

HiFi/Stereo

SEPTEMBER 1962 • 50 CENTS

review

WHAT MAKES AN AMPLIFIER SOUND GOOD? • A MODERN FRENCH VIEW OF CLAUDE DEBUSSY • EXPLORING THE WORLD OF ORIENTAL MUSIC ••



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Here are the important technical reasons why Scott tuners consistently set industry standards: (Refer to photograph at right)

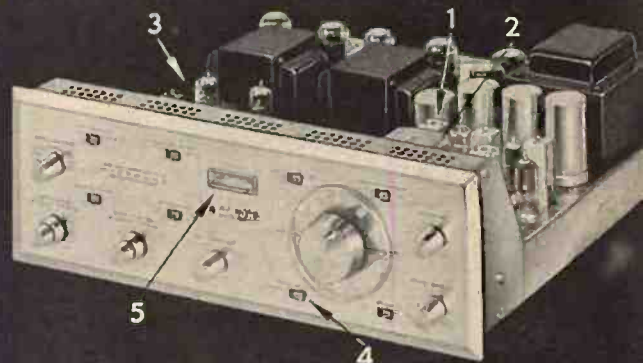
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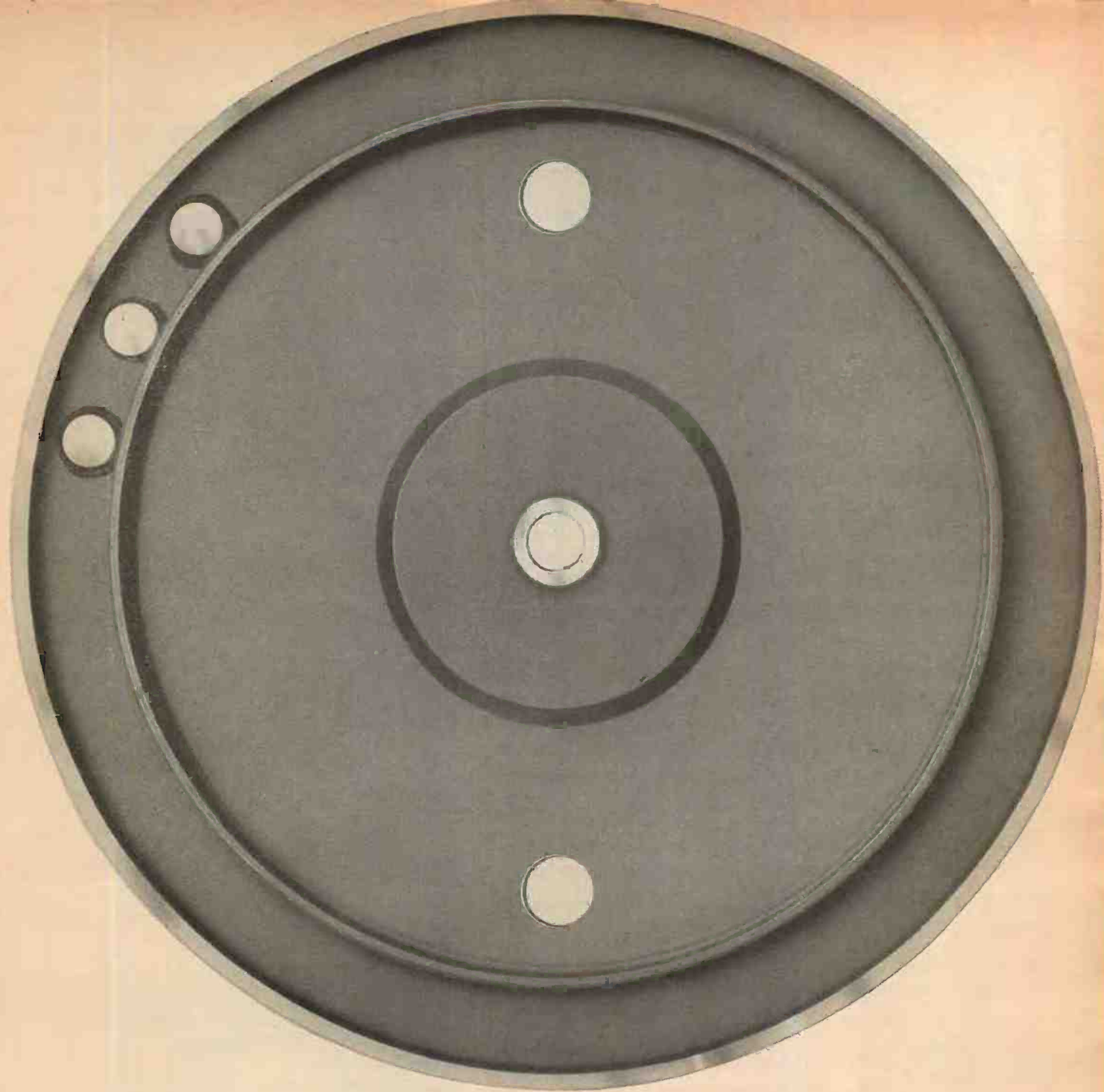


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that gives the Miracord turntable its smooth, unwavering motion. Remove the turntable of any Miracord, and examine the underside. You will see where metal discs were affixed, adding just a little more weight to one point or another to achieve this perfect balance in motion. Now, look at another Miracord platter. This one may have more or fewer discs, and at different points. You can look at a thousand. Each will reveal the individual attention it received. No two will be alike.

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MIRACORD

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EDITORIALLY SPEAKING

by FURMAN HEBB

THIS MONTH I am obliged to report that the present issue of HiFi/STEREO REVIEW is the last to have David Hall as music editor. Mr. Hall is retiring to the greener pastures of Connecticut to devote himself to some long-postponed book projects. But although he will be absent from our offices, he will continue to give us the benefit of his quarter-century of experience in almost every phase of the record business by contributing monthly record reviews and occasional articles.

Of course it is not easy to replace a man like David Hall. Aside from being a congenial and ever-enthusiastic colleague, he is a walking encyclopedia of music and recordings. Because of his years of record-reviewing and his custom of studying the Schwann catalog the way a Mohammedan does the Koran, the amount of information he carries around in his head is astonishing. If ever any of us wanted to know what were the various recordings—past and present—of a particular piece of music, all that was necessary was to ask David Hall. He would immediately recall when each recording had been made, which were still available, and which were the best, both from the standpoints of performance and audio quality—all the while rattling off record numbers like Red Barber does batting averages.

During his nearly five-year tenure as music editor of HiFi/STEREO REVIEW—which began with the initial issue of the magazine in February of 1958—David Hall was responsible for bringing articles into the magazine by such distinguished persons as Alan Lomax, Dmitri Kabalevsky, Joan Sutherland, Jay Harrison, Winthrop Sargeant, Virgil Thomson, and Igor Stravinsky. In addition, he himself wrote many notable articles, including two memorable studies of Gustav Mahler and Aksel Schiøtz in 1960.

So, to my good friend David Hall, I give my sincere thanks and best wishes for future happiness and success.

What remains now is to introduce our new music editor, Robert Offergeld, who brings to his job the experience and vision gained from a lifelong involvement in music, records, and journalism. A man of far-ranging interests, he is likely to be quoting Latin one minute and limericks the next. I think you will find him to be an invigorating influence on the magazine.

Coming Next Month in HiFi/STEREO REVIEW HUNTING FOLK SONGS IN MEXICO

by Henrietta Yurchenco

HOW COMPOSERS COMPOSE

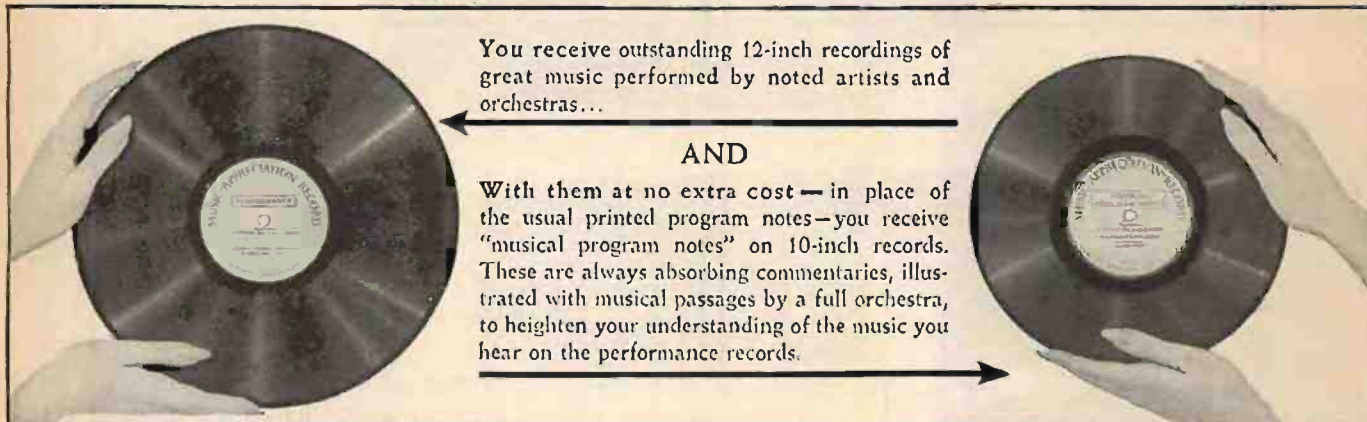
by William Flanagan

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by Leonard Feather

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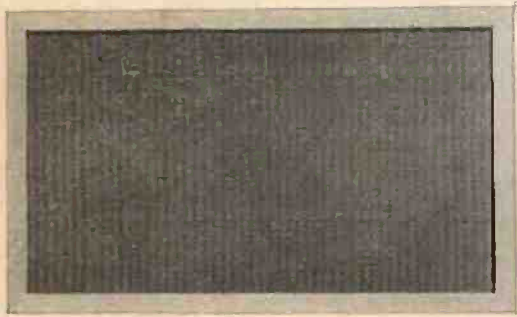
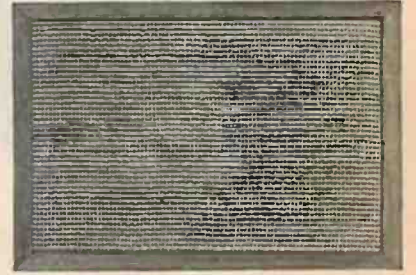
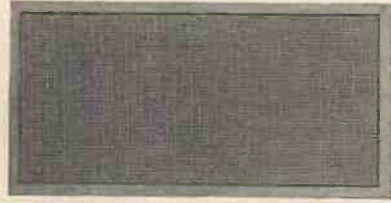
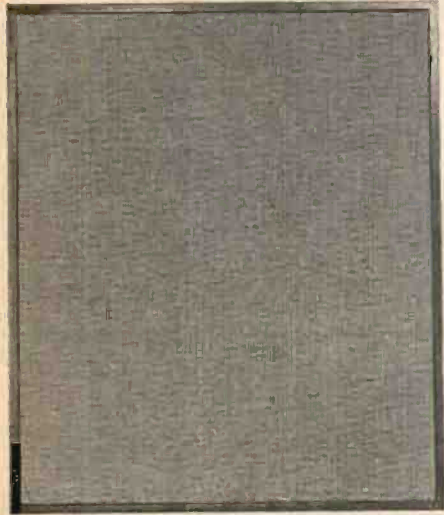
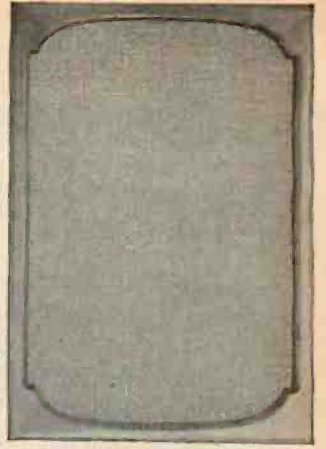
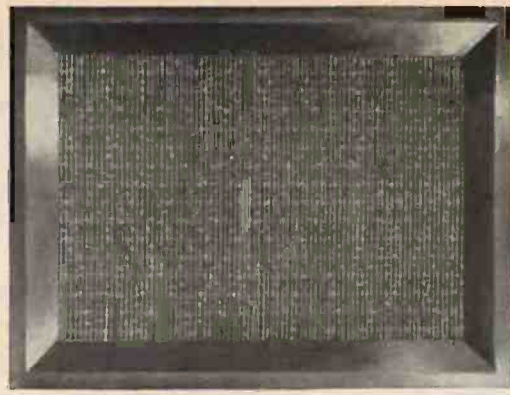
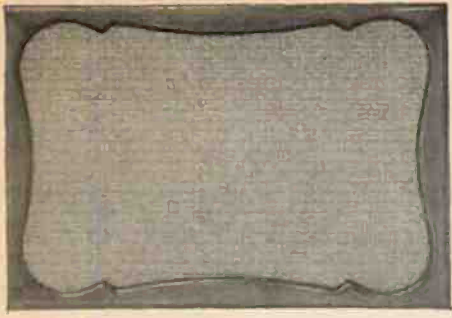
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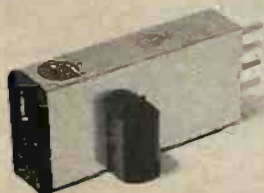


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HiFi Soundings



by DAVID HALL

THE GREAT LIST-PRICE FARCE

IN SETTING to paper a last editorial as the music editor of *HiFi/STEREO REVIEW*, prior to retirement for purposes of completing several long-delayed book projects, it seems fitting to consider a problem that has continually nagged record buyer and record producer alike: namely, what is the right price for a record?

In mid-June one of the most solidly established old-line list-price disc dealers in New York, Liberty Music Shops, announced an across-the-board cut of one-third in the retail price of all records. This was no summer-sale gesture but an announcement of permanent policy.

Ever since Sam Goody and other supermarket record-sellers established a foothold in the record market not quite a decade ago, it has been no news that LP discs could be bought at substantial discounts. However, it was pretty well taken for granted that the shops offering personal services and charge-account privileges, as did such stores as Liberty, G. Schirmer, Lyon & Healy, and Sherman Clay, would be able to maintain their list-price policy for discs sold at retail. Obviously, the universal acceptance of discounting, the growth of mail-order and door-to-door record-club operations, and the fact that racks by the thousands in supermarkets and drug-stores now purvey hit repertoire LP's has brought about a situation where the \$4.98-\$5.98 price structure as it applies to the general run of concert-music stereo and mono discs is just not realistic, and not even the special services of the old-line carriage-trade emporia can make it so.

Clearly the time has come for an overhauling of price and distribution procedures on the part of the major record producers that will restore to the record buyer some awareness of what a disc is really worth in dollars and cents. Such an overhauling may also in the long run restore to the record producers a conception of record making and merchandising that will go beyond the present idea that mass merchandising is the only way to stay in business. As, when, and if such an awareness does come to the record buyer and the record producer, we may see the day when newly issued recordings of substantial importance may be guaranteed some degree of permanent availability instead of being deleted from the catalogs within three years after the original release date.

Granted that Federal anti-trust laws prohibit the record industry, or any industry, from acting in concert to fix price structure and distribution policy, still it seems reasonable that gradual changes should be made by the major American record producers along somewhat the following lines:

Eliminate the price differential between stereo and mono discs. Vox and Everest, among the independent labels, have done this; why not the major producers? It seems reasonable to think that a basic price of \$3.00 for all LP records might provide a firm price foundation for over-the-counter retailing of newly released discs of potentially wide appeal.

