonlight Becomes You, More Than You Know, etc.

ANDRE PREVIN
His piano and orchestra
LIKE LOVE

Love Me or Leave Me
Love is Here to Stay
plus 10 more

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

RACHMANINOFF
Piano Concerto No. 2
ENTREMONT/BERNSTEIN

N.Y. PHILHARMONIC

99. "A performance of manly eloquence" - New York Times

SONGS OF THE FABULOUS THIRTIES
DAVID ROSE
AND HIS ORCHESTRA

STARDUST
NIGHT AND DAY
SUNRISE SERENADE
- 9 MORE

52. Also: It's Only a Paper Moon, Let's Fall in Love, etc.

DIZZY GILLESPIE

"HAVE TRUMPET, WILL EXCITE!"

81. St. Louis Blues, My Heart Belongs to Daddy, etc.

LES ELGART
and His Orchestra
DESIGNS FOR DANCING
East of the Sun, West of the Moon


49. Stella By Starlight, East of the Sun, Moonlight, etc.

RAVEL: BOLERO
Alborada del Oraculo
Le Tombeau de Couperin
ORMANDY, THE PHILA.


110. "Ormandy has wrought a small miracle" - HiFi Review

THE WONDERFUL WORLD OF JONATHAN WINTERS


58. "Comic genius...continually hilarious" - HiFi Review

TCHAIKOVSKY: HUTCRACKER SUITE
Prokofiev; **PETER AND THE WOLF**
Leopold Bernstein
N.Y. Philharmonic


100. "Skillfully performed, beautifully recorded" - High Fid.

Norman Luboff Choir
MOMENTS TO REMEMBER
I'll Never Smile Again

Paper Doll
The Breeze and I
plus 9 more

36. Taking a Chance on Love, South of the Border, 10 more

GERRY MULLIGAN MEETS STAN GETZ


85. Anything Goes, Ballad, Let's Fall in Love, etc.

BEETHOVEN SYMPHONIES No. 4 and 5

BRUNO WALTER
Columbia Symphony Orchestra

104. "Dynamic fourth and 'evocative fifth'" - Amer. Rec. Guide

THE BUTTON-DOWN MIND OF BOB NEWHART


60. "Best new comedian of the decade" - Playboy Magazine

TCHAIKOVSKY
The SLEEPING BEAUTY
Ballet Suite

PHILADELPHIA ORCH.
EUGENE ORMANDY

115. Superb performance of this enchanting ballet score

THE BROTHERS FOUR
GREENFIELDS
IOWA STATE, IOWA
plus 9 more


19. "Lighthearted, winning informality" - HiFi Stereo Review

BEETHOVEN Violin Concerto
ISAAC STERN

New York Philharmonic
Leonard Bernstein Cond.

109. "Very highly recommended" - Amer. Record Guide

MACK THE KNIFE

Ella in Berlin

30. Misty, Gone With the Wind, How High the Moon, 6 more

EILEEN FARRELL
AND
PUCCINI ARIAS

MADAME BUTTERFLY
LA BOHEME
TOSCA
plus many more

107. "Probably the finest dramatic soprano" - Time

TCHAIKOVSKY: 1812 Overture
Capriccio Italian


ANTAL DORATI
PHILADELPHIA SYMPHONY ORCH.

101. "The most exciting reading I've ever heard" - High Fidel.

HAWAII
The Fabulous 50th State
SAM MAKKA
and the Makapuu Beach Boys

NAPP

44. King Kamehameha, Blue Hawaii, Across the Sea, 9 more

CHOPIN:

"The 14 Waltzes"
Bralowsky

97. Mr. Bralowsky is "a poet of the piano" - N.Y. Times

BOUQUET

PERCY FAITH
SYRINGS
Tenderly
Laura
Speak Low
plus 9 more

21. Also: Song from Moulin Rouge, Ebb Tide, etc.

JEALOUSY

PERCY FAITH
Begin the Beguine
Where or When
plus 10 more

22. Also: I've Told Every Little Star, Black Magic, etc.

In Person
MILES DAVIS

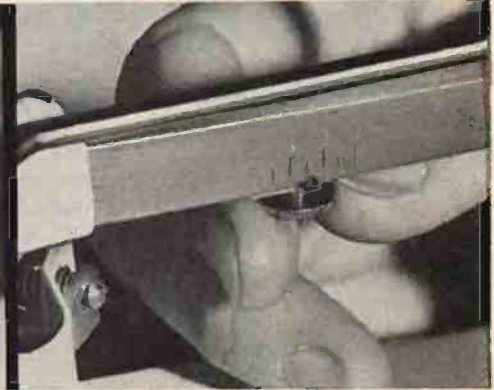
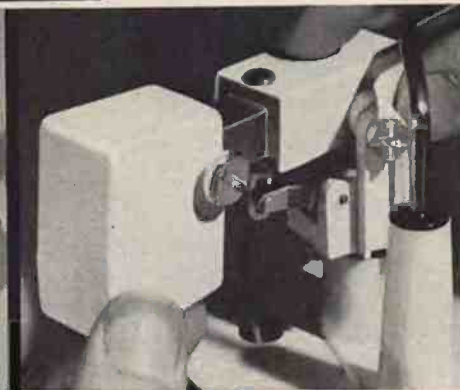
FRIDA NIGHT

78. Bye Bye Blackbird, Walkin', All of You, etc.



Here very simply is why Garrard's LABORATORY SERIES Type A Automatic Turntable is America's number one record player

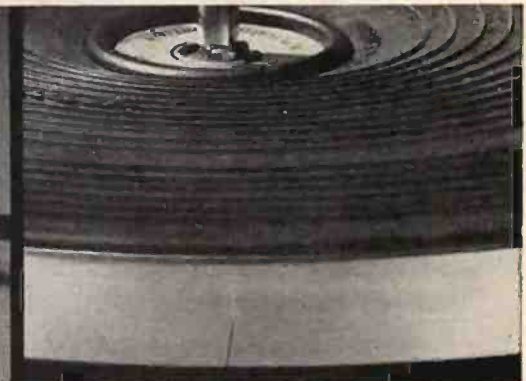
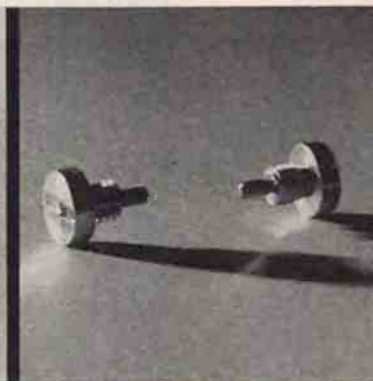
Garrard combined a dynamically balanced tone arm, a heavy, full-size turntable; a laboratory-balanced precision motor ...plus the convenience of the world's finest automatic record-changer (to use when you desire). Each is a precision device comparable to professional equipment of the kind which, up to now, you would have had to buy separately.



Garrard's Type A Automatic Turntable gives you a true dynamically-balanced tone arm, with the extremely important, heavy adjustable counterweight.

Thus, to adjust the stylus tracking force, you simply move the counterweight until the arm is in perfect balance, at zero pressure.

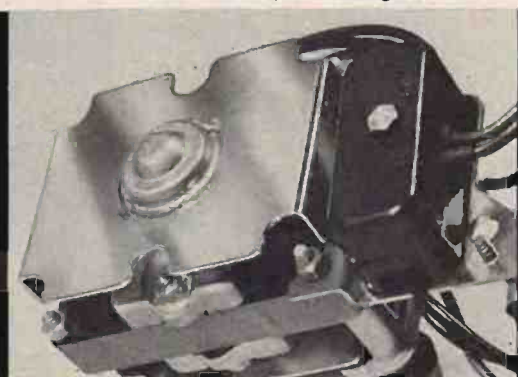
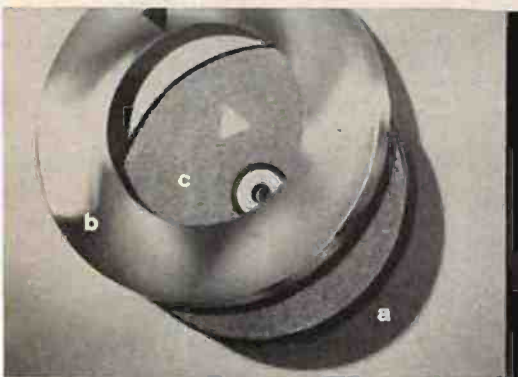
Then, the scale built into the arm enables you to set the lightest tracking force prescribed for any cartridge, even those labelled "professional."



Once balanced and set, the Type A tone arm will track perfectly each side of the stereo groove, even if the record player is intentionally tilted or the record warped.

Perfect performance also requires minimum swing friction...guaranteed by the pair of needle pivots holding the arm.

Another important feature is Type A's non-magnetic turntable...heavy-cast, full-sized, and balanced. Weight: 6 lbs.



Turntable is an exclusive sandwich design, (a) drive turntable inside; (b) heavy, polished, cast metal turntable outside and (c) a resilient foam barrier between.

Driving heart of the Type A is Garrard's Laboratory Series motor with top and bottom shielded by specially designed plates, eliminating any possibility of magnetic hum.

Garrard's exclusive pusher platform record changing mechanism is foolproof...gives the Type A the tremendous convenience of automatic play.

An extravagant concept, yes, but the price of the Garrard Type A is exceedingly modest, \$79.50. For literature, write Dept. GC-122, Garrard Sales Corp., Port Washington, N. Y.

There's a Garrard for every high fidelity system... all engineered and wired for Stereo and Monaural records.



Type A
Automatic
Turntable
\$79.50



AT6
Automatic
Turntable
\$54.50



Autoslim
Intermix
Changer
\$39.50



Model T/II
Manual
Player
\$32.50



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MARCH 1962

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HiFi/Stereo

review

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Not Paid
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AEC Publisher's Statement,
June 30, 1961



(For information on facing advertisement circle no. 147 on readers service card.)

New Science-Age Filter-Pipe

PATENT PENDING



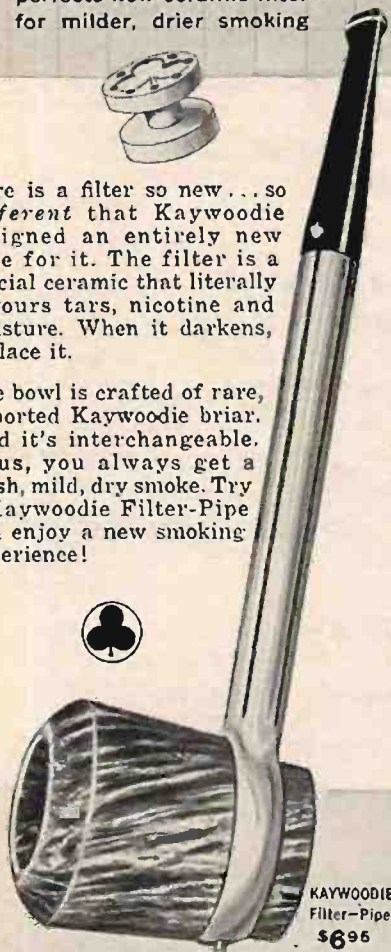
KAYWOODIE

perfects new ceramic filter
for milder, drier smoking



Here is a filter so new... so different that Kaywoodie designed an entirely new pipe for it. The filter is a special ceramic that literally devours tars, nicotine and moisture. When it darkens, replace it.

The bowl is crafted of rare, imported Kaywoodie briar. And it's interchangeable. Thus, you always get a fresh, mild, dry smoke. Try a Kaywoodie Filter-Pipe and enjoy a new smoking experience!



KAYWOODIE
Filter-Pipe
\$6.95
with 3 extra filters



Extra interchangeable Kaywoodie Briar Bowls. \$3.50 ea.

Aluminum shank encasing stainless steel smoke tube assures a cool smoke.

Disposable ceramic filter.

Extra filters 25c per pack of three.

Pipe base unscrews with coin for easy filter change.



For further information about this great new pipe, send for FREE Booklet. Kaywoodie Pipes, Inc., Dept. 27, New York 22, New York.

KAYWOODIE

CIRCLE NO. 146 ON READER SERVICE CARD



EDITORIALLY SPEAKING

by FURMAN HEBB

THE TECHNOLOGY of tape recording is a relatively new one, and many of our readers must remember the earliest days of the tape recorder in this country—after it had been “discovered” and brought back from Germany after the war. This was the era when the Brush Soundmirror was the most popular recorder in the land and when magnetic tape was backed not with plastic but with paper. Since then progress in the tape field has been astonishingly swift. Modern tape recorders have improved to the point where a medium-price home recorder can produce recordings that a few years ago could be made only on large and expensive professional machines. When a nonprofessional user can copy a disc onto tape with such fidelity that the difference between the two is difficult if not impossible to discern, this is indeed a tribute to today's tape-recording equipment.

Design in tape recorders has advanced not only as regards providing better performance. Recorders are easier than ever to use, and there seems to be a continuing trend in this direction. Perhaps the most advanced concept in this area is that of the tape-cartridge recorder. Here the troublesome business of threading tape onto the recorder is eliminated; just drop the cartridge on the machine and it is ready to play—no fuss, no muss. The problem with the tape-cartridge recorder so far, however, has been in achieving a level of performance that will satisfy the critical music listener. Whether this can be achieved at the slow speeds used in tape-cartridge machines remains to be seen.

While the ultimate aim of recording technology is to develop an all-electronic system of the type David Hall mentions in his “HiFi Soundings” column this month, today's tape equipment offers a quality of sound that, at its best, is only one step removed from the concert hall. And it was in the hope of enabling each tape user to achieve this quality level that the present special issue on tape was conceived. We hope that you will find it a useful guide to the problems of selecting and using a tape recorder.

Coming Next Month In HiFi/STEREO REVIEW

LAB REPORT ON STEREO BASIC AMPLIFIER KITS

by Julian D. Hirsch and Gladden B. Houck, Jr.

THE FESTIVAL MERRY-GO-ROUND

by Joseph Wechsberg

FOREIGN-LANGUAGE RECORDS: AN EVALUATION

by Floyd St. Clair

THE FINE ART OF STEREO MANSHIP

by Charles Sinclair

AT LAST... A STEREO TAPE CLUB

to provide the advantages of club savings and systematic collection to owners of 4-track stereo tape equipment



The new Columbia Stereo Tape Club invites you to choose

ANY 3

of these superb \$6.95 to \$9.95 4-track stereo tapes **\$5.98** FOR ONLY **RETAIL VALUE UP TO \$29.85**

If you join the Club now and agree to purchase as few as 5 selections from the more than 150 to be offered in the coming 12 months

HEAVENLY
Hello, Young Lovers
Stranger in Paradise
10 more
JOHNNY MATSIS

4. Also: Moonlight Becomes You, More Than You Know, etc.

A Miracle in Sound
10. 14 selections... 13 top artists - classical and popular

FINLANDIA
PHILADELPHIA ORCHESTRA
MONROE TALENTED CHOIR
plus - Wille Kiefer
Swedish Rhapsody - Great Great Suite No. 1

22. "Electrifying performance... overwhelming". - HiFi Rev.

LERNER & LOEWE Camelot
RICHARD BURTON
JULIE ANDREWS
and Original Broadway Cast

17. "Most lavish and beautiful musical, a triumph". - Kifgallen

SING ALONG WITH MITCH
MITCH MILLER AND THE BAND

3. That Old Song of Mine, Sweet Violets, Silvery Moon, etc.

SCHEHERAZADE
BERNSTEIN
NEW YORK PHILHARMONIC

28. "Deeply romantic and personalized...". - Dallas News

Cherry Pink and Apple Blossom White
Jerry Muesel's HARMONICATS

6. Mack the Knife, Kiss of Fire, Ruby, Ramona, 12 in all

PERCY FAITH AND HIS ORCHESTRA
VIVA
MUSIC OF MEXICO

2. Granada, La Cucaracha, Mexican Hat Dance, 11 more

MILES DAVIS
KIND OF BLUE

9. So What, Freddie Freeloader, Blue in Green, etc.

LORD'S PRAYER
MORMON TABERNACLE CHOIR
SATISFY HYMN OF THE REPUBLIC
THE LORD'S PRAYER - 9 MORE

20. Also: Londonderry Air, Blessed Are They That Mourn, etc.

SCHUBERT:
Symphonies Nos. 5 and 8 ("Unfinished")
DRUMD WALTER conducting

25. "...Glowingly beautiful, full of color". - N.Y. Times

's marvelous
RAY CONNIFF and His Orchestra

1. The Way You Look Tonight, Moonlight Serenade, 10 more

LES ELGART AND HIS ORCHESTRA
HALF SATIN
HALF LATIN

8. The Touch of Your Lips, Love for Sale, Lonely, 9 more

MARCHING ALONG WITH SOUSA
State and Stripes March
Sousa's 18th - 70 more

11. Also: The Thunderer, King Colton, Crusader March, etc.

HERE IS THE NEWS that owners of 4-track stereo tape recorders have been waiting for... a convenient, money-saving way to acquire superb pre-recorded tapes.

By joining the Club now, you may have ANY 3 of the 4-track stereo tapes offered here (up to a \$29.85 retail value) for only \$5.98. And what an exciting collection to choose from... 30 tapes from every field of music, all of them representing the highest degree of technical excellence.

TO RECEIVE YOUR 3 PRE-RECORDED STEREO TAPES FOR ONLY \$5.98 - simply fill in and mail the coupon today. Be sure to indicate which Club Division best suits your musical taste: Classical or Popular.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding selections for both Divisions. These selections are described in the Club Magazine, which you receive free each month.

You may accept the monthly selection for your Division... or take any of the wide variety of other tapes offered to members of both Divisions in the Magazine... or take NO tape in any particular month.

Your only membership obligation is to purchase 5 tapes from the more than 150 to be offered in the coming 12 months. Thereafter, you have no further obligation to buy any additional tapes... and you may discontinue your membership at any time.

FREE BONUS TAPES GIVEN REGULARLY. If you wish to continue as a member after purchasing five tapes, you will receive - FREE - a pre-recorded Bonus tape of your choice for every three additional selections you buy!

The tapes you want are mailed and billed to you at the regular list price of \$6.95 (Classical \$7.95; occasional Original Cast tapes somewhat higher), plus a small mailing and handling charge.

SEND NO MONEY - just mail the coupon today to receive 3 tapes for only \$5.98.

IMPORTANT NOTE: All tapes offered by the Club must be played on 4-track stereo play-back equipment. If your tape recorder does not play 4-track stereo tapes, you may be able to convert it simply and economically. See your local service dealer for complete details.

COLUMBIA STEREO TAPE CLUB, Terre Haute, Indiana

THE BROTHERS FOUR RALLY 'ROUND!
WINE, POUND, HAMMER, MY TANK
THE, FOLK & MORE

15. Also: Hey Liley, Liley Lo; The Gallant Argosy; etc.

STOKOWSKI
CONDUCTOR OF PHILADELPHIA ORCHESTRA
Tristan und Isolde
Love Music
El Amor Brujo

26. "Intensely felt, dynamically interpreted" - HiFi Rev.

HITS FROM THE MOVIES
featuring PERCY FAITH's original
THEME FROM "A SUMMER PLACE"
DORIS DAY - Pillow Talk
plus 28 more

19. Also: Tony Bennett - Smile; Vic Damone - Gigi; etc.

PING PONG PERCUSSION
Muskrat Rambie
High Society
plus 10 more
an exciting experience in sound

12. "Real jauntness as well as tazzle-dazzle" - High Fidel.

REX HARRISON JULIE ANDREWS MY FAIR LADY
ORIGINAL CAST RECORDING

16. The best-selling Original Cast recording of all time

BERNSTEIN plays BRUBECK plays BERNSTEIN
BRUCE QUARTLET Performance
(CLASSIC RECORDED)

13. "Engrossing... enchanting in its lyricism" - New Yorker

THE BLUE DANUBE
A Johann Strauss Festival

21. Tales from the Vienna Woods, Emperor Waltz, etc.

9 MORE SUPERB TAPES TO CHOOSE FROM:

- Norman Luboff - Moments to Remember, Paper Doll, Sleepy Lagoon, Breeze and I, Tangerine, I'll Never Smile Again, 7 more
- Andre Previn - Like Love, Love Me or Leave Me, When I Fall in Love, I Love a Piano, 9 more
- Lester Lanin - Have Band, Will Travel, Hey, There; The Rain in Spain; Bali Ha'i; Always; 12 hits in all
- Marly Robb - Gunfighter Ballads, El Paso, Cool Water, Billy the Kid, Big Iron, 8 more
- Porgy and Bess. Original Soundtrack Recording. "Superb... all the beauty and nobility captured" - HiFi Review
- Mendelssohn: Piano Concertos 1 & 2. Rudolf Serkin, pianist. Ormandy; The Philadelphia Orchestra. "Serkin forges through both with brilliance" - New York Times
- Beethoven: Symphony No. 6 "Pastorale". Walter; the Columbia Symphony. "Spacious, lyric, noble" - High Fidelity
- Invitation to the Dance. Superb works by Liszt, Brahms, Ormandy; The Philadelphia Orch. "Opulence and elegance of tone" - Newsweek
- Handel: Water Music. Van Belnum; The Amsterdam Concertgebouw. "Lingering brilliance" - Chicago Sunday Trib.

SEND NO MONEY - mail coupon to receive 3 tapes for \$5.98

COLUMBIA STEREO TAPE CLUB, Dept. 401-7 Terre Haute, Indiana

I accept your special offer and have circled at the right the numbers of the 3 tapes I would like to receive for \$5.98, plus small mailing and handling charge. Enroll me in the following Division of the Club:

CLASSICAL POPULAR

I understand that I may select tapes from either Division. I agree to purchase five selections from the more than 150 to be offered in the coming 12 months, at regular list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a 4-track, pre-recorded Bonus tape of my choice FREE for every three additional selections I accept.

Name (PLEASE PRINT)

Address

City, Zone, State

APO, FPO addresses: write for special offer if you wish this membership credited to an established Columbia or Epic Tape dealer, authorized to accept subscriptions, fill in:

Dealer's Name

Dealer's Address

CIRCLE 3 NUMBERS BELOW:		
1	11	21
2	12	22
3	13	23
4	14	24
5	15	25
6	16	26
7	17	27
8	18	28
9	19	29
10	20	30

BR-H

Second
to
None*

* (With the exception, of course, of the remarkable Marantz 70 watt model 9 amplifiers)



model 7 Stereo Console

model 8B Stereo Amplifier

Here is today's top-ranking stereo combination. The Marantz model 8B amplifier and model 7 preamplifier offer a quality of performance which can only be approached—not equalled. Use these well-proven Marantz components if you want the comforting assurance of the finest results obtainable. Marantz warrants its products for two full years.

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HiFi Soundings



by DAVID HALL.

OUTLOOK FOR MAGNETIC TAPE

FROM THE standpoint of high-quality, distortion-free stereophonic sound reproduction, the magnetic-tape medium at its best would seem to be close to the ideal for home playback in a conveniently usable form. And indeed, the finest prerecorded tapes released—such as London's complete *Aida*, RCA Victor's Berlioz *Requiem*, or Columbia's *Ein Heldenleben*—would seem to encourage the brightest hopes of those who look to magnetic recording as the ultimate for the sound perfectionist. There is, of course, no inner-groove tracking distortion; there is no wear problem; there are no clicks, pops, or swishes; and there is minimum background noise. Furthermore, today's prerecorded tapes can provide almost two hours of stereophonic music on a single reel, as against the fifty minutes of a normal LP. As a matter of fact, the pricing of these extra-length reels, and that of twin-packs, virtually eliminates the usual price differential between tape and disc versions of the same music.

Such is the prerecorded tape situation if you look at the happiest side of the picture. However, there is a flaw in the fact that the technical quality of prerecorded tapes, in the classical music area at least, is much more variable than we are accustomed to with discs. Some of the more disconcerting tape experiences during the past year have included a complete *La Traviata* from RCA Victor that had alarming distortion on one track, a Dvořák Fourth Symphony from Epic that had background noise twice that heard on a normal disc, a *Das Rheingold* from London that was marred by overload distortion. The faults of this *Rheingold* tape have been corrected, and I presume the same is true of the others.

Nevertheless, when the buyer who is questing for sonic perfection spends \$7.95 or \$8.95 for a prerecorded tape only to encounter defects of the type just noted, he is entitled to some reasonable explanation of the whys and the wherefores. The fact of the matter is that the magnetic-tape industry has yet to find its Emile Berliner; for it was Berliner's invention of the disc-duplicating process that made it technologically possible to achieve a consistency of quality in the manufacture of phonograph records comparable to the consistency achieved in book and magazine printing. From a single metal matrix one could produce thousands of discs, each exactly like the other. Unhappily, no comparable process yet exists for the mass duplication of tape recordings. Instead, tapes are reproduced by what amounts to an extended electronic copying process rather than the comparatively instantaneous duplication possible in the printing of discs. This being the case, it is clear that any malfunction of the duplicating machinery—a tube breakdown, dirt on a playback or recording head, a momentary variation in line voltage—can result in a defective tape. Nor is visual inspection for quality control possible.

The big breakthrough for magnetic tape as a playback medium will not come until some engineering genius devises a means whereby recorded tapes can be duplicated instantaneously with the press of

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a button, and without the need to play through the master tape to a row of duplicating machines, each of which represents an individual variable in the process.

We cannot say whether such a revolutionary development would also eliminate some of the other annoyances that plague the regular user of prerecorded tape. Print-through, with its attendant pre-echo, is still with us, and tends to be more noticeable on tapes of symphonic music with wide dynamic contrasts than on operatic, choral, popular music, or jazz tapes, where the dynamics are narrower. The same holds true for intertrack crosstalk. Then there is the exasperating business of coming to the end of one side of a four-track tape and turning over to the B-side only to find that one must wind the tape machine for some distance to find the beginning of the music. Lastly, there is the libretto problem on complete opera tapes: one has the choice of trying to read a badly printed text with a magnifying glass or of having to send in (at no additional cost, however) for the full-size libretto that is furnished with the disc version.

ALL of these secondary annoyances, it seems to me, can be remedied. Background hiss, print-through, and crosstalk can be cut to a minimum through more rigorous quality-control procedures. Tape-machine manufacturers could eliminate the B-side cueing problem by adding circuitry that would automatically let the user know when modulation was present on the tape (this could also aid in the spotting of individual selections on popular music and recital tapes). As for the libretto problem, either properly printed texts that will fit the tape box must be provided or else the packaging for opera tapes must be modified to accommodate full-size librettos.

Perhaps in the distant future some genius will devise an electronically scanned flat sheet with no moving parts whatever for the playback of recorded music. Meanwhile, for the benefit of the sizable numbers of listeners who use their tape machines as a means towards the greater enjoyment of recorded music, we have every reason to hope that efforts will continue to make the excellence of prerecorded tape at its high-fidelity best a commonplace. ●

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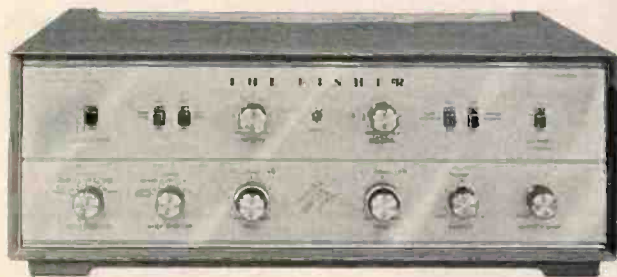
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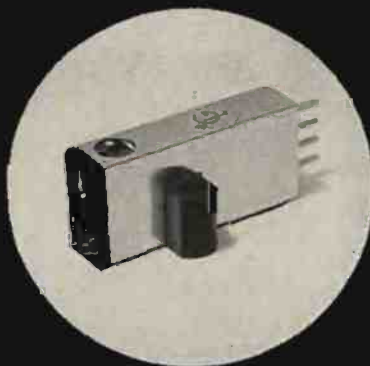
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LETTERS TO THE EDITOR

EDITORIAL NOTE: *The debate between Winthrop Sargeant ("What is Wrong with Contemporary Music") and Jay Harrison ("What is Right with Contemporary Music") in the December, 1961, issue of HiFi/STEREO REVIEW brought forth an exceptional response from our readers. Because of the evident interest in the topic, this month's letters column is devoted entirely to the repercussions of the Sargeant-Harrison debate on the merits of modern music.*

● It was disappointing to find Winthrop Sargeant's article in the pages of HiFi/STEREO REVIEW, which usually can be credited with giving serious and instructive attention to new and less familiar directions in music. The appearance of this article would have been less unfortunate were it possible to assume that the general reader is well enough fortified with fact to dismiss Sargeant's opinions as quickly as he should.

Inaccuracies, misinterpretations, and falsifications are so abundant in his article that it is, in a limited space, possible to mention only the most outrageous errors of fact. Schoenberg, far from being as pontifical as Sargeant, did not decree "that each musical theme should employ every one of the twelve tones," and in his works there are extremely few examples of such totally chromatic themes. Schoenberg's method, which deals with interval sequence, is, of course, no more arbitrary than the traditional chord sequence, only less familiar.

The easy way to write music is to rely on the patterns of the past, but no really creative artist could tolerate such wholesale plagiarism. No great composer has ever been in the habit of competing with history or emulating it. Mozart did not rework Bach, Beethoven quickly left Mozart's idiom behind, and Brahms's harmonies are far more explorative than Beethoven's.

Mr. Sargeant's article seems the work of a man afraid to know his own society and its products, and the pity is that his vociferous crankiness may keep others from the enriching experience of contemporary culture.

ROGER REYNOLDS
Ann Arbor, Michigan

● It takes courage to publish an article so thoroughly prejudiced as Winthrop Sargeant's; however, as long as the holder of a prejudice is aware, as Mr. Sargeant undoubtedly is, that his view is biased, his perceptions are likely to be more acute because of it.

Those who share Mr. Sargeant's opinions have cause for being thankful at find-

ing them so trenchantly expressed, and those at odds with him have in his article a touchstone for their thoughts.

KELVIN HAWTHORNE
Dunellen, N.J.

● The tenor of Mr. Sargeant's article seems to be: "I do not like modern music, therefore it is doomed to pass away." Mr. Sargeant's prediction that most of Stravinsky's music, and by implication that of most other strong-willed moderns, will be forgotten in fifty years is purely wishful thinking on his part. For many of the works of Stravinsky, Schoenberg, Berg, and Webern the fifty years have already elapsed, and the values of some of them are just being recognized.

Contrary to Mr. Sargeant's facetious description, twelve-tone composition is anything but mechanical and does not decrease composer's individuality.

Stravinsky's serial works are as much his own and as different from those of Berg as are the works of Beethoven are with respect to, say, those of Wagner.

I am torn between pity for Mr. Sargeant for missing so much that is noble and enjoyable in music and sincere loathing that such a chain of insults should have been printed.

ALLEN WATSON 3rd
Norman, Oklahoma

● An article such as Winthrop Sargeant's is actually worth several years' subscription to your magazine. Ever since Walter Damrosch drove me to quit the New York Philharmonic concerts by means of Honegger I have waited for such an outspoken statement in defense of what I consider music. If we apply Shakespeare's definition of music as "a concord of sweet sounds," most contemporary works certainly do not qualify.

F. W. FOSTER GLEASON
Washington, D.C.

● It seems to me that Mr. Sargeant's principal reason for attacking the music of the twentieth century is that it doesn't sound like the music of the nineteenth century. Moreover, the methods of his attack are as specious as the apparent motive. He attempts to demolish modern music simply by refusing to talk seriously about modern composers. Webern is only "a rather well-known figure... with a subdued, tinkling orchestral palette," and Berg, Hindemith, and Bartók are casually thrown together as "intermittent" users of the serial technique.

This leaves Sargeant free to concentrate his fire on Schoenberg who, as the least accessible of the great moderns, is naturally the most vulnerable. As for the

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perceptiveness of his appraisal of Stravinsky, it can be judged from his description of the composer of "Le Sacre" as not being "particularly original."

There is admittedly much that is wrong with modern music, but if Mr. Sargeant wants to prove his case that "the revolution of the first decades of the century" has left "nothing much of value behind it," he will have to give adequate consideration to the composers and the compositions that made that revolution. He might well begin with a thorough analysis of the six quartets of Béla Bartók. I doubt that his thesis would survive such an exercise.

CHRIS G. PETROW
Alexandria, Virginia

● In arguing what is right and wrong with contemporary music, both Winthrop Sargeant and Jay Harrison invalidate their own arguments by taking absolutist points of view. Mr. Sargeant presents a wholesale repudiation, Mr. Harrison a blanket endorsement, of modern music. Both state the problems in the inflexible either-or terms of an ultimatum, which hinders any mature and perceptive evaluation of contemporary composers.

Mr. Sargeant is incapable of conceiving of a significant body of music outside the so-called mainstream of the Germanic nineteenth-century tradition, and Mr. Harrison, like all apologists for modernism of any kind, is obsessed with innovation for innovation's sake.

The proof of my strictures lies in the fact that neither writer so much as alludes to the great unclassifiable individualists who are so much a part of twentieth-century music—Vaughan Williams, Sibelius, Nielsen, Janáček, Villa-Lobos, and many other lesser figures who cannot be pigeonholed into any neat historical scheme.

PAUL A. SHOOK
New York, N.Y.

● In saying that contemporary composers speak only to other composers, Mr. Sargeant failed to note that this was by no means an isolated phenomenon in the world of the arts today. The same holds true in modern jazz, in painting, in architecture, and in sculpture, too.

Mr. Harrison's answer to this point, which indicates that he feels that audiences should be sufficiently educated and sophisticated to appreciate modern music, is also misleading, because it happens that this is just not the case.

Both gentlemen should remember that there were quite as many mediocre composers in any preceding age as there are now, but we have long ago forgotten about them. Only the great ones are remembered. Thus we will have to wait until the next generation to see what of this age is worthy of being preserved.

ALAN DARE
Portland, Oregon



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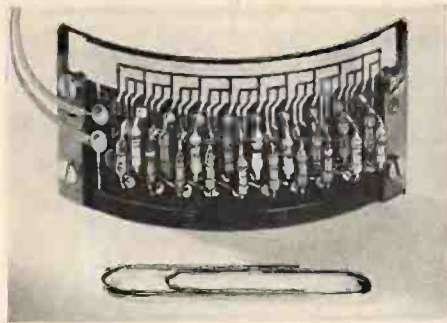
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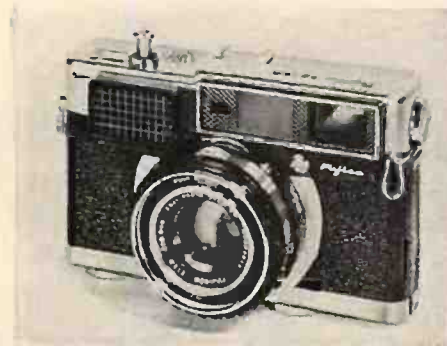
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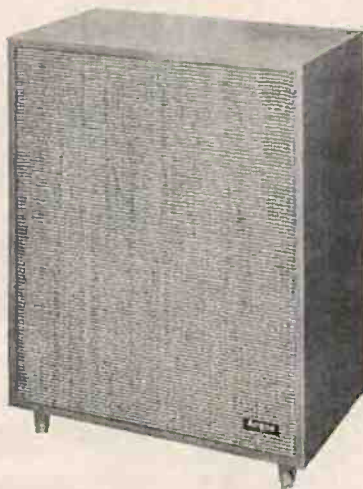


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12-inch woofer, 3½-inch tweeter, and crossover network. Dimensions: 19¼ x 22½ x 10¼ inches. Price: \$24.95 (cabinet only), \$39.95 (with speakers, Model AD-1AS). (Argos Products Company, Geona, Ill.)

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● **Fisher** is introducing a record changer that automatically plays a series of any standard-size records on both sides. If desired the Lincoln also changes records in the usual sequence.

The mechanism is so designed that the only record in motion is the one being played, which eliminates the possibility of record slippage. The tone arm accepts all standard cartridges and tracks at 3 grams. Dimensions: 26½ x 14 x 19 inches. Price \$249.50. (Fisher Radio Corporation, 21-21 41st Drive, Long Island City 1, N.Y.)

circle 167 on reader service card

● **Knight** has added to a stereo-FM receiver the convenience of a built-in clock timer. Model KN-310MC combines an all-transistor amplifier rated at 20 watts music power per channel and a stereo-FM tuner that employs eight transistors in conjunction with four nuvisors in the RF, mixer, oscillator, and AFC stages.

FM sensitivity is 2 microvolts for 30 db quieting, and the amplifier section

has less than 1 per cent harmonic distortion at full output and a frequency response from 20 to 20,000 cps ±1 db. Hum is -90 db on the tuner input, -60 db on the magnetic phono input. The electric timer turns the system on and off at preset times. Dimensions: 13¼ x 4¾ x 8 inches. Price: \$254.50. (Allied Radio, 100 N. Western Ave., Chicago 80, Ill.)

circle 168 on reader service card

● **Harman-Kardon** offers a stereo-FM adapter designed to operate as an integral part of the Citation III FM tuner. The Citation MA adapter comes fully wired with all adjustments having been completed at the factory. It is mounted on the rear of the Citation III chassis.

The adapter utilizes a solid-state carrier-suppression detector, and the 19-ke. oscillator-triggering circuit consists of a 19-ke. oscillator-triggering circuit is designed for optimum stability.

A special feature of the Citation MA is a disable switch for the internal filter that normally suppresses the subchannel used by some stations for storecasting and background-music service. Disabling the filter when listening to a stereo-FM program that does not employ a storecasting channel increases the bandwidth of the adapter, thus improving audio quality. Price: \$79.95. (Harman-Kardon, Plainview, N. Y.)

circle 169 on reader service card

● **Lafayette** introduces a stereo-FM adapter usable with any FM tuner that has a multiplex output. The Model 200 has two front-panel controls: a power switch and a stereo/mono selector switch. An indicator lamp lights up when a stereo signal is being received. The adapter provides 35 db separation at 400 cps, has a frequency response from 50 to 15,000 cps ±1 db, and operates within this range at less than 0.5 per cent harmonic distortion. Components within 1 per cent of their rated values are used in the matrix circuit. Dimensions: 5¾ x 4½ x 10½ inches. Price: \$54.50. (Lafayette Radio Corp., 165 Liberty Avenue, Jamaica 33, N. Y.)

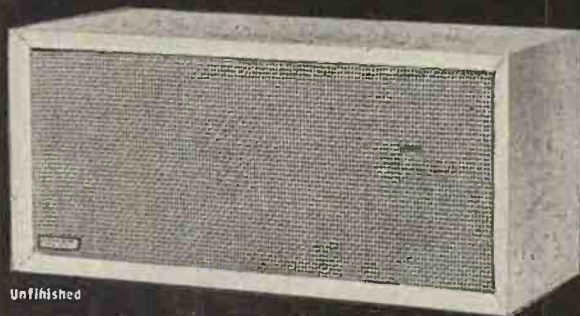
circle 170 on reader service card

● **Roberts**, reputed for tape recorders, is now making stereo headsets that feature individual volume controls for each channel. The ear cups have foam rubber rims for wearing comfort and to provide the air seal that is essential for extended bass response. Over-all frequency range is from 25 to 17,000 cps. Price: \$24.95.

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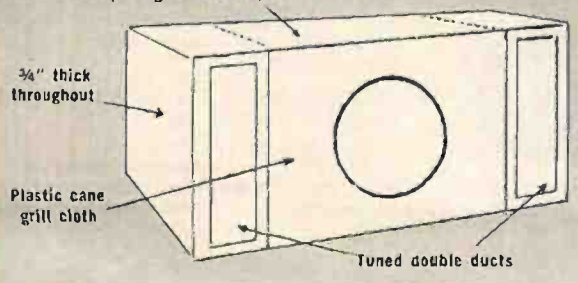
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Reprint of Mr. Canby's complete review of Cabinart speaker systems is available on request.

mark II 12" model

14" high x $11\frac{1}{2}$ " deep x $23\frac{3}{4}$ " long
 Shipping Weight: 37 lbs.
 Sculptured Front Walnut Veneer, Oiled Finish \$43.20
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12" coaxial 6.8 oz. Alnico V magnet with 1" voice coil, heavy one-piece cone and specially designed 3" Alnico V PM tweeter mounted coaxially with built in high pass filter, capacitor type. Power rating 15 watts; impedance — 8 ohms. Speaker response 40 to 15,000 cps.

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● **Viking's** Model 86 Stereo-Compact tape deck combines a Viking transport mechanism with newly redesigned record and playback amplifiers. These extend the frequency response from 25 to 18,000 cps and also include heterodyne filters to eliminate high-frequency inter-



ference when recording stereo FM. Automatic equalization is provided at both 7½ and 3¾ ips.

Three versions of the Model 86 are available: ERQ—half-track stereo or mono recording and half- or quarter-track stereo or mono playback; RMQ—quarter-track stereo or mono recording and half- or quarter-track stereo or mono playback; ESM—half-track operation in recording and playback, stereo or mono. Price (all models): \$297.50. (Viking of Minneapolis, Inc., 9600 Aldrich Avenue South, Minneapolis 20, Minn.)

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● **Wilder** offers loudspeakers in pairs, tested for matched characteristics. The speakers (without enclosure) are available in 8-inch and 12-inch models that have similar specifications. Free-cone resonance is 44 cps, and over-all frequency response is from 30 to 17,000 cps. The dual cone is driven by a 2-inch voice coil and has a compliant cloth suspension. Power-handling capacity is 25 watts, impedance 8 ohms. Price per pair: \$98.00 (8-inch Model 808-A), \$120.45 (12-inch Model 1208-A). (Wilder Engineering Products, 2013 N. Halsted Street, Chicago 14, Ill.)

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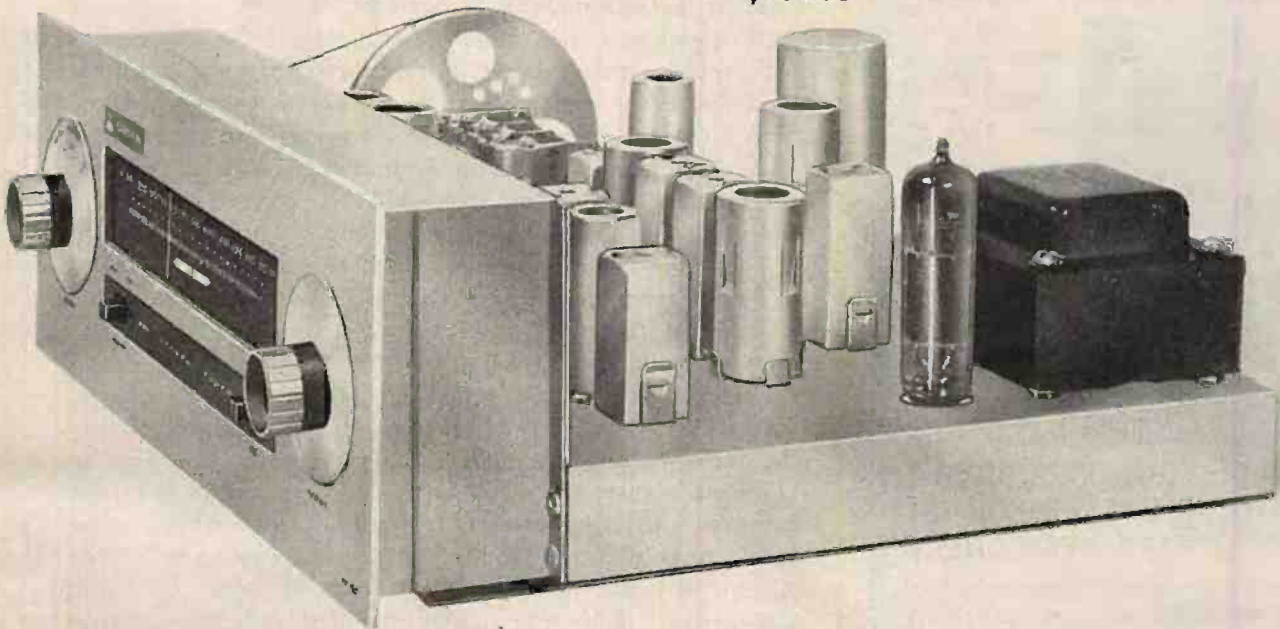
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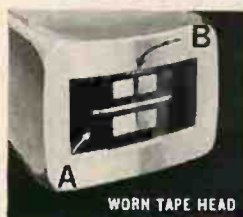
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BEGINNERS ONLY

by HANS H. FANTELE

LAST MONTH, when I was talking about amplifier wattage, for lack of space, I didn't differentiate between the various uses of the term "watts." Let's clear up any confusion on the subject right now. As a measure of electric power, the word watts appears in many contexts, and it is important to understand just what is being measured in each case. For instance, when you ask for a 100-watt light bulb, you are using the term to describe the power consumption of the bulb—the amount of electricity it burns. Audio amplifiers also have a certain power consumption, ranging from about 50 to 350 watts. This figure indicates the amount of electricity it takes to keep the amplifier running, and it shouldn't be confused with how many watts of power the amplifier can put out.

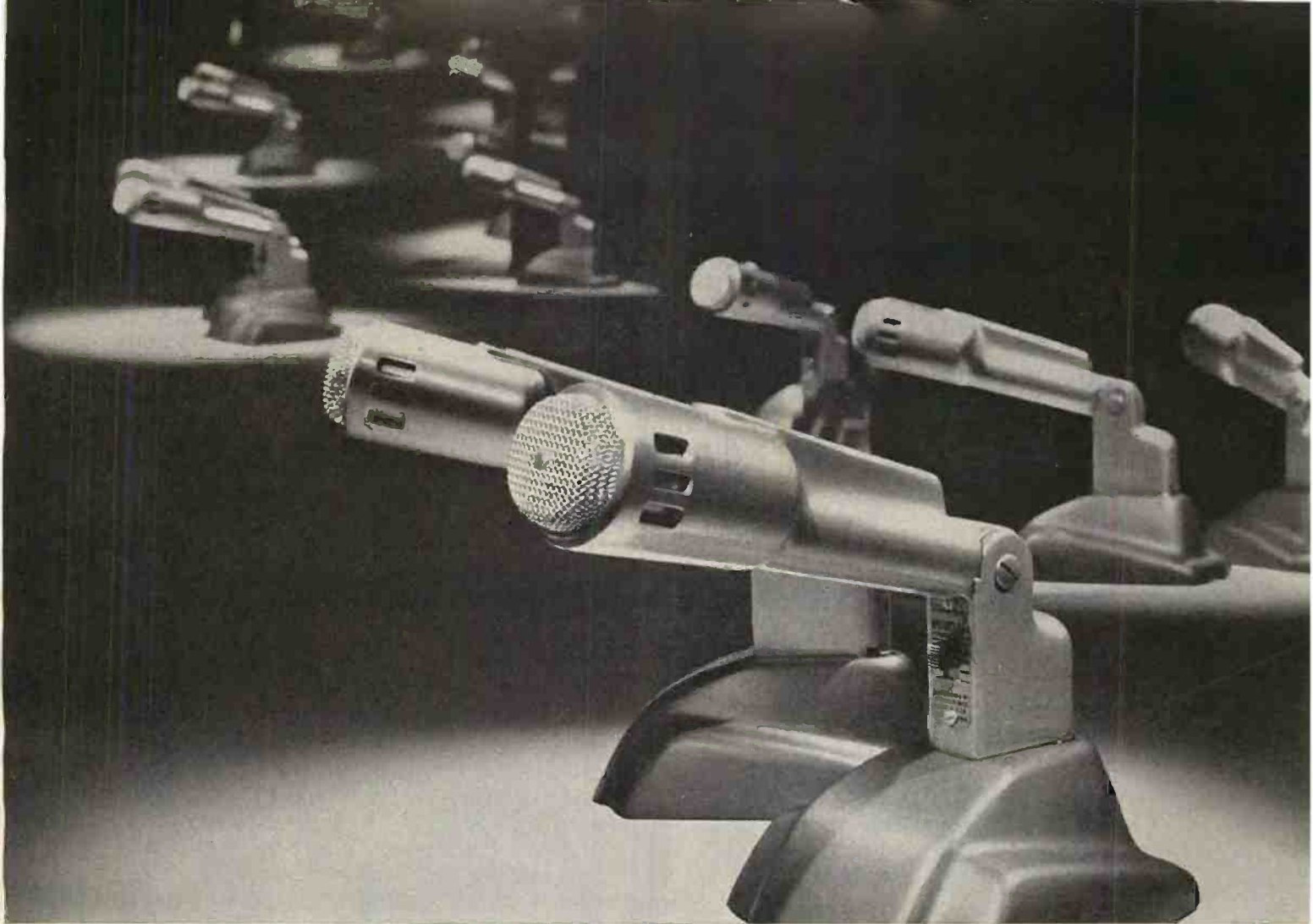
The wattage figure by which amplifiers are commonly rated refers to the power an amplifier can feed to a loudspeaker. There are several ways of stating this, and it helps to have a clear idea what each of them signifies.

One method of rating amplifiers is in watts of *continuous power* (also called *sine-wave power* or *rms power*), which is a measure of the audio output the amplifier can generate continuously, and it represents perhaps the most rigorous test of amplifier performance. However, some manufacturers feel that output power measurements should make allowance for the ability of amplifiers to exceed the continuous power rating for brief bursts of sound. Consequently, they devised another measurement standard, called the *music-power* rating, which takes into account the amplifier's ability to put out for short musical peaks, such as drumbeats and cymbal crashes, a wattage higher than its continuous rating. It follows that the figure for music-power output will always be higher for any given amplifier than the figure for its continuous-power output.

Occasionally you may still find the output of an amplifier indicated as so many watts *peak power*, which is simply the continuous power rating arbitrarily doubled. This figure conveys nothing but an inflated notion of the amplifier's capabilities, and, fortunately the practice of listing peak power seems to be on the way out.

Still prevalent, though, is the custom of adding the wattage of both channels of a stereo amplifier when stating its output power. A 20-watt-per-channel amplifier thus is labeled as a 40-watt amplifier, which is in no way dishonest, but the practice can be misleading when you are trying to determine whether each channel can put out sufficient power to drive a certain speaker. The power available to each speaker in this case is 20, not 40, watts.

To top off the multiplicity of power-rating methods, the wattage of high-fidelity amplifiers is measured differently from that of amplifiers in consoles. No more than one or two per cent distortion is usually allowed when measuring the output of high-fidelity amplifiers, while in consoles, in accordance with the more lenient standards of the Electronics Industries Association, power output is stipulated at a distortion level of five per cent. So read the fine print on the specifications if you want to be certain just what's watt.



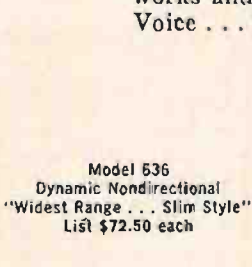
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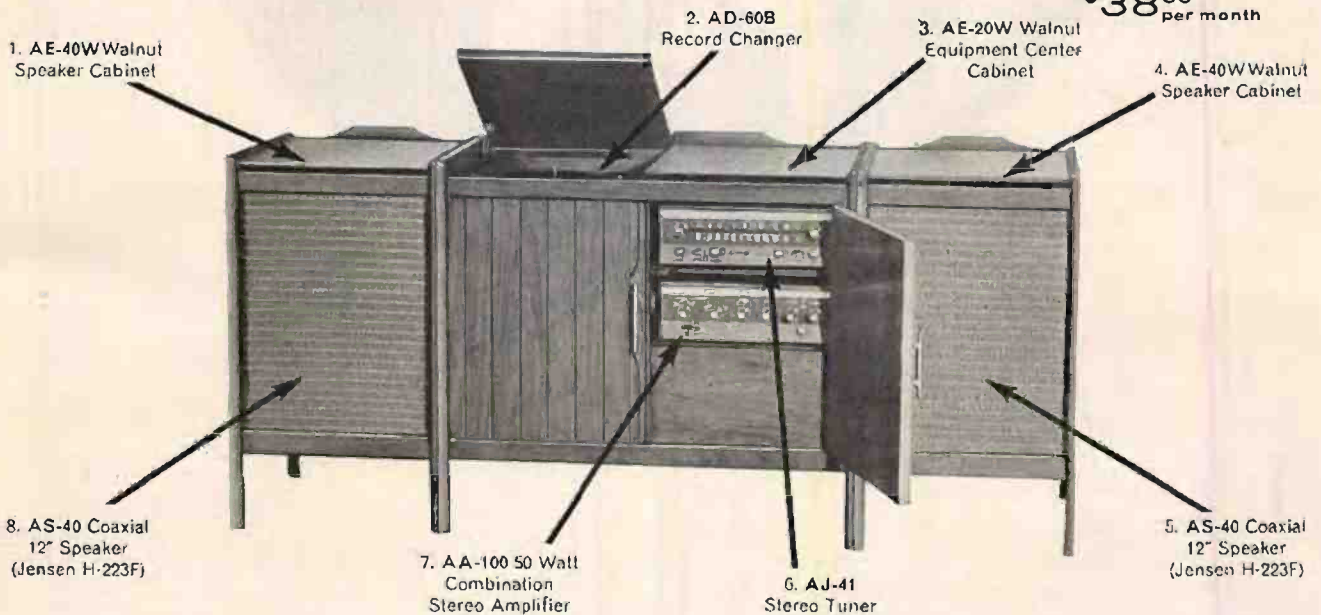
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HAYDN'S "SURPRISE" SYMPHONY



IN THE twelve symphonies he composed for his two visits to London in the 1790's, Franz Josef Haydn crystallized his symphonic thought and development and presented to the world a dozen scores of boundless richness and invention. To the G Major Symphony of the first "London" series the nickname "Surprise" has come to be attached; with equal justification the title might have been applied to nearly any one of the other symphonies in the group—to the D Major, No. 93, for example, with its hilarious low C belch from the bassoon near the end of the slow movement; or to the No. 97, in C Major, with its unexpected full-bodied string pizzicatos in the last movement. As it is, however, the surprise in Haydn's "Surprise" Symphony refers to the sudden loud chord that intrudes in the sixteenth bar of the slow movement, following the pianissimo restatement of the main theme. Haydn himself is purported to have said that the loud chord "will make the women jump," and in those days of marathon concert lengths, it probably was not at all uncommon for some ladies in the audi-

ence to be lulled to sleep by the entertainment!

The London impresario Salomon, who brought Haydn to England for his two visits, placed at the composer's disposal an orchestra of strings and two each of flutes, oboes, bassoons, horns, trumpets, and timpani. This was the orchestra for which Haydn composed the six symphonies of his first "London" series, Nos. 93 through 98. Clarinets were added to the orchestra for Haydn's second visit to the English capital, in 1794, and we find these instruments appearing in the second set of "London" symphonies.

Thanks largely to the efforts of H. C. Robbins-Landon and other Haydn scholars, many of the original manuscripts of the Haydn symphonies have been uncovered in the past dozen years, and they reveal that the printed scores that have been staples of international concert life for many generations contain glaring textual inaccuracies, particularly in the trumpet and drum parts. Some years ago, Vanguard recorded the final six of the "London" symphonies in the authentic Robbins-Landon texts (Mogens Wöldike

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Haydn's "Surprise" Symphony is best served on discs by the exhilaratingly stylish interpretation of Sir Thomas Beecham for Capitol (available in mono or stereo-enhanced versions as a part of a three-disc set of Haydn symphonies) and by the brisker reading of Carlo Maria Giulini, in mono or stereo, on an Angel release that also includes Boccherini's Overture in D Major and Symphony in C Minor.

conducting the Vienna State Opera Orchestra); and Max Goberman reportedly has recorded *all* the Haydn symphonies in the authentic texts, for eventual release through his Library of Recorded Masterpieces (available by subscription only). By and large, however, our conductors—whether because of indolence or ignorance—have continued to perform the Haydn symphonies from texts that are known to be corrupt. Though the "Surprise" Symphony has been recorded during the past five years by such distinguished conductors as Beecham, Dorati, Giulini, Krips, Monteux, and Steinberg, not a single one of them has bothered to use the corrected text. Hence, every available recording of the "Surprise" Symphony utilizes a timpani part that has errors in the first movement and a wrong note in the flute, bassoon, and first violin parts in the seventh measure of the minuet.

DESPITE this snubbing of correct musicological practice, it is difficult indeed to resist the exhilaration of the Beecham recording (Capitol GCR/DGCR 7127) of the "Surprise" Symphony. In pointed phrasing, sharpness of orchestral discipline, and over-all élan and sophistication, Beecham's performance is a model of stylistic rightness—even though he employs a very large body of string players. Capitol's recorded sound in the monophonic edition is excellent, with clear, bright textures and a warm smoothness. In the duophonic stereo-enhanced edition the sound is harsher, deficient in bass, and dynamically rather constricted. Further complicating the issue is the fact that the Beecham performance cannot be purchased apart from the three-disc album devoted to all the other symphonies in Haydn's first "London" sequence. Buy it and you also get the Beecham performances (from similarly corrupt textual material) of Symphonies Nos. 93, 95, 96, 97, and 98. But what performances! We shall not soon again hear their like. (An earlier

Beecham recording of the music is on Columbia ML 4453. The sound is much less brilliant, but it is coupled with a fine presentation of another great Haydn symphony, the "Drumroll," No. 103.)

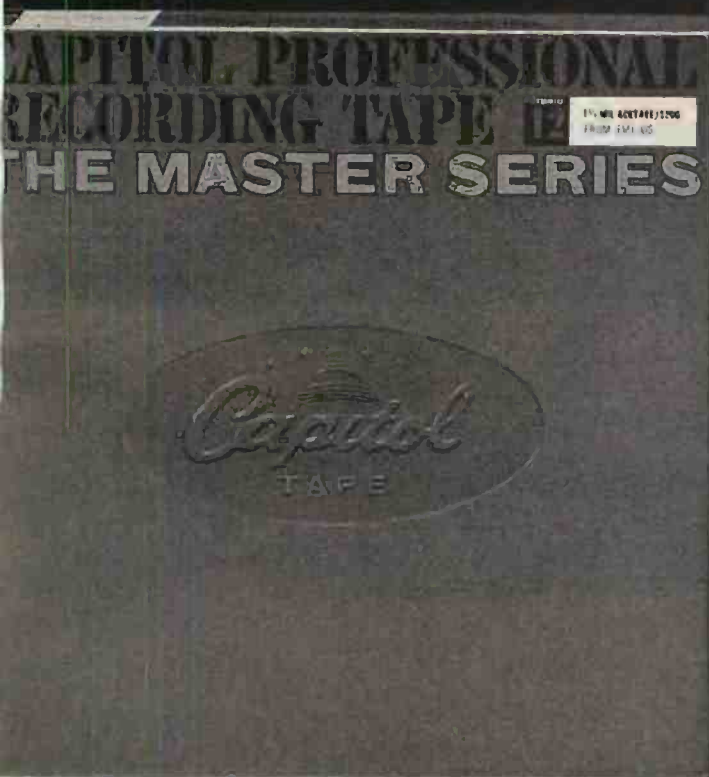
Angel's recording of the Surprise Symphony with Giulini conducting the Philharmonia Orchestra (35712) presents a brisker, tighter reading than Beecham's (from similarly corrupt textual materials, of course), but Giulini is also persuasive. It is a bright, superbly balanced performance with some especially fine orchestral playing. The engineers have captured full, resonant sound in both mono and stereo editions. On the overside is an overture and a symphony by Boccherini, both well served also.

The Furtwängler (Electrola 90025) and Dorati editions (Mercury SR 90208, MG 50208) offer well-executed performances, with Furtwängler's readings being surprisingly gentle and lyrical. This, incidentally, is one of three different recordings of the score as performed by the Vienna Philharmonic Orchestra (Krips and Monteux are the conductors of the other two), and Furtwängler unquestionably elicits the best playing from the group.

From the heights of the recordings by Beecham, Giulini, Furtwängler, and Dorati, it is quite a downward plunge to the next recordings of the "Surprise" Symphony. The Toscanini performance (RCA Victor LM 1789) has little charm or elegance, and the recorded sound is now quite harsh; Krips (London CS 6027, CM 9222) and Monteux (RCA Victor LSC/LM 2394) give stodgy, unimaginative readings that come out sounding dull; and Steinberg's performance (Capitol SP/P 8495) is far too precious.

In sum, then, until the corrected texts become universally employed by conductors and recording companies, Beecham's performance of the "Surprise" Symphony is the one I'd want to hear most often, with Giulini's being a good alternate choice.

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TECHNICAL TALK

by JULIAN D. HIRSCH



MOST of us take pretty much for granted the tubes in our high-fidelity equipment. But while I do not go along with those enthusiasts who make a fetish of using a particular tube type, feeling that it imparts a special quality to the sound, there are reasons why some tube types are better than others for high-fidelity applications.

In a power-output tube, the designer wants to get high power output at low plate voltages, thus reducing the demands on the power supply and subsequently lowering its cost. The tube should also operate with low drive voltages, since providing the circuitry to develop large drive signals at low distortion is expensive. Older general-purpose tube types, adequate when high power at low distortion was not too important, have been largely supplanted by a new breed of tubes, both domestic and imported.

The popularity of flat, compact amplifiers and integrated receivers has placed a premium on size. Except for very high-powered types, most modern output tubes are no larger than voltage-amplifying tubes of five years ago. Since tube filaments generate and throw off a considerable amount of heat, especially in a multitube unit, the filaments of some of the recent audio tubes have been designed to consume less power through improved cathode design.

Advances in the design of power-output tubes generally do not produce audible improvements in the performance of an amplifier, since the limitations of the amplifier usually lie elsewhere in its design. This is not the case with preamplifier tubes, however, where great strides have been made in reducing hum, noise, and microphonics. Special rigid grid supports (each manufacturer has his own design) minimize microphonics to the point where acoustic feedback from this source is now rare. Cathode structures on some tube types have been improved to the point where hum (frequently due to heater-cathode leakage) can be as low in an amplifier that uses a.c.-operated heaters in low-level stages as in some older designs that used d.c. on the heaters.

There is still no reason for the consumer to be particularly concerned about the tube types used in his equipment. And, for my money, it would be foolish to replace a set of output tubes with a set of another

type merely because a well-meaning friend has said that the second set will give you better bass or clearer treble. In almost all cases, as I have indicated, there is no audible difference between the different tube types. The important thing to realize is that today's hi-fi tubes give the circuit designer the tools with which to develop equipment whose performance far outstrips that of the best units of a few years back.

UNIVERSITY CLASSIC MARK II LOUDSPEAKER

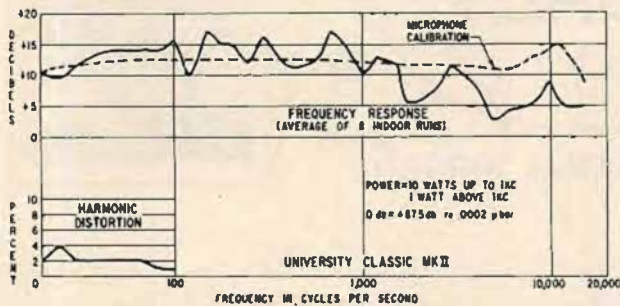


● **DESPITE** the popularity of bookshelf-size speaker systems, the big speaker system is far from extinct. There is still a great deal to be said for the sound quality of a really good large speaker system, one of which is University's new Classic Mark II.

In operation, the Classic Mark II handles low frequencies up to 150 cps through a 15-inch high-compliance woofer that is installed in a ducted-port cabinet. The bulk of musical program content, however, is handled by a 8-inch mid-range speaker, which covers from 150 to 3,000 cps. Above 3,000 cps, a Sphericon supertweeter takes over.

The measured indoor frequency response of the Classic Mark II was remarkably uniform. As a rule, such response curves are so far from flat that I do not attempt to correct them for the slight irregularities of the microphone's response. However, the measurements for the Classic Mark II prompted me to plot the microphone response also. This further emphasizes the uniformity of the system's frequency response. A 5-db increase in the setting of the tweeter-level control would probably have brought the range above 3,000 cps into nearly exact conformity with the microphone-calibration curve. *(Continued overleaf)*

The low-frequency distortion of the woofer, even at a 10-watt input level, was very low, and it actually decreased at 20 cps, where the output was beginning to rise. Transient response, as indicated by tone-burst



tests, was generally good, though it was not exceptional, and there were no signs of break-up or ringing at spurious frequencies. The efficiency of the Classic Mark II could be termed moderate, somewhat higher than that of many smaller systems. Any good amplifier of 10 watts rating or better should be able to drive it satisfactorily.

In listening tests, the Classic Mark II sounded very clean but slightly bottom-heavy. There was no boominess on male voices, however, and the sound was never tubby or muddy. Instead, there was an undercurrent of bass, more often felt than heard, that was completely lacking in some other quite good speaker systems that I compared to the Classic Mark II. The speaker sounded at its best (to my ears) at moderate listening levels. At high levels the bass tended to be overpowering. A different listening room, of course, could easily alter this situation completely. Over-all, the sound was beautifully balanced, with wide dispersion and a feeling of exceptional ease. There was never a hint that three separate speakers were operating; the sound seemed to emanate from a large, unified source.

In my opinion the University Classic Mark II justifies the substantial claims that its manufacturer has made for it. It is one of a limited group of speakers to which I would give an unqualified topnotch rating. Anyone who is in a position to consider a system of its size and price would be well advised to hear it. The price of the system is \$295.00.

**HEATHKIT
MODEL AC-1
STEREO-FM ADAPTER**



● THE HEATHKIT AC-11 is a low-cost stereo-FM adapter, and it uses the matrixing system of demodulation. Control facilities are simple: on the front panel are an on-off switch and a channel separation con-

trol, and on the rear are output-level controls for the left and right channels.

Only three tubes, plus silicon rectifiers and crystal-diode detectors, are employed. The composite signal from the FM tuner is separated into two portions, one covering the audio range up to 15,000 cps, and the other the band from 23 to 53 kc. The adapter contains a 38-kc. oscillator that is locked to the second harmonic of the 19-kc. pilot carrier that is transmitted by the FM station. The 23- to 53-kc. components are mixed with the 38-kc. oscillator signal in a balanced diode demodulator to produce audio outputs corresponding to plus L—R and minus L—R.

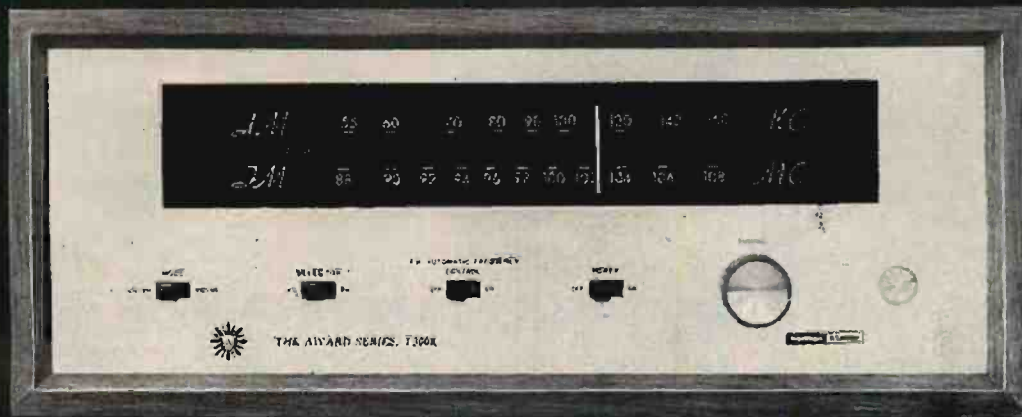
The matrixing operation consists of adding the L+R signal, which is the normal monophonic output of the tuner, to the two difference signals. When the proportions of the added signals are correct, the output is the algebraic sum of the signals, or the original left and right signals. The separation control on the panel of the AC-11 varies the level of the L+R signal, and once it is set it should not have to be reset.

The unit tested was a factory-wired adapter (Model ACW-11). My first check was to try it with a wide-band FM tuner of very good quality but relatively low output. The results were unsatisfactory, since the adapter's oscillator locked in with some difficulty and had to be tuned several times as it warmed up. Also, the sound suffered from hum on one channel and in general left much to be desired. But when I connected the AC-11 to a Heath AJ-30 tuner, the results were excellent. Drift was gone, and audio quality was as good as that from several relatively expensive stereo-FM receivers with which I compared it. Lacking a stereo-FM signal generator, I was unable to make any measurements on the AC-11, but listening tests indicated that its channel separation was adequate for full stereo effect.

Being a relatively simple design, the Heath AC-11 lacks some of the refinements of more expensive adapters. For example, there is no automatic indication as to whether the station is transmitting a stereo program. The only way to determine this is to turn the channel-separation control all the way down, which leaves only the difference signal in the output of the adapter. If the program is in stereo, there will be an audible difference signal; on mono programs there will be no output. The control is then returned to its normal setting, which is approximately in the center of its rotation. I found it almost impossible to set the separation control optimally by ear on broadcast programs. I was able to do this only when a station transmitted a voice or an audio tone on one of the stereo channels only.

• Selling for \$32.50 in kit form, or \$56.25 factory-wired, the Heath AC-11 is an inexpensive means of converting a mono FM tuner to stereo. It should be quite satisfactory with most FM tuners of conventional design, but it is not suitable for use with tuners that have low output levels.

The new T300X
Award Tuner
does not need
a multiplex
adapter



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The T300X is a striking example of Harman-Kardon's engineering leadership in the development of instruments for multiplex reception. It is designed with a wide-band Foster-Seeley discriminator and a 6BN6 limiter to insure freedom from distortion and noise. A total of 4 IF stages guarantee greater sensitivity. Automatic Frequency Control (AFC) with regulated voltage supply maintains oscillator stability regardless of line voltage variations. The T300X boasts superior impulse noise rejection plus uniform limiting and output at all signals. Here is a solid performer, rock stable and ideal for multiplex reception.

The T300X takes its place in the Award Series alongside the classic F500X tuner shown below. The F500X is a completely integrated professional FM Stereo tuner. Like the T300X the new F500X is ready to receive FM Stereo broadcasts now. It is also available with its FM Stereo section removed. This model—the

F500—provides superb FM reception and can be readily converted to stereo at any time. The F500 has space on its chassis to accommodate the MX500 wide-band, plug-in multiplex adapter.

Either tuner will provide outstanding performance with the new Award amplifiers.

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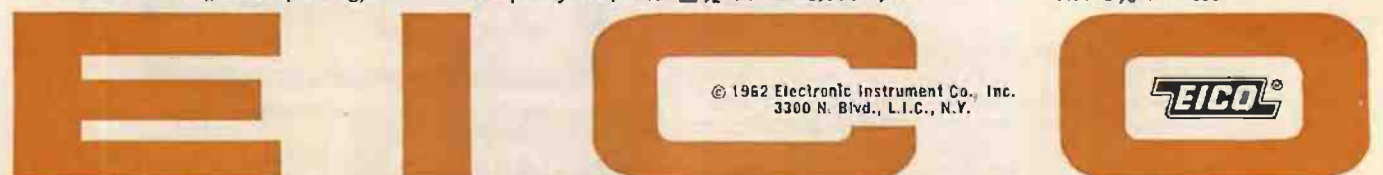
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BUILDING A BASIC STEREO-TAPE LIBRARY

Spotlighting the choicest tapes of the prerecorded classical catalog

AS THE prerecorded four-track stereo-tape catalog enters upon the third year of its remarkable growth, continued additions have brought matters to the point where the building of a well-balanced library of classical music on tape can be a task of fulfillment rather than frustration. A year ago, London was making the most important contribution toward the building of a significant classical repertoire on four-track tape, but over the past twelve months RCA Victor and Columbia have been adding some of the choicest items to what now amounts to a grand total of 1,600 tapes on forty-four different labels.

From the standpoint of sound and cost per minute of music, complete operas and oratorios represent outstanding value on tape. Thanks to the twin-pack format, which allows ninety minutes of music on a reel as compared to fifty minutes on an LP, opera or oratorio on tape generally costs no more than on discs. What oratorios are musts for a basic tape library? Handel's *Messiah* would rate high on my list. Sir Adrian Boult's reading on London LOR 80077 has a high gloss throughout most of its course, with the special enticement of

by David Hall

A BASIC TAPE LIBRARY

Joan Sutherland as the soprano soloist. However, as some of the tape copies of this performance were faulty, it would be well to audition this tape before buying it if at all possible. Hermann Scherchen's reading on Westminster WTW 134 has more inspired moments but also more eccentric ones, and it is slightly more expensive than the London offering.