If there is to be a premium price charged for records of any category, let this apply to repertoire of highly specialized appeal, for I



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suspect that the buyer of recorded esoterica is more willing to pay a premium for what he wants than is one concerned primarily with building a home library of basic classical, jazz, or entertainment records that are more or less popular standards.

When a recording has been in the catalog for five years or more, it would seem reasonable to move it from the \$3.00 price bracket into a \$2.00 reprint category, in a manner comparable to what has been common practice in the book industry. London Records has done this sort of thing quite intelligently in building up its low-price Richmond line. We would like to see more of this sort of thing, at least as it applies to broad-appeal repertoire and performance.

Recordings of specialized appeal, whether of esoteric music or great interpretations of historical value, it seems to me should be retained in a premium-price category rather than reissued at low prices; and at the premium price such discs should be tastefully packaged and provided with program notes that are above the standards of the notes that are customarily supplied.

RECORD clubs? They should continue to supply much-needed service to thousands of buyers throughout the country who are either not within ready reach of a well-stocked record shop or who as novice buyers feel the need of a measure of preselection in building up their libraries. I would like to see a vast expansion of record-club service, whether under major company or independent auspices, in the direction of catering to specialized buyer tastes. The Library of Recorded Masterpieces label, with its Vivaldi, Corelli, and Haydn series is a notable example of what can be done. It seems that much recorded repertoire issued by the major companies in past years and then deleted because of poor over-the-counter sales could and should be made available to record listeners again.

The above thoughts are meant to serve as suggestions for serious exploration, not as a fully developed program. However, I am of the opinion that if the record buyer and the record producer are to enjoy a fruitful relationship, it will be because more flexible merchandising methods will be developed that will enable the buyer to know he is getting full value for his record dollar.

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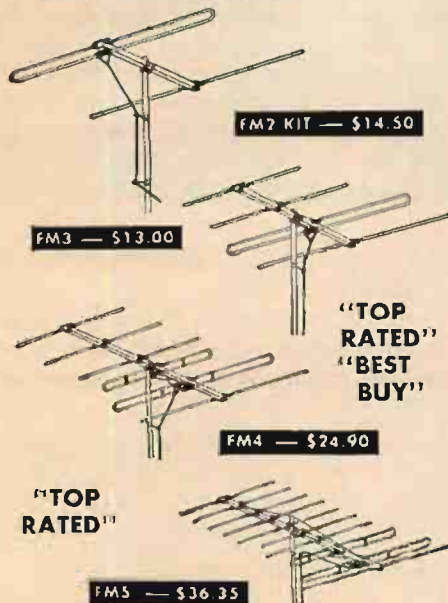
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just looking

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

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The cartridge has a frequency response from 30 to 20,000 cps, more than 15 db channel separation, lateral compliance of 7×10^{-9} cm/dyne, and vertical



compliance 3.5×10^{-4} cm/dyne. Tracking pressure is 2.5 grams. Price: \$99.75. (Scope Electronics Corporation, 10 Columbus Circle, New York 19, N. Y.)

circle 173 on reader service card

● **Empire's** 880p cartridge tracks at stylus pressures as low as 0.25 gram, which minimizes stylus and record wear. This exceptionally low tracking force is achieved by using a very light, hand-polished diamond stylus coupled to an unusually light moving magnet, which reduces the total moving mass to less than one-half milligram. Mechanical compliance is correspondingly high, being 30×10^{-4} cm/dyne, and stereo channel separation is more than 30 db. Frequency response is from 6 to 30,000 cps. Price: \$47.50. (Empire Scientific Corp., Garden City, N. Y.)

circle 174 on reader service card

● **Fisher's** X-101-C integrated stereo amplifier has a control arrangement designed to simplify operation by leaving only the most frequently used controls exposed to view. Program selector, mode selector, and volume control are immediately accessible; the other controls are concealed behind a hinged panel on the front of the amplifier.

The X-101-C delivers 27 watts sine-wave power per channel at 0.5 per cent total harmonic distortion at 1,000 cps. Frequency response is from 20 to 20,000



cps ± 1 db, and hum and noise are down 63 db on the low-level inputs.

A center-channel speaker may be

added without need of an additional amplifier. Front-panel head-phone connections are provided, and an output-selector switch controls four combinations of speakers and headphones. Dimensions: $15\frac{1}{8} \times 3\frac{13}{16} \times 12\frac{1}{2}$ inches. Price: \$199.50. (Fisher Radio Corp., 21-21 Forty-Fourth Drive, Long Island City 1, N. Y.)

circle 175 on reader service card

● **Jerrold** offers an antenna coupler that permits TV and FM reception from a common antenna. The Model TX-FM is a compact band-pass filter connected to the antenna lead-in that directs frequencies from 88 to 108 megacycles to the FM tuner when utilized with an ordinary broadband VHF television antenna. Other frequencies are channeled to the TV set. Price: \$5.95. (Jerrold Electronics Corp., 15th and Lehigh Ave., Philadelphia 32, Pa.)

circle 176 on reader service card

● **PACO** announces the MX100 stereo FM adapter, which provides up to 28 db separation at less than 1 per cent total harmonic distortion. The frequency response is 15 to 15,000 cps ± 1 db, and the unit includes a blend control to adjust the amount of separation.

The MX100, available both as a kit and factory-wired, is compatible with virtually all FM tuners having a multiplex or tape-recorder output. Dimensions: $9 \times 3\frac{1}{2} \times 8\frac{1}{4}$ inches. Price: \$49.95 (kit), \$69.95 (factory-wired). (PACO Electronics Company, Inc., 70-31 84th Street, Glendale 27, Long Island, N.Y.)

circle 177 on reader service card

● **Realistic** announces the Model TA-208, an integrated all-transistor ampli-



fier, available both as a kit and factory-wired. The TA-208 delivers 19 watts per channel continuous power at 16 ohms, 35 watts per channel at 8 ohms, and approximately 50 watts per channel at 4 ohms. Frequency response is from 3 to 20,000 cps.

Controls include input selector, function switch, ganged volume controls, clutch-type bass and treble controls, balance and blend controls, scratch and rumble filters, and loudness compensation. A speaker-phasing switch is

**This is where your investment
in a Garrard
Automatic Turntable
pays off**

Chances are that sooner or later you will spend more on your records than you do on any record player. More, it may be, than the cost of your entire music system. Your listening enjoyment is dependent upon records and the unit that reproduces them. This is exactly why more GARRARD Type A's, for example, have been sold—and are being sold—than any other high fidelity record playing equipment, without regard to cost. Just consider this...

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CIRCLE NO. 10 ON READER SERVICE CARD

SHERWOOD

only for those who want the ultimate

S-8000 FM/MX 64-watt Stereo Receiver \$299.50. 16¼" x 4½" x 14" deep. Combines Sherwood's brilliant FM stereo tuner design, two 32-watt amplifiers, two phono/tape pre-amplifiers, and all circuitry necessary to receive FM stereocasts.

RAVINIA Model SR3 3-way speaker system \$139.50. Walnut Cabinet 26¼" x 15" x 13¼" deep. 12" high-compliance woofer, 8" midrange, and 2½" ring-radiator tweeter. Features low intermodulation distortion, flat frequency response ($\pm 2\frac{1}{2}$ DB) to 17 KC.

S3000 IV FM/MX Stereo Tuner \$160.00. 14" x 4½" x 10½" deep. Identical tuner design to S-8000. Other tuners: S-2100 FM Stereo/AM Tuner \$199.50. S-2000 II FM/AM Tuner \$150.50. (Same but without FM stereo feature)

FM Stereo Multiplex Adapters may be used to convert Sherwood and other FM tuners for stereo-cast reception. \$49.50 to \$69.50.

S-5500 II 64-watt Stereo Preamplifier-Amplifier \$164.50. 14" x 4½" x 12¼" deep. Identical to amplifier used in S-8000. Other amplifiers: S-5000 II 80-watt Stereo Amplifier-Preamplifier \$199.50.

This typical room setting includes Sherwood's "Superb Stereo Starters,"—one S-8000 Receiver and two SR3 Loudspeakers. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Illinois.

Write for complete technical details.



S-8000 FM/MX 64-watt Stereo Receiver



S3000 IV FM/MX Stereo Tuner



S-5500 II 64-watt Stereo Preamplifier-Amplifier



Write Dept. R-9

CIRCLE NO. 44 ON READER SERVICE CARD

provided at the rear; tape input and ear-phone jacks are located on the front panel. Price: \$139.95 (kit), \$189.95 (factory-wired). (Radio Shack Corporation, 730 Commonwealth Avenue, Boston 17, Mass.)

circle 178 on reader service card

● **Scott's Model 4310 stereo FM tuner** automatically switches to stereo operation whenever a stereo signal is received. When the stereo signal deteriorates below a point determined by the setting of the threshold control, the tuner switches to monophonic FM reception, which is less susceptible to background noise. As soon as the signal clears up, the tuner switches back to stereo.

Separate level controls and vuf meters are provided for each channel, as is a



stepped master gain control. There is an automatic interstation noise suppressor and a sensitivity meter to aid in tuning and in antenna orientation.

IHFV sensitivity is 1.9 microvolts; capture ratio is 2.2 db; signal-to-noise ratio is 60 db; harmonic distortion is 0.5 per cent; and frequency response is 30 to 15,000 cps ± 1 db. Dimensions: 15½ x 5¼ x 13¼ inches. Price: \$475.00. (H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass.)

circle 179 on reader service card

● **Weathers** announces a new turntable that weighs only six pounds and stands only two inches high, including base. The Synchronomatic 66 uses two hysteresis synchronous motors that drive the inner rim of the platter by means of



two soft-rubber wheels, keeping down rumble to -60 db. A floating suspension of the entire assembly reduces floor vibration by a factor of 500:1, thus eliminating acoustic feedback.

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circle 180 on reader service card



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QUALITY
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THE
INSIDE...**

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Electro-Voice
**REGINA
200**



Now! Enjoy a slim-line system that sounds as good as it looks! The new E-V Regina 200 with component-quality speakers expressly designed to meet the challenge of ultra-thin cabinetry!

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CIRCLE NO. 19 ON READER SERVICE CARD

LETTERS TO THE EDITOR

"ONE OF THE
TWO OR THREE
GREATEST
OPERATIC
RECORDINGS
EVER MADE"

—Records and Recordings

KLEMPERER
conducts Beethoven's
"FIDELIO"



with

JON VICKERS
CHRISTA LUDWIG
GOTLOB FRICK
WALTER BERRY
and The
PHILHARMONIA
ORCHESTRA & CHORUS
ALBUM (S) 3625 C/L



SEE PAGE 79 FOR
SPECIAL DISCOUNT
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CIRCLE NO. 4 ON READER SERVICE CARD

A Tale of Two Cities

● I was very pleased to learn that some of the fine performances that were formerly available from London Records were being released on the low-price Richmond label. But I was sorely disappointed when I compared the new Richmonds with their older London counterparts. While the original London discs usually have a warm, silky sound that is still pleasurable, the new Richmond releases of the identical recordings often sound shrill, excessive in highs, and lacking in bass. True, not all of the Richmond records are like this, but the general tendency is certainly toward stridency.

Why the new Richmond pressings do not match the fine sound achieved a dozen years ago on London is really a puzzle. Obviously, the original tapes are the same, and one would assume that the art of record-making has, if anything, progressed. I hope that someone at Richmond will look into this, for the correction of these shortcomings would make these \$1.98 records an even better buy.

GEORGE BREMER
Orlando, Fla.

Orff on a Tangent

● Frederic Grunfeld's article "Carl Orff: The Sound of Words" (June, 1962) succinctly states the composer's thesis that his music is an outgrowth of language. This premise puts Orff out on a tangent and far away from the central principle of music. For it is the very essence of music that it forms a trans-verbal expression, unbound by language with its cumbersome grammatical scaffold and conceptual limitations. Music that remains tied to language simply misses the point. George Santayana clearly perceived this when he wrote that it is "the singular privilege of this art to give form to what is naturally inarticulate and express the depth of human nature which speaks no language current in the world."

By refusing to accept music on its own terms, Orff has set limits to his art that are all too apparent in his work.

H. M. CARLYLE
Columbia, Mo.

● In his article on Carl Orff, Mr. Grunfeld might have mentioned that Orff has the distinction of being the only composer in recent years to have stirred an American audience to the point of near-riot. As witness to the American premiere of Orff's *Der Mond* at the New York City Opera in the fall of 1956, I couldn't hear much of the final act, for half the audience was hooting and making cat-calls. The other half made even more noise shushing. My neighbor on the left

(shushing) was making threatening gestures at my neighbor on the right (hooting), which to me (being in the middle) was extremely distracting.

If nothing else, the event proved that our notoriously phlegmatic audiences can still be roused to the point of spontaneous reaction. But it takes someone like Orff to do it.

EUGENE KONTOWSKI
Hackensack, N.J.

Kansas Pioneer

● I should like to correct an error in the stereo FM station list in your May, 1962, issue. KCMB-FM in Wichita, Kansas, is mentioned there as a station "ready for stereocasts." In fact, KCMB has been transmitting in stereo since December of last year and was the first station in Kansas to do so.

MICHAEL D. LONNEKE
Music Director
KCMB-FM
Wichita, Kansas

Opera Translations

● The current practice with regard to English translations of opera librettos supplied with recordings strikes me as quite absurd. Instead of providing a fairly literal translation of the original so the listener can clearly follow what is being sung, an attempt is made to make the translation singable, or poetic, often at the cost of deviating widely and ludicrously from the text. This may be of use at some hypothetical performance of the opera in English, but what the record listener wants is to know the meaning of the foreign words he is hearing.

A simple sentiment in the original is often translated into flowery foolishness. Witness a recording of *Fidelio*, where "Oh namenlose Freude! Mein Mann an meiner Brust!" ("Oh boundless joy! My Husband at my breast!") becomes "Oh joyful lightness of the heart! No more horror can be impart." Here the translator went the original one better: he made the lines rhyme. In making this "improvement," he garbled the sense of the lines by shifting the reference from *Fidelio's* liberated husband to Pizarro, the villain of the opera. And this is just one of countless horrible examples.