The Westminster tape of Bach's *B Minor Mass*, also conducted by Scherchen, has many of the same essential qualities as his *Messiah* reading, and it remains for the present the only performance on tape. A well-knit Vienna-made interpretation under Felix Prohaska of Bach's *Magnificat* coupled with his Cantata No. 50 on Vanguard 1629 is a worthy ornament for any stereo tape library, while RCA Victor's New England Conservatory Chorus and Boston Symphony reel of the Berlioz *Requiem* conducted by Charles Munch is an absolute essential.

Three topnotch twentieth-century works complete the bests of the choral-orchestral literature: Zoltán Kodály's fiercely intense *Psalmus Hungaricus* (Janós Ferencsik conducting the London Philharmonic Choir and Orchestra—Everest 43009), Francis Poulenc's imposing *Gloria in G* (Georges Prêtre conducting the French National Radio-Television Choir and Orchestra—Angel ZS 35953) coupled with the same com-

poser's brilliant Organ Concerto, and Eugene Ormandy's exciting treatment of Carl Orff's *Carmina Burana* with the Rutgers University Choir and Philadelphia Orchestra (Columbia MQ 347).

In the field of opera the potentials of stereo recording techniques are explored to the utmost. It is no easy task to single out the musts here, and in order to do so, musical worth must be taken into account. My own first choice would be London's remarkable tape processing of Mozart's *Le Nozze di Figaro*, derived from the classic 1955 Vienna performance under the late Erich Kleiber with an all-star cast (LOV 90008), which remains one of the great recordings of the century. In the same class, for me, are the London tapings of *Aida* under Herbert von Karajan (LOR 90015) and of Wagner's *Das Rheingold* under George Solti (LOR 90006).

A mere shade below the extraordinary level of these achievements belong RCA Victor's version of Puccini's *Turandot* (FTC 8001), the same label's thrilling version of Wagner's *Der Fliegende Holländer* (FTC 8003), and London's *Tristan und Isolde* (LOY 90034).

In the same class with London's imposing *Le Nozze di Figaro*, *Das Rheingold*, and *Aida* is the wondrous medieval pre-opera called *The Play of Daniel*. Its recorded performance by the New York Pro Musica under Noah Greenberg (Decca 9402) is marvelously beautiful and moving.

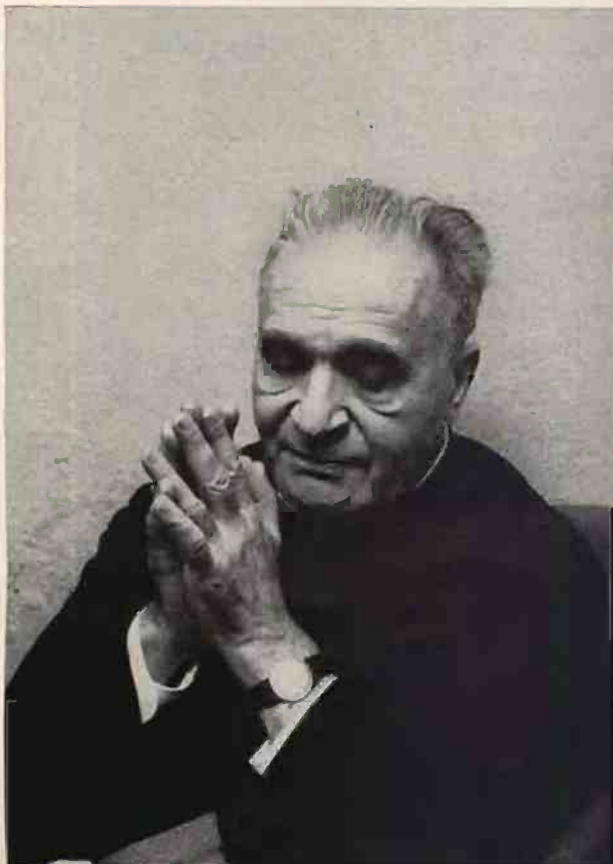
In the light-opera field, there are two real standouts: a flawless D'Oyly Carte presentation of Gilbert and Sullivan's *H.M.S. Pinafore*, complete with dialogue (London LOH 90024), and a sumptuously mounted *Die Fledermaus*, with Herbert von Karajan conducting the Vienna Philharmonic and a cast of star singers (LOR 90030).

MOVING to the symphonic repertoire, all nine Beethoven symphonies are now available on tape in first-rate recorded performance. Of these, the cream of the crop are George Szell's "Eroica," on Epic EC 800; Fritz Reiner's Fifth, on RCA Victor FTC 2032; Bruno Walter's Sixth, on Columbia MQ 370; Josef Krips's Seventh, on Everest 43004, which includes his lyrical "Eroica"; and Krips's splendid Ninth, on Everest 43006, which also offers an excellent *Leonore Overture No. 3*.

With the symphonies of Brahms, the choice is easy, for Bruno Walter has recorded all four for Columbia (MQ 337, MQ 373, MQ 371, and MQ 323). Walter has also done a beautiful Schubert "Unfinished" (Co-

BRUNO WALTER

Matchless Beethoven and Brahms



COLUMBIA RECORDS

lumbia MQ 391), which is coupled with the exquisite and youthful Fifth Symphony. The greatest of all the Schubert symphonies, the C Major, can be had on London LOL 80043 in a wonderfully satisfying version by Krips, accoutered in some of the most gorgeous sound to be heard on tape.

WHEN it comes to Haydn and Mozart symphonies, the tape literature is distinctly spotty. But certainly it is worth owning the nicely turned Krips readings of Haydn's "Surprise" and No. 99 (London LOL 80018) and the more rough-hewn but also authentic performances of the "Military" and "Clock" symphonies by Mogens Wöldike on Vanguard 1609. There is a good Mozart "Haffner" by Carl Schuricht and the Vienna Philharmonic on Richmond E 40006, backed by an outstanding Schubert "Unfinished," and Herbert von Karajan turns out a careful Mozart G Minor coupled with a powerful reading of Haydn's Symphony No. 104 (RCA Victor FTC 2080). In the Mozart "Jupiter" I lean toward the straightforward Prohaska version on Vanguard 1631, which also offers Mozart's overtures to *Don Giovanni*, *Le Nozze di Figaro* and *Die Zauberflöte*.

Turning to the more popular individual symphonies of the repertoire, out of four tape versions of Berlioz' *Symphonie Fantastique* it's a toss-up between Pierre Monteux on RCA Victor FTC 2033 and Alfred Wallenstein on Audio Fidelity 50003. In Dvořák's "New World" there is a three-way choice among the authentic Czech touch of Rafael Kubelik on London LCK 80008 (with a scintillating Fourth Symphony thrown in), the heartfelt lyricism of Bruno Walter on Columbia MQ 339, or the hair-raising rhythmic vitality of Toscanini in RCA Victor's stereo-enhanced version (FTC 2082).

The Franck Symphony in D Minor has come into its own on tape, thanks to the magnificent new Monteux-Chicago Symphony recording (RCA Victor FTC 2092). Of the Tchaikovsky symphonies on tape, the standout is Eugene Ormandy's stunning "Pathétique" on Columbia MQ 368. Also noteworthy is Saint-Saëns' "Organ" Symphony, and the Munch-Boston Symphony recording on RCA Victor FTC 2029 is a spine-tingling sonic spectacular all the way.

As might be expected, the tape repertoire of overtures, suites, tone poems, and ballets leans heavily toward hi-fi showpieces. Tops in the Strauss repertoire are George Szell and the Cleveland Orchestra in *Don Juan*, *Death and Transfiguration*, and *Till Eulenspiegel*, brilliantly played and recorded on a single reel (Epic EC 805). In the same class is Eugene Ormandy and the Philadelphia Orchestra in *Ein Heldenleben* (Columbia MQ 396), while Szell comes through with the finest Strauss performance of his



COLUMBIA RECORDS

LEON FLEISCHER AND GEORGE SZELL
Their Brahms D Minor Piano Concerto is monumental

recording career with *Don Quixote* on Epic EC 815.

Debussy is brilliantly represented in Fritz Reiner's reading of *La Mer* (RCA Victor FCT 2057), but more sensitively in Ansermet's reading of the orchestral *Nocturnes* on London LCL 80011, coupled with an even finer performance of Ravel's *Mother Goose Suite*. While on the subject of Ravel, indispensable and monumental are the words for the new RCA Victor *Daphnis and Chloë* by Charles Munch and the Boston Symphony (RCA Victor FTC 2089).

IN THE Russian repertoire, Rimsky-Korsakoff's *Scheherazade* can be had in a new taping by Ansermet (London LCL 80076) along with Borodin's *Polovtsian Dances* as bonus; there is a zesty performance by Kiril Kondrashin of the *Capriccio Espagnol* (RCA Victor FTC 2009), backed by Tchaikovsky's *Capriccio Italien*. The Tchaikovsky ballets are well represented on tape, with Ansermet's *The Nutcracker* (London LCK 80027), *Swan Lake* (London LCK 80028), and *Sleeping Beauty* (London LCG 80035) having the field pretty much to themselves in terms of musician-ship and sonics.

Otherwise in the dance realm, don't ignore the zippy Slavonic Dances of Dvořák in the complete taping by the Czech Philharmonic under Karel Sejna on Artia 504, or the two great Manuel de Falla ballet scores *El Amor Brujo* and *The Three Cornered Hat*, beautifully done by Stokowski and the Philadelphia Orchestra (Columbia MQ 309) and by Enrique Jorda and the London Symphony (Everest TT 43003). The opening of the latter recording with castinets, hand-clapping, *olé*s, and soprano voice is a prize stereo hi-fi display piece.

In the modern orchestral repertoire, those who hear the Fritz Reiner-Chicago Symphony tape of Bartók's *Music for Strings, Percussion, and Celesta* (RCA Victor FTC 2024) will not soon forget the sizzling virtuosity of the playing or the brilliance with which it has

A BASIC TAPE LIBRARY

been recorded. Excellent, too, is the Amsterdam Concertgebouw Orchestra recording, on Epic EC 814, of the more expansive *Concerto for Orchestra*, with young Bernard Haitink leading an interpretation full of warmth and rhythmic zest.

There are also such choice confections as Aram Khachaturian's *Gayne Suites* on Everest 43042, with Anatole Fistoulari conducting the London Symphony; Heitor Villa-Lobos' tropical tone poem *Urupuru* on Everest 43016, conducted by Leopold Stokowski; and Ottorino Respighi's *The Pines of Rome* and *The Fountains of Rome* on RCA Victor FTC 2083, conducted by Arturo Toscanini; and Aaron Copland's two cowboy ballets, *Rodeo* and *Billy the Kid*, on Columbia MQ 397, conducted by Leonard Bernstein.

Before we leave the orchestral repertoire, we must mention the lovely and glorious dances of Johann Strauss and his Viennese compatriots. Willi Boskovsky has recorded a number of fine tapes in this genre for London and Vanguard; the most fetching of these is "Bon Bons aus Wien," on Vanguard 1634.

IN THE concerto repertoire, the two tape versions of Tchaikovsky's First Piano Concerto find Van Cliburn's highly poetic performance on RCA Victor FTC 2043 pitted against a more obviously externalized reading by a young Britisher, Peter Katin, on Richmond RCH 40003; the RCA sound is good, but the Richmond is even better, and at \$4.95 the tape is a top value. There are also two splendid tapes of Grieg's Piano Concerto, one on London LCL 80064 that has Clifford Curzon teamed with Norwegian conductor Øivin Fjeldstad, the other with young Leon Fleisher and George Szell on Epic EC 812. Rachmaninoff's Second Piano Concerto can be had in three very different readings—the all-out romanticism of Philippe Entremont and Leonard Bernstein (Columbia MQ 325), the objectivized brilliance of Byron Janis and Antal Dorati (Mercury ST 90260), and the very effective compromise treatment by Peter Katin and the gifted young British conductor Colin Davis, superbly recorded on Richmond RCH 40002. This last is an even better buy at \$4.95 than is the Tchaikovsky concerto with the same soloist.

The Fleisher-Szell version of Schumann's Piano Concerto, on Epic, outstrips all competition, including that of such formidable figures as Wilhelm Backhaus and Van Cliburn. Likewise, Julius Katchen and the London Philharmonic under the late Ataulfo Argenta (London LCL 80030) outdo their competitors in the two Liszt concertos.

While Mendelssohn's First Piano Concerto is not a great masterpiece, Rudolf Serkin almost deceives us into believing it is; with Eugene Ormandy supplying a thrilling accompaniment and Columbia outdoing itself in the sound department, this tape (MQ 308) is one of the most exciting things in the catalog and should not be overlooked.

The really big concertos of the literature are, of course, those of Beethoven and Brahms. All five of the Beethoven piano concertos exist in tapings by the grand old veteran Wilhelm Backhaus (London TP 80047, TP 80007, TP 80048); only the recording of the lovely Fourth Concerto by Leon Fleisher (Epic EC 807) offers serious competition to the Backhaus performances. There is only one tape of the Beethoven Violin Concerto, but that is by Zino Francescatti and Bruno Walter (Columbia MQ 409)—a labor of love whose musical results are not likely to be surpassed in the foreseeable future.

Where the Brahms concertos are concerned, the problem of choice is fairly simple. Szell and Fleisher bring home the monumental aspects of the D Minor Piano Concerto (Epic EC 802), while in the B-flat Major Concerto one can have both the passion of Serkin and Ormandy (Columbia MQ 357) and the elegant lyricism of Sviatoslav Richter and Erich Leinsdorf (RCA Victor FTC 2055). Here both versions are worth owning. Before we leave the Brahms concertos, mention should be made of the Violin Concerto as done by Isaac Stern with Ormandy and the Philadelphia Orchestra (Columbia MQ 374), a reading of lushest beauty.

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© GEORGE HAMILTON IV: *To You and Yours*. George Hamilton IV (vocals) with five guitars, bass, drums, piano, and the Anita Kerr Singers. *The Wall; Those Brown Eyes; Life's Railway to Heaven*; and nine others. RCA VICTOR LSP 2373 \$4.98.

Interest: Low-key country style
Performance: Unpretentious
Recording: Well-balanced
Stereo Quality: Competent

George Hamilton IV has evolved into a singular balladeer with a style based on country (contemporary hillbilly) roots. His voice is soft and flexible, in contrast to the aggressive complainers among his contemporaries, and he has picked an attractive program of old country favorites, new tunes, and several folk airs. His main fault is a tendency to stay within the same ambling tempo, and a few more forceful numbers such as *If You Don't Somebody Else Will* would have made this a more multicolored album. The backgrounds and arrangements complement George Hamilton expertly and are a tribute to Victor's man in Nashville, the skillful Chet Atkins. N. H.

© GLORIA LYNNE: *I'm Glad There Is You*. Gloria Lynne (vocals), Herman Foster (piano), Earl May (bass), Grassella Oliphant (drums). *I'm Glad There Is You; Sweet Pumpkin; What'll I Do*; and nine others. EVEREST SDBR 1126 \$3.98.

© GLORIA LYNNE: *He Needs Me*. Gloria Lynne (vocals), Orchestra conducted by Jimmy Jones. *He Needs Me; Wild Is the Wind; I Thought About You*; and nine others. EVEREST SDBR 1128 \$3.98.

© GLORIA LYNNE: *This Little Boy of Mine*. Gloria Lynne (vocals), various orchestral accompaniments. *This Little Boy of Mine; My Romance; The Jazz in You*; and nine others. EVEREST SDBR 1131 \$3.98.

Interest: Limited singer
Performance: All of a piece
Recording: Voice is overmiked
Stereo Quality: Excellent

There is not much of genuine jazz interest in the mannered singing of Gloria Lynne in any of these three tasteless, maskish collections, even though in the past two years she has become one of the best-selling pop-jazz vocalists around. She has a harsh, edgy voice of sadly limited range, a woefully short supply of vocal tricks, and a singularly unpleasant way of phrasing that suggests Carmen McRae as her primary stylistic influence.

She is very closely miked throughout each of the three dozen selections on this trio of discs, and, as a result, there is a



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ENTERTAINMENT

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

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

Ⓢ **JOSEPHINE BAKER:** *Chante Paris*. Josephine Baker (vocals); orchestra, Jean Claudric cond. *Sous les Ponts de Paris; C'est Paris; Sous les Toits de Paris*; and eleven others. RCA Victor FSP 101 \$4.98.

Interest: Melodic tour
 Performance: Frequently exciting
 Recording: Unnaturally close
 Stereo Quality: No movement

Because Josephine Baker has been something of a Parisian institution since the early Twenties, it is appropriate that she be entrusted with a whole album of songs about Paris. Her throbbing, intense voice is still a remarkable instrument, as it conveys a variety of emotions with great dramatic flair and an unerring sense of timing and nuance. Some of the pieces in the collection are performed only by the orchestra, but to hear Miss Baker tear through *Ça c'est Paris* or sweep you along with the lovely *Sous les Toits de Paris* should be enough to keep anyone from feeling cheated.

It is too bad, though, that the recorded sound is excessively sibilant, having too much midrange, and that Miss Baker, a most mobile performer on stage, is not allowed to roam occasionally from speaker to speaker. I also think that translations would have been appreciated. S. G.

Ⓢ **HARRY BELAFONTE:** *"Mark Twain" and Other Favorites*. Harry Belafonte (vocals), Millard Thomas (guitar); orchestra and chorus, Alan Greene cond. *Mark Twain; Man Piaba; John Henry*; and nine others. RCA Victor LSP 1022 \$4.98.

Interest: Belafonte's first big album
 Performance: Bright and breezy
 Recording: Very good
 Stereo Enhancement: Echoey

As the cover of this electronic-stereo offering boldly proclaims, this is "the album that first brought Belafonte fame

and fortune," and its contents are much closer in feeling to genuine folk music than subsequent offerings by the entertainer. Less textual tampering has been done; rather, the songs have been subjected to a glamorizing process. This is particularly true of the pieces employing orchestra and chorus, some of which are



CAPITOL RECORDS

JUDY GARLAND
Vintage recordings from the Forties and Fifties

a bit tasteless in their heavyhandedness. Those numbers accompanied only by guitarist Millard Thomas are given more or less straightforward, un gimmicked performances that are not unlike those of Josh White. It's all very entertaining but essentially lightweight. The stereo enhancement is quite often marred by a pronounced reverberation that I found extremely annoying. P. J. W.

Ⓢ **FREDERICK FENNEL:** *Sousa on Review*. Eastman Wind Ensemble, Frederick Fennell cond. *Golden Jubilee; The Black Horse Troop; Manhattan Beach*; and nine others. MERCURY SR 90284 \$5.98.

Interest: Sousa specialties
 Performance: Properly brisk
 Recording: Beautiful
 Stereo Quality: Very high

Good news to those who thrill to the sound of a military band is Mercury's decision to record all of John Philip Sousa's marches. As the latest in the series, "Sousa on Review" is an exemplary collection that offers many hitherto unrecorded pieces. Sousa was a great one for celebrating events and places in mu-

sic, and here he is heard saluting localities like Detroit, New Mexico, Manhattan Beach; military groups like the Ancient and Honorable Artillery Co., Black Horse Troop; baseball (*The National Game*); and even his own 50th anniversary as a conductor (*Golden Jubilee*). The recording is excellent. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ **JUDY GARLAND:** *The Magic of Judy Garland*. Judy Garland (vocals). *On the Sunny Side of the Street; But Not for Me; I'm Nobody's Baby*; and nine others. DECCA DL 4199 \$3.98.

Ⓢ **JUDY GARLAND:** *The Judy Garland Story—The Star Years*. Judy Garland (vocals). *Who?; Johnny One Note; I Don't Care*; and nine others. MGM E 3989 P \$4.98.

Interest: High
 Performance: At her peak
 Recording: Decca acceptable; MGM slight surface noise

With Judy Garland's current work deservedly attracting so much attention today, it is with more than nostalgic interest that we listen again to recordings that she made during the Forties and early Fifties. Coincidentally, both Decca and MGM have obliged us with re-pressings of vintage Garland, with the former taken from singles made between 1940 and 1947, and the latter from sound tracks made between 1947 and 1950.

On Decca, we hear some of the best singing of Miss Garland's career. The notes are hit squarely and surely, nothing is forced, and everything reveals her to be in complete control at all times. Some of the numbers are from her films and all are distinguished by that close rapport of singer to song that has always been her trademark.

On the MGM set, we begin to hear some of the characteristics of the later, more intense Garland. Indeed, as early as 1948, she was projecting the almost unrestrained emotionalism that now has become so familiar. A fine album, though, even if some of the selections may also be heard on the sound-track recordings from which they were culled. S. G.

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best reader of his or her own works, but it was a stroke of genius to get Dorothy Parker to read from her short stories, book reviews, and verses. In one of the two stories, *I Live on Your Visits*, her slight, tremulous voice beautifully captures all the loneliness, vanity, and pettiness of a mother trying to talk to her rarely seen son. In the other, the strangely dated *Arrangement in Black and White*, she becomes, with masterful ease, the perfect Southern belle trying to talk herself out of her prejudices. I think you will also enjoy her review of Zsa Zsa Gabor's autobiography. S. G.

© CARL REINER AND MEL BROOKS: *2,000 and One Years with Carl Reiner and Mel Brooks*. CAPITOL. SW 1618 \$4.98.

Interest: Funny stuff
Performance: Great
Recording: OK
Stereo Quality: OK

The test of a comedy album, I suppose, is if it makes you laugh. And I laughed my head off during this one. The release is a followup to one that Messrs. Reiner and Brooks cut about a year ago, and it is equally as good. The longest and funniest routine, as before, is an interview that Reiner has with a man (Brooks) who is supposed to be 2,000 years old. He's a self-satisfied fellow when told how well he looks ("I don't look more than sixteen, seventeen hundred") and attributes his longevity to barks he ate in his youth ("Certain barks made you jump in the air and sing *Sweet Sue*"). Reiner also questions him about some of the great people of history whom he claims to have known. The entire disc is inspired lunacy, and I recommend it highly. S. G.

© MORT SAHL: *On Relationships...* REPRIS R 5003 \$4.98.

Interest: Witty man
Performance: Sahlubrious
Recording: Good enough

The title of Mr. Sahl's most recent album apparently refers to a lengthy monologue on the first side that deals with his relationships with women. But don't let it throw you. He is still the free-associating commentator on any subject that strikes him. This time, his topics include Mrs. Kennedy, Mrs. Roosevelt, Otto Preminger, Fidel Castro, Senator Goldwater, Khrushchev, spaceman Titov, and the Central Intelligence Agency ("The C.I.A. has its own foreign policy, which sometimes coincides with that of the United States.").

Mr. Sahl is in fine form throughout, despite the retirement of his favorite target, Dwight Eisenhower. S. G.

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the idea that he is a superbly assured man whose keen eye and wit have elevated him well above his contemporaries.

If his approach were not quite so condescendingly elocutionary, he would unquestionably be a good deal funnier than he is on this record. But it is hard for me to accept him as Mr. Averageman when his every word and inflection is so obviously the result of long, patient rehearsals in front of a mirror. S. G.

Ⓜ **DICK GREGORY:** *East & West.* COLPIX CP 420 \$3.98.

Interest: Well sustained
Performance: Worth listening to
Recording: Too much bass

This follow-up to Dick Gregory's first LP, "Dick Gregory in Living Black and White" (Colpix 417), reveals the comedian's continued concern with the lot of his fellow-Negroes, though he has begun to rely less on racial subjects. He is still a sharp observer of the passing scene, as when he says of neutral nations, "They don't believe fallout blows sideways." Or, in commenting on the Chicago police, "We have enough cops. It's just a matter of getting them on our side." S. G.

Ⓜ **MICHEÁL MACLIAMMOIR:** *The Importance of Being Oscar.* COLUMBIA OS 2090 \$5.98.

Interest: Clever stunt
Performance: Declamatory
Recording: Exemplary
Stereo Quality: Effective

Transforming a stage reading to records can be done successfully, as recent releases by John Gielgud and Hal Holbrook have proved, but Micheál MacLiammóir is too much of the actor to hit it off well. His r-r-rich, r-r-rolling voice and declamatory projection lack the intimacy that a solo reading requires for home listening.

MacLiammóir relates the story of Wilde's life up to his courtroom trial, interspersed with passages from his poems and scenes from *An Ideal Husband*, *The Importance of Being Ernest*, *The Picture of Dorian Gray*, and *Salome* (the last in the original French). Stereo abets the dramatic illusion splendidly by having the actor's voice come from different positions. S. G.

Ⓜ **DOROTHY PARKER:** *The World of Dorothy Parker.* VERVE V 15029 \$4.98.

Interest: High
Performance: Fine
Recording: Good

A writer, of course, is not necessarily the
MARCH 1962



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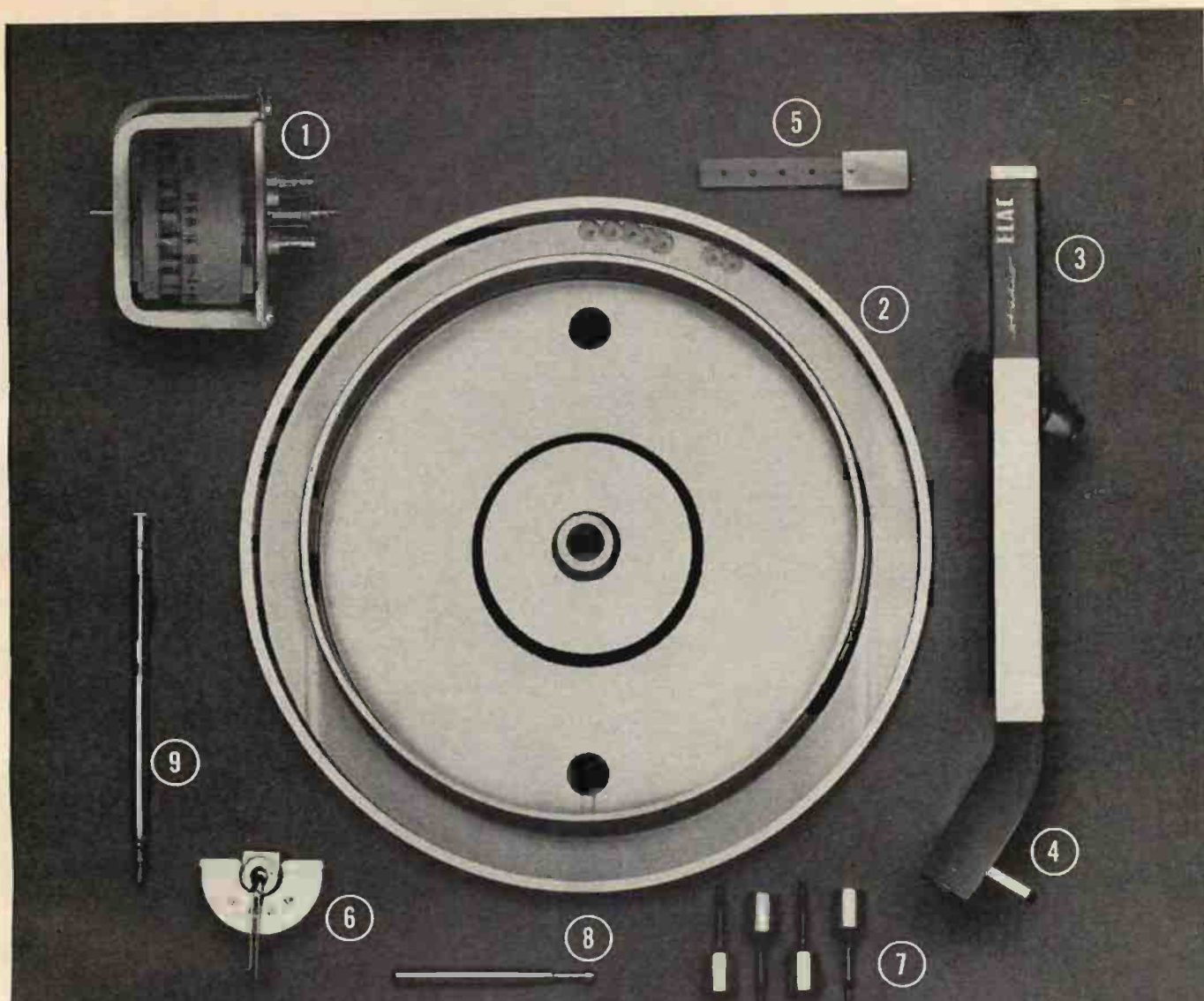


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mood-setters. When it comes to creating songs to reveal the emotions of the central characters, the writers all too frequently have come up with musical expressions that are difficult to appreciate as individual songs. The score for *Kean* does offer one unusual switch: Wright and Forrest previously built their theatrical reputation on adaptations of music by Grieg (*Song of Norway*) and Borodin (*Kismet*); now they have here adapted the lyric of Shakespeare's *Willow Song* from *Othello*, and provided it with an original musical setting.

Alfred Drake's voice has become excessively tight in the lower register and seems to have lost whatever warmth it once possessed. More appealing vocally are his two leading ladies, Lee Venora and Joan Weldon, and the main street singer, Alfred DeSio.

Stereo is used intelligently in most of the selections, especially in the placement of the voices throughout the ensemble numbers. However, the lyric of *Let's Improvise* clearly indicates a certain amount of movement on the part of Mr. Drake and Miss Venora, but the recording keeps them rigidly at left and right. S. G.

© **LET IT RIDE!** (Jay Livingston-Ray Evans). Original-cast recording. George Gobel, Sam Levene, Barbara Nichols,

Paul Stewart, Maggie Worth; orchestra and chorus, Jay Blackton cond. RCA Victor LSO 1064 \$5.98.

Interest: Slow track
Performance: Acceptable
Recording: Winning
Stereo Quality: Good

Writing songs to fit the personalities of George Gobel, Sam Levene, and Barbara Nichols was apparently too much even for the experienced team of Jay Livingston and Ray Evans. While the score of *Let It Ride* does have its melodically appealing moments, the net result seems to be an attempt to tailor material to the measurements of some hard-to-fit actors.

George Gobel seems to fare best of the principals. I'm not quite sure of the meaning of the lyric to *Hey, Jimmy, Joe, John, Jim, Jack* (I'm not even sure of the meaning of the title), but *Everything Beautiful* and *His Own Little Island* are appealing songs that are suited to Mr. Gobel's plaintive style. However, the Gobel-Sam Levene duets, *I'll Learn Ya* and *He Needs You*, lack the kind of inspired lunacy they could lift them above the ordinary. As for Miss Nichols, her *I Wouldn't Have Had To* is a tedious bit of unfunny vulgarity. There is also a screwball Gilbert and Sullivan take-off

Just an Honest Mistake, whose humor fails to come across on the record.

Paul Stewart handles the two best ballads admirably. *The Nicest Thing* has a fresh lilt, and *Love, Let Me Know*, though perhaps too much of the socko show tune type, is still a bright combination of words and music.

Raymond James' routine orchestrations are of no help, but I do admire the way RCA has taken advantage of stereo movement. S. G.

CARLOS MONTOYA: (see p. 65).

HUMOR/SPOKEN

© **SHELLEY BERMAN: *A Personal Appearance***. VERVE V/VG 15027 \$4.98.

Interest: Only for the cult
Performance: Mannered
Recording: Very good

Shelley Berman is the kind of comedian who ends his act by saying simply, "Ladies and gentlemen, good night"—and then comes back on stage to explain to his audience how this makes him different from other comics. Everything he says seems to be calculated not so much to entertain his audience (which he apparently does), but to jam down their throats. (Continued on page 115).



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lar songs that complement rather than compete with each other.

The Cockney street musicians—or Buskers—carry on what may be the oldest form of still viable popular entertainment. The playing of this seven-man group is appropriately undisciplined and completely irresistible, with the London fog voice of leader-accordionist Ivor Raymonde featured on such gems as *Nellie Dean* and *Any Old Iron*. And I'm sure you will enjoy the artful spoon-bashing from way over on the left.

When English entertainers began to sing and play in the more formal surroundings of the music hall, they lost none of their zest. This was primarily due to the chairman, or master of ceremonies, whose time-honored duties include bantering with the audience, making some slightly off-color remarks, and then screaming out the name of the next singer in much the same manner as a

circus barker. All this is heard on the Capitol disc, which features a varied group of singers who do full justice to the likes of *Don't Dilly Dally on the Way* and *Daddy Wouldn't Buy Me a Bow-Wow*. Stereo puts Chairman Leonard Sachs on the left and the singers on the right. That's fine, too. S. G.

© KEAN (Robert Wright-George Forrest). Original-cast recording. Alfred Drake, Lee Venora, Joan Weldon, Alfred DeSio; orchestra and chorus, Pembroke Davenport cond. COLUMBIA KOS 2120 \$6.98.

Interest: Evocative score
Performance: Stylish
Recording: Excellent
Stereo Quality: Fairly high

There are times, I fear, when the desire to create a well-integrated score makes

a composer and lyricist forget that a musical comedy also has to have some songs that can stand on their own, with music and lyrics to be appreciated apart from the work for which they were written. Unfortunately, in writing the songs for *Kean*, Robert Wright and George Forrest have fallen victims to this "over-integration" approach.

Don't misunderstand. There is much to admire in their decorative score. They have given us a musical painting of a roistering London at the time of Edmund Kean that catches quite remarkably the atmosphere of the city during the early nineteenth century. Aided by Phil Lang's brilliant arrangements, such pieces as *Penny Plain*, *Twopence Coloured*, *Queue at Drury Lane*, *The Fog and the Grog*, and *Chime In!* have such splendid period flavor that they could easily be thought to be authentic.

But these pieces are little more than

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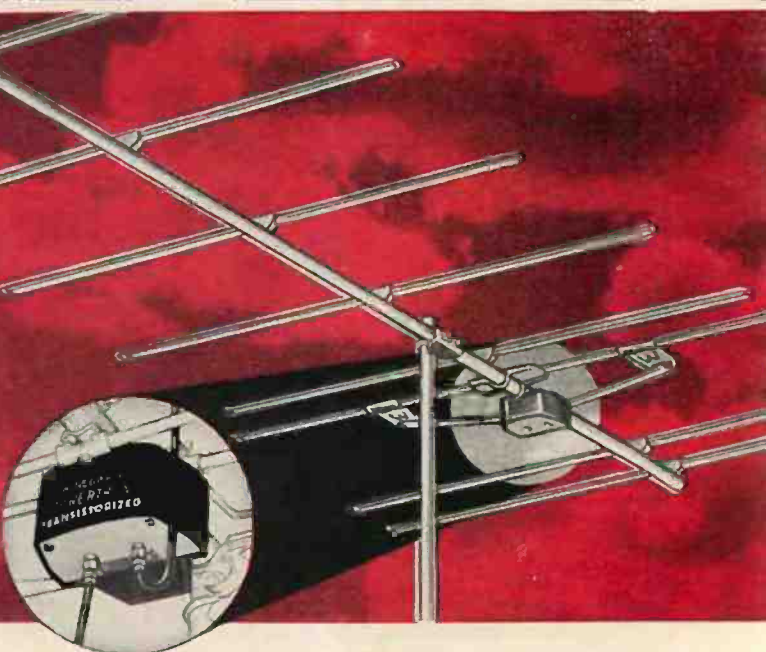
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© FRANK SINATRA: *I Remember Tommy*. Frank Sinatra (vocals); orchestra, Sy Oliver cond. *Imagination; I'll Be Seeing You; It Started All Over Again*; and nine others. REPRISÉ R9 1003 \$5.98.

Interest: Sinatra below standard
Performance: Stilted backing
Recording: Live
Stereo Quality: Very good

The Capitol Sinatra disc is a stereo version of a previously released set. It is one of Sinatra's most exuberant sessions for the label. Stimulated by Billy May's limber and often witty arrangements, Sinatra is mischievously at ease on the medium- and up-tempo numbers and he plunges into the ballads with convincing feeling. It is a measure of Sinatra's skill with lyrics that he can make *Autumn in New York* and *April in Paris* take on new urgency. With Sinatra, nostalgia is a vocation.

The Reprise collection—songs associated with Tommy Dorsey, Sinatra's onetime employer—is disappointing. Sinatra is in mellow form, but he is not in the exceptional state of well being that is evident on the Capitol issue. Oliver's scores, for the most part, are insufficiently varied for the requirements of each tune and lack the flowing but sinewy grace of the best of Nelson Riddle's work. Nor do they employ as wide and rich a range of colors as Billy May's arrangements. N. H.

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© AN ENGLISH MUSIC HALL. Johnny Hewer, Rita Williams, Charles Young, Barbara Windsor, Barry Gilbraith, Daphne Anderson; Leonard Sachs, chairman; orchestra, Tony Osborne cond. *Don't Dilly Dally on the Way; My Old Dutch; It's a Great Big Shame*; and fourteen others. CAPITOL ST 10273 \$4.98.

Interest: Atmospheric show
Performance: Entertaining
Recording: Clear
Stereo Quality: Just right

© AVE A GO WIV THE BUSKERS. The Buskers; Ivor Raymonde, leader. *After the Ball Is Over; Any Old Iron; Boiled Beef and Carrots*; and nine others. RCA VICTOR DSP 104 \$4.98.

Interest: Informal delight
Performance: Lively
Recording: Top hole
Stereo Quality: Well-spread

It was certainly not by design, but RCA Victor and Capitol here offer simultaneous releases of traditional English popu-

pronounced imbalance between her voice and the various accompaniments, which range from trio to large studio orchestra. Her approach to every song, whether slow ballad or up-tempo rouser, is the same—shrill, piercing, empty, repetitious, and devoid of any trace of thought, feeling, or originality. P. J. W.

RECORDING OF SPECIAL MERIT

Ⓞ **YVES MONTAND:** *On Broadway . . . The Best of Yves Montand!* Yves Montand (vocals). *Calcutta Calcutta; Pour Pierrette et Pierrot; Le Petit Mome;* and nine others. VERVE V 8428 \$4.98.

Interest: Delightful program
Performance: Inimitable
Recording: Excellent

Most of the numbers in this collection have been available in other sets before, but that should not deter you from enjoying the charm and wit of Yves Montand all over again. Some of Montand's truly great songs are included here: *La Fille du Boulanger*, with its suggestion of Charles Trenet; the slow, insistent beat of *Planter Café*; the mocking *Dans les Plaines du Far West*. Unfortunately, no translations are included. S. G.

Ⓞ **MONGO SANTAMARIA:** *Mongo in Havana.* Mongo Santamaria (percussion) with other percussionists and vocalists. *Tele Mina; Yeye-O; Complicaciones;* and seven others. FANTASY 3311 \$3.98.

Interest: Fascinating fusions
Performance: Energetic
Recording: Fine location work

All of Mongo Santamaria's albums for Fantasy have been superior evocations of the Afro-Cuban tradition, but this exploration of some of the basic derivations of the style is particularly absorbing. Half the record is composed of Afro-Cuban religious material from several cults, and many of the original African words still remain. For these songs, Santamaria leads a vocal soloist, an antiphonal choral group, and rhythm. The second half contrasts traditional urban and rural rhumbas in their pre-commercial forms. Professor William Bascom's clear, economical notes add to the understanding of the music. N. H.

RECORDING OF SPECIAL MERIT

Ⓞ **FRANK SINATRA:** *Come Fly with Me.* Frank Sinatra (vocals); orchestra, Billy May cond. *Around The World; On The Road to Mandalay; Blue Hawaii;* and nine others. CAPITOL SW 920 \$5.98.

Interest: Premium Sinatra
Performance: Relaxed
Recording: Excellent
Stereo Quality: First-rate

DYNAKIT

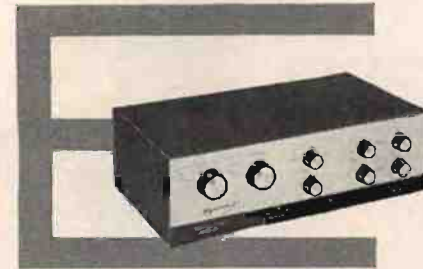
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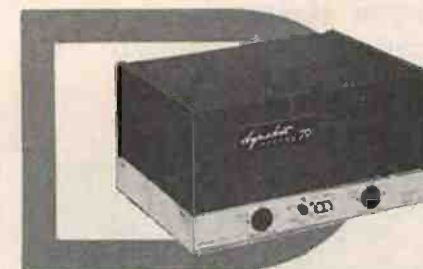
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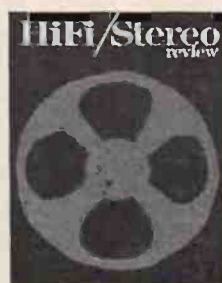
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no better than it might seem at a showing in a rather poorly managed movie house with old equipment. Not only is the tape technically below par, fuzzy, distorted, and restricted in range, but the stereo effect seems to be manufactured as an afterthought. A rewind is necessary to start the second side. C. B.

© **PEGGY LEE: *Latin à la Lee.*** Peggy Lee (vocals); orchestra and men's chorus, Jack Marshall cond. *The Surrey with the Fringe on Top; The Party's Over;* and nine others. CAPITOL ZT 1290 \$6.98.

Interest: Questionable
Performance: Misfires
Recording: Fine
Stereo Quality: Very good

Miss Lee sails through this program of Broadway tunes with a kind of Zen-like detachment. Except for *Heart* (from *Damn Yankees*), which she somewhat reluctantly gets involved in, she is apparently oblivious to the Afro-Cuban rhythms punched out by Jack Marshall and his men. I wonder whose bright idea it was to suppose that her jazz-oriented style would bend to a Latin beat. It certainly doesn't here. The sound, though, is marvelous. C. B.

© **THE LIMELITERS: *The Slightly Fabulous Limeliter.*** The Limelinters

(vocals). *Western Wind; Hard Travelin'; Lass From the Low Country;* and nine others. RCA VICTOR FTP 1096 \$7.95.

Interest: Polished folk-um
Performance: Glib and mannered
Recording: Very good
Stereo Quality: Fine presence

This San Francisco concert recording presents the Limelinters in a program of thirteen tricked-out folk songs and humorous topical pieces in folk manner. They are entertaining performers, indeed, and they romp through their light-weight fare with exuberant drive and good humor. The audience loves them, but their charm palls on repeated listening—there just isn't sufficient musical interest here. Needless to say, genuine folk-music fans will find very little to interest them in this harmless frippery. P. J. W.

© **FRANK SINATRA: *Sinatra Swings.*** Frank Sinatra (vocals); orchestra, Billy May cond. *Falling in Love with Love; Don't Cry Joe; I Never Knew; Grenada;* and eight others. REPRIS RSL 1704 \$7.95.

Interest: Sinatra in bod form
Performance: Ineffectual
Recording: Shallow
Stereo Quality: OK

There was a time when Frank Sinatra could shape a melody like a master potter molds his clay, pushing it here, pulling it there. Not so on this tape. His *Granada* is grotesque, *The Curse of an Aching Heart*, banal. Not only does his voice show signs of strain; the joy has gone out of it as well. May's accompaniments are brassy—this to Sinatra's taste—and are altogether too piercing. C. B.

© **GIUSEPPE DI STEFANO: *La Voce d'Italia.*** Giuseppe di Stefano (vocals); orchestra, Dino Olivieri cond. *Parlami d'amore Mariu; Munasterio 'e Santa-Chiara; Firenze sogna; Canta pe'me;* and eight others. LONDON LOL 90037 \$7.95.

Interest: Viva la voce
Performance: Robust
Recording: Fine
Stereo Quality: Very good

If Farrell can do her bit for Tin Pan Alley, why shouldn't Di Stefano for the Bay of Naples? Well, here he does and obviously has a whale of a good time singing a group of Neapolitan songs (along with one in the accents of his native Sicily, *Sicilia bedda*). The tenor's voice glows warmly throughout, occasionally spinning out a phrase in true bel canto style. The orchestral backing is sumptuous, as is the recording, which is clean and well balanced. C. B.

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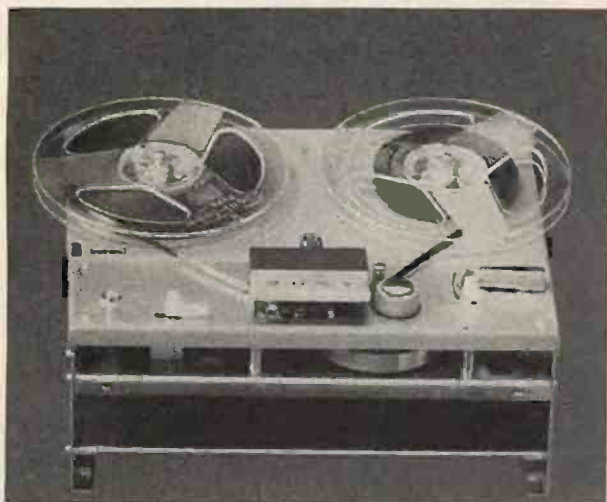
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appeared to enjoy herself so much. Nor has she lately been provided with better backing than that she gets here from the orchestra under Mort Lindsey's direction. (No credit is given for the arrangements, but they suit Miss Garland's style perfectly.) The orchestra was apparently recorded stereophonically during this April, 1961, Carnegie Hall performance, but Miss Garland herself seems to have been recorded by a single mike and the voice track thereafter electronically integrated with the others. In any case, the illusion of actually being there about sixth row center is nearly perfect. The total sound, which includes waves of enthusiastic applause before, during, and after every selection, is exceptionally transparent. C. B.

© **KEAN** (Robert Wright and George Forrest). Original-cast recording. Alfred Drake, Lee Venora, Joan Weldon, and others; chorus and orchestra, Pembroke Davenport cond. COLUMBIA OQ 432 \$9.95.

Interest: Broadway hit
Performance: Spirited
Recording: Superb
Stereo Quality: Fine

The actor Edmund Kean must surely have been a more attractive fellow than the pompous ass that Alfred Drake makes him out to be on this recording. Not until his final *Apology*? (a solo reminiscent of *Rose's Turn* in *Gypsy*) does Drake awaken to a moment of truth that brings the character in focus.

Without the assist they had from Grieg in *The Song of Norway* and from Borodin in *Kismet*, the song-writing team of Wright and Forrest appears to have been at an imaginative loss. Two of Drake's ballads, *Man and Shadow* and *To Look Upon My Love*, fritter away into a kind of babble despite beginnings of some promise; Lee Venora's lovely *Willow, Willow, Willow* comes closest to being a musical entity (but it, you see, has lyrics by Shakespeare). The rest is so much noise, performed with a good deal of gusto. The leading singers are miked fairly close-to, and the ensembles fill the stereo stage to capacity. Philip J. Lang's colorful orchestrations come across exceedingly well. C. B.

RECORDING OF SPECIAL MERIT

© **STAN KENTON**: *Kenton's West Side Story*. Prologue; *Something's Coming*; *Maria*; *America*; *I Feel Pretty*; *Officer Krupke*; and four others. Orchestra, Stan Kenton cond. CAPITOL ZT 1609 \$6.98.

Interest: Big right now
Performance: Hard-hitting
Recording: Crisp
Stereo Quality: Directional

Johnny Richards' arrangements for Stan Kenton are enormously inventive and take full advantage of the stereo medium. Bristling with close harmonies in brass, richly laced with detail from the sax



STAN KENTON

His West Side Story packs a wallop

section, and supported by strong percussion, they suit Kenton's big band perfectly. The result is a set that admirably serves the Bernstein score. The recording itself packs a tremendous wallop. C. B.

© **GENE KRUPA**: *Percussion King*. Gene Krupa (percussion), orchestra conducted by George Williams. *The Galloping Comedians*; *American Bolero*; *Espana Cani*; and seven others. VERVE VSTC 260 \$7.95.

Interest: Popularized classics
Performance: Professional
Recording: Excellent
Stereo Quality: Superior

This album is a prodigious waste of talent. Drummer Krupa has brought together twenty-one of New York's top studio musicians for the execution of a series of jazzed-up (but not jazz!) versions of such classical pieces as Kabalevsky's *Comedians* and Sibelius's *Valse Triste*. George Williams' arrangements are stolid, heavy-handed, and wholly lacking in imagination and taste. The recording is stunning, but unless you are interested only in the recorded sound, pass this one up. P. J. W.

© **LA DOLCE VITA** (Nino Rota). Sound-track recording. RCA Victor FTO 5008 \$8.95.

Interest: Roman holiday
Performance: OK
Recording: Poor
Stereo Quality: Sounds faked

Nino Rota's music for *La Dolce Vita* covers a lot of stylistic ground, and some stretches deserve to be described as memorable, as the film certainly is. The sound-track recording, however, is a hodge-podge of indiscriminate and painfully obvious splicing, and the sound is

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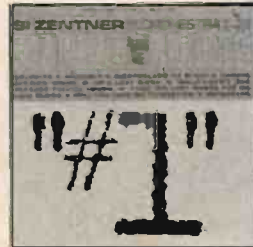


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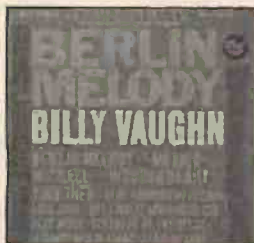
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has the proper raucous edge, and Professor Carr's unpretentious piano ties everything together nicely. A good time is had by all, probably because none of the executors seem to take this at all seriously.

P. J. W.

© **CHARGE!** Percussion Brigade, Felix Slatkin cond. *Charge!*; *Drummer Boys*; *Bugler's Dream*; *Fifes and Drums*; *Bagpipes and Drums*; *When Johnny Comes Marching Home*. CAPITOL ZT 1270 \$6.98.

Interest: A call to arms
Performance: Drill-like
Recording: Superior
Stereo Quality: Stunning

The formation here includes trumpets left and right; bass trumpets mid-center; traditional winds left, fives right; bagpipes center front; with drums, timpani, cymbals, and glockenspiel fanned out on the far horizon. Leo Arnaud, about whom nothing much is said in the album notes, is the composer-arranger of music so martial as to quicken the step of even the most complaisant conscript. Snazzy sound and parade-ground stereo characterize the recording.

C. B.

© **DANCING ON SUNDAY.** Orchestra, Dimitri "Mimi" Plessas cond. *Dancing on Sunday*; *Seven Songs I Will Sing You*; *Little Boats from Hios*; *Don't Ask*

the Sky; and eight others. UNITED ARTISTS UATC 2231 \$7.95.

Interest: Attic pops
Performance: Bright and sassy
Recording: Satisfactory
Stereo Quality: Undetectable

Maybe the Greeks can dance to these numbers, recorded on location, but twisting Americans will find they have to step quickly to keep up with the pace set by *Never on Sunday* composer Manos Hadjidakis and his colleagues in this sequel to the sound-track album. There are twelve engagingly spirited instrumentals, featuring the exotic sound of the bouzouki. I could detect no stereo effect at all, but the recording is a good, clean one nevertheless.

C. B.

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RECORDING OF SPECIAL MERIT

© **ELLA FITZGERALD:** *Ella in Hollywood*. Ella Fitzgerald (vocals), Lon Levy (piano), Jim Hall (guitar), Wilfred Middlebrooks (bass), Gus Johnson (drums). *This Could Be the Start of Something Big*; *I've Got the World on A String*; *You're Driving Me Crazy*; and nine others. VERVE VSTC 259 \$7.95.

Interest: Club date with Ella
Performance: Generally top-drawer
Recording: Fairly good
Stereo Quality: Excellent

Miss Fitzgerald's deft and sure rhythm and her interpretative mastery have been celebrated in print often enough; suffice it to say that they are in constant evidence through this reel. The selections are varied in mood and tempo, but the emphasis is on the up-tempo pieces that give Miss Fitzgerald opportunity to display her fantastic technique. The scat choruses tend to go on too long, especially so in *Air Mail Special* and *Satin Doll*, but this is what the audience at *The Crescendo* in Hollywood quite obviously wanted. There is an unexplained brief fadeout during the middle of *Just in Time* on my copy.

P. J. W.

RECORDING OF SPECIAL MERIT

© **JUDY GARLAND:** *Judy at Carnegie Hall*. Judy Garland (vocals); orchestra, Mort Lindsey cond. *The Trolley Song*; *Over the Rainbow*; *The Man That Got Away*; *When You're Smiling*; and twenty-seven others. CAPITOL ZWB 1569 two reels \$15.98.

Interest: Garland at her greatest
Performance: Overpowering
Recording: First-rate
Stereo Quality: A little tricky

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erwise rather whiny Cavaradossi. The second act is also the most gratifying as regards placement of the singers. They are here recorded closer-to, perhaps because the scene is played in the more intimate confines of Scarpia's chambers. But in the first act the singers are all but lost in a vast and windy space when they are not being overpowered by the orchestra. The same thing happens in the third act. In addition, the dynamic level of the tape is low and hiss is high. Stereo spread and balance are on the whole acceptable. (No notes, no libretto, unless you write to London Records.)

C. B.

© RIMSKY-KORSAKOFF: *Scheherazade, Op. 35.* BORODIN: *Prince Igor: Polovtsian Dances.* Suisse Romande Orchestra; Radio Lausanne Chorus, Ernest Ansermet cond. LONDON LCL 80076 \$7.95.

Interest: Perfect coupling
Performance: Seductive
Recording: Better on disc
Stereo Quality: Excellent

Since Rimsky-Korsakoff's popular symphonic suite is coupled on this tape with the equally popular *Polovtsian Dances*, it is clearly a better buy than the competing versions of *Scheherazade* alone, even such notable ones as those by Reiner (RCA Victor) and by Bernstein (Columbia). Ansermet's performance, besides, elicits a sweetness and a kind of magic that the others do not. But the sound here lacks bite. The upper register loses the gleam it has in the superb disc edition, and the bass is heavier, more cottony. While the tape has been run off at a relatively low volume level, hiss is remarkably minimal.

C. B.

4-TR. ENTERTAINMENT

© JOE "FINGERS" CARR: *The Riotous, Raucous, Red-Hot 20's.* Joe "Fingers" Carr (piano), The Girls from the Club 16, The Harmony Boys, and the Wildcat Jazz Band. *The Sheik of Araby; That's My Weakness Now; Who Takes Care of the Caretaker's Daughter;* and twenty-seven others. WARNER BROS. WSTC 1423 \$7.95.

Interest: Tunes of the Twenties
Performance: Everyone has a ball
Recording: Lush
Stereo Quality: Fine separation

This good-natured, madcap album takes us on a wild excursion back to the heyday of the vamp, bell-bottom trousers, and bath-tub gin. The Girls from Club 16 are appropriately and enthusiastically amateurish in their vocals, The Harmony Boys serve up some vintage supper-club duets (for example, *Wanna and Paddlin' Madeline Home*), the Wildcat Jazz Band

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- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

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4-TRACK CLASSICS

Ⓢ HANDEL: *Messiah*. Joan Sutherland (soprano), Grace Bumbry (mezzo-soprano), Kenneth McKellar (tenor), David Ward (bass); London Symphony Orchestra and Chorus, Sir Adrian Boult cond. LONDON LCR 80077 two reels \$21.95.

Interest: Universal
 Performance: Magnificent
 Recording: Disappointing
 Stereo Quality: One-sided

As good as this performance is, unsurpassed by any recorded version I have heard so far, it cannot be recommended in this edition. The tapes are in every way technically inferior to the discs. The level is low, hiss is correspondingly high, and the stereo balance is lopsided, favoring the left channel. The recorded sound, besides, has a veiled quality it does not have on the LP's. Altogether a poor transfer. (Notes and text must be sent for.) C. B.

Ⓢ INVITATION TO THE DANCE: Weber: *Invitation to the Dance*. Liszt: *Mephisto Waltz*. Saint-Saëns: *Danse Macabre*. Brahms: *Hungarian Dances Nos. 17-21*. Glière: *Russian Sailor's Dance*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 390 \$7.95.

Interest: Symphonic dances
 Performance: Showy
 Recording: Close-to
 Stereo Quality: All right

Here are some splashy performances that are rather lacking in either poetry or imagination. The dryness of the recording may be suitable to certain passages, such as the dark insinuation of the cellos in the *Mephisto Waltz* and the whirring of the strings in the *Danse Macabre*, but it robs the rest of the music of its rather faded charm. Separation is good, but the sound is shallow. Hiss mars some of the second sequence. C. B.

Ⓢ LALO: *Le Roi d'Ys: Overture*. AU-BER: *Le Domino Noir: Overture; Fra Diavolo: Overture*. HEROLD: *Zampa: Overture*. OFFENBACH: *La Belle Hélène: Overture; Orpheus in the Underworld: Overture*. L'Orchestre de la Suisse Romande, Ernest Ansermet cond. LONDON LCL 80074 \$7.95.

Interest: French curtain-raisers
 Performance: Dull
 Recording: Fine
 Stereo Quality: Excellent.

French opera of the last century is hardly in vogue right now, and these surprisingly sodden performances will do little to win new converts. While London's engineers have, as usual, worked sonic marvels, the tape's volume level is so low that, unfortunately, hiss becomes quite noticeable. C. B.

RECORDING OF SPECIAL MERIT

Ⓢ MUSIC FOR TRUMPET AND ORCHESTRA, VOL. 3. Stanley: *Trumpet Tune*. Purcell: *The Yorkshire Feast Song; Symphony; The Duke of Gloucester's Birthday Ode: Overture; The Indian Queen: Trumpet Overture; Trum-*



ROGER VOISIN
 Nonpareil classical trumpeter

pet Overture and Air ("The Cebell"). C. P. E. Bach: *March for Three Trumpets and Timpani ("Für die Arche")*. Legrenzi: *Sonata ("La Buscha")*. Telemann: *Concerto in D for Trumpet, Strings and Continuo*. Daquin: *Noel Suisse*. Altenburg: *Concerto for Seven Trumpets and Timpani*. Roger Voisin and John Rhea (trumpets); Kapp Sinfonietta, Emanuel Vardi cond. KAPP KTL 49006 \$7.95.

Interest: Baroque sampler
 Performance: Exquisite
 Recording: First-rate
 Stereo Quality: Ideal

The latest addition to this magnificent series is devoted to the more or less out-of-the-way, but Roger Voisin again shows unerring taste in his selection—from the stylistically transitional Legrenzi sonata, reminiscent of the Gabrieli canzonas, to the Altenburg concerto, written well after the Baroque had given way to the Classic. Many of these works call for more than one solo trumpet (the C.P.E. Bach and the Daquin for three); hence they are naturals for the kind of wide-ranging stereo treatment they receive here. Both Voisin, lead trumpet on the right channel, and Rhea, on the left, play with almost uncanny precision, matching in virtuosity and stylistic finesse the elegant accompaniments provided by Vardi's strings. The recording, made at New York's General Theological Seminary, is impeccably clean and quite beautifully balanced. C. B.

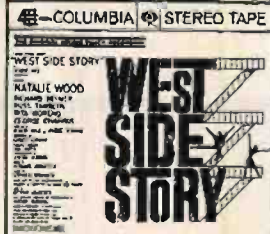
Ⓢ PUCCINI: *Tosca*. Renata Tebaldi (soprano), Tosca; Mario del Monaco (tenor), Cavaradossi; George London (baritone), Scarpia; Piero di Palma (tenor), Spoletta; Silvio Maionica (bass), Angelotti; Fernando Corona (bass), Sacristan; Giovanni Morese (baritone), Sciarone and Gaoler; Ernesto Palmerini (boy soprano), Shepherd Boy; chorus and orchestra of the Accademia di Santa Cecilia, Rome, Francesco Molinari-Pradelli cond. LONDON LOS 90020 two reels \$15.95.

Interest: Grand Puccini
 Performance: Labored
 Recording: Unsatisfying
 Stereo Quality: OK

The principals in this recording work too hard, the conductor not hard enough. The result is a performance marred by sagging, indulgent tempos, quickened, for a time, during the more impassioned moments of the second act. Thus supported, the singing noticeably improves. Tebaldi has a little rough going above the staff, but her "Vissi d'arte" is radiant; George London's Scarpia is vocally compelling; and Del Monaco, although straining, manages to inject some color and valid dramatic intensity into an oth-



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CQ 428 (4-track)



CQ 423 (4-track)



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on tape three major Bach violin concertos (E Major, A Minor, and Two Violin, Epic EC 809) in excellently proportioned and authentic performances by the soloists of I Musici. On Epic EC 804, the same group has recorded a good performance of Vivaldi's *The Four Seasons*, although some may prefer the warmer and more intimate sound of the Solisti di Zagreb on Vanguard 1611. Those who think that eighteenth-century music has a tendency to sound all alike should lend an ear to a pair of tapes on the Kapp label (49000 and 49006) that feature trumpeter Roger Voisin with orchestra in a whole series of zestful gems of the period.

The Mozart concerto literature on tape is small but choice. The British pianist Denis Matthews, on Vanguard 1608, gives well-proportioned readings of the D Minor and C Minor concertos, somber masterworks that rank among the finest Mozart composed. Artur Schnabel has also taped the C Minor (RCA Victor FTC 2052) in a more Beethoven-like interpretation.

It is with Mozart that we come, so far as tape is concerned, to concertos outside the piano and violin categories. On London LCL 80053 we have a pair of delightful horn concertos, Nos. 1 and 3, and the wonderfully lyrical Clarinet Concerto, in absolutely top-drawer performances graced by lovely recorded sound throughout.

As for the twentieth-century concerto repertoire, we have, besides Sibelius' Violin Concerto, magnificently played by Heifetz with the Chicago Symphony on RCA Victor FTC 2011, a rough and tough Violin Concerto by Paul Hindemith, stunningly recorded by Everest (43040) with Joseph Fuchs as soloist and Sir Eugene Goossens conducting. Alongside Gershwin's familiar *Rhapsody in Blue* (Bernstein on Columbia MQ 322 is my recommendation), we have Manuel de Falla's impressionist masterwork *Nights in the Gardens of Spain* in a fine recording by Gonzalo Soriano and Araulfo Argenta (London LCL 90010). The other side of this last contains one of the gems of the stereo recorded literature, the Guitar Concerto of Joaquin Rodrigo, also with Argenta conducting and with elegant solo work by Narciso Yepes.

When we get into the area of limited musical forces, such as chamber music, solo instruments, and voice with piano, the listener will find fewer satisfactions on tape, but there are some rewarding items on the Concertapes label. Foremost among these are the clarinet quintets of Mozart and Brahms (4005 and 4006), in which Reginald Kell joins forces with the Fine Arts Quartet. Schubert is represented on Concertapes by two of his most amiable scores, the "Trout" Quintet (4004) and the Octet in F Major (5012). In

RCA VICTOR RECORDS



Fritz Reiner
Sizzling virtuosity for Bartók

the same category is Beethoven's Septet (4007). Fascinating offbeat contemporary scores on this label include Hindemith's Octet (5010), *Kleine Kammermusik* (3015), and Poulenc's Sextet for Piano and Winds, coupled with the astringent Sextet by the late American master Wallingford Riegger.

The major string-quartet recordings on tape include the six by Béla Bartók, played with loving care by the Fine Arts Quartet on Concertapes 5003, 5004, and 5005; the Debussy and Ravel quartets, paired in vital readings by the Juilliard Quartet on RCA Victor FTC 2036; and a coupling of Mozart's "Hunt" Quartet and Haydn's *Quartet in D Major*, Op. 76, No. 5, brilliantly played by the Claremont Quartet and beautifully recorded on Ferrodynamics tape (1005).

The keyboard repertoire—piano, harpsichord, and organ—is even sparser on tape than is that of chamber music. However, Ferrodynamics offers a wonderfully played and recorded anthology of eighteenth-century French organ and harpsichord music under the title of "Music of the French Court" (1006). I am also very partial to the brief but interesting Bach recital by Michael Schneider on the Lüneburg organ, which Bach himself once played, on Bel Canto ST93.

The stereo tape catalog offers little of major interest in the way of solo piano repertoire other than Sviatoslav Richter playing Beethoven's "Appassionata" and "Funeral March" sonatas (RCA Victor FTC 2069) and some brilliant Liszt playing by Jorge Bolet on Everest 43008.

As for duo sonatas and art song, the word so far as tape goes is silence. Perhaps the coming twelve months will see the tape repertoire expand to the point where more music suited for intimate listening in the home will begin to appear in the catalog. In the meantime, we can be grateful for a substantial start toward a worthy library of the permanent musical literature.



Dissatisfied with using the tape recorder merely as a copying device, this artist uses it to capture all the musics of life

MOST people today use the tape recorder in a way that seems to me to be self-limiting, if not actually self-defeating. They will buy a portable recorder that is capable of recording the sounds of life anywhere and then use it only as a copying device to record sounds from the radio, sounds from records, sounds from television. With due recognition of the values, including the pleasures, of taping performances of great music from broadcasts and other sources, the tape recorder has a much greater potential; using a tape recorder only for copying musical performances is rather like using a camera only to photograph paintings in an art museum or photographs in a magazine. But most people seldom use it in the way that it seems to me would be most rewarding and most enriching: to record sounds expressive of their own unique interests and involvements.

■ The common view of the tape recorder as a mere copying instrument is not so surprising when you consider that this is the view promoted by the manufacturers of such equipment. To illustrate this, two stories come to mind. A number of years ago I purchased one of the early models of a now famous recorder. It was lighter than most recorders available at that time, and I wanted to use it to record sounds and situations on location. I took my new machine out into the New York subway, and, to my surprise, I found that the loud squeal of the trains' brakes could not be recorded properly while following the

COMMUNICATING WITH TAPE

built-in recording meter. I wrote the manufacturer's engineering department, and they wrote back that their machine had a twenty-decibel boost in its recording equalization on the high end and that if I wanted to record a high-volume, high-frequency sound on their machine I should not record at full volume, but at twenty decibels below zero level—a level not visible on their recording meter. They also said that to do this it would be wise to anticipate the problem by carefully following the score. I wrote back that since the subway did not publish a score I would have to solve the problem some other way. I bought a different recorder. ■ Another manufacturer of a self-powered portable machine put the recording-level meter inside the case, which, of course, had to be opened to read the dial. Evidently he did not conceive of using his recorder while moving about. I took his recorder, moved the meter to the outside top of the case, cut holes in the

by Tony Schwartz

PHOTO FACING: DAN WYNN

COMMUNICATING WITH TAPE

case over the controls, installed an outside microphone jack, added a leather shoulder strap and finally had the first really portable recorder in the country.

Lately I have seen advertisements that begin to speak of tape recording in the way I think of it. "Take snapshots in sound!" "Be able to capture your trip!" "Put sound with your slides!" Phrases like these, I think, inspire people to use their recorders in a more rewarding manner.

Life is an inexhaustible reservoir of material to be recorded and listened to. The whole world of non-musical sound and the spoken word has been approached very narrowly until now. Putting plays, readings by poets, and the voices of famous people on tape and records is a very wonderful thing indeed, but enterprises of this sort amount to very little compared to what there is to be recorded.

Most magazines that deal with the recording field deal with it only on a technical level, with no discussion of the philosophy or theory, no human reaction to the act of recording in a free, full emotional sense. In this they are very different from the photography magazines. For example, the kind of comment that follows, from *Popular Photography*, is as familiar in photography journalism as it is foreign to publications dealing with sound:

"Every photograph is really giving a personal visual

The author interviews a participant in Macy's Thanksgiving parade. The first problem here was to find out where the voice was coming from.



report on something. Whether it's Smirnoff's Vodka or the new model Mercedes-Benz or some event on the street or something in the headlines, the problem of the photographer is to discover his own language, a visual ABC's to explain this event. The photograph is not only a pictorial report; it is also a psychological report. It represents the feelings and point of view of the intelligence behind the camera."

Yet actually the tape recorder has a history and potential very similar to those of the camera, especially the thirty-five-millimeter camera, and those who are interested in communicating with sound through tape and tape recording can learn a tremendous amount from photography. As the great photographer Edward Steichen said in 1936, "The lens records with equal fidelity the trite, the superficial, and the significant. It is the photographer's perception that must differentiate." Much the same could be said of the tape recorder and the art of the creative recordist.

Today we have an increasing awareness of photography as an art form. Many prominent museums are including photographs in their collections. We recognize literature, painting, sculpture, music, dance, theater, and photography as art forms, but so far no recognition has been given to the art form of recording. You will hear the term "the art of recording," but when you scratch below the surface you find that what is really meant is the science or technique of recording, and that the only thing really considered an art is the music being recorded.

MAGNETIC recording makes it possible for a middle-income person to undertake projects that were previously limited to well-endowed institutions. In the course of living we come across many subjects that are worthy of study and presentation in audible form. Many such studies fall within the interest of organized foundations, record companies, or the broadcast industry. Others, for various reasons, do not interest or cannot be handled by them, and it is left for individuals to investigate these untouched areas of study, which he can do without accepting various forms of restriction and censorship that may be imposed by institutions or industry. When I speak of censorship, I do not mean government censorship. I simply mean the censorship implied in judgments such as "Does this have commercial value?" and "Will anyone object to this?" The only restrictions the individual must

deal with are those implicit in the limitations of our minds, talents, and equipment.

A person can have aural reactions to sounds and situations, both real and abstract, that he can record, organize, blend, superimpose, and finally present to other people and so recreate in them some of the feeling he has had about the original sounds or situations. The time will come when sound, not necessarily music, will be recorded, formed, and preserved on tape, disc, or plastic page and when these will be kept in homes, libraries, schools, and museums for repeated listening.

I AM interested in preserving the audible expression of material as an expression of people and their way of life. I do my recording while going about my everyday life, always carrying a small portable recorder with me so that I can make a high-fidelity recording of any situation I am in, or near, within fifteen seconds from the start of my awareness of it. My job may take me to a printer's shop. The sounds, situations, and language of a trade can be recorded in just a few extra minutes of the required job time. The ride to work can produce a recording of a cab or bus driver talking about his work or other aspects of his life. The walk home from dinner at a restaurant can yield a recording of a street preacher or musician. A Saturday morning walk to the supermarket can yield three or four children's games or jump-rope rhymes.

I have found the best approach with children as well as with adults is to be honest with them. Identification with and understanding of people is the key to many rich recordings. For instance, if I want to do a study of an aspect of children's lives—say, their invisible playmates—I try to get honestly involved with the children and to record them speaking about these friends and playing with them and also to record the reactions of people who know the children. Out of all this, I pattern the story I want to tell.

In general, then, I consider my recordings as means of expression and communication, with programs that express ideas and feelings about the life around me. I feel that they are complete when people understand my emotion and respond with some of the feeling that I myself have about the subject of the recording. I do not believe that such programs can be rushed in production; recording projects, like children, need understanding, work, time, and love to grow to maturity.

A list of some of the sound stories and records I have worked over the last few years will give you an idea of the possibilities of sound communication:

"Sounds of My City," a story of New York as heard through the sounds of its people and things; "Children's Street Songs and Games"; "New York 19," a study of the folklore of a midtown Manhattan Postal Zone; "Millions of Musicians," a study of the innate



IGEN HEYMAN

Another marcher speaks into Tony Schwartz's microphone. Of some twenty recorded interviews, four or five were worth putting in Schwartz's "Parade" file.

musicality of people; "Music on the Streets"; "The World in My Mailbox," a world-wide tape exchange; "The New York Taxi Driver"; "The History of a Voice," a study of the development of a voice over eleven years and its relationship to three generations; "Christmas in New York"; and so on.

In projects like these you can use either plug-in recorders or the newer battery-operated portables. To show you how a project develops, I will tell the story of "The History of a Voice."

A little over ten years ago, my brother phoned me at work and said, "Sheila is going to the hospital. Can you make it?" Sixty minutes later, from the corridor outside the nursery I was recording the sounds made by my first niece. She was twenty minutes old.

For the first six months, I recorded Nancy every week or two—her cries, her coos, her burps, her chor-tles. As she grew, her ability to communicate through sound grew. At nine months, she was using the sounds of words she heard, and at fourteen months, she began to talk somewhat coherently.