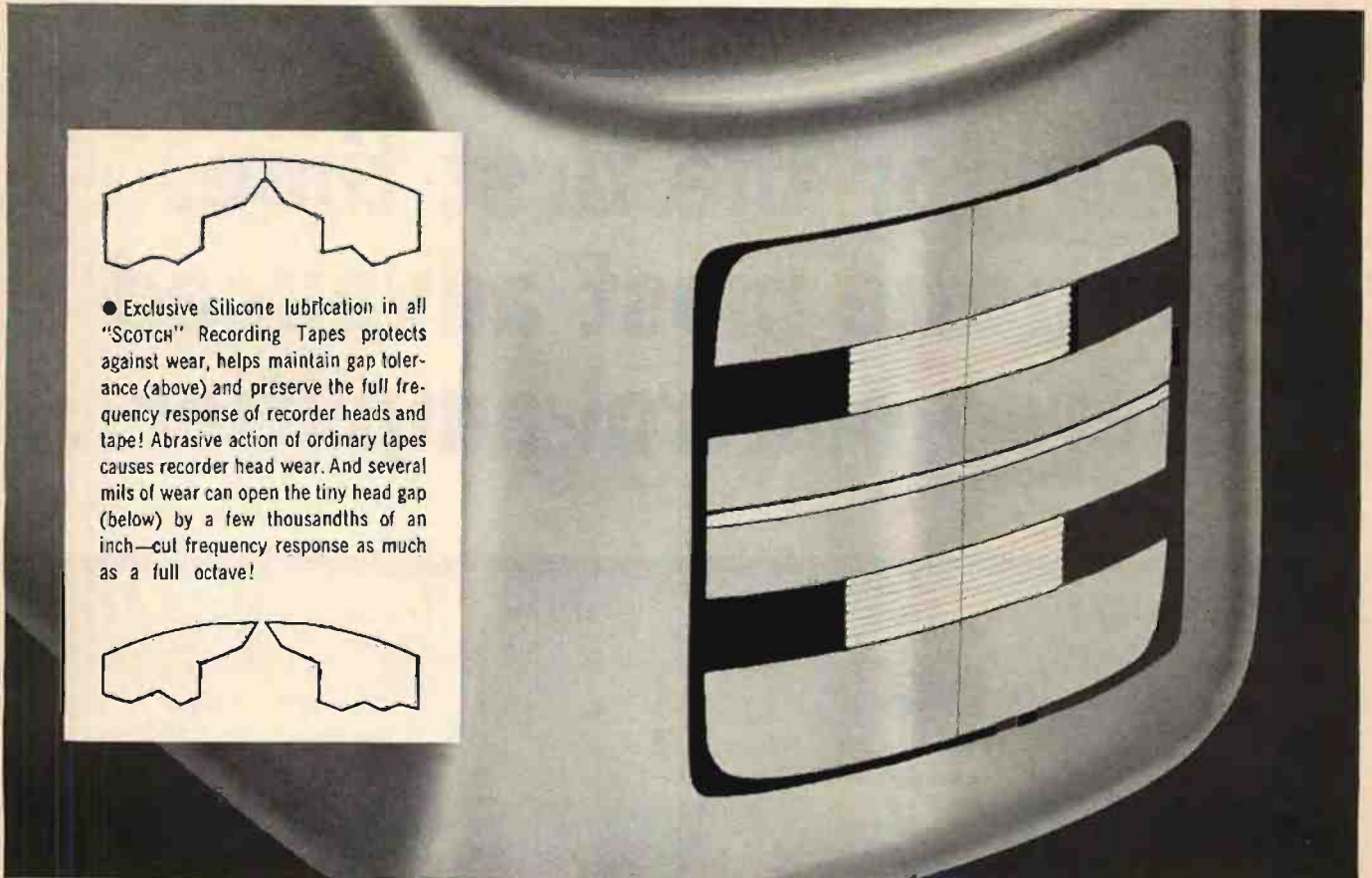
STEFAN SILVERSTON
Santa Monica, Calif.

Because opera is the most expensive of recording projects, record companies often feel they can not afford the added cost of a new translation for the booklet that accompanies the album. Consequently, they use available translations,

(Continued on page 22)

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4:35*

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IF THE BIG BANDS WERE HERE TODAY VOLUME 2



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which are not infrequently antiquated versions prepared by publishers whose main concern was to match the number of syllables in the translation to the number of notes so the music could be sung in various languages. The translators employed for these dreary ventures were apt to be hacks, obedient to the Victorian fashions of their day. Rarely did heroic or lyric feeling survive their efforts.

One notable exception to the rule is the sprightly and idiomatic translation of *Der Rosenkavalier* especially prepared for the Angel recording by Walter Legge, which captures to an amazing degree the style and atmosphere of Hofmannstall's libretto.

Boosting FM

● I generally agree with Mr. Hebb's editorial point in the June, 1962, issue that many FM stations fall short of high-fidelity standards in the technical quality of their broadcasts, but I feel that the editorial too heavily emphasizes the negative side. In addition to calling attention



to the poor signal quality of some stations, the FM listener can exert influence in a positive way by being more active in his support of stations that do a good job. Cards and letters to the station are valuable, but it is even more important for the FM listener to let the station's sponsors know that he appreciates the broadcasts and buys the sponsors' products. Recommending a good station to potential sponsors would also be extremely helpful. Participation in promotional campaigns, such as contests and giveaways that are announced over the station, is also important.

The fact is that FM stations throughout the country are marginal enterprises, and many of them, despite all efforts, are losing money.

Most advertisers and their agencies are not convinced of the size and buying power of FM audiences, and it remains for the listeners to prove the facts. In sum, it is up to the listener to make himself heard, not only when he is dissatisfied with a station's performance but also when he is happy with it. Without such support, the day may come when good-music broadcasting ceases to be available in many localities.

WILLIAM A. TYNAN
President
WHFS-FM
Bethesda, Md.

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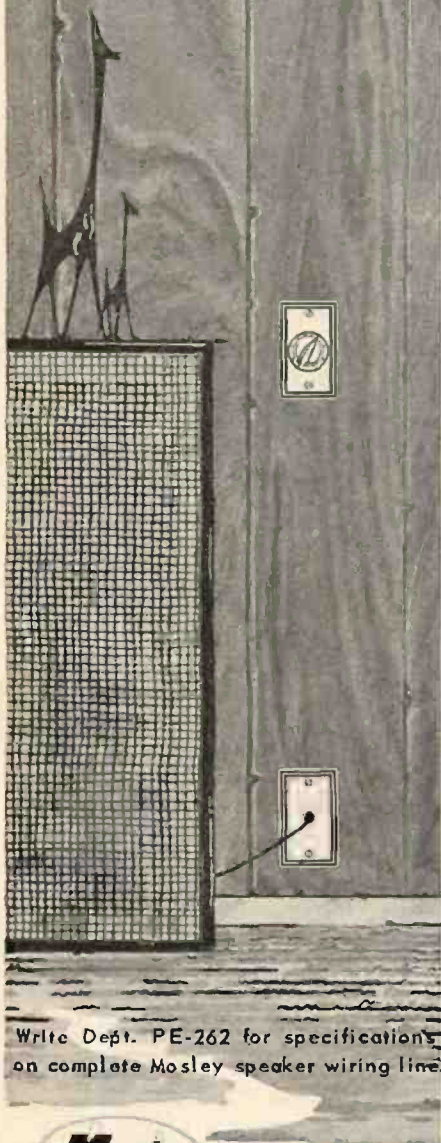
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THE STORY of my modest career as a composer has one singular circumstance to boast about: I had the privilege to be the only composition pupil of Béla Bartók. Why did he accord me this favor, and at a time in his too short life when nothing seemed to be of less interest to him than the experiments of a young lady in writing down notes of her own invention?

We were both Hungarians, with only two years of difference in age; and both of us were studying the piano in Budapest with the same teacher, Professor Stefan Thoman, who, incidentally, had been one of Franz Liszt's favorite pupils. At that time, around 1910, Professor Thoman headed the piano division of the Royal Hungarian Music Academy. Among those who also attended his classes were Ernst Dohnányi, Leo Weiner, and other excellent young musicians. As for myself, I studied privately with Professor Thoman, and after he had discovered my desire to study theory, harmony, and counterpoint, he advised my parents that an advanced course in composition would be a necessity for their music-crazy daughter.

"Whom would you recommend as a teacher?" my father asked sternly.

"We have at the Academy a very gifted young boy who is very serious and respectable. He might prove suitable," Professor Thoman replied.

At that time Béla Bartók, the student Professor Thoman had reference to, had gained some renown among the students as being a rather unorthodox musician who risked being expelled from the Academy because he carried around with him a score of the then-anathematized *Thus Spake Zarathustra* of Richard Strauss. By the faculty, however, Bartók was regarded as being an extremely talented and hard-working youngster from a provincial family of solid reputation. Thus my father, who did not know anything about music, but who tended to oppose unusual activities for girls, did not object.

When Bartók arrived for our first lesson he looked rather unconventional, wearing his black national garb. Being a fervent Hungarian patriot, it was years before he relinquished it for "civilian" clothing. His stationery always bore the imprint "God Bless Hungary."

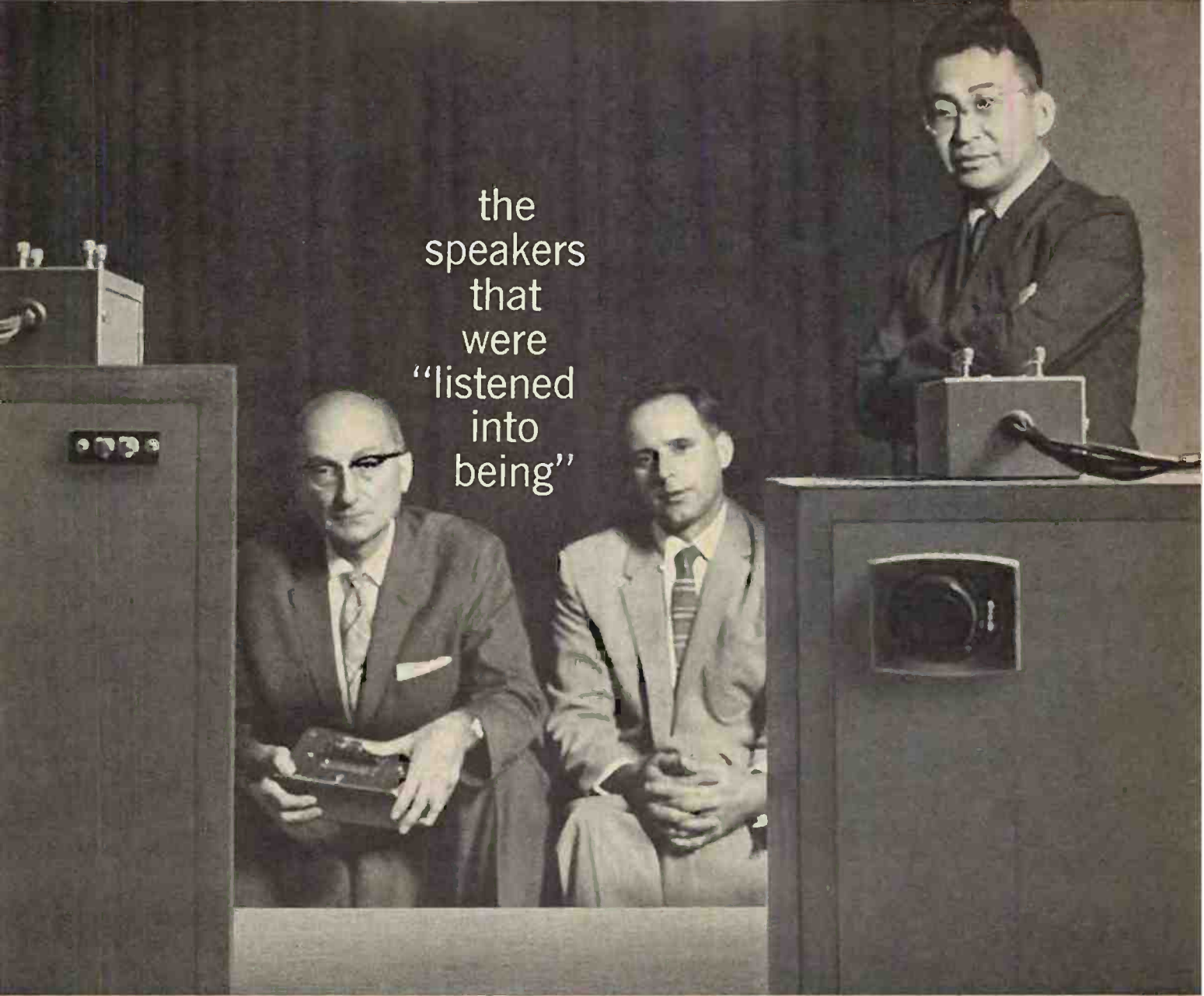
Teaching was not Bartók's favorite
(continued on page 26)

STUDYING COMPOSITION WITH BARTÓK

BY GISELLA SELDEN-GOTH



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speakers
that
were
"listened
into
being"



U-1

University Engineers: (l. to r.) Victor Brochner, Dir. of Engineering, John King, Earl Matsuoka

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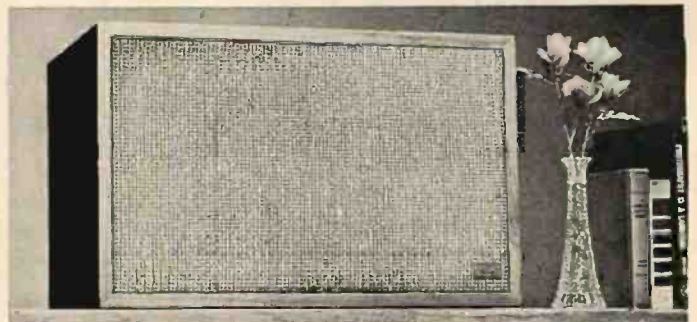
Bookshelf systems are naturally attractive where space is at a premium. Unfortunately, many of them use built-in compromises to imitate the robust quality of their big brothers. The result has often been a false, boomy bass, coupled with unnatural highs. The sound is flashy but it soon fatigues the ear.

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26

endeavor, and he made no secret of it. As a matter of fact, it ranked fourth in his favor, after his enthusiasm for collecting, arranging, and transcribing of Hungarian folk music, composing, and playing the piano.

During the lessons he talked very little. The beginning was always: "What have you prepared for today?" After this, he gave his opinion tersely. "This is good" was his highest praise, and he offered this great a compliment but seldom. Mostly I heard: "This will not do," and then his big pencil would strike fiercely across faulty figuration or—according to his personal views—outmoded harmonization.

He did not like formally tonal cadences and made me work counterpoint to themes of Debussy, who was at that time the apostle of progress. In order to illustrate his theories better, he now and then—but not too often!—allowed me to have a look at the scores he was working on himself. There were two great suites for orchestra, mostly on Hungarian themes, which were unfortunately later abjured by himself and thus are today nearly forgotten, and there was his String Quartet No. 1, which has remained one of the masterworks of its kind.

When I happened to show him one of my chamber-music pieces, he insisted that each instrument had to be absolutely independent from the others, "because the violin has to say different things and in a different way than does the piano." He gave much importance to harmonizing the simplest four-part chorales, but in a "progressive way," and avoiding traditional endings. When I wanted to start the study of orchestration, he said curtly: "Either you hear the difference between a piccolo and a double-bass or you don't. If you do, it is useless to talk about it. If you don't, let us give up the whole matter."

Our teacher-student relationship lasted for about two years; then it came to an abrupt end. I had written a composition for orchestra that Bartók did not approve of. Nonetheless, without asking his consent, I presented the piece anonymously to the Budapest Philharmonic Society, which, very much to my surprise, accepted it for performance. He was so annoyed that he broke off our whole relationship, so thoroughly, in fact, that he did not speak to me when we

passed one another on the sidewalk.

More than a decade later, when I had been married and established at Berlin for quite some time, I heard that he was coming to Berlin. I wrote him a simple letter, asking whether the time had not come to renew our old friendship. He agreed, even to the point of accepting my invitation to be my houseguest for several days. But during the entire visit he never mentioned his having taught me, although he sometimes spoke of his teaching days at the Academy with a complaint about much precious time lost.