AS THE years went by, Nancy's world changed and was accordingly reflected in her talk. At three years, she talked about toys, at four she talked about dogs, at six about satellites, and at nine about Girl Scout Camp. After two years with Nancy, I was aware of the possibilities of her "sound portrait" and started to think of other ways of broadening the material I had on tape. As I listened to what I had recorded, it reminded me of collections of pictures that showed whole family groups—brothers, sisters, parents, and grandparents. So I decided to record the voices of

COMMUNICATING WITH TAPE

Nancy's parents and grandparents. From all the material I accumulated (which I kept on a few large reels of tape labelled "Nancy"), I took representative selections of Nancy's sounds and comments that showed her at various intervals as she grew. To these I added sounds and voices from her family and so assembled a sound portrait of Nancy. I am still recording Nancy every few months, and every year new leaves appear on the family tree.

Another sound story with an interesting background is "The Sound of Sculpture." One day a friend called

recorded him there, telling us of his intent and methods. I also recorded the sounds of his work and the sounds of the moving parts of the sculpture, returning a few times during the weeks of work that followed and continued to record. Finally, exhibition day came. Several hundred people were invited to see his work come to life, live, and die. The press and television crews were there to cover the event, too. I recorded Mr. Tinguely in his hour of glory. I recorded the museum director, the individual and group reactions of the spectators, the firemen who were there to protect the museum, and, of course, the sounds of the sculpture itself. From all the material, I blocked out an order of presentation, wrote a narration that bound the segments, and then recorded and mixed my sound story "The Sound of Sculpture."

MANY of the situations you and I come upon in our daily living can be recorded and made into sound stories, but there are no places that can teach one how to record. Nevertheless, magazines like this can make certain helpful suggestions—for instance, that anyone who wants to work creatively with tape should only record in one direction. This is necessary whether your recorder is a full-, half-, or quarter-track machine if you are to have freedom to cut and remove sections of tape and arrange them in the order you desire. If you record in both directions, as you edit one track you would automatically cut and destroy the other.

Of course you want to have the best technique you can have, but if you learn only technique you will become only a technician. Still, you must master the technique first of all. I think of a comment by the great photographer Edward Weston: "One does not think during creative work any more than one thinks when driving a car. But one has a background of years—learning, unlearning, success, failure, dreaming, thinking, experience, all this—then the moment of creation, the focusing of all into the moment."

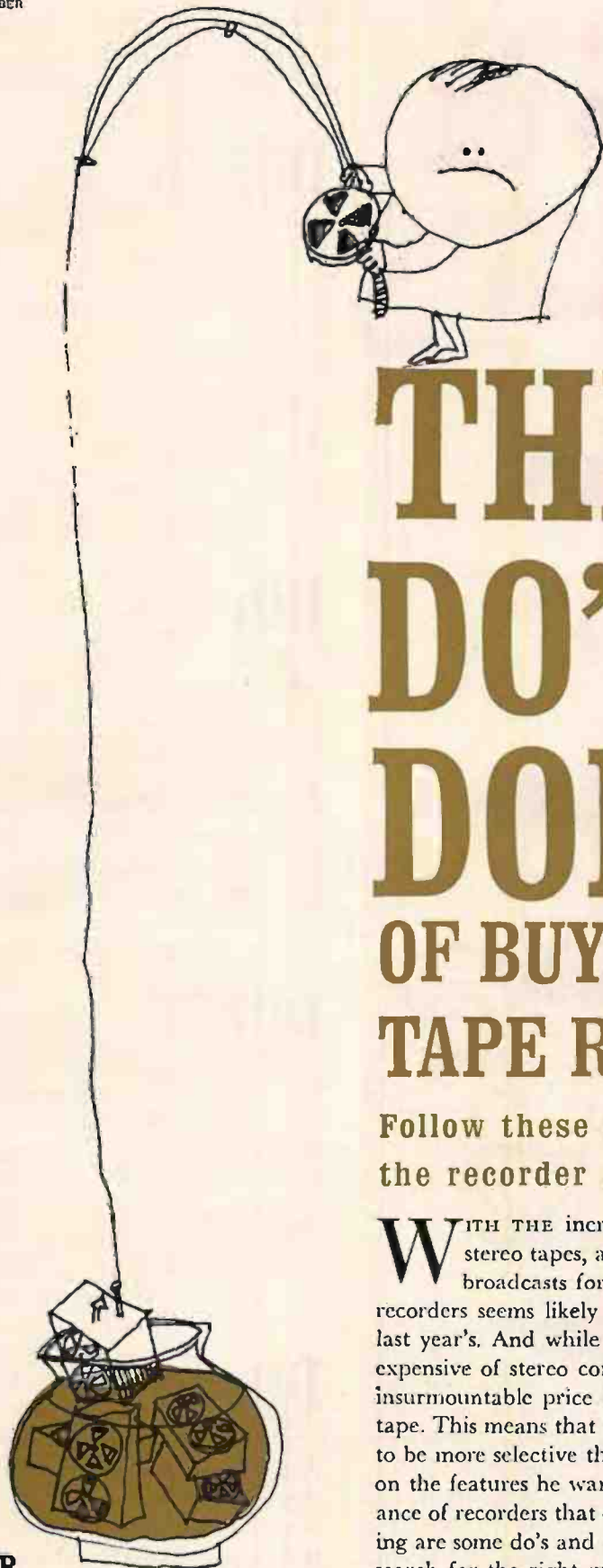


Children are an inexhaustible source of material for the creative recordist. Here Tony Schwarz captures an irreplaceable moment of childhood.

and said that he was going to the Museum of Modern Art to photograph a Swiss artist, Jean Tinguely. Mr. Tinguely was building a three-dimensional work called *Homage to New York*. Constructed from old bicycle and carriage wheels, pianos, tin cans, steel rods, rolls of paper, electric motors, bottles, saws, and so on, it was conceived to be constructed, set in motion, run a while, and, within thirty minutes, start to destroy itself and finally collapse completely.

I went to the museum with my friend, met Mr. Tinguely, and watched him work on his sculpture in the geodesic dome in the garden behind the museum. As he worked and talked to us, I thought it would be interesting to do a sound story on his unusual work. I

Tony Schwarz is a former advertising-agency art director who now makes his living by doing what he loves best: recording. He has conceived and prepared many sound tracks for television and radio commercials and a number of motion pictures. A dozen LP's of his work have been released by Folkways Records, the latest of which, "You're Stepping On My Shadow," includes several of the recording projects discussed in the present article.



THE DO'S & DON'TS OF BUYING A TAPE RECORDER

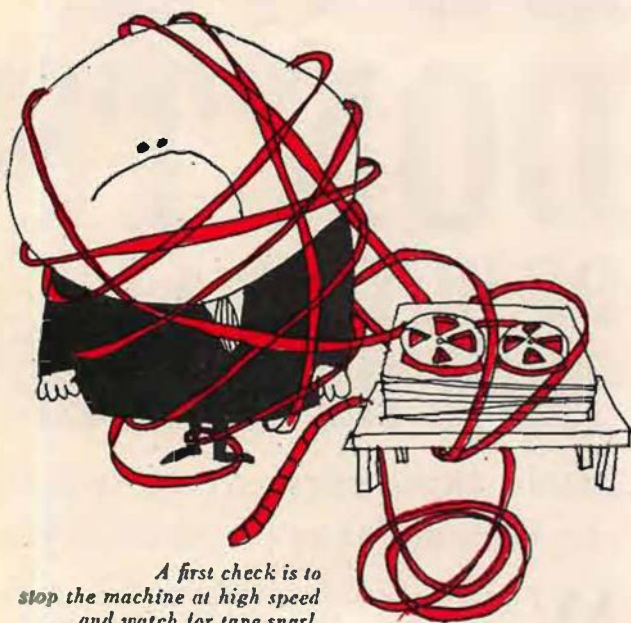
Follow these suggestions to pick the recorder that's right for you

WITH THE increasing popularity of four-track stereo tapes, and the availability of stereo-FM broadcasts for taping, this year's crop of tape recorders seems likely to be roughly twice as large as last year's. And while recorders are still not the least expensive of stereo components, there is no longer an insurmountable price barrier to the full enjoyment of tape. This means that the prospective buyer can afford to be more selective than ever before, both in insisting on the features he wants and in gauging the performance of recorders that offer them. On the pages following are some do's and don'ts worth considering in your search for the right machine for your purposes.

by JOHN MILDER

DO'S & DON'TS

DO: Make sure you know what a tape deck is. Surprisingly many people seem to think that a deck is meant only for playing back commercial stereo tapes, or that it is simply a tape transport device with no electronic facilities of its own. Actually, a tape deck is any tape machine that does not contain power amplifiers or speakers of its own. It is meant to combine functions with an exist-



ing hi-fi system without unnecessary duplication of the system's amplifiers and speakers, so serving the causes of both economy and convenience. Virtually any combination of features is available in deck form, from the simple transport that will play back via the low-level inputs of your stereo amplifier to the luxurious unit that offers full four-track stereo and sound-on-sound recording facilities. According to your needs and budget, you can begin with a basic transport and add matching preamp facilities at your

convenience, or you can splurge initially on a machine that will meet all your recording needs, current and future, without additions or modifications.

DON'T: Overlook the importance of a good microphone. The original-equipment mikes, usually ceramic types, supplied with most recorders have been improved steadily in recent years, but most of them are still no match in fidelity for the recorders they accompany. Manufacturers are understandably reluctant to raise the selling price of their recorders by including more ambitious mikes, which many purchasers may virtually never use. If the live recordings from the machine you select disappoint you, remember that fifteen to thirty dollars spent on a dynamic microphone (the microphone equivalent of a magnetic phonograph cartridge) is a good investment.

DO: Ask to conduct your own tests in an audio store. If possible, make a recording on the spot, and thoroughly check the machine's playback of prerecorded tapes, looking for exaggerations in response—peaky treble, boomy bass—that may indicate faulty equalization facilities or worse. Check its fast-forward and rewind actions; they should be fast enough to prevent tape spillage. Find out whether the machine has positive interlock to prevent accidental erasure. Do this by trying to fool the machine into recording accidentally. Stop the machine from high speed or reverse it from rewind to fast-forward and watch for tape snarl.

DON'T: Use the sound of your own voice as the test of a recorder's fidelity. Nobody except the experienced professional announcer really knows the sound of his own voice, and if you have never heard yours on tape, you will simply not believe what you hear. If you insist on a voice test, bring a friend along to the store and check his voice on tape. And, even then, remember that everything from the quality of the microphone to the coloration of the speaker used in the demonstration will probably affect the sound of a voice far more than will the recorder itself.

DO: Look for effective level indicators on a recorder or its matching preamp. Poor indicators can subvert a recorder's otherwise good signal-to-noise characteristics. The emphasis should be on readability. VU meters are not always superior in this regard. A poorly damped meter is sometimes less effective than a good magic-eye indicator, since the swings of its needles are erratic and difficult to follow.

DON'T: Imagine that the built-in power amplifiers and speakers in an all-in-one recorder will approach the quality of playback sound that you get with a separate hi-fi installation. They will do as portable monitor facilities for spot-checking recordings you make away from home, but they are not good for much more.

DON'T: Pay undue attention to a recorder's frequency-response specifications. These figures for recorders are not as uniformly arrived at as those for amplifiers and other components. The situation is, in fact, a bit whimsical, what with better response often claimed for tiny portables than mammoth, expensive professional machines. In any case, if a machine's distortion and noise characteristics are suitably low, its frequency response is not likely to disappoint you.

DO: Weigh the value of the sound-on-sound feature offered in many new recorders. This involves the use of a machine's second channel for non-stereo purposes, and it has a wide range of possible uses, including classroom instruction and self-instruction at home. It can be particularly valuable in learning to speak a foreign language, letting you compare your accent with that of an instructor. It can also be just plain fun, for purposes such as dubbing-in your own commentary on the recording of a public event. To offer true sound-on-sound capabilities, a recorder must be able to record and play back simultaneously and independently on both its channels. And, for dubbing purposes, a good pair of ear-phones are a must.



Don't tolerate a look-but-don't-touch attitude on the part of salesmen.

DON'T: Attempt to mix and match trans-ports and preamps of different manufacturers. Random matching of different units is almost always physically possible, and occasionally it is successful. But more often it leads to problems, particularly in recording. Try it only with the help of a competent engineer, and only if the recording preamp you have in mind has an easily variable bias frequency.

DO: Pay attention to a recorder's signal-to-noise ratio. This often neglected factor will have a great deal to do with your ultimate satisfaction or disappointment with any recorder. The better makers are quite definite on this subject, providing signal-to-noise specifications for all normal modes of operation. If it is mentioned in a specification, the ratio should be at least 40 db. Anything less is something that should not be advertised in the first place, and probably won't be. When listening in a

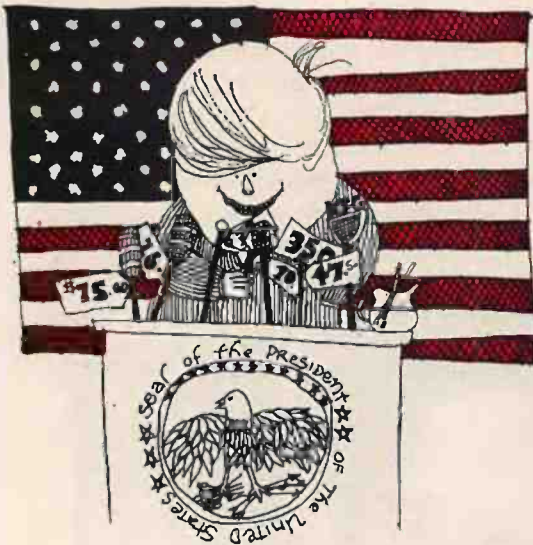


Be sure to decide in advance just how complete a recorder you really need.

DO'S & DON'TS

store, where hubbub is the usual rule, wait for a quiet moment to make any evaluations of noise. Remember that excessive mechanical noise, even when inaudible on the tape proper, probably promises future dissatisfaction. Occasionally a recorder with suitably low-noise playback of commercial tapes may not do as well on its own recordings. Make sure, then, to test the recorder for excessive noise in all modes of operation.

DO: Decide in advance how complete a recorder you really need. If you dispense with features you won't use, you can then concentrate your available budget on the best performance



For live recordings a good microphone is a wise investment.

for the money. But gauge your needs carefully, and don't assume that the mere duplication of features is always a waste of money. If, for instance, you have to run long cables between your recorder and amplifier, choice of a simple transport deck that takes its output directly from the heads may cause hum troubles and losses of volume and highs. In this case, a deck with seemingly superfluous playback preamps of its

own can circumvent an important problem with ease, and at a cost that isn't excessive for the convenience and peace of mind involved. If you have lingering doubts about a particular machine's suitability, look for a knowledgeable salesman who can bring both the machine's salient features and your needs into focus.

DO: Check a machine's performance at the beginning and end of a reel of tape. It is at these extremes that an inadequate drive mechanism will produce audible variations in speed. Be sure to make this check with a reel of one-mil LP tape, which weighs more than a standard reel and therefore provides a more severe test of torque consistency. If a machine produces wow, don't buy it.

DON'T: Assume that you can make instantaneous live as against recorded comparisons with any recorder merely because your stereo amplifier has a tape-monitor switch. To make use of this arrangement in your amplifier, a recorder must have separate record and playback heads and preamps.

DO: Buy your recorder from a franchised audio dealer who has a selection of machines that reflects the wide range of current choice. Many other retailers, such as camera stores, have taken on a line or two of recorders for extra profit, but they are usually prepared only to hard-sell you what they have, without reference to, or understanding of, your needs. In an audio store proper, look either for competent service facilities, or, since many dealers consider themselves—and correctly—unequipped to work with many of the more intricate recorders, for a clear-cut working agreement with a factory-authorized repair agency or with a qualified local service technician.

DO: Find out whatever you can from a friend or salesman about the reliability of various makes of recorders. It is not hard to make a recorder that will operate well initially, but year after year of satisfying operation is a more difficult matter. Ask a store's repairman which machines seem to wind up in the shop least often.

DON'T: Make a hasty buying decision. The more exact your reasons for wanting a recorder the more you can profit from adequate homework before a shopping trip. If you know in advance what matters most to you, you need not fray a salesman's nerves with all-day tests of recorders. But don't hesitate to ask pointed questions in a store; don't tolerate a you-can-look-but-don't-touch or a take-it-or-leave-it attitude.

SOUND and the QUERY

by J. Gordon Holt

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

Long-Distance Stereo FM

Q. I live approximately 100 miles from San Francisco and 90 miles from Sacramento and am trying to receive stereo FM from both these cities. I have managed to lick the local automobile-interference problem, but I am still bothered by what sounds like weak-signal fadeouts. Sometimes the fadeouts occur as progressive bursts of tearing noise, other times the fade is slow and even, with the tearing noise getting louder and louder until it swamps the whole signal. In each case, the fade lasts but a short time, but it's enough to spoil the program I'm listening to.

Are these the result of a weak signal? And if so, could misalignment of the tuner be responsible? If not, would an antenna-type signal-strength booster help?

I don't believe that a better antenna is the answer, because a neighbor has a double-stacked FM yagi rig on a 50-foot mast, and his reception isn't any better than mine.

JAMES L. BENOIT, M.C.
Atwater, Calif.

A. In view of the fact that FM is in theory limited to line-of-sight range, you do have a problem on your hands. The tearing noises you describe probably occur when the input signal periodically drops below the point where your tuner's limiters can reject local auto interference. Since yours is an extreme fringe area, anything you do to increase signal strength will help.

Even if your tuner isn't appreciably out of alignment, a careful alignment job will almost certainly boost its sensitivity. And if you've been using the tuner for some time, a new set of tubes might also be in order. An antenna-type signal-strength booster will help, as will

an antenna mast at least as high as your neighbor's.

These measures should improve distant-station reception. Whether or not they will entirely eliminate your fading problems is another question, and one that can't be answered until you've tried them. Stereo FM does not have the carrying power of regular FM, so it may not be possible for you to receive distant stations entirely satisfactorily.

Too Much Gain

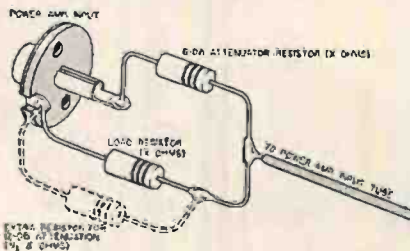
Q. What changes can I make in my system to reduce either the efficiency of my speakers or the gain of my preamp? My problem is that the system has too much amplification, so that regardless of what input source I'm listening to, I have to operate the volume control within about the first 30 degrees of its rotating range, where its action is much too difficult to adjust and its loudness compensation is far too potent.

Should I add resistors to the power amplifier's output, or is there a better way of cutting the system's gain so its volume control will work in its optimum range?

C. D. THOMAS
Bakersfield, Calif.

A. The best way of controlling excess gain is by inserting an attenuator network between the control center and the power amplifier. This arrangement will yield the lowest distortion because it will enable the power amplifier to coast along during the very loudest passages of program material. When the attenuation takes place between the amplifier and speaker, some power will be wasted in the network, and the amplifier will have to be driven slightly harder to offset the loss, so distortion may increase slightly.

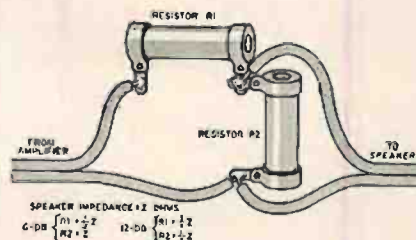
If the control center and power amplifier are separate, it is no problem to install the attenuator at the input of the



power amplifier, as shown. The resistor should be a 1/2-watt unit, of the same resistance value as the amplifier's own input load resistor. This will provide 6 db (half) attenuation. If another 6 db reduction is needed, bridge a resistor of

one-third the first one's value across the amplifier's load resistor.

If your speaker is so efficient that it reproduces too much hum or hiss from the amplifier, or if your amplifier is an integrated single-chassis unit, install



your attenuator network at the amplifier's output. In this case, the resistors should be 10-watt wire-wound types, of the values that are indicated in the above diagram.

Needle Talk

Q. During my several years as a hi-fi hobbyist, I have noticed that different pickups seem to vary widely in the amount of noise they radiate directly when playing highly modulated grooves and that the volume of this radiation seems always to be inversely proportional to the quality of the pickup.

Is this a dependable indication of a pickup's quality?

R. BERKOWITZ
San Francisco, Calif.

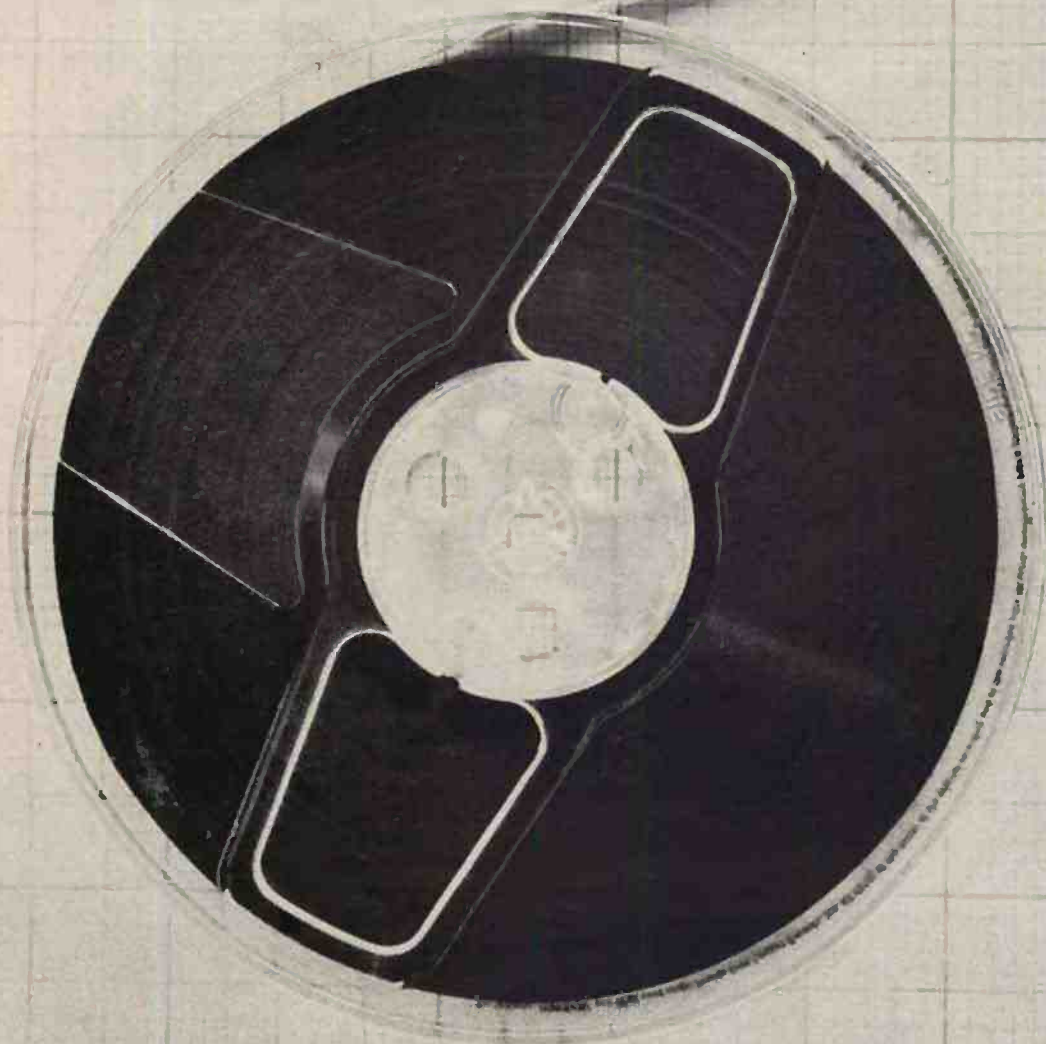
A. Needle talk can come from either or both of two sources: Directly from the surface of the record, as the result of slight vibration of the vinylite, or from the body of the pickup cartridge or tone arm. Very little of it comes from the stylus itself; the stylus is too small to move any significant amount of air.

Needle talk can be, and often is, an indication of a pickup's compliance. An unyielding stylus, in resisting groove motions, will impart a very small amount of vibration to the record surface and to the cartridge and tone arm, and this is what causes the needle talk.

There are far better criteria than this for judging pickup quality, though, because other factors besides compliance have marked effects on needle-talk radiation. A record player located near a hard wall will radiate more needle talk than one that is in an enclosed space or in front of sound-absorbing drapes. And some relatively noncompliant pickups radiate less noise than do more compliant ones.

ATTAINING WIDE-RANGE FREQUENCY RESPONSE FROM TAPE RECORDERS

What the tape user should know about the problem of how
extended frequency response is achieved in tape recording



by Herman Burstein

THE ATTAINMENT of good frequency response—the uniform reproduction of all tones from 20 to 20,000 cycles—is one of the chief objectives of designers of high-fidelity equipment. And, except for the loudspeakers, it is harder to obtain good response from a tape recorder than from any other audio component. Many factors work against good response on tape, and it takes not only skilled electronic and mechanical design but also knowledge and co-operation on the part of the user to overcome them. Thus the tape user who has an insight into the problems of tape recording stands to improve his chances of satisfaction when buying, installing, using, or servicing a tape machine. ■ Because the tape-recording process involves considerable, and inevitable, losses of bass and treble, these must be compensated for by equalization circuits in the recorder's electronic circuitry. Without equalization, the record-playback response of a tape recorder operating at $7\frac{1}{2}$ inches per second would look like Figure 1; at 30 cycles, there would be about a 33-db loss relative to 3,000 cycles, where response is maximum, and, at 15,000 cycles, about a 12-db loss. To appreciate the seriousness of these losses, a 30-db loss would mean a reduction to one thousandth of the original volume. ■ These severe losses in the bass range occur because, in playback, the output of a tape head decreases as the frequency of the recorded signal decreases. When a tape is recorded so that the magnetic signals on the tape have equal intensities at all frequencies, the playback head produces a progressively weaker signal at low frequencies than at high ones.

TAPE-REORDER FREQUENCY RESPONSE

The result of this effect is the straight-line curve shown in Figure 2.

In the treble range, the loss of frequency response is caused, during the recording process, by two magnetic phenomena called bias erase and demagnetization. Typical treble losses at $7\frac{1}{2}$ ips are shown in Figure 3. Bias current is a high-frequency current (usually between 50,000 and 75,000 cycles) that is sent through the record head along with the audio signal to decrease distortion and to increase the amount of signal that is impressed on the tape. Unfortunately, bias current makes the record head behave somewhat like an erase head, especially at the higher audio frequencies. Treble loss is the net result.

To understand the cause of demagnetization, you should first recall that a signal recorded on tape is in effect a series of bar magnets, each of which is aligned end to end and has a north and a south pole. As the frequency being recorded goes higher, the bar magnets become shorter and shorter and are cramped closer together. As the opposing magnetic fields of each bar magnet's poles come closer together, they tend to cancel each other. Hence the magnetic impression on the tape gets weaker as the recorded frequency rises. When the losses represented in Figure 2 and Figure 3 are added, the result is the unequalized record-playback response already shown in Figure 1.

INCIDENTALLY, the losses shown in Figure 2 and Figure 3 are based on operation at $7\frac{1}{2}$ ips. In playback, the bass loss remains the same at all speeds. But in recording, the treble losses become greater as the operating speed is reduced. At speeds such as $3\frac{3}{4}$ and $1\frac{7}{8}$ ips, there are serious treble losses.

All of the losses that have been described so far are unavoidable, being part of the physics of tape recording. But there are a number of other losses, all in the treble range, that can be avoided.

(1) *Playback Head Gap Loss.* To reproduce the upper audio frequencies, the playback head must have a very narrow gap. A modern playback head boasts a gap so narrow, typically about .0001 inches (100

microinches), that the gap loss at 15,000 cycles at $7\frac{1}{2}$ ips is less than 1 db. At $3\frac{3}{4}$ ips, the 15,000-cycle gap loss is still only 2 or 3 db. At $1\frac{7}{8}$ ips, however, a .0001-inch gap causes the response to drop rapidly beyond about 8,000 cycles. On the other hand, when means have been found to circumvent the treble losses while recording at $1\frac{7}{8}$ ips, playback heads will be made with gaps of .00005 inches (50 microinches), resulting in only about 2 or 3 db loss at 15,000 cycles. This is a good time to clear up the popular misconception that the record head as well as the playback head must have a very narrow gap. On the contrary, because of electrical and magnetic factors, a relatively wide gap tends to be advantageous for recording.

(2) *Azimuth Loss.* The term azimuth is used to denote the angle formed by the head gap with respect to the tape. It is standard that the gap should be at right angles to the tape. If you record and play back with the same head, slightly incorrect azimuth is of no consequence. But if you play a tape that has been recorded on another machine—for example, a commercial prerecorded tape—a variance of azimuth in

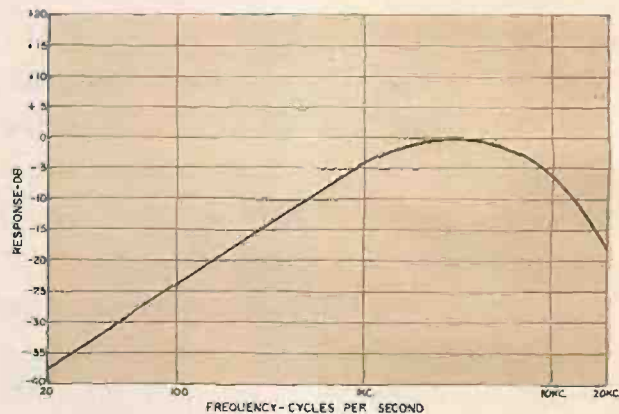


Figure 1. Unequalized record-playback response of a typical tape recorder at $7\frac{1}{2}$ ips. Note the severe bass and treble losses that would take place if no compensating equalization were provided.

playback may dull the high-frequency response. It is desirable to check for correct azimuth from time to time by means of a test tape.

(3) *Tape-to-Head Contact.* Intimate contact between the heads and the tape is necessary for good treble response. Minor accumulations of dirt and tape oxide on the tape heads or misadjusted pressure pads or tape-tension devices may result in improper contact.

(4) *Cable Loss.* When the output of the playback head is fed directly via shielded cable to the audio preamplifier, to avoid treble loss the cable must be as short as possible, preferably not over two feet, and it must have low capacitance. Suitable cable with capacitance of about 25 picofarads per foot is available.

(5) *Excessive Bias.* As mentioned previously, the bias current that is fed to the record head causes treble losses, and the greater the current the more the loss. Misadjustment of bias current can occur in the factory, at the hands of an inept technician, or at the hands of an audiophile who tinkers with his tape recorder without having the proper experience or test instruments.

CONFRONTED with the necessity of providing bass and treble boost to compensate for the shortcomings of the magnetic-recording process, the tape-recorder manufacturer has various alternatives as to where he will provide equalization. He can employ bass boost either in recording or in playback, or he can provide some in both. The same is true of providing treble boost. For best results—and in accordance with industry standards—he will use bass boost entirely or largely in playback and treble boost entirely or largely in recording. This procedure results in the least distortion and noise. If too much bass boost is used in recording, this is likely to overload the tape at low

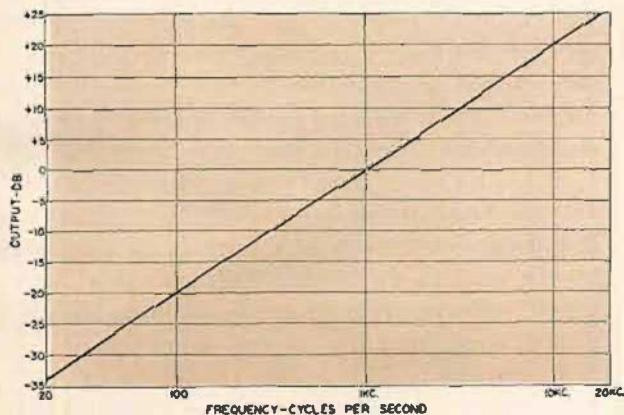


Figure 2. Response of an ideal playback head to a tape that contained signals of equal amplitudes at all frequencies. The output of the head decreases linearly as the frequency falls.

frequencies. If there is too much treble boost in playback, it emphasizes tube hiss and other noise in the playback amplifier.

Another decision the manufacturer must make concerns the quantity of bass boost and treble boost. Flat response can be achieved either with relatively small amounts of bass and treble boost or by adding relatively large amounts of bass and treble boost. The important thing to remember is that the amount of bass boost must be proportional to the amount of treble boost. Taking into account considerations of noise and distortion, the manufacturer may decide on his own how much boost to provide. More likely, particularly for high-fidelity applications, he will incor-

porate the standard NAB equalization. This standard has been thought out with a view not only to good frequency response but also to low distortion and low noise.

Low distortion and low noise are as necessary for high fidelity as is good frequency response. In a tape recorder, these three characteristics are tightly inter-related. An improvement in one usually means a deterioration in one or both of the other two. The task of design engineers is to find the best compromise among the three.

To illustrate, consider noise, which is caused mostly by the tape-playback amplifier. By recording more signal on the tape, one could obtain a stronger signal in playback, thereby increasing the ratio between the audio signal and the playback noise. But more signal on the tape results in more distortion. This, however, can be offset by increasing the amount of bias current. But an increase in bias current attenuates the treble frequencies. Suppose it is desired to maintain frequency response all the way to 20,000 cycles at a tape speed of $7\frac{1}{2}$ ips. This can be done by using a great

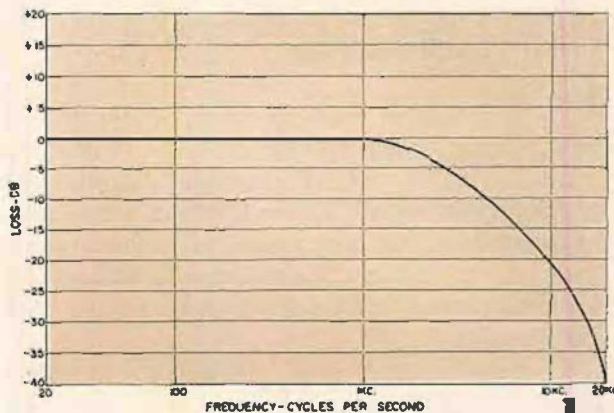


Figure 3. Losses caused by hysteresis and demagnetization in a typical recorder operating at $7\frac{1}{2}$ ips. The losses shown in Figures 2 and 3 combine to produce the composite curve of Figure 1.

amount of treble boost in recording. But this much treble boost would tend to overload the tape at high frequencies. To compensate, the signal recorded on the tape could be reduced. But this would mean less signal in playback and therefore a poorer ratio of audio signal to noise.

Because of these interrelationships, and because of the value placed upon low distortion and low noise, it can be understood why most tape recorders do not attempt to maintain treble response beyond 15,000 cycles at $7\frac{1}{2}$ ips. In fact, some high-quality machines are willing to settle for response to only about 12,000 or 13,000 cycles at this speed.

Again, consider the question of balancing the equali-

TAPE- RECORDER FREQUENCY RESPONSE

zation. We have noted that a large amount of treble boost goes hand in hand with a large amount of bass boost. Conversely, moderate treble boost dictates moderate bass boost. It is advantageous to use a considerable amount of treble boost because this puts more signal on the tape, producing a better ratio between signal and noise in playback. But this involves two sacrifices: (1) Greater distortion because of the larger signal impressed on the tape, and (2) Greater accentuation of hum in playback because of the large amount of bass boost that must accompany a large amount of treble boost.

UNTIL just a few years ago it was considered that a tape machine should operate at 15 ips to permit response to 15,000 cycles if noise and distortion were to be kept suitably low. Today, however, a high-quality home machine that operates at 7½ ips on a quarter-track basis can achieve a signal-to-noise ratio of 55 db at low distortion while reproducing tones of 15,000 cycles or higher.

At the same time, good performance at reduced speed demands cooperation on the user's part in regard to the following:

(1) Clean the heads after no more than eight hours of use to assure intimate tape-to-head contact, thereby preventing treble loss. A cotton swab dipped in alcohol is usually satisfactory. Carbon tetrachloride has been recommended for this purpose, but there is danger that this chemical may eat away the nonmetallic portion of some heads. The best approach is to follow the specific recommendation of the tape-recorder manufacturer or to buy one of the head-cleaning substances that are sold by high-fidelity dealers.