I did not hear from Bartók again until the European situation made us meet in New York, where he had taken refuge, more of a moral nature than of personal safety, which in Hungary had never been imperiled.

THE STORY of Bartók's last American years, with all their misery, has been told many times. I have often attributed Bartók's misery in America to one of his favorite axioms: "One should never tell a lie." To my knowledge he never, during his whole life, said a word that was not true. He was even unable to say "Nice to see you" if he did not mean it. And with such a personal code it is difficult to get along in America.

While we were both in America, Bartók now and then paid me a visit to consult me about some technical terms to be used in his reports concerning his activities at Columbia University. The job that had been offered to him there was most distinguished, but the salary was hardly adequate to cover living expenses for himself and his small family. Life had become very difficult for him, concerts were few, nobody seemed interested in his music.

Then one day Bartók told me the Curtis Institute in Philadelphia had offered him a position teaching composition. My first reaction was one of relief. Then he told me he had refused it.

"But why, for Heaven's sake?"

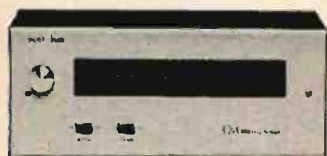
He answered, despondently, "Why should I tell people how to compose?"

"But you did it once," I said, "with me. Why did you teach me then?"

He shook his head sadly. "Perhaps I did it because we were very young, and because I thought that, perhaps, you were a talent. . . ."

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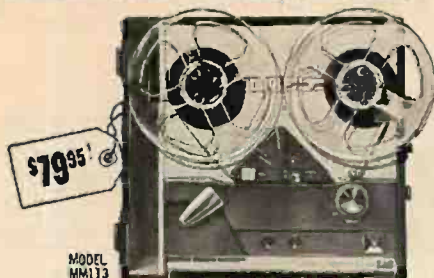
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BEGINNERS ONLY

by HANS H. FANTEL

A CONCEPT basic to all modern sound reproduction is that of electronic amplification. It was the development of the vacuum tube, in which such amplification takes place, that separated modern sound recording and reproduction from an earlier era that had to rely on big and often picturesque acoustic horns as a means of concentrating and transmitting sound.

Today's electronic tubes are vastly improved over their predecessors that opened the way to electronic sound reproduction during the 1920's, but their principle of operation is still the same. Tiny electric impulses representing sound patterns picked up by a microphone or a phonograph cartridge are used to modify (or modulate, as the engineers say) a more powerful electric current so that the stronger current assumes the acoustic waveform of the music or speech to be recorded or reproduced. This process takes place within the tube, where electrons stream from an electron emitter known as the cathode.

By heating the cathode, electrons are boiled out of it, somewhat as steam boils off from water. The heating is done by an electric filament, similar to the filament of a light bulb, which can be seen glowing inside the tube. When a tube is said to be burned out, it is this filament that has failed. The electrons are drawn across the vacuum of the tube toward a target, known as the plate, which, being positively charged, attracts the negatively charged electrons. On their way to the plate the electrons pass through an open lattice called the control grid. The tiny voltage that represents the sound waves to be amplified are applied to this grid, causing it to act like a valve or sluice gate on the passing stream of electrons. By this valve action, the flow of this powerful stream of electrons is varied in accordance with the momentary ups and downs of the much less powerful musical wave pattern appearing at the grid, and the signal appears in stronger (i.e. amplified) form at the output of the tube.

Most of the tubes in high-fidelity equipment are designed primarily to increase the voltage of the signal. However, the last tubes in an amplifier must provide a large amount of current, which is needed to drive loudspeakers. Hence they must develop an especially ample flow of electrons, which results in greater heat and harder work for the cathodes.

To keep tubes from wearing out prematurely, make sure your amplifier is ventilated so as to prevent overheating. Also remember that the greatest strain for the tubes comes when the amplifier is switched on. What wears them out is not so much the total hours they are used but the number of times they are switched on and off. It is far easier on your tubes to leave your set on the whole evening rather than turning it off and on at intervals.

Because of the great demands upon them, cathodes in power-output tubes and rectifier tubes are depleted faster than in other tubes, and their electron emission falls off. About once a year, therefore, you should have these tubes tested and replaced if they no longer operate at full power.

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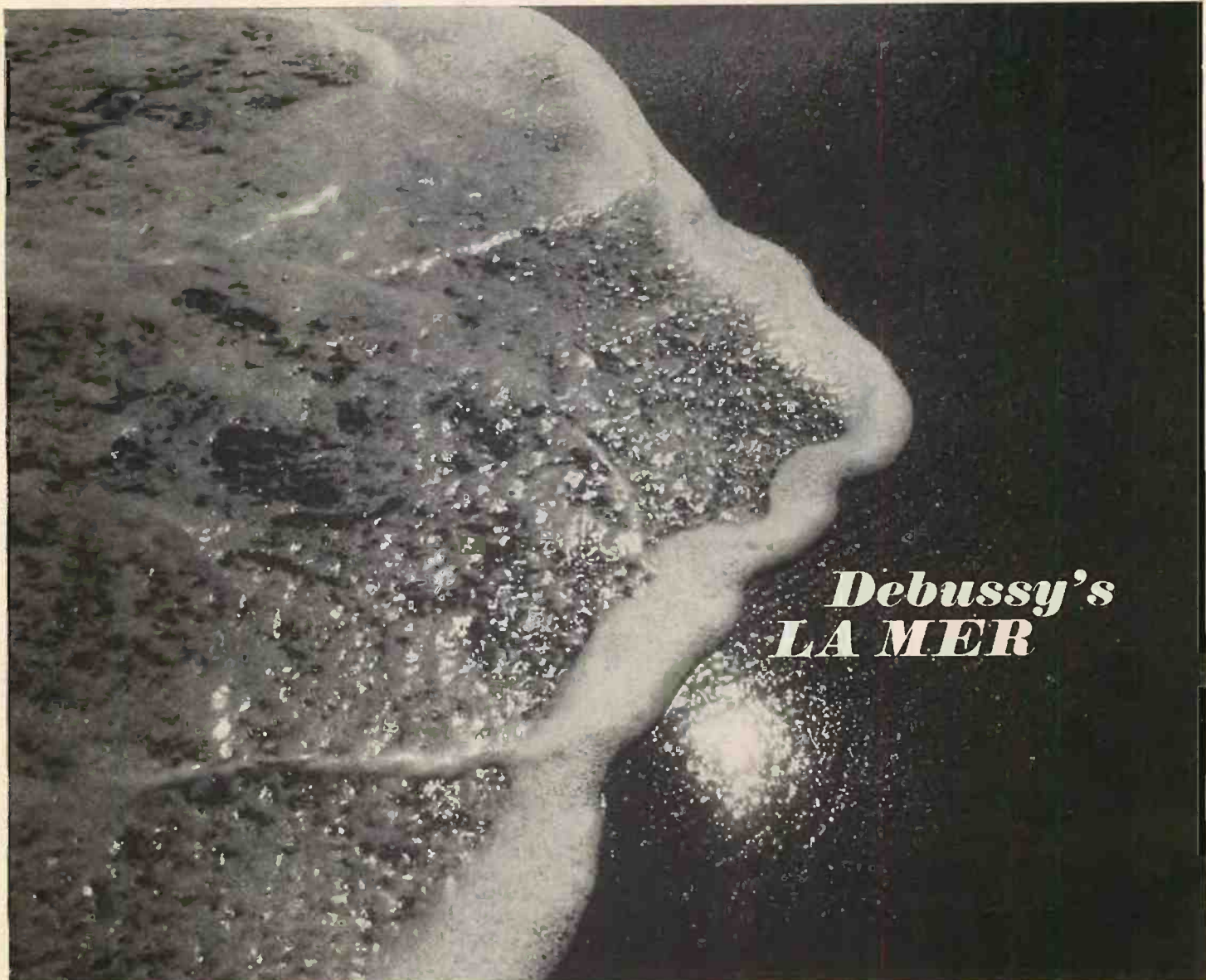
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Debussy's *LA MER*

LAWRENCE SHUSTAK

IN ANY LIST of original music creators the name of Claude Debussy—whose centenary is marked on August 22 of this year—must surely rank near the top. Debussy found in music new colors, new harmonic structures and relationships, new procedures of symphonic development. The catalog of Debussy's music is comparatively small—he left us only a single opera, a single string quartet, and no symphonies as such—but its quality is on an extraordinarily high level. Some of it, like *La Mer*, has such universal appeal that the *musicien français*—as Debussy proudly signed himself—has become a musician who is admired and loved in every country.

From the days of his youth Debussy had a consuming passion for the sea. It was in Cannes, at the age of seven, that he discovered the manifold joys and beauties of the Mediterranean, and quite often in later years he would visit coast resorts to find comfort and relaxation.

For generations the sea has been a source of inspira-

tion for French artists—one need only recall the seascapes of the Impressionist painters, the *Fanny* trilogy of Marcel Pagnol, or the haunting beauty of Charles Trenet's song, *La Mer*—but probably no work of art has captured the sea's ebb and flow, its majesty and mystery, more successfully than Debussy's *La Mer*, *Three Symphonic Sketches*.

On September 12, 1903, Debussy wrote to Durand, his publisher, from Burgundy, where he was vacationing, to inform him that he was at work on a composition dealing with "my old friend, the sea, always innumerable and beautiful." The same day he also wrote to the composer André Messager: "You will say that the ocean does not exactly wash the Burgundian hillsides—and my seascapes might be studio landscapes; but I have an endless store of memories, and, to my mind, they are worth more than reality, whose beauty often deadens thought."

Two years later *La Mer* was completed. In everything but its title the score is a closely knit three-move-

ment symphony, superbly evocative of its subject matter. Each of the movements has a descriptive title: *From Dawn to Noon On the Sea*; *Play of the Waves*; and *Dialogue of the Wind and the Sea*. And near the end of the work Debussy achieves an effect of binding unity by repeating themes from the first movement.

La Mer was performed for the first time at a concert of the Lamoureux Orchestra in Paris, in October of 1905. Seventeen months later the score was premiered in the United States, at a concert of the Boston Symphony Orchestra under the direction of Karl Muck. Ever since that first Boston performance, the music has been a particular specialty of the Boston Symphony, and the orchestra has recorded the score under the direction of each of its three permanent conductors since 1920: Pierre Monteux, Serge Koussevitzky, and Charles Munch. (Erich Leinsdorf, who is about to assume his duties as Munch's successor, has also recorded the score, but with the Los Angeles Philharmonic Orchestra.)

The Koussevitzky recording originally appeared on RCA Victor 78-rpm discs in the late 1930's and is the performance by which a whole generation of collectors came to know *La Mer*. It was reissued briefly on a long-playing disc in RCA Victor's Camden series (CAL 376), but it is no longer available. This is a pity, for the performance is a superb one, with a thrilling sense of controlled fury.

The Monteux-Boston Symphony recording (RCA Victor LM 1939) is also no longer available. It is a lucid, forthright account of the music that generates convincing vitality. On the reverse side, Monteux conducts the Boston Symphony and women's voices from the Berkshire Festival Chorus in an equally fine performance of Debussy's *Nocturnes*.

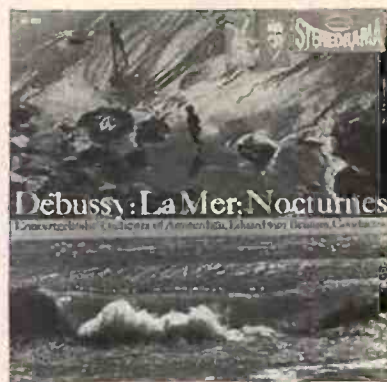
Munch has long been identified with *La Mer*, beginning with a recorded performance of nearly twenty years ago with the Paris Conservatory Orchestra. He has since conducted it many times with the Boston Symphony both at home and on tour. Unfortunately, his recording of the work (RCA Victor LSC/LM 2111) only dimly suggests the best of which Munch is capable; too frequently the pervading mood is one

of semi-hysteria. The sound, too, leaves something to be desired, especially in the stereo version.

There are eight other stereo/mono versions of *La Mer*: Ernest Ansermet's (London CS 6024, CM 9228); Pierre Dervaux's (Command 11008 SD); Erich Leinsdorf's (Capitol SP/P 8395); Eugene Ormandy's (Columbia MS 6077, ML 5397); Paul Paray's (Mercury SR 90010, MG 50101); Fritz Reiner's (RCA Victor LSC/LM 2462); Manuel Rosenthal's (Westminster WST 14020, XWN 18770); and Eduard van Beinum's (Epic BC 1020, LC 3464). In most respects the eight interpretations are very similar, and there persists in all of them a sense of objective detachment.

It would be logical to think *La Mer* would fare best when the conductor is wholly and passionately involved with the score, and the proof of this is the overwhelming 1950 mono recording by Arturo Toscanini on RCA Victor LM 1833. *La Mer* was a work Toscanini conducted again and again: during the twenty-nine year period he was making music in this country (1925-1954), the Maestro conducted *La Mer* no fewer than fifty-three times. What is more, he edited the score in the most painstaking manner imaginable, adding doublings of instruments where he felt it necessary to establish the clarity of the scoring. And when he recorded the work with the NBC Symphony Orchestra in June of 1950, both he and the orchestra were functioning at the height of their powers. Each strand in the orchestral fabric is revealed in the recording, and the interrelation of the strands is a joy to hear. Every mood in the music is communicated to perfection, with an inexorable flow from first note to last. The recorded sound, happily, is still quite serviceable, with an especially fine dynamic range.

The Toscanini recording, then, is the unqualified recommendation for Debussy's *La Mer*. Indeed, Toscanini's *La Mer* may well be his finest recorded performance. As far as stereo versions are concerned, two are noteworthy: van Beinum's reading for Epic, for its sophisticated élan; and that of Dervaux, on the Command label, for its splendid sound.



Despite its age, Arturo Toscanini's 1950 RCA Victor monophonic version of Debussy's *La Mer* is the finest available recording of the work. In stereophonic sound, the recommended choices are Pierre Dervaux's reading for Command, which is notable for its superior sonics, and Eduard van Beinum's recording on the Epic label.

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TECHNICAL TALK

by JULIAN D. HIRSCH



THE DESIRABILITY of low tracking error in phonograph tone arms is universally conceded, but its significance is not always understood. Record grooves are cut by a stylus that moves at right angles to the direction of groove travel. The tracking problem arises because conventional playback arms are pivoted at one end and swing in an arc as the record surface is traversed. If the arm is straight, it will be tangent to the record groove at only one point. Offsetting the cartridge at an angle and positioning the arm so the stylus overhangs the center of the turntable allows tangency to be obtained at two points on the record.


The angle the stylus axis makes with the tangent to the record groove is its tracking error. Since this can be zero at only two points on the record, it follows that a measurable tracking error usually exists. And even a small mistake in mounting the arm or cartridge can cause an appreciable increase in tracking error.

The number of degrees of tracking error divided by the record radius (in inches) at any given point yields what is called the distortion index. All else being equal, a two-degree tracking error at a two-inch record radius causes as much distortion as does a six-degree error at a six-inch radius. Obviously, if two arms have the same maximum tracking error but one has its maximum error at a four-inch radius and the other at a six-inch radius, the latter will produce lower distortion. Some manufacturers point out that their arms are designed for lowest distortion rather than for lowest tracking error. This simply means that they have tried to keep the distortion index at a minimum.

Fortunately, the effects of tracking-error distortion are less apparent audibly than analytically. Most good arms have a distortion index of about 0.5 degrees per inch of radius, and the distortion due to tracking error with such arms, assuming 10 cm/sec recorded velocity, is about 2.5 per cent. Most cartridges and records have comparable amounts of distortion at velocities this high. The second-harmonic distortion that results from tracking error is relatively inoffensive compared to some of the higher-order harmonics that can be generated in phonograph reproduction. Better cartridges and records may eventually make tracking-error distortion significant, so I do not mean to imply that it can

be ignored, but the fact is that it is not a serious problem at this time.

Aside from causing distortion, tracking error can also reduce stereo separation. This is a negligible effect, since enormous tracking errors would be required to reduce separation below the levels produced by present-day cartridges and records. A more significant loss of stereo separation results when the stylus is not at right angles to the record surface, when viewed from the front. A tilt to the side of as little as one degree limits the maximum separation to 37 db, while a three-degree tilt limits separation to 26 db. It is difficult if not impossible to adjust the stylus visually to be within three degrees of perpendicular. Modern styli are so small as to be nearly invisible to the unaided eye, so the best that can be done is to mount the cartridge so its bottom appears to be parallel to the record, and hope the manufacturer has adjusted the stylus assembly perfectly. Luckily, loss of separation to an audible extent would require a stylus tilt of about ten degrees, which can easily be discerned. The perfectionist may wish to check channel separation with a test record and adjust the cartridge mounting for optimum results, but, judging from my experience with stereo cartridges, I doubt whether this is necessary or worth the effort.



VIKING 86 STEREO COMPACT RECORDER

● THE Viking 86 Stereo Compact is a compact tape recorder designed for custom installation. Measuring only 13 inches square and 5½ inches deep, it contains a two-speed, two-motor tape transport and twin stereo record and playback amplifiers. Tape motion is controlled by a pair of concentric knobs. A large circular knob places the tape in fast forward or rewind. Returning the knob to neutral stops the tape smoothly and gently. Clockwise rotation of the bar knob puts the

tape into normal motion, with either $3\frac{3}{4}$ ips or $7\frac{1}{2}$ ips tape speed selected by a small knob. A mode selector provides switching to playback, recording, and sound-on-sound recording. The latter is accomplished by one channel being played back and recorded on the other channel along with the newly applied signal.

The interlocking of mechanical and electrical controls makes the possibility of accidental tape breakage or erasure very unlikely. Neither tape-transport knob will operate unless the other is in neutral. The recording button will not lock in unless the tape is in normal forward motion. Even then, the bias oscillator will not go on unless the mode switch is in **RECORD**, nor will the **RECORD** setting turn it on unless the recording button is engaged. This is one of the most foolproof tape recorders I have seen.

The Viking 86 Stereo Compact is available with a choice of three head configurations, all at the same price. The Model **ESM** has half-track heads; Model **ERQ** has half-track record and erase heads and quarter-track playback heads; and Model **RMQ**, the one I tested, has quarter-track heads throughout.

Mechanically, the Viking 86 proved to be quite satisfactory. The wow and flutter were 0.2 per cent and 0.18 per cent at $7\frac{1}{2}$ ips, and 0.2 per cent and 0.22 per cent at $3\frac{3}{4}$ ips. Both speeds were slightly fast, though not audibly so. Fast forward and rewind times for a 1200-foot reel were 50 and 75 seconds.

Playback response was plus or minus 5 db from 50 to 15,000 cps, rising at the low end and falling at the high end. Over-all record-playback frequency response was plus or minus 2.5 db from 30 to 11,000 cps at $7\frac{1}{2}$ ips, and from 25 to 9,000 cps at $3\frac{3}{4}$ ips. Part of the reason the high-frequency response was not quite as good as rated can be attributed to the recorder's rather high output impedance, about 45,000 ohms. Even four or five feet of shielded cable can cause a loss of several db at 15,000 cps. This suggests that cables to the unit should be kept as short as practicable. The signal-to-noise ratio was 48 db, with the noise—predominantly hiss—being inaudible under most conditions.

I made recordings from a microphone and from stereo FM broadcasts with highly satisfactory results. There were no interference effects from stereo FM broadcasts, and the loss of extreme highs was hardly noticeable and was easily corrected by a slight treble boost in the playback amplifier.

In my opinion, the Viking 86 Stereo Compact is an excellent choice for adding tape facilities to a moderate-price stereo or mono music system. My only criticisms of its design and operation, apart from the high output impedance, concern its mechanical rigidity. The sheet metal plate on which it is assembled can be deflected enough by hand to cause the tape to rub against the reels, and the head-shifting mechanism also appeared to have an undesirable amount of play. While these defects may not be serious, their correction would make the 86 Stereo Compact an even better buy than it presently is at its price of \$297.50.

DUAL-1006 CUSTOM RECORD PLAYER



● **THE** Dual-1006 Custom record player is a four-speed combination record changer and manual turntable. It can accommodate up to ten records, which are supported on a single removable spindle. A short single-play spindle and a 45-rpm center-hole adapter are also provided. The tone arm contains a separate cartridge holder, removed by turning a knurled knob.

The operation of the Dual-1006 Custom is fascinating to watch, and unlike that of any other changer I have seen. When the **START** button is pressed, the first record drops, the arm is lowered onto the rotating record and then rolls outward on two small neoprene wheels until the outer wheel extends over the edge of the record. At this point the arm lifts, the wheels retract, and the arm comes down gently with the stylus in the lead-in groove. The entire cycle requires about ten seconds.

Since the pickup indexes from the outside of each disc, the changer can play records of any size in any sequence. The neoprene wheels that skid across the record span many grooves and thus cannot damage the record.

At the end of the record, the trip mechanism operates, dropping the next record and repeating the cycle. After the last record the mechanism shuts off. A **STOP** button permits halting the player at any time. A third button, marked **REPEAT**, allows playing to be halted temporarily if such is desired.

I measured a lateral rumble level of -41 db, and vertical rumble of -35 db. These meet NARTB standards for broadcast turntables. Wow and flutter measurements were also very good, each being 0.1 per cent. The turntable speed was 1 per cent fast with no records on the turntable, but slowed down almost perfectly to speed when records were being played. The tracking error of the arm was less than one degree over most of the record, which is actually better than many separate tone arms, and I found that any cartridge that would track at two grams in a separate arm could be used at the same force in the Dual-1006 Custom. The arm resonance was in the 15-to-20-cps region, and was well damped. The built-in tracking-force gauge was very accurate between two and six grams.

The Dual-1006 Custom operated flawlessly with all types of records. The record-changing mechanism, although unconventional, seems as reliable as any I have seen. The arm of the Dual-1006 Custom, unlike most changer arms, cannot be raised more than a few degrees above horizontal, but it is completely free laterally, and can be stopped at any part of its operating cycle without damage.

The Dual-1006 Custom is priced at \$79.95.

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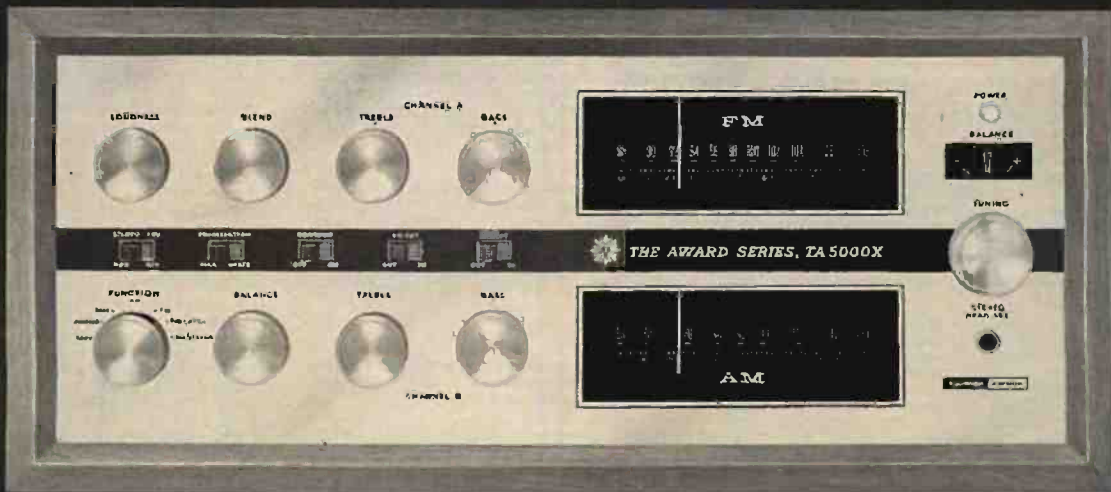
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infinity balance control to balance any speaker system regardless of listener's position in the room; stereo contour control to boost bass energies at low listening levels.

In the way it looks, and in the way it performs, the Award Stereo Festival is the embodiment of creative engineering at its finest. Simply add two speakers and a record player and your stereo installation is complete. The Award Stereo Festival III, Model TA5000X—\$299.95. Walnut Enclosure WW80—\$29.95; Metal Enclosure CX80—\$12.95. All prices slightly higher in the West.

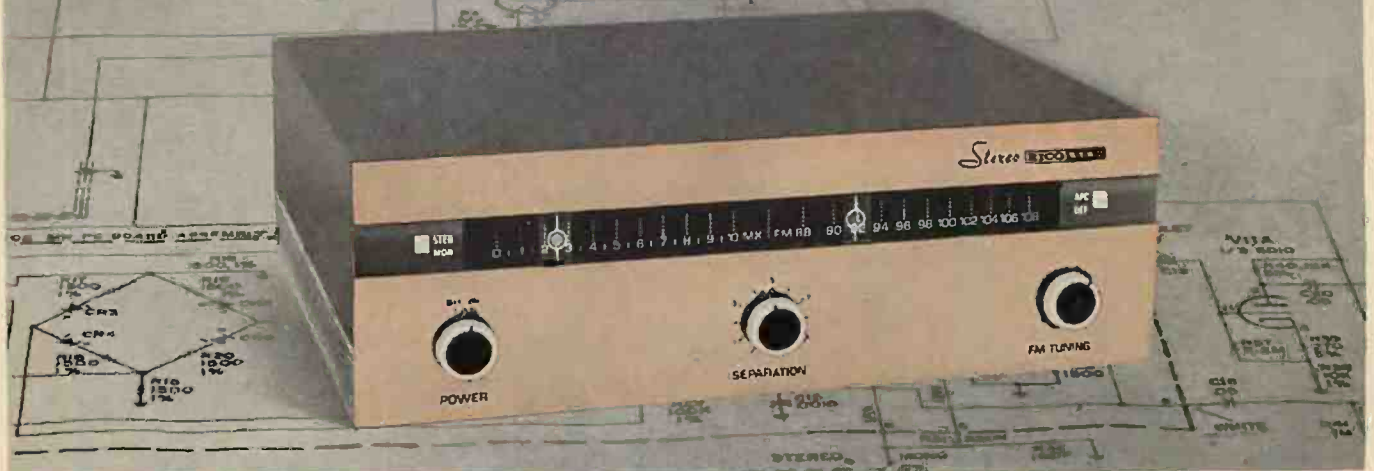
For further information on the Award Stereo Festival and other fine Harman-Kardon products write Dept. R-9, Harman-Kardon, Inc., Plainview, New York (Export Office, EMEC, Plainview, N.Y.)

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The two most critical sections, the front end and 4 IF's through to the detector, are entirely pre-wired and pre-aligned for best performance on weak signals (fringe area reception).

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The IF strip Four IF amplifier-limiter stages (all that will do any good) and an ultra-wide-band ratio detector, all pre-wired and pre-aligned. Designed with the utmost practicality so that the simplest alignment is also the alignment for highest sensitivity and practically lowest distortion. (Important to you if a service alignment is ever required.) Output is flat to the limit of the composite stereo signal frequency spectrum to eliminate any need for roll-off compensation in the stereo demodulator.

The stereo demodulator Ten stages for unequalled performance capabilities. EICO's brilliantly-engineered zero phase-shift, filterless detection circuit

(patents pending) eliminates loss of separation due to phase-shift in the stereo sub-channel before recovery. Complete rejection of storecasting interference. Cathode follower driven, sharp cut-off 15kc low pass filters in each output channel.

THE OPERATION

Two slide-rule dials in a line: one, a station frequency dial with the famous EICO "eye-tronic" tuning-eye travelling along it to indicate the exact center of each broadcast channel; the other a logging dial with an automatic stereo indicator lamp travelling along it in tandem with the tuning-eye to indicate when the station tuned in is broadcasting stereo.

THE LOOK

Massive extruded aluminum panel and side rails, exquisitely brushed and anodized pale gold, with baked epoxy brown, perforated steel cover.

PERFORMANCE

Pre-production field tests brought back the report "Definitely a fringe-area stereo tuner," which is simply the meaning of our laboratory measurements. We know, for example, that full limiting is achieved at 10uV input signal, meaning that the low distortion and noise specifications (the full benefits of FM) will apply to all but the most distant and difficult-to-receive stations. The sharp selectivity you need when a tuner is that sensitive is here also (a strong local station and a low-power station 100 miles distant separated by only 0.4 mc. each had its own sharp tuning-in point on the dial). While signal levels as low as 2.5uV will produce phase-locking for full stereo separation, very strong local signals will pro-

duce no higher output from the FM detector than a 10uV signal and will not be degraded in quality by overloading the stereo demodulator. Distortion is very low, both in mono and stereo, so that the sound you hear has that sweetness, clarity, and freedom from grating harshness that results from absence of distortion. The stereo output signals are so clean that there is not a sign of the 19kc pilot carrier or the re-inserted 38kc sub-carrier visible on a scope presentation.

SPECIFICATIONS

Antenna Input: 300 ohms balanced. IHFM Usable Sensitivity: 3uV (30db quieting), 1.5uV for 20db quieting. Sensitivity for phase-locking (synchronization) in stereo: 2.5 uV. Full limiting sensitivity: 10uV. IF Bandwidth: 280kc at 6db points. Ratio Detector Bandwidth: 1 megacycle peak-to-peak separation. Audio Bandwidth at FM Detector: Flat to 53kc discounting pre-emphasis. IHFM Signal-to-Noise Ratio: -55db. IHFM Harmonic Distortion: 0.6%. Stereo Harmonic Distortion: less than 1.5%. IHFM IM Distortion: 0.1%. Output Audio Frequency Response: ±1db 20cps-15kc. IHFM Capture Ratio: 3db. Channel Separation: 30db. Audio Output: 0.8 volt. Output Impedance: low impedance cathode followers. Controls: Power, Separation, FM Tuning, Stereo-Mono, AFC-Defeat. Tubes: 1-ECC85, 5-6AU6, 1-6AL5, 1-12AT7, 2-12AU7, 1-6D10 (triple triode), 1-DM70 (tuning-eye), 1-EZ80 rectifier, 5 signal diodes, 1 neon lamp. Power Source: 117V, 60cps; 60 watts drain; extractor post fuse. Size (HWD): 5 1/8" x 15 7/8" x 1 1/4". Weight 17 lbs.