(2) Demagnetize the heads after no more than every eight hours of use to prevent erasure of high frequencies as well as the creation of noise on the tape. Also demagnetize all other metal parts, such as guides and rollers, that come in contact with the tape. Suitable demagnetizers are available at audio dealers.

(3) Have the tape heads checked for proper azimuth periodically (about every six or twelve months).

(4) Have the pressure pads, or whatever other tape-tension devices are used, checked periodically to assure intimate tape-to-head contact.

(5) Have the bias current checked periodically. Too little current to the record head causes excessive treble response and distortion; too much attenuates the high frequencies.

(6) Have the tubes checked periodically in order to replace those that have developed noise or microphonics. Particular attention should be paid to the tubes in the first stage of the record and playback amplifiers. Select among several tubes of the same type the one that yields the lowest noise.

WHEN you want to check your tape recorder's frequency response, you can do so by making a tape of a high-quality disc recording and comparing the tape playback with the simultaneous disc playback. A tape recorder with separate record and playback heads facilitates this comparison by allowing you to switch back and forth between the incoming signal and the playback signal. Otherwise, you can synchronize your tape playback with your disc playback and alternate between the two by means of the selector switch of your control amplifier. At 7½ ips, a first-class home machine should produce results that are virtually indistinguishable from the disc.

At 3¾ ips, quite good frequency response is obtainable nowadays, going out to 12,000 cycles or more. But along with the extended response, most machines have a peak in the 5,000-10,000-cps range. Seldom, if ever, will a recording made at 3¾ ips not be readily distinguished from the original sound source in an A-B comparison. This is due not only to the lack of flat treble response but also to the higher distortion and higher noise levels generated at 3¾ ips. There is also greater flutter at the reduced speed.

At 1⅞ ips, the upper limit of most recorders is usually between 5,000 and 7,500 cycles. Moreover, the response generally has a treble peak and is not flat to this limit. Nonetheless, current performance at 1⅞ ips is quite satisfactory for reproduction of speech and background music. But it may be quite a while before we can enjoy high fidelity on tape at 1⅞ ips. To sum up, the modern tape recorder, when it is well-maintained, can provide excellent fidelity at 7½ ips, good fidelity at 3¾ ips, and fair fidelity at 1⅞ ips.

Herman Burstein is the author of several books on high fidelity (Stereo—How It Works, Fundamentals of High Fidelity, Elements of Tape Recorder Circuits, and Getting the Most Out of Your Tape Recorder). His special interest is magnetic recording, and his articles on that topic have appeared in such publications as Electronics World, Audio, and Radio Electronics.

MUSIC AND MEDICINE

Medicine men from witch doctors to psychiatrists have invoked music's therapeutic powers

THE USE of music to heal the sick is as old as the history of man. For thousands of years disease has been explained by saying that a sick person is possessed by a demon wished on him by an enemy or by an ill-disposed deity, and the explanation is still an unquestioned article of faith among primitive peoples. It is true that literal belief in demon-possession has rather passed from intellectual fashion, but the idea of sickness from analogous causes should not merely be dismissed with a superior smile, for the twentieth century has rediscovered it in the concept of psychosomatic medicine. There is little effective difference between a hunter who has developed a stomach ulcer because he is worried about the consequences of breaking a taboo and a businessman who has developed the same ailment because of the tension and worry of office problems. And whether treatment of the underlying cause consists of tranquilizers and psychotherapy or chants of exorcism intoned by a witch doctor is really quite irrelevant so long as the patient believes in it and co-operates with the man in the white coat or the carved mask. In either case, music

can be an important adjunct in the search for a cure.

Primitive medicine generally disregards anatomy and pathology and is ignorant or wildly misguided as to the causes of disease. But, naive as its belief in the healing power of drums, flutes, and the human voice may be, it does use the influence of music towards a definite end: to make the sick man into a central figure in a ritual drama and so intensify his desire to recover from his illness and regain physical well-being. While it is necessary to differentiate between the effects of the music itself and the effects of the other elements in the exorcism it accompanies, there is no doubt that the reassuring capacity of the incantations and the ritual dances used to chase the evil spirits out of the diseased body is mightily enhanced by the tunes and rhythms, which usually are the secret and personal property of the medicine man.

Though on a more sophisticated level, the Greeks of classical antiquity were similarly convinced of the mystical powers of music and regarded it as an indispensable agent in the art of healing. Deeply aware of the interrelationship and interdependence of soul and

by John J. Stern, M.D.

MUSIC AND MEDICINE

body; they symbolized this close relationship in the divine figure of Apollo, who was not only the leader of the Muses and the god of music, but also a health-giving deity, the healer and seer, physician to the gods. His son Aesculapius became the god of medicine, and his son Orpheus was inventor of the lyre and archetypal master of the magic charm and entrancing power of pure harmony, with which he purified and cured the sick. The Romans, as inheritors of the Greek philosophy and religion, became custodians of the cult of Apollo, and with it of the concept of the healing power of music.

Pythagoras, the Greek philosopher and mathematician, was convinced that music was making a salutary contribution to health. For this reason he engaged in the physics of sound and, from his experiments with the monochord, discovered the dependence of musical intervals upon arithmetic ratios and so deduced that the entire universe operated in terms of numerical relationships. Hence in the Pythagorean religious brotherhood music-making was part of the daily routine of catharsis or cleansing of the soul. Both Plato and Aristotle were deeply influenced by Pythagorean doctrine in their acceptance of music as a vital psychical and physical force.

THE USE of music as a sort of psychotherapeutic tool by various Greek philosopher-physicians is related in countless stories. One tells of a jealous lover who, while getting himself drunk on Sicilian wine and music in the Phrygian mode, decided to set fire to his faithless girl friend's house. Pythagoras, who was gazing at the stars from his house nearby heard the commotion in the inn, rushed over, and ordered the flute player to change his mode and play something in the spondaic meter. This done, the lad at once settled down and went home to sober up.

Empedocles, another philosopher and physician, had the deplorable taste to invite to his house at the same time both a famous judge and the son of a man who he had condemned to death. Empedocles entertained the ill-assorted pair with a song that so excited the young man that he drew his sword to take revenge on the judge. But Empedocles changed the mode of his song and intoned a passage from *The Odyssey* praising the power of "the drug that banishes

pain and anger, and causes forgetfulness of all ills"—that is to say, opium. The would-be murderer forthwith dropped his sword, apologized, and proceeded to become an illustrious disciple of Empedocles.

Later, the Romans became equally well versed in the administration of such musical therapies, and in about 300 A.D., Aristides Quintilianus published a weighty work in which he investigated and systematized the knowledge and beliefs of the past about the uses of music in the art of healing. Relating many case histories, he concluded that music is a form of treatment with preventive as well as curative power.

Unfortunately, though, the Greeks and their Roman followers did not confine their reliance on musical therapy to ills whose causes were of the mind. In their ignorance of the nature of physical illness, they used the healing power of music to treat ailments that it

BEITMANN ARCHIVE



In a familiar Biblical scene, the young David plays and sings to bring peace to the troubled mind of King Saul.

can scarcely have cured. To mention just a few musical wonder drugs that must have been something less than a hundred per cent effective: snakebites were believed to be cured by flute music, and all sorts of fevers by music on the cithara. Cato had an incantation said to be specific for sprains, and Varro had one for gout. Deafness was reported to be cured by playing a trumpet into the ear. Flute music was again recommended, this time for sciatica; it was to be performed in the Phrygian mode—the one that almost made the jealous youth of the Pythagoras anecdote into an arsonist—directly over the part affected, and so on.

But these were aberrations. The fact remains that music played a truly important role in the religious, ethical, social, and medical life of ancient Greece and Rome, and if modern medicine makes good use of its powers, it is only renewing a neglected part of the priceless heritage that the Western world has re-

ceived from these two great civilizations of the past.

The Middle Ages inherited and passed something of the ancient lore of musical healing in the hands of monks, conjurers, and alchemists, but it soon became degenerate and distorted by superstition. A strange example from earlier times than ours is the story of tarantism, a disease which reached epidemic proportions in the sixteenth century. It was reputed to be acquired through the poisonous bite of the tarantula spider and to be curable only by indulgence in a wild, whirling dance called the tarantella, accompanied by appropriate music. If music was not available, the victim was expected to—and sometimes did—die within a matter of hours or days; but wandering musicians formed themselves into Public Health teams and assured themselves of a nice, steady income by maintaining and reinforcing belief in the disease, or, rather, belief in the remedy. This mysterious hysterical malady occurred only in the southern part of Italy—near Taranto, suggestively—although the tarantula is found all over the Mediterranean area. It died out during the eighteenth century, although the tarantula still prospers. As for the tarantella, its name was applied to a class of virtuosic display pieces.

It seems clear today that tarantism was not caused by the bite of the tarantula, which is in fact about as toxic as the sting of a hornet. It was a strange nervous disorder, perhaps a part of the Greek inheritance in the Italian south, where the orgiastic cults of Dionysos and Demeter remained deeply rooted long after the coming of Christianity, with people gathering secretly to perform the old dances, even though they had slowly lost their meaning. What better way to legitimize the music, the dancing, the abandoned behaviour than to invent a disease. The dancers were no longer pagan sinners but the victims of the tarantula; learned doctors said so.

AT THE same time, with the rediscovery of Greek thought in the Renaissance, music was once more gaining intellectual respectability as a means, as Bacon put it, of "soothing the irregular motion of the animal spirits and allaying the inordinate passion of grief and sorrow." Enlightened thought no longer generally regarded disease as a punishment for sins, as in the medieval view, but as a temporary disruption of the harmonious balance among the four humors. More and more did the Renaissance physicians become progressive and articulate, and music had a definite and honored place in the therapeutic efforts of these men—particularly, and effectively, in the treatment of mental disturbances.

As knowledge of the human body and scientific understanding of the nature of disease grew, medical men slowly abandoned the patently absurd beliefs in

the power of music to cure physical disease, but its value in the treatment of nervous disturbances slowly became a little better systematized and understood.

TODAY, music has become a valuable aid in the treatment of mental disease, but much work remains to be done before its correct and most efficient use is fully realized. In practice, we have not too far advanced beyond the witch doctor who uses the emotional power of music to relax or arouse his patient, to obtain his co-operation, and rally his will to recover. But we do know a little more about the mechanisms that make it effective. Music, by stimulating the more primitive parts of the brain by way of emotional experiences, can reach the brain centers where the spoken word fails to register.

Apart from the subjective, emotional content of music, its rhythmic beat influences anyone who listens to it. Apparently passive listening may accomplish much through the release of energy by foot-tapping, head-nodding, and other, almost imperceptible time-marking movements that help to relax tense muscles and so help give a feeling of well-being and harmony with the surroundings.

In dealing with mental patients who are inattentive, confused, or depressed, and with whom verbal contact is almost impossible, music can be used to gain entrance into consciousness and help establish closer contact between the disordered mind and the world of reality. The attention of depressed patients can generally be captured by slow music in minor keys, while excited ones will respond to fast gay music, and once emotional contact has been established, it is possible to shift the mood of the patient by changing that of the music. Familiar tunes, which bring back memories and reali-

The fifteenth century brought forth the idea that only dancing could remedy the bite of the tarantula spider.



MUSIC AND MEDICINE

ties, are most effective in re-establishing contact between withdrawn, depressed patients and the realities of their environment. The poetry perhaps overstates the details of the case, but there is as much clinical truth as plagiarist's license in these adapted lines from *Macbeth*:

"... sweet music can minister
to minds diseased
Pluck from the memory a rooted
sorrow
Raze out the written troubles
of the brain
And with its sweet oblivious
antidote
Cleanses the full bosom of all
perilous stuff
Which weighs upon the heart."

While the earliest experiments in the field of modern musical therapy were made by having musicians go



In 1899, a Doctor Corning treated patients with musical tones co-ordinated with projections of colored pictures.

into mental wards to play for the patients, today it is more usual to install relatively simple music systems that pipe music into the places where patients of the same type are collected. What may seem merely soft background music to the casual observer is actually an important part of the treatment in many hospitals.

However, mere listening to music is only one part of musical therapy; active participation in choral or instrumental groups is coming to be more and more popular, and the value of this type of occupational therapy cannot be overestimated. The healthy discipline necessary for a cooperative effort tends to break down the feeling of isolation so common in mental disease, replacing it with a gratifying sense of achievement that enhances self-respect and gives those patients who are members of the hospital band or glee club something to break the daily routine, something to look forward to. What may seem to the outsider a not too successful session of community singing in a mental hospital is really an exciting and promising step forward in the rehabilitation of the singers.

ANOTHER recent medical use of music that has attracted considerable attention has been as a pain-killer in dentists' offices. All sorts of claims, often reminiscent of Greek mysticism and medieval superstition, have been made. What all of them really boil down to is the fact, fascinating in itself, that a loud noise filling the ears of the victim of a dentist's drill can somehow drown out the consciousness of pain—and of the noise of the drill. Actually, music has little to do with the case; any sound at all will do, as long as it is loud enough, and if the sound is mixed with music the patient will accept it more cheerfully.

But it is in the field of psychosomatic and mental illness, and other disorders where the attitude of the patient is a critically important obstacle to well-being, that music as a therapeutic aid is coming more and more into favor. The reason for this is not far to seek. We seem to be coming to recognize all over again the rightness of Plato's judgment: "True musical culture will bring health to the soul, for the aim of such culture is the love of the beautiful. And since it is the health of the soul that makes the body sound, we may safely entrust to it the details of physical health."

Perhaps, too, this explains why so many people otherwise unconcerned with the arts have in recent years developed an avid interest in music from records. Guided by instinct, they may have instinctively sought for and found an antidote to the tensions of the life we lead nowadays. After all, it is not necessary to be sick in order to want to be well.

Dr. John J. Stern is an eye specialist who can speak with authority on the therapeutic aspects of music. Like many other physicians, he is a skilled amateur musician (he plays the cello), and is president of the Chamber Music Society of Utica, N.Y. Dr. Stern has previously contributed to HIFI/STEREO REVIEW a centennial article on the great Austrian lieder composer Hugo Wolf (June, 1960).

BEST OF THE MONTH



CLASSICAL

TWO POLES COLLABORATE IN SUPERB CHOPIN

Rubinstein and Skrowaczewski give an ideal reading of the First Piano Concerto

ARTUR RUBINSTEIN's new RCA Victor recording of the Chopin E Minor Piano Concerto, with his young Polish compatriot Stanislaw Skrowaczewski conducting, provides a remarkable example of how the Chopin concerto performance problem can reach an ideal solution.

The Chopin idiom is not one that easily adapts itself to the necessities of the concerto form, for its very texture renders it difficult even to suspend the piano part before an orchestral background if the latter is to be substantial and continuously significant. Again the self-sufficient nature of the melody, filled with intense self-consciousness and taking time to unfold itself, is one that can neither combine with nor enter into contest with a very assertive orchestra. In this work, then, the orchestra is for lengthy periods reduced to depicting, as it were, a drifting skyscape of mist and cloud. Various conductorial solutions have been proposed and accepted in the past, such as the infamous one of enriching the orchestral contribution, with the result that similar and quite ruinous devices had to be applied to the piano part.

In this new recording everyone concerned has adopted what I believe to be the only wise course, with extraordinarily fine results. The orchestral tuttis are boldly and triumphantly presented, while the atmospheric backgrounds have been made almost nocturnal. The work is frankly presented as a long introspective poem for piano with the solo part well forward and rather moderate in volume. This treatment could not have been successful, as it assuredly is, had it not been for Rubinstein's superb playing. It is masculine, yet there is no trace of panache or false bravura. The long, sensitive contours

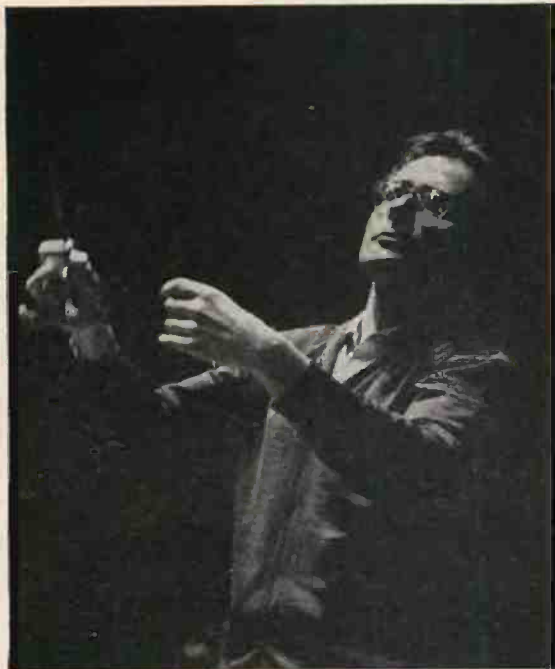
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RCA VICTOR RECORDS



ARTUR RUBINSTEIN
The old master reigns supreme





HAROLD LAWRENCE

STANISLAV SKROWACZEWSKI
Ideal man for problematic Chopin

are marvellously drawn, with every nuance observed; and, what is most rare, there is a just relationship of sound levels between the originating themes and the traceries that grow out of them. Technically the recording is excellent, the piano tone being clean, resonant, and of admirable purity. Surely this is the version of Chopin's E Minor Concerto to own.

Ralph Bates

© CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11*. Artur Rubinstein (piano); New Symphony Orchestra of London, Stanislaw Skrowaczewski cond. RCA Victor LSC 2575 \$5.98, LM 2575 \$4.98.

DEBUSSY FLAWLESSLY SUNG

F Gérard Souzay is superb in three major song cycles

FROM ALMOST any point of view, the DGG recording by Gérard Souzay of three major Debussy song cycles is an absolute must for those who admire the French art song sung with absolute perfection of style. For Souzay's mastery of this material is, in the final analysis, quite beyond logical analysis.

For example: Flawless diction, each syllable articulated with the greatest clarity, and perfect vocal legato are, by their nature, rather at odds with each other. Yet Souzay, by methods quite his own, manages to excel in both. His control over musical phrasing, moreover, in no way unbalances his extraordinary ability to produce the maximum dramatic effect with the simplest of vocal means. The meaning of each poem is projected with astonishing incisiveness.

Finally, what is most important, the songs really, truly sing. The Impressionist art song, in the wrong hands, can too often come over like a maze of declamation supported by aromatic



COLUMBIA ARTISTS MANAGEMENT

GERARD SOUZAY
His simplicities carry meaning

sound—like a parody of itself. Souzay's readings make the material sound as direct, shapely, and lyrical as any song by Schubert.

The issue is altogether superb, and Deutsche Grammophon has provided a sound that suits the music and the singer perfectly. Need more be said?

William Flanagan

© DEBUSSY: *Fêtes Galantes I; Fêtes Galantes II; Le Promenoir des deux Amants*. Gérard Souzay (baritone); Dalton Baldwin (piano). DEUTSCHE GRAMMOPHON SLPM 138758 \$6.98, LPM 18758 \$5.98.

SCHUBERTIAN CHAMBER MUSIC OF TRAGIC GRANDEUR

A superb

*Death and the Maiden by
The Fine Arts Quartet*

SCHUBERT'S D MINOR QUARTET, titled *Death and the Maiden*—recorded now for the second time on LP by the Fine Arts Quartet—is perhaps the most tragic of all chamber works. This is not to say that it is merely pathetic or dramatic, but that the work is filled throughout with an awareness of fate, a fate that is confronted with steady gaze and unfailing energy. It is this tragic sense that a quartet must grasp if it is to play the work with commensurate grandeur. And it is such a sense that informs the Fine Arts group in every movement of this performance on its own Concert-Disc label. The first section of the allegro gives one confidence in them, for clearly they have seized upon the enormous design implied in the dynamic contrasts and changes of movement within those fourteen bars. The reflective melancholy and emergent anxiety of the andante con moto are given wonderful symbolization. The



THE FINE ARTS QUARTET
Passion and coherence for Schubert

scherzo in this playing foreshadows the finale, the headlong energy of which confirms the tragic impression of the allegro. The performance is altogether first-rate. There is an equal virility in all four voices and a coherence among them that is quite extraordinary. The recording matches the performance in quality. The string tone is

firm and substantial, and the spatial dimension of the ensemble is clearly defined. For depth of conception and its embodiment in sound I would place this *Death and the Maiden* at the head of the list of available recordings. *Ralph Bates*

© SCHUBERT: *Quartet No. 14, in D minor. (Death and the Maiden)*. The Fine Arts Quartet. CONCERT-DISC CS 5212 \$4.98.

***** JAZZ *****

TWO JAZZ GIANTS COME INTO THEIR OWN

*A memorable collaboration
by Getz and Brookmeyer*

A WELCOME event in jazz circles is the issuance by Verve Records of a disc titled simply "Stan Getz/Bob Brookmeyer: Recorded Fall, 1961." The mere

STAN GETZ
A fully matured artist



HOTEL SUTZER



LESLIE SNEYDER

BOB BROOKMEYER
Renews a great partnership

Juxtaposition of the two names in the title tells the fan all he has to know.

One of the most consistently stimulating small groups of the early 1950's was the quintet led by tenor saxophonist Getz, the foremost Lester Young disciple, and Brookmeyer, a puckishly original valve trombonist. Initially organized for a brief club engagement on the West Coast in 1953, the quintet jelled into such a tightly cohesive unit that it stayed together for some time and produced a series of memorable recorded performances so strikingly complete in impact that they are still discussed as models of unity and group interaction.

For this recording, Getz, an expatriate of several years who has only recently returned to America, and Brookmeyer were reunited in a New York studio in September and found themselves totally in rapport once again, as this disc effectively shows. Their warm, graceful lines interweave and complement each other so naturally and inevitably that the over-all contrapuntal design seems more properly the product of a

single mind than of two—especially two that have been separated for some eight years and by several thousand miles. They take up here almost precisely where they left off in 1953, the only difference being the increased maturity they now bring to their playing. Both are strongly individual performers of uncommon taste and delicacy, as is illustrated by the stunningly sensitive character of the ensemble texture they extemporize. This music will be remembered certainly as long as their earlier collaboration, for it possesses the same qualities to an even higher degree.

Peter J. Welding

© **STAN GETZ/BOB BROOKMEYER:** *Recorded Fall, 1961.* Stan Getz (tenor saxophone), Bob Brookmeyer (valve trombone), Steve Kuhn (piano), John Neves (bass), Roy Haynes (drums). *Minuet, Circa 1961; Who Could Care; Nice Work If You Can Get It;* and three others. VERVE V8418 \$4.98.

HORACE PARLAN AND HIS LYRICAL FUNK

*Chamber jazz
that swings and sings*

ONE OF THE easiest-sounding yet most invigorating of recent modern-jazz recordings is the Blue Note album

HORACE PARLAN
Leads the way to some delightful jazz



ROY HYERKIN



CARLOS MONTOYA
A new standard
for flamenco guitar
on record

entitled "On the Spur of the Moment." With Horace Parlan and Stanley and Tommy Turrentine ably supported by George Tucker on bass and Al Harewood on drums, these performances fuse the dulcet romanticism of Miles Davis with the effusive hard drive of Horace Silver.

The results, a sort of lyrical funk, are thoroughly delightful; relaxed, yet gutty. There is a natural stylistic affinity in the work of the three soloists, so that even though they do not play regularly as a group they manage to achieve a unity that is exceedingly rare in a studio combination. Blue Note has issued a total of six albums over the past eighteen months featuring Parlan and the brothers Turrentine—Stanley on tenor saxophone and Tommy on trumpet. Previously the Turrentines had been spotlighted on the Time label, while Parlan had done a number of discs for Columbia and Bethlehem as part of Charlie Mingus' Jazz Workshop group.

Both Turrentines, although displaying obvious stylistic debts to current pace setters, have developed solid, well-integrated approaches and play with increasing authority. The gushy, overplayed romanticism that marred Parlan's last few trio albums is gone here, as he digs in to produce a series of spare, tightly organized solo statements of real thrust and passion.

Peter J. Welding

© HORACE PARLAN: *On the Spur of the Moment*. Horace Parlan (piano), Tommy Turrentine (trumpet), Stanley Turrentine (tenor saxophone), George Tucker (bass), Al Harewood (drums). *On the Spur of the Moment*; *Skoo Chee*; *And That I Am So in Love*; *Al's Tune*; *Ray C.*; *Pyramid*. BLUE NOTE 4074 \$4.98.

* ENTERTAINMENT *

THE GREAT MONTOYA

*Flamenco guitar
at a new peak of artistry*

THE HIGHLY RENOWNED flamenco master Carlos Montoya in this recording by RCA Victor entitled "Malagueña" can be heard in a stunning program that is surely the finest, most completely realized he has thus far put on discs. Recorded under circumstances that combine the sonic advantages of studio recording with the concert atmosphere in which Montoya performs most effectively, this collection is a truly magnificent evocation of the passionate and *misterioso* instrumental music of the Spanish Gypsy. The program ranges from the throbbing intensity of the deep *Linares* of Eastern Spain to the lilting comic piece *Aires de Genil*. Also included are folk airs and fervent reshapings of the well-known Ernesto Lecuona compositions *Andalucía* and *Malagueña*, both of which are energized and given new impetus by Montoya's playing them in authentic flamenco style. His gripping, impassioned performance of the *cante grande*, *Lamento de Triana*, is nothing short of superb. The recording itself is perfectly engineered. Highly recommended.

Peter J. Welding

© CARLOS MONTOYA: *Malagueña*. Carlos Montoya (guitar). *La Virgen de la Macarena*; *Andalucía*; *Lamento de Triana*; and seven others. RCA VICTOR LSP 2380 \$4.98.

STEREO



WST 318

Beethoven: **FIDELIO**

KNAPPERTSBUSCH,
cond.

Sena JURINAC

Jan PEERCE

Maria Stader

Murray Dickie

Gustav Neidlinger

Deszo Ernster

Frederic Guthrie

Georg Puskudu

Paul Neumer

Bavarian State Opera Orchestra and Chorus



NOW—A DEFINITIVE FIDELIO FOR THE SELECTIVE LISTENER—ON WESTMINSTER

Westminster has assembled an internationally-renowned cast, including Jan Peerce and Sena Jurinac, for a truly memorable recording of Beethoven's only opera, *Fidelio*, under the inspired direction of Hans Knappertsbusch. This set, which marks the first appearance together on records of Peerce and Jurinac, is a must for the selective listener. This month's releases include 3 masterpieces of liturgical music, Bach's *St. John Passion* and Haydn's *Seven Last Words of Christ*, magnificently interpreted by Hermann

Beethoven: Fidelio. Sena Jurinac, Jan Peerce, Soloists, Bavarian State Opera Orchestra and Chorus conducted by Hans Knappertsbusch. (3-record set) WST-318 (Stereo), \$17.94; XWN-3318 (Monaural), \$14.94.

Bach: St. John Passion. Phyllis Curtin, Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. (3-record set) WST-319 (Stereo), \$17.94; XWN-3319 (Monaural), \$14.94.

Haydn: Seven Last Words of Christ. Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. WST-17006 (Stereo); XWN-19006 (Monaural).

Campra Requiem: (Messe des Morts). Soloists, Orchestra Jean François Paillard, Chorales Philippe Caillard et Stéphane Caillat conducted by Louis Frémaux. WST-17007 (Stereo); XWN-19007 (Monaural).

Scherchen conducting the Vienna State Opera Orchestra with distinguished soloists and the Vienna Academy Chorus. A remarkable recording of Campra's *Mass for the Dead* by a French ensemble under the direction of Louis Frémaux rounds out the classical releases for this month. And—in a lighter vein—two albums of Viennese waltzes and an album of Hungarian folk music played by a native ensemble. This is the best in music—for the Selective Listener—on Westminster.

Folklore from Hungary: Soloists, Orchestra and Chorus, "Duna" Ensemble, Budapest conducted by Béla Vavrincz. WST-17008 (Stereo); XWN-19008 (Monaural).

Waltzing in Vienna: 20 waltzes played by the Vienna State Opera Orchestra, Josef Leo Gruber conducting. WST-17010 (Stereo) XWN-19010 (Monaural).

Waltzing to the Strains of Strauss: 20 waltzes played by the Vienna State Opera Orchestra, Josef Leo Gruber conducting. WST-17009 (Stereo); XWN-19009 (Monaural).

The Westminster Listener is the Selective Listener Free . . . for the Westminster Listener—complete new catalog. Write Dept. HS-5, Westminster Recording Co., Inc. A subsidiary of ABC-Paramount Records, Inc. 1501 Broadway, New York 36, New York. Stereo: \$5.98—Monaural: \$4.98.



AVAILABLE AT YOUR RECORD DEALER AFTER MARCH 15TH.

CIRCLE NO. 142 ON READER SERVICE CARD

classics

Reviewed by RALPH BATES • MARTIN BOOKSPAN • WILLIAM FLANAGAN

DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

- Ⓜ = monophonic recording
Ⓢ = stereophonic recording

Ⓢ BACH: *Concerti for Two Claviers and Orchestra: No. 2, in C Major* (S. 1061); *No. 3, in C Minor* (S. 1060). Abram Chasins and Constance Keene (duo pianists); Kapp Simfonietta, Emanuel Vardi cond. KAPP 9064 \$5.98.

Interest: Leipzig entertainments
Performance: Stylistic and vigorous
Recording: Fine
Stereo Quality: Unexaggerated

Both of these works were written for the Telemann Society, whose music director Bach became after he moved to Leipzig as the new cantor of the St. Thomas School. Most of the many keyboard concertos that date from this period are arrangements from Bach's other works (the C Minor Concerto also exists in a version for oboe, violin, and orchestra, though the Concerto in C Major has come down to us only in its present form), and all were originally intended for performance on harpsichords. There have, however, been a number of recordings featuring pianos, some of which have tended to sound thick in texture and unwieldy.

The present interpretations, aside from their stylistic excellence (the ornamentation and phrasing are especially commendable), are exceptionally spirited and properly vigorous. Neither heavy-handedness nor mincing execution spoil this entertaining music. The pianos are not widely separated, contrary to the practice of the competing Westminster stereo version, and the excellent accompanying string ensemble is well-balanced.

I. K.

RECORDING OF SPECIAL MERIT

Ⓜ BACH: *Concerto in D Minor for Two Violins, Strings, and Continuo*. BEETHOVEN: *Romance No. 1, in G Major, Op. 40; Romance No. 2, in F Major, Op. 50*. VIVALDI: *Concerto Grosso No. 8, in A Minor, Op. 3*. David Oistrakh (violin); Igor Oistrakh (violin, in Bach and Vivaldi). Royal Philharmonic Orchestra, David Oistrakh

cond. (in Vivaldi), Sir Eugene Goossens cond. (in Bach and Beethoven). DEUTSCHE GRAMMOPHON LPM 18714 \$5.98.

Interest: Father-and-son team
Performance: Very good
Recording: Rich

With the profusion of recordings of the Bach Double Concerto and the Vivaldi Op. 3, No. 8 (from *L'Estro armonico*) by both Oistrakhs on such assorted labels as Decca, Monitor, and Bruno, it must



DAVID AND IGOR OISTRAKH
Stylish and lyrical music-making.

be stated at once that these are new performances, beautifully accomplished and impeccably recorded. The high point is the senior violinist's sensitive and lyrical account of the two Beethoven romances; the Vivaldi is stylistically admirable, more so than I have heard in the past from either artist, with the Bach only slightly less so because of a tendency towards sentimentalizing in the slow movement. Even so, the playing is a pleasure to the ear, and the orchestral accompaniment (properly reduced body and audible harpsichord continuo in the Baroque works) is very fine.

I. K.

Ⓢ BACH: *Mass, in B Minor*. Saramac Endlich and Adele Addison (sopranos); Florence Kopleff (contralto); Mallory Walker (tenor); Ara Berberian (bass); Robert Shaw Chorale and Orchestra, Robert Shaw cond. RCA Victor LSC 6157 three 12-inch discs \$17.94.

Interest: Mass of Masses

Performance: Traditional
Recording: Fair
Stereo Quality: Unspectacular

Robert Shaw's first recording of this magnificent choral work, issued in 1947, was a milestone because performances using the properly reduced chorus and orchestra that Bach's music demands for utmost clarity were then a rarity. Following a thirty-six-city tour with the Mass two years ago, Mr. Shaw rerecorded the work, and this new performance, particularly as to tempi, is by and large the same as the earlier version. One change, however, is the use of solo voices as a concertino in certain sections of the choruses—an invention that provides extra clarity for involved contrapuntal lines, but also, whether historically justified or not, one that seems unsuitable when applied, for instance, to the stately funeral entry in the opening *Kyrie*.

The last fifteen years have been particularly fruitful in the investigation of Baroque performance styles, and the results are readily discernible in many of the European recordings issued by such companies as DGG Archive, Cantate, and L'Oiseau-Lyre. Thus Shaw's new version seems strangely old-fashioned, in spite of the excellence of his forces (thirty-three singers and twenty-nine instrumentalists) and the professional polish that he has applied. Retards at the conclusion of many choruses, the general shunning of ornamentation by the vocal soloists, and most especially an overly sentimental religious approach keep this interpretation from being an improvement over the versions that are presently in the catalog (a DGG Archive recording is due next month). Of the vocalists, Adele Addison is the most impressive, though a high level of singing is maintained by all the soloists. The stereo recording is felicitous in the arias and duets, but the involved choruses tend to sound less clear than today's engineers have led us to expect; there is also some constriction at the climaxes.

I. K.

RECORDING OF SPECIAL MERIT

Ⓢ BARTÓK: *Concerto No. 1 for Violin and Orchestra, Op. Posth.* VIOTTI: *Concerto No. 22 for Violin and Orchestra*. Isaac Stern (violin), the Phil-

adelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6277 \$5.98.

Interest: Major Bartók
Performance: Glorious
Recording: Superb
Stereo Quality: Just

This concerto, which saw its first performance as recently as 1958, is shrouded in the sort of mystery dear to the hearts of music historians. The composer—for reasons that are likely to remain obscure—shelved the work as an entity upon its completion in 1908, salvaging one of its movements, for *Two Portraits*, Op. 5. The manuscript had been left in the hands of Stefi Geyer, a woman whom Bartók had loved as a young man. When she died, she left the manuscript in the hands of Paul Sacher, whom she asked to see to its first performance.

The work is a masterpiece of unabated, long-breathed lyricism that stands its ground with the best of Bartók; one is well disposed to agree with annotator Max de Schauensee's description of it as Bartók's "crowning achievement to date." It is, at the same time, highly accessible to the ears of those of even the most conservative musical orientation.

It is difficult to imagine the work's being better performed or better recorded than it is here. But I wish that Columbia had seen its way to coupling it with something a little more appropriate and compatible than the Viotti concerto that completes the release. *W. F.*

© BEETHOVEN: *Piano Sonatas: No. 3, in C Major, Op. 2, No. 3; No. 9, in E Major, Op. 14, No. 1; No. 22, in F Major, Op. 54; No. 12, in A-flat, Op. 26 ("Funeral March"); No. 23, in F Minor, Op. 57 ("Appassionata").* Sviatoslav Richter (piano). COLUMBIA M2L 272 two 12-inch discs \$9.96.

Interest: Major artist
Performance: Authoritative
Recording: Below standard

Technical defects such as pronounced ringing in *forte* passages do not invalidate this extraordinary set, for the vitality, intellect, and poetic intuition of the artist are always on display. The bass sound is dull, and there are occasional blurs in the mid-range, yet the infinite subtlety of tone, the superb pedalling, the swift and precise contours, the firm control of volume and every aspect of Richter's technique are clearly audible.

The lovely playing of the adagio of No. 3 is an unexpected revelation, and the reading of the E Major Sonata is both individual and instantly possessive. In the A-flat Sonata, intellect at times seems to inhibit poetry, though one must gratefully admit that Richter resists all temptation merely to "poetize" the work. And there can be no doubt about this

"Appassionata." It is romantic, yet firmly controlled, impetuous and even fierce, but never merely explosive. All of the score's tragic qualities are superbly presented here.