*Actual distortion meter reading of derived left or right channel output with a stereo FM signal fed to the antenna input terminals.



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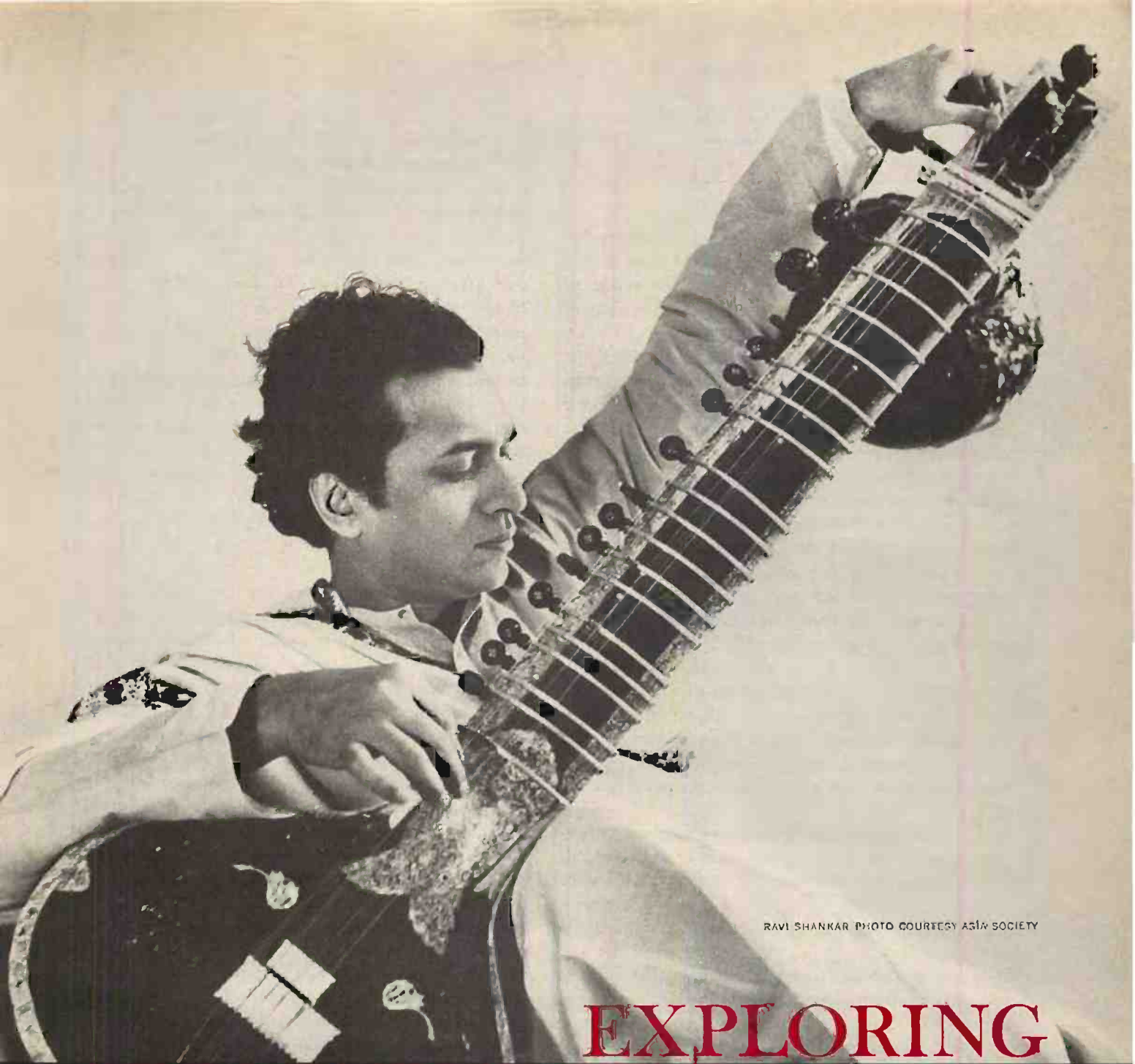
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RAVI SHANKAR PHOTO COURTESY ASIA SOCIETY

EXPLORING THE WORLD OF ORIENTAL MUSIC

by LESTER TRIMBLE

THIRTY YEARS AGO, most of the performing arts from the Eastern countries were, to us, pure exotica. But with the increasing amount of cultural interchange that has taken place of late, particularly since World War II, Eastern art has become much more understandable and communicative. We are now quite likely to listen to a piece of Indian

Oriental Music

music, for instance, not simply for its curiosity value but for direct aesthetic pleasure. All the same, a gap between East and West still exists. The music of Mozart is nearer our understanding than is that of Ravi Shankar.

A first fact to be realized about the music of the Orient is this: it differs greatly from country to country. In each of the great Oriental cultures, music developed from unique premises, slowly, and over great lengths of time. Thus one will find that the musics of China, Japan, and India differ from each other almost as much as they do from Western music.

The most highly developed system of music in the Orient—and the one that embraces the widest variety of expression—is that used in India. Its development has continued without interruption for a period of time that, judged according to our Western time-sense, seems almost incredible. The earliest surviving treatise on classical theory, Bharata's *Nāṭya-śāstra*, dates from the second century B.C. Texts such as the *Rkpratiśākhya*, on the subject of religious chanting, are believed to stem from as early as the fourth century B.C. And an oral tradition of such music existed at least a thousand years prior to that.

ORIENTAL MUSIC, in almost every case, has concentrated on the development of melody and rhythm, and has paid little attention to harmony. This is in contradistinction to Western music, where harmony has in certain periods, such as the Romantic, been given ascendance over all other elements of the art. It is not surprising, therefore, to find that melody and rhythm have been developed in Indian music to a degree of complexity and subtlety unmatched in the West. A work such as Stravinsky's *L'Histoire du soldat* strikes us as little short of phenomenal in its complex rhythms. But a comparison with the improvised rhythms of an Indian *tabla* player (the *tabla* are Indian drums) will show immediately that our rhythmic sense, even at its most developed, is still relatively primitive. Compare any recording by one of our best jazz drummers with one by the Indian drummer Chatur Lal, and this will immediately become obvious.

Since melody and rhythm, rather than harmony, are the two musical elements upon which the Indians have depended in their music, perhaps a description of their approach to these is in order. First, however, it is essential to realize that Indian classical music—which, incidentally, is quite different from Indian folk music—is not written down. It is entirely an art

of improvisation. The Indian classical musician is both composer and player.

Indian classical melody is based on a scale-like configuration of five, six, or seven tones called a *rāga*. Note the term "scale-like." Although the *rāga* does, on occasion, bear a strong resemblance to some of our Western scales, and an even stronger resemblance to the medieval modes that preceded our major and minor scales, the fact is that the *rāga* is unique. Comparisons between it and Western scales, modes, or tone-rows must be made conditionally and not carried too far. For we do not have in the West any scale-like or tone-row constructions that permit steps in the scale or tone-row to be simply an ornament and not a note as such. We consider an appoggiatura, or grace note, a decorative adjunct to a primary note of the scale. Not so in a *rāga*. A grace note may be an essential part of a *rāga*, built right into the *rāga* as an integral element.

Microtones, smaller than any intervals commonly used in the West, are also characteristic of the *rāga*. As an over-all description, it is probably most accurate to say that a *rāga* is a scale-like configuration of a uniquely complex and refined sort, used as the basis for music that is improvised on stringed and wind instruments or by the voice.

These descriptions, however, only explain the *rāga* from a technical point of view. From a philosophical standpoint, there is a far greater distinction between the *rāga* and any Western scale, mode, or tone-row. Our musical materials have seldom carried with them strong extra-musical connotations. *Rāgas*, to the contrary, are thought of as much in terms of philosophy as in those of technical theory. Like so many things Indian, they embody a cosmos of metaphysics. When an Indian musician is asked about them, he is more likely to recount their philosophical meanings than he is to tell you about their construction.

Almost every *rāga* is associated with a story, and many of these have been illustrated pictorially. In the

Balachander, virtuoso of the veena, an ancient instrument predating the sitar, will head a group of South Indian musicians that will tour the United States this summer under the sponsorship of the Performing Arts Program of the Asia Society.



ASIA SOCIETY



Many American concert-goers heard this group of North Indian musicians when they toured the United States last season. From left to right are Kunai Dutta (tabla and banya), Nodu C. Mullich (tambura), and Ravi Shankar, master of the sitar.

râga system used in the north of India, the origin of all the *râgas* is ascribed to the god Vishnu, who, at some remote point in history, is said to have presented to the world a single, highly potent, "masculine" set of six *râgas*. Since he did not want these masculine *râgas* to be lonely, he created a group of *râghinis*, to be their feminine counterparts. Each *râga* was then married to five *râghinis*, and the genetic consequences were formidable. *Râgas* born of these polygamous marriages numbered in the thousands. One encyclopedia lists 32,000 *râgas* as being either theoretical possibilities or as actually being in use in various parts of India. Another source speaks of 64,848.

The parent *râgas* were considered to partake of such fundamental elements as Fire or Earth, or such basic human emotions as Love, Hate, or Anger. When their progeny were born, they combined ingredients of the parent *râgas* in varying admixtures, so that one of them might consist of five parts of Earth plus two parts of Wind, or five parts of Love and two of Hate. On a technical level, the combinations were made by choosing one or two intervals from a given *râga* or *râghini* and joining them to a chosen series of intervals from another. Since *râgas* may change their conformation depending on whether they are ascending or descending, the various possibilities are nearly inexhaustible.

Philosophy aside, the constituent parts of a *râga* are notes that can be played on an instrument, or sung, and these are handled within the confines of a strict theoretical system. This system is passed from teacher

to pupil by example and personal description. When the Indian composer-player is going to play, he will meditate equally on the technical and the philosophical aspects of his art. What does it mean that this *râga* contains five parts of Love plus two parts of Hate? What kind of music shall he play if he considers that the *râga Megha* (cloud), which will provide the tonal material for his performance, is described thus: "The youth, having a body like the blue lotus, with garments like the moon, dressed in yellow, implored by thirsty cataka-birds (who drink only raindrops), with a smile sweet as nectar, is resplendent among heroes, in the midst of clouds?"

Some *râgas* are considered appropriate for the morning, some for afternoon, some for evenings. Some are relegated to particular seasons. *Râgas* also embody various moods: the mood of longing, for instance, or the mood of love and frivolity.

The elements of rhythm in Indian music are technically systematized in no less complete (and hardly less complex) fashion than are the elements of melody. The *tala* system, a rhythmic counterpart to the system of *râga*, meticulously organizes what seem to be every possible combination of meters, accents, and tempos. In this system, weak, medium-weak, medium-strong, and strong beats are differentiated. They may be slow or they may be fast, and they may be subdivided into units as small as the sixteenth-note. In an ordinary piece of Indian classical music, the fundamental beats begin very slowly, so that even their subdivisions are not very fast. As the music proceeds, however, the beat

Oriental Music

accelerates. By the time the piece comes to an end (which may be from forty minutes to an hour after its beginning), the music is moving at an almost unbelievably fast pace.

The conditions under which classical music is performed differ slightly between northern and southern India. In the past, Indian music was largely an art of the aristocracy, and it remains so, largely, in the north. The public concert, however, has been a cultural institution in the south for approximately a hundred



MARILYN SILVERSTONE

Because Indian music is not written down, its traditions must be passed down from father to son, from teacher to student.

years. Celebrated artists, as in Western cultures, draw huge crowds and command large fees.

A South Indian concert customarily lasts about three hours. Since a single work may take more than an hour to play, this postulates a program arrangement not unlike our symphony concerts in the West, save for the fact that the music is improvised, and that the performing group will most likely consist of a maximum of three players. Applause is not customary. Indeed, the more remarkable the performance, the more concentrated the audience's attention will be, and the more hushed they will remain. In Madras and other leading centers, audiences are extremely cultivated. They know the important and frequently used *râgas* intimately, and will follow every detail of the evolving composition with thorough understanding and acute critical appreciation. A flight of skill or inspiration (or a lapse) will be noted immediately.

The fact that applause is not part of concert-going

routine does not mean that Indian audiences are cool, "intellectual," or aloof. On the contrary, they are among the warmest and most responsive audiences in the world, and Westerners are often amazed to witness the extent of their involvement with the music. An unexpected turn in the improvisation will send a thrill of pleasure through the audience. Sighs of ecstatic response; heads nodding and hands waving with the fundamental beat; gasps of appreciation at the soloist's answer to the *tabla* player's challenge—these signify to a performer that his audience is *en rapport*.

A USUAL formal structure for a piece of classical Indian music goes something like this. The player of the *sitar*, which is a plucked string instrument, announces the *râga*, playing its tones one by one in a dignified and expressive manner. Then he begins to improvise on the theme, spinning a garland of melody from the tones of the *râga*, while the *tambura*, a lute-like stringed instrument, provides a background with its constant, soft strumming. During the course of his melody-spinning, the *sitar* player comes across a little figuration he particularly likes, and this he begins to develop (much as a Western composer would develop a thematic fragment), weaving it in and out of the evolving texture. Many minutes into the piece, the soloist on the *sitar* may arrive at a point where the complexity of his improvisation and, perhaps, a certain rhythmic urgency, seems to mark a climax. At this point, the *tabla*, or drums, may enter, and an improvisatory interplay begins between the drums and the plucked instrument. This give-and-take continues for a considerable length of time. Then, heralding the approach of the end, the performer-composers begin to play faster and faster, vying with each other in speed and complexity, until the final climax.

Of all the qualities noted by Westerners about Indian music, its sensuousness is perhaps the most striking. The very sound of the *sitar*, an immensely difficult instrument to play, is sensuous in the extreme. So is that of the *tambura*, which is used as a drone, strumming forth delicate clouds of silvery sound that blend smoothly with that of the *sitar*. The *tabla*, too, have the capacity for producing sonorities of the most compelling sensuousness. When, at the climax of a piece, the *tabla* player goes into what we would call a *cadenza*, the effect is little short of breathtaking.

Americans who would like to hear the music of India are fortunate in the amount of this music to be found on records. Until several years ago Indian virtuosos refused to allow their performances to be recorded, on the assumption that their secrets would be discovered and stolen. They also had an aesthetic objection, stemming from the fact that a recording, being limited in time-span, would present only a sliver

from the totality of a composition. However, recordings of this music are now available in this country, which include the following:

"Ravi Shankar—The Sounds of India," on Columbia WL 119, is especially recommended as an introduction to South Asian music. Pandit Ravi Shankar, on the *sitar*, gives an introduction to Indian music, playing morning, afternoon, and evening *râgas*.

"India's Master Musician, Ravi Shankar," on World Pacific WP 1248, features Pandit Ravi Shankar, *sitar*, Chatur Lal, *tabla*, and N.C. Mullick, *tambura*, in works based on a North Indian evening *râga* and in a South Indian *râga*.

"Music of India," on Angel 35283, offers music played on the *sarod*, a highly resonating stringed instrument, by Ustad Ali Akbar Khân, one of India's most noted players. Accompanied by Chatur Lal on the *tabla*, he plays a morning and evening *râga*. The disc also has an introduction by Yehudi Menuhin.

Other discs include "Music of India," on Angel 35468, which offers *sitar* music played by Pandit Ravi Shankar; "Music of India—Traditional and Classical," on Folkways FE 4422, which includes vocal and instrumental music of North and South India and music by wind instruments; and, on a 45-rpm 12-inch Connoisseur Society record, "Ustad Ali Akbar Khân, Master Musician of India" (CS 462).

THE ORIGINS of Chinese music lie so far back in antiquity that history blends into legend. Some of the earliest writing on the subject is ascribed to an emperor named Huang Ti, who lived, some people say, about 2600 B.C. Nobody really knows, however, whether the author of these writings was really Huang Ti or, indeed, whether such a person really existed. But the writings do exist, and they state the thesis that music, at that period, was too complicated, and that it must be simplified.

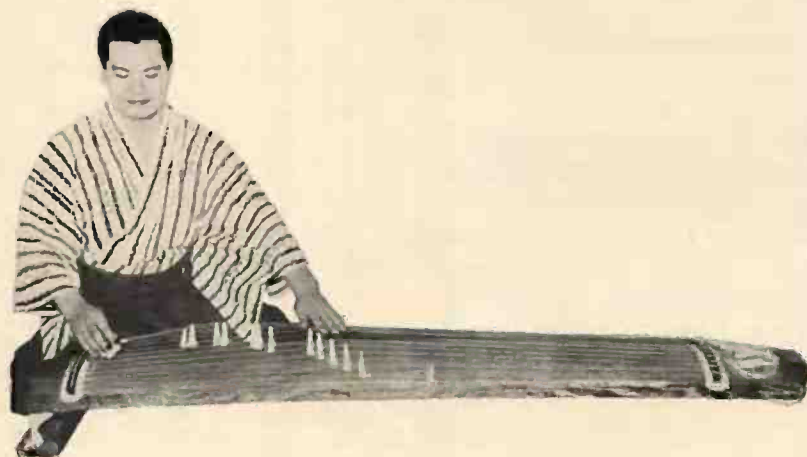
To support the idea that the music of the time was complicated, there is to be found in the museum at

Peiping the frame of an extremely ancient harp. Although the construction of this instrument indicates a possible range of only one octave, there are fifty-six places for strings. Here is the suggestion that the Chinese had already, at that period in dim, ancient history, divided the octave into fifty-six parts. Considering that we divide it only into twelve in our chromatic scale or into twenty-four in some experimental scales, this is impressive. It was Huang Ti's contention that this tuning should be simplified. He wanted twenty-four tones per octave.

Chinese music is less familiar to Westerners than the music of almost any other Asiatic culture. It is difficult for us to understand, and little has been written about it. Occasionally, an American may come in contact with music of the Chinese theater, and this is usually an unsettling experience. To our ears, it sounds raucous, shrill, and studded with inexplicable bursts of drumming. To know some of the reasons for its sounding the way it does, however, is helpful. This theatrical music is, like all Chinese art, highly formalized. The drumming is a convention to indicate the passage of time. The shrill, nasal sound of the voices is deliberate, and reflects a point of view that is common throughout the Orient. Whereas we consider the sung tone to be an enhancement, or emotional surcharging, of speech, the Oriental considers the sung vocal tone a phenomenon quite free from such associations. In his mind, it has nothing to do with speech, and the vocal idea is much more closely related to the sound that is made by a tightly strung stringed instrument.

More pleasing to Western ears is classical Chinese chamber music, played by Chinese scholars for their own entertainment. The instruments on which this music is played are small-voiced, and their silk strings produce a volume of tone more suitable for intimate self-expression than for public concerts. In this respect, they resemble instruments of our Baroque period—the clavichord, for instance—that cannot be

Regarded as the national instrument of Japan, the koto is similar to the zither in design and is played by plucking its strings with the right hand while modifying the pitch with the left hand.



DETMANN ARCHIVE

Oriental Music

heard more than a few feet away. Among these ancient Chinese instruments are the *hsiao* (flute), *erh-hu* (a two-stringed violin), *pi-pa* (lute), and *ch'ing* (a seven-stringed instrument with a resonating box about four feet long). Chinese classical music and examples of Chinese opera can be heard on the following recordings: "Chinese Classical Music," on Lyrichord 72 and Lyrichord 27; "Chinese Classic Instrumental Music," on Folkways FW 6812; and "Chinese Opera" on Angel 35229.

JAPANESE music, which was derived from the Chinese in ages past, has over the centuries developed a unique character of its own. At present, it is absorbing more influences from the West than is the music of any other Oriental culture. Many of the younger Japanese composers are striving to combine the traditional elements of their art with harmonic and developmental processes used in the West. Most attempts of this sort bring forth a kind of neo-Debussyism, for the pentatonic scales used in traditional Japanese music are similar to those Debussy himself appropriated from a different Asian source. However, now that the younger Japanese have discovered the twelve-tone row, more original-sounding syntheses are beginning to come forth.

Japanese music, in response to social changes, has developed a variety of styles. These range from the archaic, ritualistic, and formalized court music from a thousand years ago, called *Gagaku*, through the *Nō* and *Kabuki* theater music, which stems from the seventeenth century. The three most common Japanese instruments are the *shakuhachi*, an end-blown flute, the *shamisen*, a three-stringed banjo, and the *koto*, a thirteen-stringed zither.

Few Japanese phonograph records are available in the United States, despite the fact that Japan has a lively recording industry. It is possible to hear this music, however, in small quantities. Here are some of the few records available in this country: "The Azuma Kabuki Musicians," on Columbia MI 4925; "The Japanese Koto," on Cook 1132; "Columbia World Library of Folk and Primitive Music, Vol. II," on Columbia SL 214; "Japanese Buddhist Ritual," on Folkways FE 4449; and "Japanese Classical Music, the Koto," on Music Library MLR 7035.

Western composers, oddly enough, have been less influenced by the large Oriental cultures than by the small. A very few composers have tried to fuse characteristics of Indian and Western music. Peggy Glan-

ville-Hicks did so in her opera *The Transposed Heads*, but nobody, to my knowledge, has attempted a marriage between Chinese or Japanese music and that of the Occidental cultures. The musics of Bali and Java, however, penetrated Western styles at the turn of the century, and have maintained their influence ever since.

Claude Debussy first heard a Javanese *gamelan*, or tuned-percussion, orchestra at the Paris Exposition of 1889. He was entranced with the delicate, rippling sound of this percussion orchestra, which played music of great rhythmic elaborateness, based on pentatonic scales. At this point, Indonesia, which had in past centuries imported both ideas and musical instruments from Persia and India, began to export.

Oddly, with the exception of Debussy, most *gamelan* converts have been Anglo-Saxons. Colin McPhee, a Canadian, and Lou Harrison, an American, are in the forefront of those who have used the *gamelan* sound in their own music. McPhee was first drawn to Balinese music in 1931. He heard some recordings of it and was so enthralled by what he described as "a polyphonic complexity, an animation and strange metallic shimmer like nothing I had ever heard" that he decided to visit Bali and hear the music at its source.

McPhee planned to spend only a few months on Bali, but what began as a little exploration visit ended in his building a house on the island and living there until the end of 1938. His *Tabuh Tabuhan* (recorded on Mercury MG 50103/SR 90103) is perhaps the most famous Balinese-influenced work in the Western repertoire. Lou Harrison's *Suite for Violin, Piano, and Small Orchestra* (available on CRI 114) no less surely shows the influence of the *gamelan* in its rhythmic animation. Nor can one avoid the impression that the entire body of John Cage's music for prepared piano—indeed, the prepared piano itself—was a response to this infectious, tuned-percussion music, so unlike anything the West ever devised. The one major recording of native Balinese music currently available in this country is Columbia's "Dancers of Bali" (ML 4618).

In the coming fifty years, we can be sure that cultural exchanges will take place at an ever-increasing rate. Will they be fruitful, or will they even be important? Who can say? As always, it depends on the composers.

Lester Trimble was born and educated in the Midwest. Following his discharge from the army after the Second World War, he studied with Arnold Schoenberg, Darius Milhaud, and Arthur Honegger. Mr. Trimble is represented on records by his Four Fragments from the Canterbury Tales, on the Columbia label.

WHAT MAKES AN AMPLIFIER SOUND GOOD?

by KEN GILMORE



EVERYONE AGREES THAT AN AUDIO AMPLIFIER SHOULD HAVE LOW DISTORTION AND WIDE FREQUENCY RESPONSE—BUT HOW LOW IS LOW AND HOW WIDE IS WIDE?

WHEN you walk into any high-fidelity store today you can buy a standard, production-line amplifier that is actually superior to the most advanced laboratory amplifiers of only a few years ago. Distortion is measured in fractions of a per cent; frequency-response curves are so flat they can be drawn with a ruler. Because the science of amplifier design has advanced to the point where any competent company can now build a good amplifier, it would seem that the criteria for excellence would be pretty well agreed upon. But this is not the case.

Manufacturers make claims and counterclaims concerning a fraction of a db, a few watts, or a tenth of a per cent of distortion. The whole matter, in fact, sounds at times like high-fidelity hairsplitting and over-

eager sales promotion. But at the core of the controversy over amplifier quality is an area of problems about which there is much honest difference of opinion. These differences grow out of the fact that amplifier design is as much of an art as it is a science. This is largely because every amplifier must ultimately be judged by the sound it produces. And this is a subjective, not objective, evaluation, and thus is virtually unmeasurable. The final determination of an amplifier's quality must be made by a human ear, not by a meter.

What makes the difference between an amplifier that is merely good and one that is demonstrably better? There is no easy answer to this question, but it is possible to draw some guidelines from which useful conclusions can be inferred. *(continued overleaf)*

WHAT MAKES AN AMPLIFIER SOUND GOOD ?

An amplifier has been defined as being a wire with gain. It should amplify any electrical signal that is fed into it without changing it in any respect except size. Of course, there is no such thing as a perfect amplifier. Tubes, transformers, and other components invariably add or subtract something. These changes imposed on the original signal are called distortion, and all amplifiers distort to a greater or lesser degree.

An amplifier is subject to many types of distortion. One of the most common is harmonic distortion. A note on the violin, for example, is composed of a fundamental tone and a number of overtones, or harmonics. The frequency of the fundamental tone determines the basic pitch, and is the number of times the string vibrates each second. An A has a fundamental frequency of 440 cycles, or vibrations, per second. But while the string as a whole is vibrating at 440 cps, parts of it vibrate independently at twice that rate, at 880 cps. This is the second harmonic. Still shorter segments vibrate at 1320 cps (three times 440), thus forming the third harmonic, and so on through a dozen or more harmonics. The relative intensities of the harmonics vary. Some are strong, others are weak. But all of the harmonics blend together to form a composite waveform, and the pattern of this waveform is what gives the violin its special tone quality, or timbre. A clarinet's A has a fundamental and harmonics of the same frequencies as does a violin's, but its harmonics have different relative intensities. These differences account for the tonal differences between the two instruments.

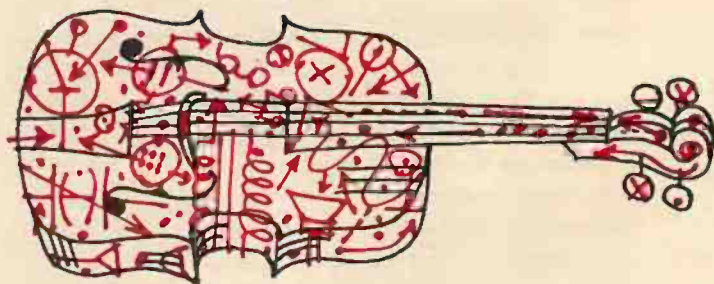
If a violin's waveform were to be reproduced perfectly by an amplifier, its fundamental and all of its harmonics would come through exactly as they went in. But an amplifier produces a certain amount of harmonic distortion; that is, it generates harmonic frequencies of its own during the process of amplification. These harmonics add to or subtract from those that are already present. In either case, the waveform comes out altered. If it is changed enough, it is conceivable that a violin could come out sounding like a clarinet, or perhaps vice versa.

In general, second-harmonic distortion is less noticeable than third-harmonic distortion. This is because the second harmonic is precisely one octave higher than the fundamental and thus is musically related to its fundamental. The third harmonic bears no such octave relationship. All high-fidelity vacuum-tube amplifiers, incidentally, have push-pull output circuits that tend to cancel amplifier-produced even-numbered harmonics. Unfortunately, third-harmonic distortion, which is more objectionable to the ear, is not affected.

Intermodulation distortion, another type of distortion, is also caused by imperfections of the amplifier. In various parts of the circuit, one tone tends to interact with, or modulate, the tone of another instrument. The cello interacts with the flute, the drum with the oboe, and so on in an increasingly complex pattern. This kind of distortion is usually more obvious and annoying than is a like amount of harmonic distortion. This is because intermodulation signals have no relationship to the musical frequencies being amplified. IM distortion, therefore, may sound like a raucous buzzing, or it may add an unpleasant suzziness to the music.

FREQUENCY distortion, still another shortcoming, is caused by an amplifier's inability to respond to all frequencies equally. For example, if a violin is played in a barrel, some of its tones and overtones resonate at the barrel's natural resonant frequency and come out louder than others. Similarly, if an amplifier fails to amplify all frequencies exactly the same amount—if it doesn't have a so-called flat frequency response—it in effect can turn into an electronic barrel.

A signal being amplified can also be distorted by noise that is generated within the amplifier. A small amount of hum, sizzling, and crackling is present in any electronic circuit, so some amount of noise distortion is inevitable. Happily, this form of distortion is not serious in quality amplifiers. Current units frequently have noise levels that are completely inaudible even while listening at low levels in a quiet room.



ILLUSTRATIONS BY SIMMS TABACK

A more subtle form of distortion is brought about by a peculiar characteristic of the human ear. Many years ago it was discovered that at low volume our ability to hear low-frequency sounds falls off substantially. A balanced orchestral recording appears to have less bass when it is played back at a low level. The Fletcher-Munson curves, named after the audio researchers who measured this effect, illustrate this relationship graphically. These curves have great importance for the music listener, since records are rarely played at full orchestral level. Therefore, the bass instruments will almost always seem softer than they actually are. This loudness distortion, which is in our ears rather than in the amplifier, is quite easy to correct. Simply turning up the bass control will usually make the sound seem balanced. Or the so-called loudness control that is provided on many amplifiers automatically compensates for the Fletcher-Munson effect by increasing bass response in proportion to the decrease in volume.