Those who own RCA Victor LSC/LM 2545, containing versions of the "Appassionata" and "Funeral March" sonatas, done by Richter at the time of his American tour, are advised to hold on to the



ROBERT CRAFT
Missionary for twelve-toners

disc, if only for its superiority of recorded sound (the interpretations vary little from the Columbia album). Nevertheless Columbia's offering here has a special validity of its own, both as a documentation of a major concert event and for the remarkable versions of the E Major and C Major sonatas. *R. B.*

© BEETHOVEN: *Quartet No. 14, in C-sharp Minor, Op. 131.* The Fine Arts Quartet. CONCERT-DISC CS 211 \$4.98.

Interest: Masterwork
Performance: Good
Recording: Excellent
Stereo: Good perspective

Certainly this is a fine effort: architecturally perceptive, thoroughly responsible and competent in all matters of technique. Yet the fugue in this performance is not the great portal that the old Budapest Quartet once made of it on Columbia ML 4106. Something, too, is missing from the presto—that touch of ghostliness, almost of the macabre, that the Budapest achieved. The pure beauty of the Fine Art Quartet's playing of the variations convinces one of the merit of the performance, however, and so does the closing allegro. Judgment upon this work must always be particularly subjective and, I suspect, inconstant. If I set this effort beside the Budapest's version, it is because of the far superior recording. *R. B.*

BEETHOVEN: *Romances for Violin* (see BACH).

© © BERG: *Four Symphonic Excerpts from Lulu; Der Wein; Three*

Movements for String Orchestra from the Lyric Suites; Chamber Concerto for Violin, Piano, and Thirteen Wind Instruments; Seven Early Songs. Bethany Beardslee (soprano), Columbia Symphony Orchestra, Robert Craft cond. COLUMBIA M2S 620 \$11.96, M2L 271 \$9.96.

Interest: Major modern
Performance: Meticulous
Recording: Fine
Stereo Quality: Elucidating

When the history of post-World War II music is written, it seems likely that a mild-looking, bespectacled young man by the name of Robert Craft will loom as a figure of some importance. An ardent champion of the four composers he evidently considers to be the major figures of our century—Schoenberg, Webern, Berg, and Stravinsky—Craft has concentrated a virtual lifetime of attention to their work in his relatively brief span of thirty-eight years. An intimate disciple of Stravinsky, Craft may bear a share of responsibility for the great composer's recent shift to chromatic serial practice. These preoccupations would seem, in fact, to constitute the *raison d'être* of Craft's professional life, and he has brought to them a steadily more flexible musicianship and an impressive measure of musical scholarship.

The present release represents a further milestone toward Craft's obvious goal of committing to discs the significant repertoire of the Big Three of dodecaphony. Like all previous efforts, the performances are models of clarity and precision; Craft has the knack of throwing the brightest light on Berg's most opaque, complex chord formations. The structural, textural sense of the music is always brought forth with resolute perspicacity.

Still, this very virtue—and it is a considerable one—suggests its own limitation where the hysterical romanticism of Berg is concerned. Objectivity seems less well suited to it than to the music of Webern, for example. In sum, I find Berg's innate theatricality short-changed.

I also question Craft's arbitrary decision to go against Berg's wishes by eliminating two movements from the suite from the opera *Lulu*. Moreover, he has changed the order of the four remaining. The complete version may be heard on Dorati's current version of the complete suite for Mercury. If, as Craft suggests, it was Berg's intention to provide enticement to the music of the complete opera, the Dorati recording fulfills this intent far better.

Reservations aside, the album is an excellent one and, if anything, more valuable for musical content even than for its excellence of recorded performance. Bethany Beardslee does her vocal chores with the uncanny ease and accuracy that we have come to associate with her work,

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and Columbia's engineers have produced a sound that is appropriately lucid. *W. F.*

RECORDING OF SPECIAL MERIT

© **BERG:** *Wozzeck: Three Excerpts; Lulu Suite.* Helga Pilarczyk (soprano), London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90278 \$5.98.

Interest: Impressive excerpts
Performance: Rousing
Recording: Excellent
Stereo Quality: Heightening

If it is true that Alban Berg is the most accessible of the great innovators of twelve-tone methodology, it is probably just as true that his overpoweringly theatrical operatic compositions are the key to this accessibility. *Wozzeck*, by now, is accepted as proof of the viability of twelve-tone techniques where the general public is concerned, and the suite from Berg's unfinished opera *Lulu* should provide strong evidence to the listener that the music for this opera is similarly moving and approachable.

Dorati gives both suites performances that are high-colored, emphatically lyrical, and powerfully evocative. His concern with musical detail is not that of, say, Robert Craft's. His interest lies rather with the theatricality of the music, and, considering the scores' purpose, his approach is quite possibly the best one.

Helga Pilarczyk's singing is everywhere accomplished and fluent, although it would seem that she has missed some of the sheer musical power of the vocal line itself. The recording is wide-range, clear, and extremely live. *W. F.*

BLACKWOOD: *Chamber Symphony* (see SCHULLER).

© © **BLOCH:** *Concerto Symphonique for Piano and Orchestra (1948).* **LITOLFF:** *Scherzo from Concerto Symphonique, No. 4, Op. 102.* Marjorie Mitchell (piano); Vienna State Opera Orchestra, Vladimir Golschmann cond. VANGUARD VSD 2101 \$5.95. VRS 1078 \$4.98.

Interest: Later Bloch
Performance: Sturdy and impressive
Recording: Expansive
Stereo Quality: Good

While Bloch's massive *Concerto Symphonique* will appeal to those who admire this composer's style at its most humanistic, it may prove a bit trying to listeners who can take the composer or leave him or who can only take him at his very best. As always, Bloch's unimpeachable integrity and his master's technique are imposing. But the piece is unrelentingly opaque in texture and more than a little bloated in dramatic gesture. The bright

flame of inspiration that forces us to push such considerations aside in a work like *Schelomo* seems cool here.

Miss Mitchell's performance is brilliant and virtuosic. If it lacks the lightness and variety that she brings to the Mendelssohnian caperings of the Litolf, one tends to blame it more on the work itself than on the pianist. One wonders, however, if Golschmann couldn't have given the Bloch a wider dynamic range. *W. F.*

© **BYRD:** *Keyboard Music: Fantasia; Misereve; Mr. birds upon a plainesong; Mr. birds (upon the same plainesong); A Voluntarie; Pavana and Galiardo, the Earle of Salisbury; Ut-Re-My-Fa-Sol-La.* Paul Maynard (Holkamp organ of the General Theological Seminary, New



ANTAL DORATI
Theatricality for Alban Berg

York City). *If my complaints, or hypers galliard; A Fancie; A pavion of Mr. birde; The galliard to it; The carmans whistle; John come kisse me now; The 2nd french Coranto; The tennthe pavion; Mr. W. Peter; The galliarde to the tennthe pavian; The Battell: The bagpipe and the drone; The flute and the droome.* Paul Maynard (harpsichord). DECCA DL 710040 \$5.98.

Interest: Renaissance master
Performance: Stylistic and virtuosic
Recording: Good though unspectacular
Stereo Quality: Adequate

Paul Maynard, keyboard performer of the New York Pro Musica, under whose auspices this disc is released, has assembled a valuable collection of music by one of England's greatest masters, William Byrd (1543-1623). Included are a variety of dances, variations, fantasias, polyphonic compositions, and purely descriptive pieces, such as *The bagpipe and the drone* and *The flute and the droome* from the humorous suite, *The Battell*, all derived from the Fitzwilliam Virginal Book, the Parthenia, My Lady Nevells Booke, etc., sources regrettably unidentified in Mr. Maynard's otherwise excellent program notes. Additional variety is achieved through performances on both harpsichord and organ. Registration and

stylistic awareness are admirable in these renditions, with Mr. Maynard's splendid technical command an added highlight to works that require the utmost in virtuosity and digital skill. The only minor criticism, indeed, is of the fast tempos employed in the galliards. The recording is good, but the volume of the harpsichord is too high in relation to that of the organ. All in all, however, a very worth while disc. *J. K.*

© **CHERUBINI:** *Requiem, in C Minor.* Royal Philharmonic Orchestra and Roger Wagner Chorale, Roger Wagner cond. CAPITOL SP 8570 \$5.98.

Interest: Major church work
Performance: Sensitive
Recording: Good
Stereo Quality: OK

Perhaps it was an obsession with orderliness that kept Cherubini's music from bursting its bonds of formal discipline. His music that has survived to the present day all exhibits superb craftsmanship and organization but little to touch the heart. The C Minor *Requiem* has more impact than any other work of Cherubini's that I know: indeed, the catalog still lists a performance of the score conducted by Toscanini (RCA Victor LM 2000) that is overwhelming in its intensity and emotion.

The present performance under Roger Wagner's direction is respectful and carefully studied, but it does not have the fire and passion that Toscanini brought to the music. The recorded sound given Roger Wagner, of course, is far superior to that given Toscanini (which originated as an NBC broadcast performance in February, 1950), but I'm sure I shall continue to prefer the late Maestro's version to Wagner's. *M. B.*

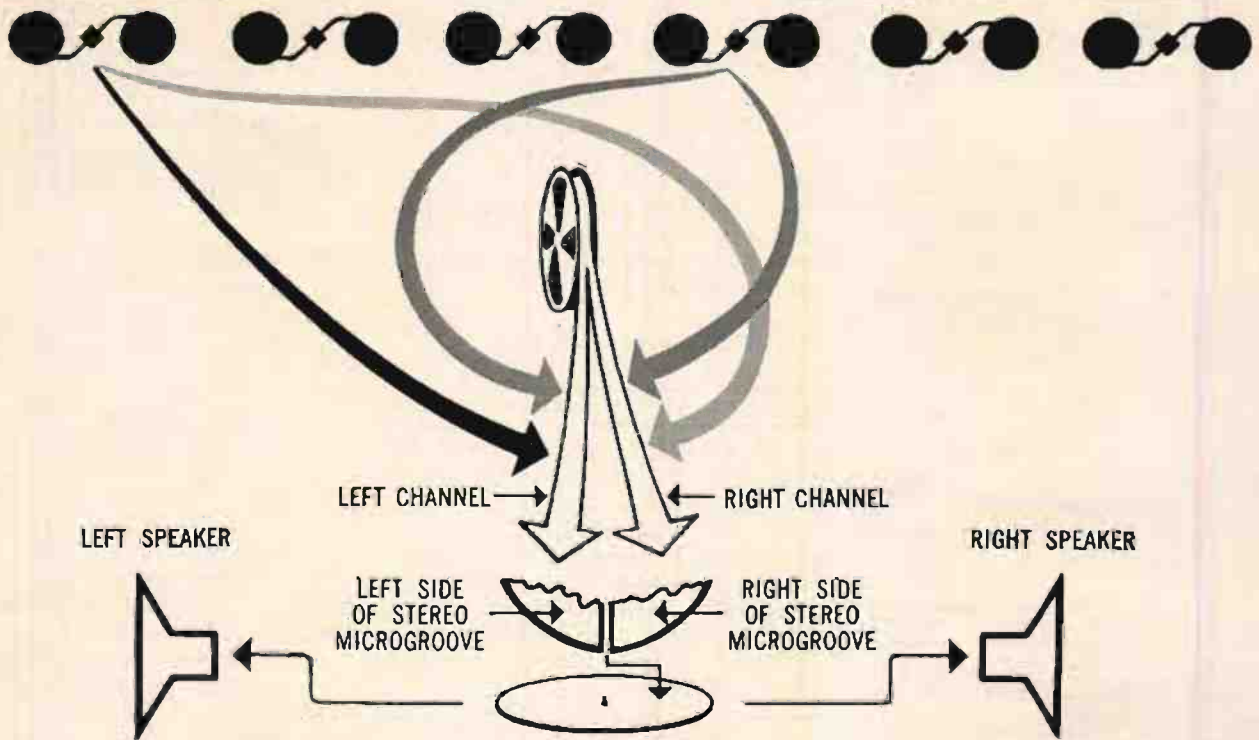
CHOPIN: *Piano Concerto No. 1* (see p. 61).

RECORDING OF SPECIAL MERIT

© **COUPERIN:** *Harpsichord Works: Les Petits Moulins à Vent; Le Carillon de Cithère; Passacaille; Les Baricades Mistérieuses; Le Tic-Toc-Choc; Les Fastes de la grande et ancienne Ménestrandise; Les Folies françaises, ou Les Dominos; Le Dodo, ou l'Amour au berceau; Les Calotins et les calotines; L'Âme-en-peine; L'Épineuse; L'Amphibie.* Anton Heiller (harpsichord). VANGUARD BACH GUILD BG 619 \$4.98.

Interest: Representative Couperin
Performance: Very good
Recording: Fine

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cellent sampling that includes most of the popular pieces, such as *The Little Windmills*, *Le Tic-Toc-Choc*, the grandiose *Passacaille* (one of the greatest *clavecin* works), as well as a few less familiar selections. The harpsichordist's performances are overly straight (i.e., without much rubato), but, although one might occasionally desire a little more grace, Heiller's superb technical command and his stylistic knowledge (execution of ornaments, use of *notes inégales*, unexaggerated registration) are worthy of the highest admiration. His emphasis on the rustic element in *Les Fastes de la grande et ancienne Ménestrandise*, a suite satirizing a performer's guild of Couperin's time, is highly ingenious, and his playing in general can be recommended with pleasure. Vanguard's recording is very natural. I. K.

RECORDING OF SPECIAL MERIT

© DARGOMIJSKY: *What's there in my name; Vertograd; A youth and a maiden; I loved you; The night zephyr; To friends; The miller; A tear; I remember; The wedding; Titular counsellor; The Sierra Nevada is in the mist; Bewitch me; I am in love, my beauty; I am sad; Old Corporal*. Boris Gmyrya (bass), Lev Ostrin (piano). MK 1566 \$5.98.

Interest: Substantial
Performance: Outstanding
Recording: Satisfying

Alexander Dargomijsky (1813-1869) was—together with Glinka—a founder of Russian national music. His vocal writing, in particular, influenced the entire succeeding generation, including Moussorgsky, Tchaikovsky, and even Rachmaninoff. The representation of Dargomijsky's music on records has always been inadequate—some ill-recorded excerpts from the USSR, a few well-sung selections by Ljuba Welitsch and Jennie Tourel, and, most memorably, two excerpts by Chaliapin from the opera *Rous-salka*. Now, in one generous helping, we get sixteen of the composer's *Romances*, and in an entirely absorbing presentation to boot.

Although not an exceptional melodist, Dargomijsky could capture a mood with concise and expressive mastery. Nearly all of his songs are infused with folk-song elements, and, whether they are sentimental, brooding, tragic, or humorous, they are invariably compelling. The first eight songs, incidentally, are set to Pushkin texts. Two songs with vividly sketched characters—the drunken miller and the old corporal—point the way to Moussorgsky.

Basso Boris Gmyrya is a magnificent interpreter. His dark voice is ideal for the music. It is a solid, sonorous instru-

ment with a slightly grating edge and a touch of Slavic vibrato to give it distinct character. He is a stimulating and inventive artist with an exceptional range of vocal subtleties, a smooth technique, and a command of *mezza-voce* reminiscent of Chaliapin or Christoff. Although the producers of the disc have failed to supply even a sketchy synopsis, Gmyrya's remarkable interpretive powers make a mighty impact. G. J.

DEBUSSY: *Songs* (see p. 62).

RECORDING OF SPECIAL MERIT

© FRANCK: *Symphony in D Minor*. Chicago Symphony Orchestra, Pierre Monteux cond. RCA Victor LSC 2514 \$5.98, LM 2514 \$4.98.

© FRANCK: *Symphony in D Minor*. Detroit Symphony Orchestra, Paul Paray cond. MERCURY SR 90285 \$5.98.

Interest: Standard work
Performance: Good
Recording: Good
Stereo Quality: Good

The choice here will depend very largely upon one's personal temperament rather than on strict critical judgment, for both conductors set forth logical conceptions. The difference between them, however, is instantly apparent. The tempos of the



PIERRE MONTEUX
A mature musicality for Franck

Monteux reading are not only in general slower than those of Paray, but there is a relaxed naturalness about his version that to this listener suits the work better than does Paray's hard driving. In the first movement one mannerism of Paray's is surely excessive: the habit of swelling at the height of a phrase until an almost Wagnerian sensualism pervades the atmosphere. But this pointing, of course, is consistent with Paray's insistence on drama. So, too, is the greater impact of his staccato chords and certain of his coloristic shadings.

Both versions are to be preferred to the performance by Bernstein on Columbia. The New York conductor, even more so than Paray, overdramatizes the work.

Munch's interpretation for RCA Victor is similar to Monteux's, but it lacks any true distinction. All four of the major stereo versions are well recorded, though the edge for sheer sound is very clearly with Mercury and Paray. My preference, however, is for the mature musicality of the Monteux interpretation. R. B.

© HANSON: *Symphony No. 1 ("Nordic")*; *Fantasy Variations on A Theme of Youth*. Eastman-Rochester Orchestra, Howard Hanson cond. MERCURY SR 90165 \$5.98.

Interest: All Hanson
Performance: His own
Recording: Lucid
Stereo Quality: Good

Although the particular tone of Howard Hanson's philosophical-aesthetic rhetoric has never appealed to this reviewer, it must be admitted that his musical personality, for all the echo of Sibelius, is pronounced. The "Nordic" Symphony, a work of the composer's twenties, contains the gist of it—primitively manifested, to be sure, in no way as smooth and masterful as it was to be. But, in essence, it is all here.

One hears it in the opening bars, in the climax that arrives before the piece is scarcely begun. One hears it in the harmonies, lush, rather self-indulgent, lacking in tension. One hears it further in the composer's characteristic impatience with musical development and in the sure but predictable approach to orchestration. Much of Hanson's later work is more subtle, more sophisticated; but the kernel of the man's personality is to be found in the pages of this youthful symphony.

The *Fantasy Variations on a Theme of Youth* (1951)—written for a special occasion on a theme resuscitated from an early work—is a curiously empty work that lacks the sheer attitude that makes Hanson's best work so convincing. W. F.

© HAYDN: *Symphony No. 83, in G Minor ("La Paule")*. MOZART: *Symphony No. 29, in A Major* (K. 201). Netherlands Chamber Orchestra, Szymon Goldberg cond. Eric BC 1148 \$5.98.

Interest: Lesser Haydn, major Mozart
Performance: Graceful and refined
Recording: Good
Stereo Quality: Good

A hearty welcome is due this recording of Haydn's *Symphony No. 83*, for the work has been absent from the catalogs for some time. It is a splendid symphony, combining *Sturm und Drang* style with Haydn's usual measure of wit (the nickname, "The Hen," derives rather unreasonably from an oboe passage in the first movement and was not supplied by the composer), and the present performance does it complete justice. A similar

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degree of gracefulness and refined vigor is given to Mozart's sparkling Symphony No. 29. The treatment of several of the appoggiaturas is questionable, but for general musical values (flash without glibness, and playing of the first order by a large chamber orchestra) this performance can hold its own among several excellent entries. The recording is very satisfactory, though some systems may require a slight top cut. *I. K.*

LEWIS: Piece for Guitar (see SCHULLER).

Ⓢ Ⓜ **LISZT: Dante Symphony.** Budapest Philharmonic Orchestra; Budapest Radio Choir, György Lehel cond. WESTMINSTER WST 14152 \$5.98, XWN 18971 \$4.98.

Ⓢ Ⓜ **LISZT: Tasso—Lament and Triumph** (*Symphonic Poem No. 2*); *Hungaria* (*Symphonic Poem No. 9*). Hungarian State Orchestra, Janos Ferencsik cond. WESTMINSTER WST 14150 \$5.98, XWN 18969 \$4.98.

Ⓢ Ⓜ **LISZT: Les Préludes** (*Symphonic Poem No. 3*); *Orpheus* (*Symphonic Poem No. 4*); *Mephisto Waltz*; *Spanish Rhapsody* (arr. Darvas). Hungarian State Orchestra, György Lehel, Janos Ferencsik cond. WESTMINSTER WST 14151 \$5.98, XWN 18970 \$4.98.

Interest: Dante has it
Performance: Stylish string work
Recording: Spacious
Stereo Quality: Likewise

Westminster's Liszt centennial commemoration yields two good things in terms of these orchestral performances: an appreciation of the extent to which the most original pages of the *Dante* Symphony anticipate harmonic usages of half-a-century later (the score was completed in 1856), and an admiration for the fiery *panache* that the Budapest string players bring to the Liszt orchestral idiom.

The *Dante* Symphony sprawls somewhat, and the lengthy *Inferno* section is a mixture of rhetorical cliché and impressive originality. The *Purgatorio* offers some of Liszt's most impressive and interesting lyrical writing, with harmonic texture that looks toward the pan-diatonic tendencies of his later works. The concluding *Magnificat* with female chorus is altogether lovely and clearly takes its point of departure from the *Sanctus* of the Berlioz *Requiem*.

Conductor György Lehel and the Budapest Philharmonic play the music with conviction, lyrical flow, and a fine sense of color, and they have been splendidly abetted by spacious (in both breadth and depth), full-blooded stereo recording.

As for the two other discs under consideration here, not even Ferencsik's vital baton work can make *Tasso* a viable musical proposition today. *Hungaria* is more interesting in substance, but it col-

lapses as a result of excess length and thematic redundancy. The *Mephisto* Waltz gets a stunning performance, particularly by the string section; but the *Orpheus* reading is clearly outclassed by Beecham's on Capitol 7197, and there are at least three other superior recorded performances of *Les Préludes*. The final undoing of the *Mephisto* Waltz disc is the wholly ineffectual arrangement of the Spanish Rhapsody (originally a solo piano piece—excellently recorded in this form by Czifra on Angel 35528). If one must have this music with orchestra, why not the excellent Busoni piano-orchestra version, which has yet to be recorded in stereo? All told, then, the best value among these three discs is in the *Dante* Symphony, which also benefits from the best recorded sound. The review copy, incidentally, was afflicted with an intolerable number of clicks and pops. *D. H.*

Ⓜ **LISZT: Funérailles; Au bord d'une source; Valse oubliée No. 1; Rakóczy March; Hungarian Rhapsody No. 6; Sonetto del Petrarca No. 104; Hungarian Rhapsody No. 2.** Vladimir Horowitz (piano). RCA Victor LM 2584 \$4.98.

Interest: Legendary pianist
Performance: Good
Recording: Good

It must be confessed that only rarely am I able to listen to the piano music of Liszt with deep pleasure. It is not the Romantic formula or the pictorialism



VLADIMIR HOROWITZ
Polish and precision in lyric Liszt

that hinders, but the lack of concentration in the composer's musical symbolism. While his harmonic schemes are often effective, his melodies seem to consist of a vague melodiousness that usually fail to achieve precise or significant contour, as if they were merely required as alternative to the huge volumes of tone preceding them. I listened to the disc, therefore, as an example of pianism and found some pleasure in it, though it was not unalloyed. The *Rakóczy* March, presented with thrilling virtuosity for four or five minutes, degenerated into a blur

of undifferentiated tone at its finish, and the same was true in other pieces. It is fair to say that in the quieter passages the tone and precision of phrasing was remarkable, and the embellishing scales and configurations were, pianistically, a delight. The *Hungarian Rhapsody No. 2*, a pressing from the tapes of the Carnegie Hall recital of 1953 was the most consistently performed. The quality of the recording ranges from good to better than good, but it would seem to have been carried out on different occasions. *R. B.*

LITOLFF: Scherzo (see BLOCH).

Ⓢ **MENDELSSOHN: Quartet, in E-flat, Op. 12; Quartet, in E Minor, Op. 41, No. 2.** Fine Arts Quartet. CONCERT-DISC CS224 \$4.98.

Interest: Welcome rarity
Performance: Very good
Recording: Excellent
Stereo: Good

A listener who cannot take pleasure in, say, the *allegro molto e vivace* of the earlier of these quartets or the rhythmic *allegro assai appassionato* of the E Minor work must be lacking in feeling not only for virile quartet writing but for symphonic form. The Fine Arts Quartet approach the works with sincerity and respect, though at times they seem to press a little too much. Yet their virtuosity is never far out of keeping with the inherent qualities of the music.

The recording is good; the string tone is generally warm and bright; and the acoustical perspective excellent. This disc would make a fine introduction to musical values that are frequently but wrongly ignored. *R. B.*

Ⓢ Ⓜ **MOZART: Piano Concerti: No. 25, in C Major (K. 503); No. 27, in B-flat Major (K. 595).** Fou Ts'ong (piano); Vienna State Opera Orchestra, Victor Desarzens cond. WESTMINSTER WST 14136 \$5.98, XWN 18955 \$4.98.

Interest: For Fou Ts'ong
Performance: Notable
Recording: Superior
Stereo Quality: Excellent

Fou Ts'ong makes a notable impression with his clean and well-proportioned renditions of these two masterful concertos. He does not as yet achieve the spiritual depth or nobility of phrase that may be heard in Schnabel's reissued (Angel COLH 67) performance of No. 27 (nor for that matter, that pianist's humor in the last movement), but neither does he fall prey to the bland, antiseptic style that so often passes for Mozart nowadays. The success of the present interpretations also is due in no small way to the excellent accompani-

ments of Victor Desarzens and a recorded sound that is completely natural both in balance and warmth of tone.

I. K.

© MOZART: *Serenade No. 7, in D Major (K. 250) ("Haffner")*. Willi Boskovsky (violin); Vienna Philharmonic Orchestra, Karl Münchinger cond. London CS 6214 \$5.98.

Interest: Mozart festivities
Performance: Full-blooded
Recording: A bit strident
Stereo Quality: Excellent

When Elizabeth, the daughter of Sigmund Haffner (whose family name has also been perpetuated through Mozart's thirty-fifth symphony), was to celebrate her wedding in July, 1776, a delightful serenade was supplied for the occasion by the twenty-year-old Wolfgang Amadeus. The music, meant for performance out of doors, contains within its eight sections several concerto movements in which the violin is the featured instrument, including one of Mozart's most popular rondos. This full-blooded performance by Karl Münchinger is the only version in stereo, although a very fine mono recording by Mogens Wöldike (on Vanguard 483, together with the serenade's companion piece, a march in D) is still available. The orchestral sound is very full, perhaps a bit too symphonic, but the interpretation is both festive and stylistically valid. Less felicitous is the strident treble, which requires a top cut.

I. K.

RECORDING OF SPECIAL MERIT

© POULENC: *Concerto for Organ, Strings, and Timpani*. STRAVINSKY: *Jeu de Cartes*. Berj Zamkochian (organ). Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2567 \$5.98, LM 2567 \$4.98.

Interest: Gourmet modernism
Performance: Classy
Recording: Excellent
Stereo Quality: Ditto

This record is a triumph and a treasure, for it marks the return to discs of Stravinsky's delicious score for the 1936 ballet of *Jeu de Cartes* in a performance that is perfection in both execution and musical manner. The score, which represents Stravinsky in one of his moods of sheer prankishness and high good humor, is as readily listenable as any work of the composer's that comes to mind; and, on its own terms, the piece is flawlessly wrought.

The present recording of the Poulenc concerto seems to me manifestly superior to the version recently extended by Angel. For one thing, Zamkochian and RCA Victor's engineers have not seen fit to

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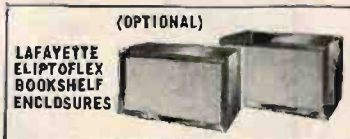
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New Orleans recording session with Jim Robinson, Ernie Cognolotti, and Louis Cottrell. Note the AR-3 (one of a stereo pair) being used to monitor playback. Courtesy Riverside Records and HIFI/STEREO REVIEW

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produce an organ sound so massive as to cover the handsome musical detail that Poulenc has invented for the string accompaniment, and the formal outlines of the piece are more clearly delineated in this version. The piece is less fulsomely dramatic, but I rather suspect that it is more itself in the Munch version. Taken in sum, the record is sheer delight. *W. F.*

© ROSSINI: *Overtures: La Gazza Ladra; La Scala di Setu; The Barber of Seville; Semiramide; William Tell.* The London Symphony Orchestra, Pierino Gamba cond. LONDON CS 6204 \$5.98.

Interest: Rossini rousers
Performance: Expert and exuberant
Recording: Warm and resonant
Stereo Quality: Excellent

The London Symphony responds to Gamba's spirited readings with the virtuosity these familiar overtures demand. The percussive elements in *La Gazza Ladra* are overemphasized—an effective device, to be sure, but if this is the balance Rossini had in mind, all other conductors have missed the point. In all, however, this is a very satisfactory collection, captured in warm-hued colors and exceptionally transparent clarity.

A comparison between this recording and two recent stereo editions by Reiner and the Chicago Symphony (RCA Victor LSC 2318) and Karajan and the Philharmonia (Angel 35890) may be useful, since the program is nearly identical on all three. Karajan and Reiner lead the way in matters of precision and polish, although Gamba's readings are also well-controlled. Karajan's relaxed approach may not be to every taste, although in my opinion his readings rate highest for over-all excellence. Reiner and Gamba favor brisker tempos; both lead the finale of *William Tell* at a breakneck pace—again, a matter of individual preference. Sonically, however, Karajan must yield to the other versions. The London disc (Gamba) offers more warmth and resonance, RCA Victor (Reiner) stresses sharpness, brilliance, and more spectacular stereo effects. If the foregoing should convey the impression that all three versions can be recommended, the impression is correct.

G. J.

SCHUBERT: *Quartet No. 14* (see p. 63).

RECORDING OF SPECIAL MERIT

© SCHUBERT: *Piano Sonata, in D Major, Op. 53* (D. 850). Artur Schnabel (piano). ANGEL COLH 83 \$5.98.

Interest: Top-drawer Schubert and Schnabel

MARCH 1962

Performance: Incomparable
Recording: Good

Among the most treasured items of the small but choice cache of 78's still owned by this reviewer is the 1939 recording by Artur Schnabel of this lovely Schubert sonata. For most concertgoers of the 1930's, Schnabel was the high priest of Beethoven, and there existed also a strong following for his Mozart readings. For myself, with all due respect for the sublime qualities of the Schnabel slow-movement interpretations, I always found his Schubert readings the most cherishable, the most sheerly musical, the most uninhibited and free from scholas-

tic cant. In company with Wanda Landowska's recorded performances of Bach, Scarlatti, and Couperin on the harpsichord, I have long regarded Schnabel's recorded performances of Schubert as among the finest recorded performances of anything anywhere.

Listening to the D Major Sonata in this transfer to LP format only serves to confirm my original opinion. Later recordings may offer more nimble-fingered pianism, but none bring to the music the passion, the lyrical expansiveness, and the sheer joy in lovely melody and rich harmonic texture that Schnabel communicates here.

The A-side of the review copy I first



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received was painfully marred by flutter, but a later replacement copy was free of this flaw. D. H.

© SCHULLER: *Abstraction; Variants on a Theme of John Lewis; Variants on a Theme of Thelonius Monk.* LEWIS: *Piece for Guitar and Strings.* Ornette Coleman (alto sax); Jim Hall (guitar); Scott LaFaro (bass); Alvin Brehm (bass); Sticks Evans (drums); the Contemporary String Quartet; Alfred Brown (viola); Eric Dolphy (flute); Robert Di Domenico (flute); Eddie Costa (vibes); Bill Evans (piano); George Duvivier (bass). ATLANTIC SD 1365 \$4.98.

Interest: Serious jazz
Performance: Excellent
Recording: Good
Stereo Quality: OK

This release—which bears the inclusive title “Jazz Abstractions”—is mostly about Gunther Schuller, whose concert music and experimental jazz compositions are beginning to pile up in impressive accumulation in the long-playing catalog. This addition is an attractive and interesting one.

As usual, Schuller combines the expressive aura of improvised progressive jazz with the sonorities and harmonic discords that we associate with some of the schools of contemporary serious musical composition. He also brings to his work in the jazz manner a flashily articulate contrapuntal technique that one would expect only from a composer of serious orientation. The results are absorbing and provocative; at the same time, they are limited in expressive range and mitigating in emotional experience.

Lewis' haunting, expressive *Piece for Guitar and Strings* is lacking by a long shot Schuller's mechanical virtuosity and sheer imagination, but it is still poignant and touching. W. F.

© SCHULLER: *Music for Brass Quintet; Fantasy Quartet for Four Celli.* BLACKWOOD: *Chamber Symphony for Fourteen Wind Instruments.* New York Brass Quintet; Contemporary Chamber Ensemble, Arthur Weisberg cond. COMPOSERS RECORDINGS INC. CRI 144. \$5.95.

Interest: Bright young moderns
Performance: Efficiency itself
Recording: Fine

The youngest generation of our composers has produced only a handful of recognized talents (by comparison, that is, with previous generations), and this excellent recording features music by two of the most praised of their number. Gunther Schuller (b. 1925) is certainly one of the most performed and recorded of the generation under forty, and Easley

Blackwood (b. 1933) is probably the hottest property among American composers under thirty.

Listen to this release and you will quickly understand why. Both ooze musicality; both have suave, beautifully operative techniques. What is more important, both write in the coolly intellectual manner that is now the officially acceptable international style. But—and this counts for much—the style is tempered by a humanism that makes the music both shapely and readily accessible to at least the experienced ear.

Schuller's version of the manner is,



GUNTHER SCHULLER
At home in jazz or longhair

of course, adapted to his preoccupation with American jazz rhythms and instrumental style. He has a keen, perceptive ear, and his tongue is glib and professional. Listen to the alert manipulation of winds in the brass quintet, or to the sophisticated sheen that enlightens the *outré* syntax of the *Fantasy for Four Celli*.

Blackwood's style is more traditionally tonal, rather more neoclassic, but his imagination brings a highly developed chromaticism to his music that is astonishingly original for a composer of his age. Chromaticism does not lead him perforce to the post-Webernite abstractions that are considered *de rigueur* to chromatic usage these days, but rather to an array of highly personal alterations of the diatonic chordal spectrum.

These are good performances, and the disc is a neat capsule of the best of the most typical musical thinking of America's young composers. And CRI, whose recordings (it is no secret) are often less than triumphs of engineering, has put its best foot forward. W. F.

STRAVINSKY: *Jeu de Cyrtes* (see POULENC).

© STRAVINSKY: *Les Noces; Symphony of Psalms.* Suisse Romande Orchestra, Le Chœur des Jeunes de Lausanne and Le Chœur de Radio-Lusanne, Ernest Ansermet cond. LONDON CS 6219 \$5.98.

Interest: Key Stravinsky

Performance: Lucid and elegant
Recording: Restrained
Stereo Quality: Good

The *Symphony of Psalms* enjoys the singular distinction of being the one work of Stravinsky's neo-classic manner that is conceded to be a bonafide masterpiece by even those who feel that the entire neo-classic esthetic is so much mannered hog-wash and that Stravinsky's significance as a composer abated with the early period that culminated in *The Rite of Spring*.

This, Ansermet's second recording of the piece with the Suisse Romande Orchestra, has much to recommend it. The conductor has stressed the purely musical values of the piece and has brought to the fore those aspects of the music that must have concerned Stravinsky while composing it. These are largely matters pertaining to contrapuntal lucidity, the rethinking of more-or-less conventional chord combinations in terms of startlingly new spatial relationships, and the intent of the composer to contain his quasi-primitive rhythmic discoveries within a rigidly controlled formal mold.

With this, Ansermet has of necessity dispensed with the drama and solemnity—*religioso*—that can be lent to the work. Ansermet makes it the smaller, rather more chaste expression that it in point of fact is; one is somehow rather taken aback by its modesty in this performance.

If you see the *Symphony of Psalms* in this light, this is the preferred recording among those now available—including Stravinsky's own rather stiff version. The same interpretive predilections that make the *Symphony* so right serve *Les Noces* none too well, however. I find this version wanting in animation, a little too contained, not nearly as festive and wild as it might be. The performance has clarity and integrity, however.

The recording on both pieces is clear, and it seems to me to suit Ansermet's crisp approach to the *Symphony* quite perfectly. W. F.

© TCHAIKOVSKY: *The Snow Maiden (Snegurochka), Op. 12.* Zara Dolukhanova (mezzo-soprano), Alexander Orfenov (tenor); USSR Radio Symphony Orchestra, Alexander Gauk, cond. ARMA MK 213B two 12-inch discs \$11.96.

Interest: Early Tchaikovsky
Performance: Very good
Recording: Satisfactory

The 1873 Moscow premiere of Alexander Ostrovsky's dramatic fairy tale *The Snow Maiden*, with incidental music by the young Tchaikovsky, was an artistic event of exceptional magnitude. But in spite of the work's strong appeal to influential circles in the years that followed (Stanislavsky was one of its great admirers), Ostrovsky's poetic fantasy was

unable to gain a lasting foothold on the stage. Later, profiting by the example, Rimsky-Korsakoff gave firmer definition to the vaporous plot by turning it into an opera (1881). His version has proved, in Russia at least, considerably more stageworthy.

The Snow Maiden antedated all of Tchaikovsky's operas and ballets. While the score is necessarily subservient to the play's requirements, it stands on its own merits remarkably well. The vocal solos are effective, the choral passages vivid and richly harmonized, and the orchestration reveals some pages of blazing pageantry.

Sparked by the energetic and obviously dedicated leadership of conductor Gauk, the chorus and orchestra perform their task with precision and gusto. Although her breathiness is sometimes disconcerting, Dolukhanova is an admirable artist, her range, command of color and her tonal security are most impressive. Orfenov is not only a skillful vocalist, a quality not unusual among Russian tenors, but also a producer of pleasurable tones. The quality of Artia's sound, over-all, is pretty fair. The orchestral portions are reproduced with clarity and resonance, but the choral sections are somewhat blurred.

G. J.

© VERDI: *Un Ballo in Maschera*.

Birgit Nilsson (soprano), Amelia; Carlo Bergonzi (tenor), Riccardo; Cornell MacNeil (baritone), Renato; Giulietta Simionato (mezzo-soprano), Ulrica; Sylvia Stahlman (soprano), Oscar; Fernando Corena (bass), Samuel; Libero Arbace (bass), Tom; Tom Krause (baritone), Silvano; others. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Georg Solti cond. LONDON OSA 1328 three 12-inch discs \$17.94.

Interest: Important mid-period Verdi

Performance: Good

Recording: Favors orchestra

Stereo Quality: Expert

It must be stated that Georg Solti, who is responsible for the mouth-watering prelude, never allows the proceedings to descend to a commonplace level. He is precisely the strong conducting personality needed to preserve a unity of purpose in this brilliant but uneven score. Some of his tempos are individual and not always beneficial—both scene finales of Act I are hard-driven and uncomfortably paced for the singers; the fast portions of the ballroom scene are even more *vivacissimo* than they ought to be; while "*Morrò, ma prima in grazia*" is, by contrast, too slow. But Solti regards the score with sympathy and understanding, and his reading is meticulous, expressively shaded, and often exciting.

But *Ballo* is not really a conductor's opera. While Toscanini could inspire the singers to outdo themselves, Solti's pow-

ers do not extend this far, and, seemingly to make sure that the singers will not steal Solti's thunder, London's production and engineering team has created an aural picture in which the orchestra, *Tristan*-fashion, is predominant and the voices are banished to distant placements. Thus, while the orchestra's tonal reproduction is nothing less than stunning, the vocal contributions are less than life size.

This is particularly lamentable in the case of Carlo Bergonzi, not a large-voiced singer to begin with, whose carefully musical, exquisitely molded, and artistically phrased performance makes Riccardo an aristocratic figure in voice as

well as action. The majestic voice of Birgit Nilsson fares somewhat better, but her Amelia is not a completely successful realization of the role. The arias are impressively sung and the treacherous high passages are disposed of in sovereign fashion, but much of her passage work is careless or casual and her grasp of the character is aloof and almost superficial. Cornell MacNeil's Renato is also a qualified success—solid and sonorous vocally but, as a portrayal, bland and unmemorable. Most severely handicapped by the engineering is Giulietta Simionato. Who can believe, having seen this artist on the stage, that she is such a subdued, self-effacing Ulrica as she is



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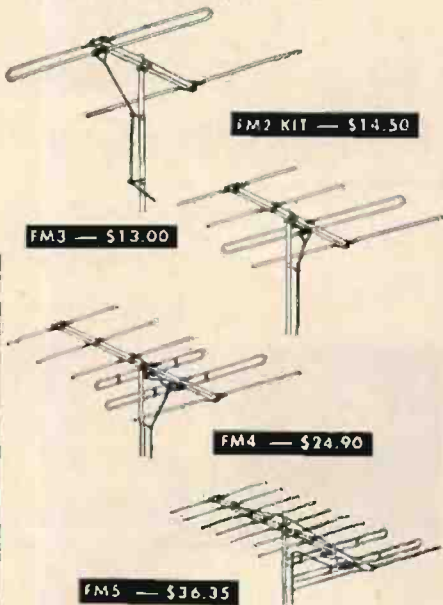
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made to appear in this performance?

On final analysis, the present set is nevertheless preferred to its DGG stereo counterpart because of the superior contributions of Solti, Bergonzi, and Simionato. DGG has the better Amelia and Renato (Stella and Bastianini) and preferable aural perspective. Listeners are urged to investigate London's mono version, which was not submitted for review. The best recorded performance, however, remains Angel 3557 with Callas, Di Stefano, and Gobbi, conducted by Antonino Votto. G. J.

VIOTTI: *Violin Concerto No. 22* (see BARTÓK).

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Interest: Memento of a great artist
Performance: Unique
Recording: Remarkable for time span

Even taking into account the deficiencies of the sonics of the late Sir Thomas' 1915 version of Mozart's *Magic Flute* overture, to these ears, the pre-World War I performance offers not the slightest inkling of the electrifying vitality and exquisite finesse that Sir Thomas was to achieve as founder-conductor of the London Philharmonic Orchestra. Indeed, the *Solomon* excerpt alone is worth the price of the entire Angel two-record set, which in its way is not only a fine survey of Beecham's artistic development as revealed through his record-

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ings, but offers as well good coverage of sympathies as to musical repertoire.

Most of the items on the last two sides, beginning with the Chabrier, are to be found in complete performance on currently available LP's. Sides 1 and 2, with the London Philharmonic in peak form (and with Léon Goossens as principal oboe and Reginald Kell as first-chair clarinet) contain the real joys of this album. One longs to have the complete versions of the best LPO recordings on Great Recordings of the Century LP's, particularly if the transfers are as well done as here. The Handel *Solomon* and the wonderful *Papagena! Papagena!* sung by Gerhard Hüsch with the Berlin Philharmonic are sterling instances in point.

Despite less than flawless sound, the actual performance takes of the *Polovtsian Dances* from the 1934 Leeds Festival and of the *Meistersinger* Church Scene from Covent Garden two years later are thrilling in their communication of concert-hall and opera-house atmosphere. Indeed, the Borodin and Handel (*Israel in Egypt*) excerpts taken at Leeds, and the Wagner (excerpts from *Götterdämmerung* and *Meistersinger*) from Covent Garden, if issued in their entirety, would make two very exciting LP sides.

On a more intimate level, and equally pleasurable, is the lovely Delius song, with Dora Labette tuning in finely

molded vocal phrasing to Sir Thomas' piano accompaniment. The original 78-rpm disc contained three songs in all. Is it too much to hope that one day the whole of Beecham's Delius recordings (in particular the opera *A Village Romeo and Juliet*) will one day be made available on LP? This year marks the centennial of the birth of the English impressionist master, and it would seem that now is the time for such a fitting tribute both to Frederick Delius and to the conductor who single-handedly championed his music for the better part of a generation. Let us hope that the EMI-Capitol-Angel organization will see fit to do something about this very soon.

D. H.

© ® BIRGIT NILSSON: *Song Recital*. Schubert: *Dem Unendlichen*; *Lied der Mignon*, Op. 62, No. 4 ("Nur wer die Sehnsucht kennt"); *And die Musik*. Wagner: *Der Engel*; *Träume*. Richard Strauss: *Cäcilie*. Grieg: *I love Thee*; *In the boat*; *And I shall have a true love*; *A Swan*. Sibelius: *The Tryst*; *the first kiss*; *Was it a dream?*; *Sigh, rushes, sigh*; *Black roses*. Birgit Nilsson (soprano); Leo Taubman (piano). RCA Victor LSC 2578 \$5.98 LM 2578 \$4.98.

Interest: Dramatic songs
Performance: Partial success
Recording: Good
Stereo Quality: Not evident

The program for Birgit Nilsson's first recorded song recital has been chosen with emphasis on the artist's imposing flair for heroic utterance and soaring arches of melody. In the Sibelius songs, is Grieg's declamatory "*And I shall have a true love*," and in Wagner's *Träume*, Miss Nilsson recaptures the impact of her best operatic interpretations. There are many thrilling moments here, particularly in her projection of the music of Sibelius, for which she displays a natural affinity.

Elsewhere, however, one must register disappointment. Miss Nilsson is not a convincing interpreter of Schubert songs, not even of the majestic *Dem Unendlichen*, for which she has the resources but not the full grasp of style nor the tonal warmth. In spite of impressive vocal endowments and the strong musicality displayed, some of her efforts reveal an incomplete projection of atmosphere and an absence of the music's spontaneous flow. Also, a prevalence of slowish tempos and cautious transitions suggest that singer and accompanist have not worked together long enough to establish an ideal rapport.

English texts are supplied. The mono edition seems to offer the more vivid. It is, furthermore, free of the minor surface clicks that were on my review stereo copy. It appears to be the preferred choice on all counts. G. J.

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“This is the most exciting sound that I have ever heard in my long stay with Doubleday Book Shops,” exclaimed Edwin Zemsky, Assistant Record Manager of the famous chain of book stores.

And the trade press chimed in with their hosannahs for the miraculous results on *Stereo 35/MM*. *Billboard Music Week* said, “Enoch Light has done it again with a brilliant ‘sound’ record that should maintain Command’s leadership in the field.”

“Fantastic . . . Unbelievable”

“As the stereo sound field gradually catches up with the Enoch Light tape innovations,” asserted *The Cash Box*, “the maestro takes another giant step with this utterly fantastic 35 mm magnetic film recording. The sound clarity, depth and separation, is the best yet attained on disc and at times the purity is almost unbelievable.”

The public response was prompt and unquestionable. *Stereo 35/MM* made the fastest climb to first position on *Billboard Music Week’s* weekly chart of best-selling stereo records since that chart has been in existence. More than that, *Stereo 35/MM* is one of the few records that has ever gotten fan letters from the public. When Mrs. Joan Weed and her husband, who live in Maywood, N. J., bought their copy of *Stereo 35/MM*, Mrs. Weed was so overwhelmed that she responded to an urge to share her feelings with Command Records.

“It Sends Shivers Through You”

“This is the most beautiful record we’ve ever heard,” she wrote. “It

seems so real that it sends shivers through you.”

Naturally, it was gratifying for Enoch Light and his staff to find that they had not been carried away by their enthusiasm for this brilliant new recording process, that their evaluation had been correct and that people who are interested in *beautiful music superbly* recorded agreed with them that 35 mm magnetic film was the most exciting advance in recording techniques that has yet been discovered.

But by then they were already busy looking further into the uses of 35 mm magnetic film, exploring ways in which it could be used to achieve even greater musical excitement, stretching out the possible width, breadth and depth of reproduction even farther, reaching new brilliance, clarity and full-bodied realism.

The result is this album, *Stereo 35/MM, Volume Two*, an album that was made possible only because Command’s enthusiastic production staff and engineers learn more about the potential of recording on 35 mm magnetic film every time they use it. 35 mm magnetic film has eliminated every last little evidence of flutter, a characteristic of tape recording which prevents the reproduction of an instrument with absolute cleanliness of sound. It has done away with the hiss that is an inevitable concomitant of tape recording. And it defies the print-through which, even with the greatest care, occurs on tape and contributes to a slightly degenerating effect on sound reproduction.

The Only Sound Is Beautiful Music

So 35 mm magnetic film has enabled Command’s engineers to produce recordings that — for the very first time — have *absolutely no background noise whatever*.

The only sound you hear is the beautiful sound of music!

And, strangely enough, the very *cleanliness* of this sound enables you

to hear more — because the human ear tries to avoid distorted sounds and closes down when it is touched by them. The amazingly clean sound on 35 mm magnetic film actually pampers the ear, gives it a feeling of well-being that makes it receptive to more sound and — as a result — your ear is capable of hearing more than it has ever heard before. At the same time, 35 mm magnetic film is capable of delivering *more sound* than any recording has ever done, sound that is so honest and so life-like that the presence of each individual instrument in a large orchestra can be heard and clearly identified.

Stereo 35/MM was a revelation to music lovers and to recording engineers. But it was only the first step in one of the most exciting adventures ever undertaken into the world of sonic realism. This new album, *Stereo 35/MM, Volume Two*, is the next step. Now you can hear the results of the day-by-day progress that has been made into this amazing new recording field by Command’s engineers and musicians.

More Sound Than Ever on 35mm Magnetic Film

“We know the medium better now,” said Enoch Light when he was producing this album. “We have learned that we can demand more of an orchestra than we have ever thought possible before. We have found that we can make these extra demands and have every last nuance come out in the reproduction. And we’ve learned that we can put more sound on 35 mm magnetic film than we had even imagined when we started to use it.”

STEREO 35/MM, Volume Two.

Featuring Enoch Light and his Orchestra.

Arrangements include: I WANT TO BE HAPPY • I STILL GET A THRILL • DIGA DIGA DOO • SEPTEMBER SONG • OF THEE I SING • THE GYPSY IN MY SOUL • IN A LITTLE SPANISH TOWN • DEEP PURPLE • JUST ONE OF THOSE THINGS • DO IT AGAIN • THE VERY THOUGHT OF YOU • THE THRILL IS GONE.

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COMMAND MONAURAL #RS33-831 “SOUND 35/MM VOLUME TWO”: \$4.98.

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MARCH 1962

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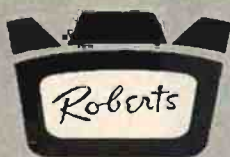
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Tenor saxophonist Eddie "Lockjaw" Davis' strident bleatings ring a bit strangely against the four deftly colored orchestrations that young modernist Oliver Nelson has fashioned so attractively here. Davis' blistering, visceral attack and shrill sound are more effectively showcased on the two numbers arranged by Ernie Wilkins, pieces originally done for the present-day Count Basie band, with which Davis has been featured tenor soloist in the past. Of these two, the rousing, fever-pitch *Jaws* most successfully echoes the swaggering, near-demonic ferocity of his approach, while *You Are Too Beautiful* sets off its lush balladic side.

P.J.W.

⑤ THE DUKES OF DIXIELAND: *The Best of the Dukes of Dixieland. South Rampart Street Parade; Hot Time in the Old Town Tonight; Dixie; and nine others.* Audio Fidelity AFSD 5956 \$2.98.

Interest: Dixieland warhorses
 Performance: Unexceptional
 Recording: Brilliant
 Stereo Quality: Stunning

⑤ THE DUKES OF DIXIELAND: *The Dukes of Dixieland Featuring Pete Fountain.* Frank Assunto (trumpet), Fred Assunto (trombone), Pete Fountain (clarinet), Artie Seelig (piano), Bill Potter (bass), Roger Johnston (drums). *At the Jazz Band Ball; Beale Street Blues; Muskrat Ramble; Tin Roof Blues; and eight others.* RCA Victor LSP 2097 \$4.98.

Interest: Standard repertoire
 Performance: Fountain saves the day
 Recording: Very good
 Stereo Enhancement: Not too successful

The first album, a sampler disc of a dozen selections culled from eleven previous Audio Fidelity releases, is a beautifully recorded program of staples in the Dukes of Dixieland's most enthusiastic but undistinguished style. There is little that is original or authoritative in this collection; and clearly the success of the Dukes is due in large measure to the clarity of recorded sound they have been given by Audio Fidelity.

Musically, the Victor set is slightly better, but only for the fluid, inventive Irving Fazola-influenced clarinet of Pete Fountain, which illuminates every one of these pieces. His solo on the extended *Tin Roof Blues* is warm, lyrical, and passionate, the high spot of the disc. Frank Assunto, though uncredited, takes the vocals on *Beale Street Blues* and *Saints*. This is a stereo-enhanced reissue of an album first released two years ago. The stereo effect is not especially pronounced and is distorted by occasional excessive reverberation.

P. J. W.

RECORDING OF SPECIAL MERIT

Ⓢ **CHAMPION JACK DUPREE:** *Champion of the Blues.* Champion Jack Dupree (vocals and piano). *I Had A Dream; Roll Me Over, Roll Me Slow; That's All Right; Daybreak Stomp;* and eight others. ATLANTIC 8056 \$3.98.

Interest: Earthy blues piano
Performance: Exuberant
Recording: Very good

New Orleans-born Champion Jack Dupree, a former boxer (hence the nickname) turned blues performer, is one of the last representatives of the fast-disappearing art of the blues singer-pianist. In the early decades of the century countless itinerant blues bards roamed the byroads of the rural south, accompanying their stark, powerfully emotive singing with a plangent, heavily syncopated style of playing blues on the piano, later named boogie woogie. Dupree is directly of this tradition, being a forceful, persuasive singer whose wry, mordant blues are largely autobiographical, as well as being a rousing boogie-woogie pianist whose accompaniments point up and reinforce his vocal statements. Champion Jack is in a reminiscing mood in this Danish-recorded album and performs several tribute pieces to his close associates Big Bill Broonzy, Tampa Red, Leroy Carr, and Scrapper Blackwell. This is fine, honest blues singing. *P. J. W.*

RECORDING OF SPECIAL MERIT

Ⓢ **DUKE ELLINGTON:** *The Indispensable Duke Ellington.* Duke Ellington Orchestra, Duke Ellington cond. *Morning Glory; Don't Get Around Much Anymore; Bojangles; Pitter Panther Patter; Mr. J. B. Blues;* and sixteen others. RCA VICTOR LPM 6009 two 12-inch discs \$7.96.

Interest: Duke at his best
Performance: Typical
Recording: Fairly good

With the release of this impressive two-disc set, RCA Victor has made available some of the finest achievements of the orchestra many believe to be the most exciting and creative large-scale aggregation in the history of jazz. Certainly the twenty-one selections assembled here provide an accurate picture of the Ellington band's output during its productive golden years, 1940 through 1946.

The Ellington orchestra is unique in the annals of jazz, this being as much a product of the band's special composition as of Edward Kennedy Ellington's musical leadership. Truly a collective venture, the band's music was as much a reflection of its members' creativity as it was that of Ellington and his alter-ego

Billy Strayhorn. The capabilities, individual and communal, of the band dictated the nature and scope of its music—a music that has since become known as specifically Ellingtonian in character.

These numbers date from the period when Ellington had assembled a glittering roster of talented soloists: men on the order of trumpeters Cootie Williams and Rex Stewart, trombonists "Tricky Sam" Nanton, Juan Tizol, and Lawrence Brown, reedmen Johnny Hodges, Ben Webster, Harry Carney, and Barney Bigard, bassist Jimmy Blanton, and drummer Sonny Greer. It was a period of intensive musical ferment for Ellington and the band, and Ellington pro-

duced an astonishing number of enduring jazz classics, and this collection provides a representative sampling of those riches. It is certainly indispensable as far as I am concerned. The recorded sound is somewhat more than adequate. *P. J. W.*

RECORDING OF SPECIAL MERIT

Ⓢ **ELLA FITZGERALD:** *Clap Hands, Here Comes Charlie!* Ella Fitzgerald (vocals). *Night in Tunisia; You're My Thrill; My Reverie; Stella by Starlight;* and ten others. VERVE V 4053 \$4.98.

Interest: Queen Elle
(Continued on page 93)

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Charlie Mingus provides a stimulating program on "Mingus," one of the Candid label's final recordings.

THE FIVE albums listed at the conclusion of this discussion may well be the last released by Candid, a subsidiary of Cadence Records and one of the most significant and promising jazz recording ventures to date. In just over a year (its first releases were in February, 1961), Candid earned a solid reputation for itself through the consistently adventurous character of its programs. Yet hard on the release of this quintet of discs came word that the label would be, if not discontinued, at least integrated in its artists-and repertoire policy with the more conventional parent company. This seems a great pity.

A backward look at the eighteen albums issued by Candid (some eight more were recorded) provides a likely enough partial explanation of its failure. Not one of its offerings might be considered even remotely commercial in the sense of having sure, undebatable sales potential. Rather, the emphasis was on jazz of an extraordinarily high caliber, much of it frankly experimental, thorny, and not easy to assimilate, yet all of it possessing integrity and conviction. The catalog was built with an eye toward forthright, stimulating jazz of real musical worth.

The value of the company's function in providing an outlet for jazz of undiluted potency and earnest, uncompromising artistry cannot be too strongly stressed. Perhaps its even more significant role was in its concentration on upcoming jazz talent and on the younger avant-garde expressionists. The serious, creative jazz artist, whether established or a relative newcomer, has far too few outlets, and the apparent passing of one of them is to be deeply regretted.

These five latest releases give an excellent idea of the scope and integrity of the Candid program. In the first "Color Changes," the pungently witty and inventive ex-Ellington trumpeter Clark Terry was given the opportunity of assembling an album according to his own musical ideas, with no restrictions

whatever. The result is a delightful collection, strikingly variegated in mood and texture and easily the trumpeter's best, most representative recording.

The anthology disc, "The Jazz Life," put together to accompany Nat Hentoff's recent book of the same title, provides ideal opportunity to examine the Candid rationale, for here a wide cross-section of style is on display. The selections range from the taut, introspective country blues of the vintage Texas blues singer Sam "Lightnin'" Hopkins to the resolute, stormy expressionism of Charlie Mingus' Jazz Workshop, and they encompass as well a broad spectrum of approaches in between. Especially noteworthy is the warm, expansive playing of the expatriate tenor saxophonist Lucky Thompson on *Lord, Lord, Am I Ever Gonna Know*.

For myself, I found the third album, "Mingus," of greatest interest, having long considered the bassist-composer Charlie Mingus' passionate and often volcanic music particularly rewarding. This disc is no exception. The first side is given over to the boiling, unflagging development of piece built on a theme composed of the simultaneous juxtaposition of Duke Ellington's *Main Stem*, Thelonius Monk's *Straight, No Chaser*, and Mingus' own *Fifty-First Street Blues*—not the first time he has attempted this kind of multi-theme ensemble writing.

Unfortunately, the blues singer and pianist Memphis Slim's collection of pieces in tribute to the great blues figures falls short of his best work elsewhere. His piano playing, limited at best, is not up to its usual level, and Arbee Stidham's guitar work is unimpressive in execution and badly out of tune.

The final disc, "Out Front," serves as a fitting memorial to the twenty-three-year-old trumpeter Booker Little, whose death in October cut short a career of great promise. Just how promising he was may be heard in this stunning collection, the fullest realization on records of Little's abilities as composer and player.

SWAN SONG OF A JAZZ LABEL

by Peter J. Welding

⑤ ⑥ **CLARK TERRY:** *Color Changes*. Clark Terry (trumpet and flugelhorn), Jimmy Knepper (trombone), Julius Watkins (French horn), Yusef Lateef (tenor saxophone, flute, English horn, and oboe), Seldon Powell (tenor saxophone and flute), Tommy Flanagan and Budd Johnson (piano), Joe Benjamin (bass), Ed Shaughnessy (drums). *Blue Waltz; Brother Terry; Flutin' and Fluglin';* and four others. CANDID 9009 \$5.98, 8009 \$4.98.

⑤ ⑥ **THE JAZZ LIFE!** Various groups. *R & R; Black Cat; Father and Son;* and three others. CANDID 9019 \$5.98, 8019 \$4.98.

⑤ ⑥ **CHARLIE MINGUS:** *Mingus*. Charlie Mingus (bass), Jimmy Knepper, Britt Woodman (trombones), Charlie McPherson (alto saxophone), Eric Dolphy (alto saxophone and bass clarinet), Booker Ervin (tenor saxophone), Ted Carson, Lonnie Hillyer (trumpets), Nico Bunich or Paul Bley (piano), Dannie Richmond (drums). *MDM; Stormy Weather; Lock 'Em Up*. CANDID 9021 \$5.98, 8021 \$4.98.

⑤ ⑥ **MEMPHIS SLIM:** *Memphis Slim's Tribute*. Memphis Slim (vocals and piano), Jazz Gillum (vocals and harmonica), Arbee Stidham (vocals and guitar). *I Feel So Good; Rockin' Chair Blues; Baby Gone; Cow Cow Blues;* and eight others. CANDID 9023 \$5.98, 8023 \$4.98.

⑤ ⑥ **BOOKER LITTLE:** *Out Front*. Booker Little (trumpet), Eric Dolphy (alto saxophone, bass clarinet, and flute), Julian Priester (trombone), Don Friedman (piano), Art Davis or Ron Carter (bass), Max Roach (percussion). *We Speak; Strength and Sanity; Quiet, Please;* and four others. CANDID 9027 \$5.98, 8027 \$4.98.

Performance: Delightful
Recording: Rich

The intensive recording that Ella Fitzgerald has been doing of late has not diminished or impaired the unique expressive qualities that have made her the mistress of jazz singing. She is apparently capable of vitalizing any selection, infusing it with life and bouyant swing, rendering its words meaningful and its message convincing. This collection of fourteen well-chosen pieces—among them such modern jazz classics as *Night in Tunisia* and *'Round Midnight*—can do nothing but add to her stature as the foremost vocal artist on the current jazz scene. P. J. W.

STAN GETZ/BOB BROOKMEYER:
(see p. 63).

RECORDING OF SPECIAL MERIT

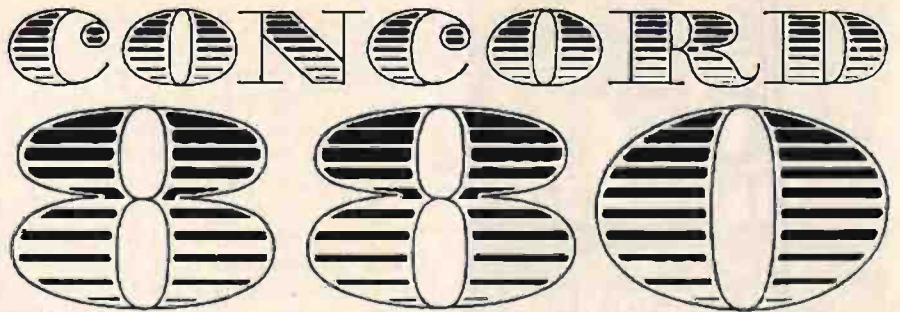
© JOE GORDON: *Lookin' Good*. Joe Gordon (trumpet), Jimmy Woods (alto saxophone), Dick Whittington (piano), Jimmy Bond (bass), Milt Turner (drums). *A Song for Richard; Co-op Blues; Diminishing*; and five others. CONTEMPORARY S 7597 \$5.98.

Interest: Major jazz talent
Performance: Authoritative
Recording: Excellent
Stereo Quality: Realistic

Joe Gordon, a trumpet player originally from Boston, has had an uneven career during which he has impressed jazz musicians more than he has the jazz public. On the basis of this album, Gordon at thirty-three has achieved a maturity that may finally bring him wider recognition. His tone has mellowed, and he plays with an authority and relaxed swing that was not always present previously. He has not, however, lost any of the fire that has always characterized his playing.

This Gordon collection is doubly impressive because he has obviously been perfecting his writing as well as his playing. All eight tunes are his. Each has its own distinct character, and each is developed with logic and thoughtful contrasts in texture and linear patterns. Among the more intriguing accomplishments are a *Non-Viennese Waltz Blues*; a graceful, personalized ballad, *Heleen*; and another waltz, the minor-keyed *Mariana*.

The rhythm section is exemplary and introduces for the first time on records a bright, concise pianist, Dick Whittington. Even more impressive and also making his initial record is alto saxophonist Jimmy Woods, who will soon have his own album on Contemporary. Woods, whose background spans rhythm-and-blues experience and a degree in music from Los Angeles City College, resembles Ornette Coleman in his choice of un-



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usual intervals and in his penetrating sound and speech-like phrasing. But Woods is more controlled than Coleman, or at least his explorations are easier to follow; and the heat he generates is more like that of dry ice in contrast with Coleman's naked, feral cry.

As is Contemporary's custom, the sound produced by Roy DuNann, the label's chief engineer, is a model for jazz recordings. Favoring a natural presence rather than the close miking more prevalent in the East, DuNann keeps all the parts in clear, equal balance; and the stereo setup is similarly accurate without being in the least obtrusive. *N. H.*

© **TUBBY HAYES:** *Introducing Tubbs.* Tubby Hayes (tenor saxophone and vibraphone). *The Late One; R.T.H.; Falling in Love with Love;* and six others. Epic BA 17019 \$4.98.

Interest: Superior Briton
Performance: Worthy
Recording: Excellent
Stereo Quality: High

At twenty-six, Tubby Hayes, a multiple reedman and vibist, is the most solidly accomplished of British modern-jazz horn players. In this full-scale introduction to American audiences (he's been on isolated tracks in a few previous LP's), Hayes plays tenor on four numbers with rhythm section; and on another three tracks he is backed by four trumpets and four trombones. In the rest of the album, Hayes switches to vibes with a five-man reed section including flute, alto flute, clarinet, bass clarinet, and oboe. Hayes has written his own uncluttered, occasionally arresting orchestrations for the two larger groups.

Hayes is more impressive on tenor than on vibes. He plays the former instrument with enormous authority and a sense of swing that eclipses that of any of his British colleagues. His technique—as in the swift *Cherokee*—is formidable although he often indulges in it more for its own sake than for strictly musical purposes. His tone is big and firm, and his only main lack—but a major one—is a strongly personal style. The standout among his associates is Terry Shannon, a crisp pianist. The engineering is superb except for inadequate presence in the brass section. *N. H.*

RECORDING OF SPECIAL MERIT

© **JOHNNY HODGES:** *Blue Hodge.* Johnny Hodges (alto saxophone), Les Spann (flute, guitar), Wild Bill Davis (organ), Sam Jones (bass), Louis Hayes (drums). *And Then Some; I Wonder Why; Azure Te;* and seven others. VERVE V 8406 \$4.98.

Interest: Masterful improvisations

Performance: Ardent
Recording: Excellent

Happily Verve Records' recent reorganization did not interrupt its longstanding policy of recording jazz's elder statesmen. Many of the music's senior practitioners, men who had devoted the greater portion of their lives to attaining full artistic maturity in the idiom, had unaccountably been neglected in the post-bop years, as new jazz trends passed them by. For several years Verve was almost alone in recording such masters as altoist Johnny Hodges, whose airy, unique, and wholly melodic playing here—as in his previous albums for the label—gives the lie to the idea that the music of his generation no longer has validity. The sheer beauty of his soaring, graceful improvising, the warmth and purity of his alto tone, and the striking originality and taste of his approach are all present here. *P. J. W.*

© **THE JAZZTET:** *At Birdhouse.* Art Farmer (trumpet), Benny Golson (tenor saxophone), Thomas McIntosh (trombone), Cedar Walton (piano), Thomas Williams (bass), Albert Heath (drums). *Junction; Dawn That Dream; Shutterbug;* and three others. ARGO LP 688 \$4.98.

Interest: Disappointing
Performance: Farmer is the anchor
Recording: Competent

This is the fourth album by the Jazztet and its first done on night-club location (Chicago's Birdhouse). The unit's initial



ART FARMER

Carries the ball for his Jazztet

two albums (Argo 664, 672) were overly slick. Its third, *The Jazztet and John Lewis* (Argo 684), was its most warmly relaxed. This set underlines the group's weaknesses with particular clarity. At base, its co-leadership of Farmer and Golson is unbalanced. While Golson is a fluent and occasionally original composer and arranger, he is not up to Farmer's level as a player. Effective on ballads, Golson too often seems unable on faster numbers to do more than play the correct notes. Since the trombonist receives comparatively little solo space

HIFI/STEREO

on this album and the pianist is an efficient but hardly a commanding soloist, the burden on Farmer is immense.

Farmer does remain a spare, eloquent soloist—on fluegelhorn as well as trumpet—with a continually refreshing clarity of line and a resourceful melodic imagination. But one major soloist is not enough to carry a group, and without Farmer, this album would be slight indeed. Particular credit, however, is also due bassist Tom Williams, who plays with a full tone and resilient rhythmic assurance. Also worth encouraging is the writing talent of Tom McIntosh, who contributed the airy original, *November Afternoon*.

The recorded sound could have been more vibrant, and Farmer is partially off mike in several places. *N. H.*

© ROLAND KIRK: *Kirk's Work*. Roland Kirk (tenor saxophone, flute, man-

zello, strich, siren), Jack McDuff (Hammond organ), Joe Benjamin (bass), Arthur Taylor (drums). *Three for Dizzy; Doin' The Sixty-Eight; Skaters Waltz*; and four others. PRESTIGE 7210 \$4.98.

Interest: Mismatch
Performance: Kirk the center
Recording: Very live

Roland Kirk, currently a sideman with Charlie Mingus, is best known so far for his occasional urge to play two and three horns simultaneously as well as for his use of a siren for exclamation points. His main instrument is the tenor, which he plays in an as yet eclectic but hotly modern style. On this record, he also solos once on the strich (which looks and sounds like an oversized soprano saxophone) and intermittently on the manzello (built in part from an alto saxophone and ending in a large, flat bell).

The manzello has a slightly more vinegary sound than is usually heard on alto. On *Funk Underneath*, Kirk also plays flute with a more aggressive attack and a more prickly, vocalized timbre than has been customary in jazz usage of the instrument.

Since Prestige unwisely paired Kirk with an overbearing Hammond organist, Jack McDuff, it is difficult to appraise Kirk fully through these performances. McDuff swings spryly enough, but his thick sound muddies the proceedings, particularly when he accompanies. The versatile, explosive Kirk should be recorded in a context in which more imaginative thought is given to setting off the widely varying sonorities of his arsenal of instruments. In any case, it is obvious that on the basis of his Argo album and this session, Kirk is certainly much more than just a clever juggler of horns. *N. H.*

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CIRCLE NO. 49 ON READER SERVICE CARD

BOOKER LITTLE: *Out Front* (see p. 90).

⑤ Ⓞ SHELLY MANNE: *Shelly Manne and His Men at the Manne Hole*. Shelly Manne (drums), Conte Condoli (trumpet), Richie Kamuca (tenor saxophone), Russ Freeman (piano), Chuck Berghofer (bass). *How Could It Happen to A Dream; Softly, As in A Morning Sunrise*; and seven others. CONTEMPORARY S 7593/4 \$11.96, M 3593/4 \$9.96.

Interest: Vapid modern jazz
Performance: Expert but dull
Recording: Live
Stereo Quality: Well-defined

A location recording made at the Hollywood jazz club owned and operated by drummer Shelly Manne, this lavishly produced two-disc set is characterized by almost complete musical blandness. Never does anything occur that is not wholly predictable several measures before. Pianist Russ Freeman alone is capable of mustering up anything approximating the excitement and spontaneity that is the sole excuse for on-the-job recording. Rarely does this set manage to come alive in the course of some seventy-eight minutes and thirty-seven seconds of playing time. P. J. W.

Ⓞ HOWARD MCGHEE: *Maggie's Back in Town*. Howard McGhee (trumpet), Phineas Newborn, Jr. (piano), Leroy Vinnegar (bass), Shelly Manne (drums). *Willow Weep for Me; Softly, As in A Morning Sunrise*; and five others. CONTEMPORARY M 3596 \$4.98.

Interest: Reflective neo-bop
Performance: Too much of a piece
Recording: Topnotch

Veteran bop trumpeter Howard McGhee, who has been staging a strong comeback after several years of inactivity, runs into some difficulty in this, his second album for Contemporary. He plays with limpid grace and, at times, luminous beauty. Yet, not having a second horn to spell him (as tenorist Teddy Edwards did in his recent "Together Again" set on this same label) has thrown McGhee back on his own resources, which—although they are considerable—are not enough to sustain interest over the course of an entire LP. This disc is marred slightly by a monotony of approach that could have been relieved easily by the addition of another voice. It is encouraging to note on this disc that pianist Phineas Newborn has finally harnessed his prodigious technique and is well on his way to evolving a total, integrated jazz approach. P. J. W.

HORACE PARLAN: *On the Spur of the Moment* (see p. 64).

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