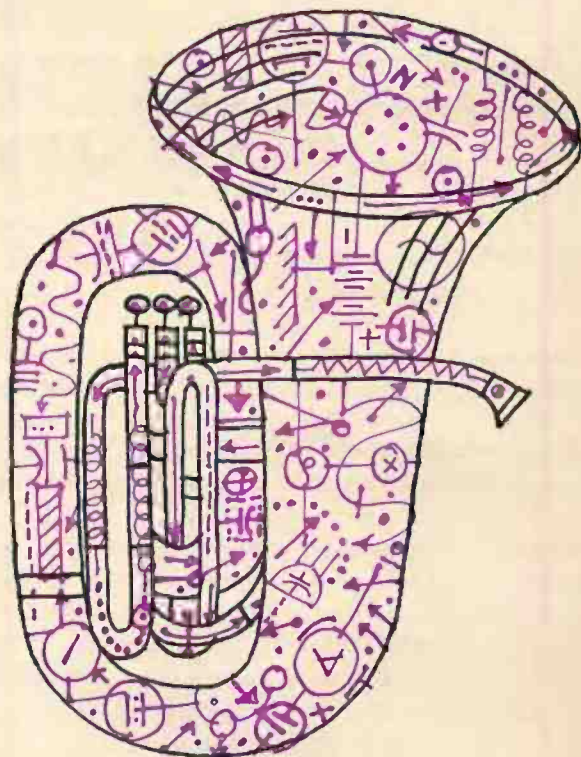
ALTHOUGH modern-day amplifiers all contain distortion of many kinds, the best ones reduce distortion to negligible, or nearly negligible, proportions. This raises the question, of course, of what is to be considered negligible. What qualities, precisely, make an amplifier good?

Twenty years ago it was generally agreed that any amplifier with less than five per cent harmonic or intermodulation distortion was, for all practical purposes, distortionless. Five per cent distortion means that spurious signals generated by the amplifier can contain up to one-twentieth as much power as the original signal. There was a great deal of controversy over this figure until the 1940's, when Dr. Harry F. Olson of RCA decided to settle the question.

Olson got the best amplifier available at the time—one that produced about three-tenths of one per cent distortion, a very acceptable figure even today—and set it up as a reference system. He also installed a variable-distortion amplifier and a set of high-frequency filters that allowed him to eliminate any signal above 3,000, 5,000, 7,500, 10,000, or 15,000 cps, depending on the setting of the filter. Then, to a test audience, he played the systems and introduced varying amounts of distortion. Each time he let the audience compare the sound with his low-distortion reference signal.

His results led to new standards. In general, the higher the frequencies that were reproduced, the less distortion the subjects could tolerate. With the full-range system seven-tenths of one per cent distortion was discernible, while with the restricted-range system more than twice that much could not be detected.

Olson shattered the five-per-cent-distortion standard, but the matter didn't end there. Today, with even



wider-range equipment common, many experts feel that more than a few tenths of one per cent distortion is noticeable. Manufacturers of the best equipment try to limit both harmonic and IM distortion to this low level, and even lower, if possible.

THE FIRST hurricane of disagreement in this area was set off in 1945, when Howard A. Chinn and Philip Eisenberg of CBS decided to find out how much frequency range people preferred. They set up one wide-range system (40 to 10,000 cps), one medium-range system (80 to 7,000 cps), and one restricted-range system (180 to 4,000 cps). Then they played the same recorded music for a group of subjects over each of the three systems. The results have been upsetting to the high-fidelity industry ever since. An overwhelming majority of the listeners liked the restricted-range system best, the medium-range system next, and the wide-range system least of all. People, the results seemed to say, are anti-high fidelity.

Why? No one knows for sure, although there have been many explanations. Chinn and Eisenberg's equipment may have had distortion, so the tests may have actually only confirmed Olson's finding that distortion is more objectionable on a wide-range system. Or the

WHAT MAKES AN AMPLIFIER SOUND GOOD?

Loudspeakers used may have been inadequate. The matter has never been fully settled, but more light was thrown on the subject a few years later when Roger E. Kirk of Ohio State University duplicated the Chinn-Eisenberg experiment but added some new twists of his own.

At first Kirk's results were essentially the same as those of the two CBS experimenters. Then he divided his subjects into three groups. For six weeks he had one group spend considerable time listening to the wide-range system, another to the medium-range system. The third group did no test-listening at all. Then the groups were given the original tests over again. This time the results differed sharply. The group that had been listening to the wide-range system now liked it best; the group that had grown accustomed to the medium-range system preferred it; and the third group had not changed its opinion. From this Kirk concluded that people prefer the familiar, and that it apparently took an educated ear to appreciate high-fidelity sound.

CAN WE then conclude that most people would like live concerts better if somehow orchestras could eliminate the high-frequency components of the music? The answer to this was supplied by another ingenious experiment, this one by Olson.

Olson put a test audience in a room with a live orchestra. He separated the listeners from the musicians with a screen so the audience would have no way of knowing whether the music they were hearing was live or recorded. The screen was a frequency-selective acoustical device that could be adjusted either to let all sounds through or to remove frequencies above 5,000 cps. By a ratio of two to one, Olson's audience preferred full-frequency sound to restricted-range sound.

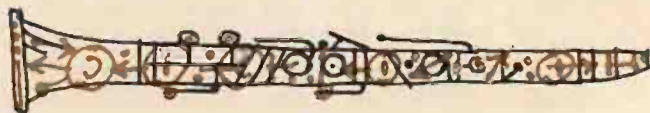
This experiment lends weight to the theory that amplifier designers should attempt to build units that will reproduce everything the ear can hear. Some designers contend that even this is not enough. For example, A. Stewart Hegeman, the designer of Harman-

Kardon's Citation line of amplifiers, feels that an amplifier should be able to reproduce frequencies far beyond the audible range. Hegeman says that transient response—the reaction of the amplifier to sharp, percussive effects such as drum beats—depends on extra-wide-range performance. In order to reproduce transients at a fundamental frequency of 20,000 cps, says Hegeman, an amplifier must be capable of handling at least the tenth harmonic of 20,000 cps, or 200,000 cps.

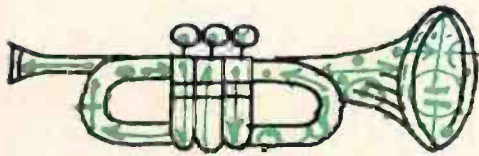
OTHER designers differ sharply. Fred Mergner, chief engineer of Fisher Radio, believes that the upper frequency response of the amplifying system should be limited to about 20,000 cps. He is careful to point out, though, that “the response of the preamplifier alone should be restricted to eliminate extraneous noise signals above and below the audible range. On the other hand, the power amplifier should be designed for the widest possible frequency response, consistent with other design considerations, to provide the best possible transient response and highest stability.”

Mergner goes on to say that “although wide-band design of both preamplifier and power amplifier would theoretically be the ideal, a realistic designer must start with the basic fact that present-day program sources, such as records and tapes, contain a significant amount of high- and low-frequency noise, which, if allowed to pass through the amplifying system without attenuation, would result in needless distortion, overloading, and reduced signal-to-noise ratio.

“Further, as is well known, the transmission of stereo FM programs covers an audio bandwidth from 50 to 15,000 cps. Both the pilot carrier of 19 kc. and its second harmonic of 38 kc., plus the L-R sideband modulation, must be prevented from reaching the audio sections of tuners or amplifiers. This will improve the signal-to-noise ratio and eliminate the possibility of audible whistling tones, especially during tape-recording. Considering that the necessary attenuation should



be approximately 30 db between the highest audio frequencies of 15,000 cps and the 19,000-cps pilot carrier, it can easily be seen that a very steep filter is required. Even if the filters affect the transient response of high audio frequencies to a degree,” Mergner concludes, “their insertion is still a better solution to these problems than is a wider frequency response, which can create whistle tones and a lower signal-to noise ratio.”



Saul Marantz, the president of Marantz, Inc., says his amplifiers are designed to cut off slightly below 100,000 cps. His reason is that amplifier instabilities—parasitic oscillation, blocking, and other ills—can occur above that frequency and spoil the high-frequency signal. These troubles, says Marantz, “are caused by the multitude of phase shifts present in all output transformers. Every winding has its own phase characteristics and causes problems, even up in the megacycle range. Maximum stability is vital to clean sound quality, and we are willing to sacrifice some frequency response for the benefits of absolute stability. High-frequency instability may not show up when an amplifier is tested with a resistive load, but with the reactive load furnished by a loudspeaker, it becomes a real problem.”

Hegeman's position on high-frequency distortion of program material is that preset bandwidth limitations should not be built into either amplifiers or preamplifiers. “I agree that poor program material will sound bad, perhaps worse, on a wide-band system,” he says. “But that's why low- and high-frequency filter controls are put on preamplifiers. I can't accept an equipment designer's estimate of how poor programs are going to be. This belongs under the listener's control.”

THERE is also disagreement on how far an amplifier's low-frequency response should extend. Some manufacturers feel the bass response should be cut off at about 10 or 15 cycles. “We can't hear anything down there,” says Mergner. “Response in this range can't do any good, and it may do a lot of harm. Take an eccentric record, for example. Its off-center track can generate a strong signal at two or three cycles as the record goes around. You can't hear a sound that low, but it can take most of the amplifier's available power to reproduce it. There isn't much left for the music.” Again, Hegeman disagrees. “Subharmonics several octaves below 20 cycles are of great importance to musical perception, and they unquestionably contribute to more realistic and more transparent reproduction,” he says. “Amplifiers that offer a frequency response extending at usable power levels to below five cycles have a tight and clearly defined low-frequency response in the audible spectrum. This is particularly noticeable in the region from 40 to 100 cps. This subsonic characteristic improves the amplifier's ability to damp [control] speakers, even those tending to sound muddy, and this improvement of the low frequencies

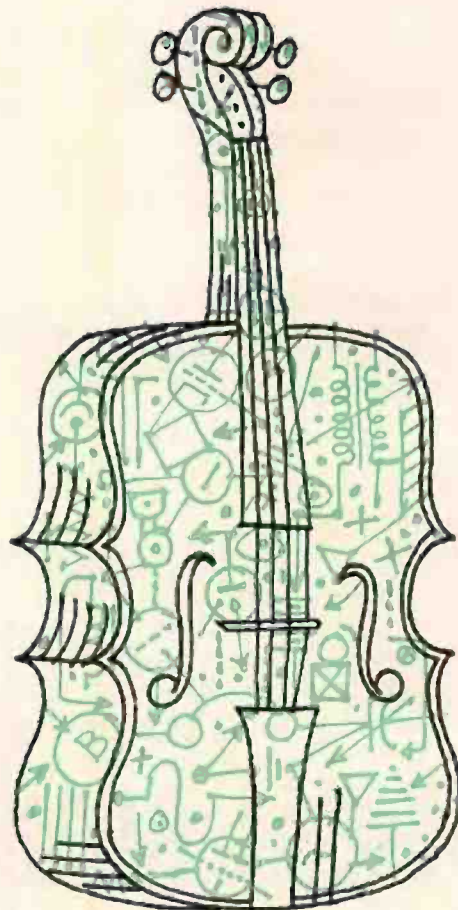
is distinctly audible.” Marantz's design goals are for amplifiers that deliver full power as low as 10 cps, and good frequency response down to about 2 cps.

Although there is general agreement that distortion must be low and frequency response wide, each designer has his own opinion as to how low is low and how wide is wide. There is still a long way to go in establishing the correlation between the objective measurement of amplifier characteristics and the subjective results of these characteristics on the listener.

The fundamental measurable qualities discussed here only begin to tell the full story. There are other capabilities and characteristics that are less well understood and even more controversial. No standardized method of measuring or evaluating them has been devised, but they profoundly affect amplifier performance. Next month, some of these elusive qualities will be explored.

(To be concluded next month)

Ken Gilmore designed and built his own amplifiers back in the early postwar period when the engineering concepts of high fidelity were just taking shape. He has kept abreast of the challenges of audio ever since. His last contribution to HiFi/STEREO Review was “A Star is Made” (August, 1962), describing current popular-recording techniques.



AFTER SERVING as a judge for the Moscow International Tchaikovsky Competition, I returned to my home in Switzerland in a somewhat dazed state. What addled my senses was the experience of having to listen to, and evaluate, some forty-three violinists during the course of the contest's three hectic weeks. Listening to the Tchaikovsky Violin Concerto twelve times (each finalist had to play it, in addition to a concerto of his own choosing) and forty-three times to the *morceau imposé* (an obligatory test piece, a Kabalevsky scherzo specially composed for the occasion) was a test of concentration for the judges—among whom were such distinguished musicians as David Oistrakh, Georges Georgesco, and Aram Khachaturian.

The concertos chosen by the finalists were by Bach, Bartók, Glazounoff, Sibelius, Dvořák, Brahms, Paganini, Shostakovich, Khachaturian, and Prokofieff. The repertoire for the second round consisted of a Bach solo sonata, a Mozart concerto, two Paganini caprices, Ravel's *Tzigane*, two pieces by Tchaikovsky, and a work by a composer of the home country of the entrant; thanks to this policy we could listen to Leon Kirchner's Duo twice, played by American contestants. One of these performances was by Marilyn Dubov, of Illinois, whose playing held the audience spellbound. She was rewarded by a special prize from the Union of Soviet composers.

Being exposed to three weeks of violin-playing, most of it superb, some of it, alas, ridiculous (with very little in between) makes one "furiously to think." For example, with the Soviet team benefiting from planned education and subsequent guiding by the musical authorities, how can the unpiloted, unguided (if not actually misguided) individual player from our orbit hope to compete?

How could, for instance, that would-be competitor from the Levant undertake the trip to Moscow, where

he was practically laughed off the platform? What induced that young man from Europe, a former Naval officer, to embark on such an adventure? Why was that French girl not dissuaded from trying her luck in such surroundings? And what about all those earnest young men from South America, from China, from Hungary, from California? Obviously they were hoping for a miracle to occur.

One would like to know why a more efficient screening process in our country did not discourage a certain competitor from the States from making the trip to Moscow. He was eliminated in the first round of the competition, and we all raised eyebrows on comparing his totally inadequate playing with the credentials he presented. The same question came to mind when the competitor from the Levant presented himself.

If ways and means could be found to establish a more effective type of aptitude or elimination test in the home countries of the competitors, such situations as those mentioned above, such waste of time and money, such loss of prestige (to the countries in question) could be avoided. The Olympic Games have long had elimination matches at home.

Judging by the results, the musical organizations of the Soviet Union have an extremely efficient screening process. The prospective competitor must pass a test first on the regional, then on the national level before being allowed to compete in Moscow, Brussels, Warsaw, or in other important centers.

For instance, the first-prize winner in the recent Moscow contest, Goutnikoff, a mature, finished artist, already has two international first prizes to his credit. One of the winners of the second prizes, Irina Bochkova, has won first prize on the national level, and this goes for all Soviet contestants. Another pedagogically important point about the Soviet manner of organization is that practically all the professors of

A FAMOUS MUSICIAN
AND JUDGE OF COMPETITIONS
QUESTIONS THE VALUE OF
MUSICAL OLYMPIC GAMES



MUSICAL COMPETITIONS: WHAT DO



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BY ANDRÉ HODEIR

THE DEEPEST meaning of any great work cannot help being missed by its immediate public; often the creative artist himself has only a fleeting grasp of it. This meaning must be discovered by succeeding generations, as subsequent works throw light upon it and, to a certain extent, create it.

The first notes played by the flute in *L'Après-midi d'un Faune* at its 1894 premiere opened the subterranean palaces of modern music. Just a hundred years—or all of a hundred years—separate us from the birth of a man who thus changed the destiny of Western music. We do not yet understand very well just what has happened to this music since that time, but we are beginning to appreciate more fully the contours of Claude Debussy's art, which our predecessors seem to have viewed through distorting mirrors.

If any city can rival Vienna for the honor of having been the cradle of contemporary culture, it would surely be pre-1914 Paris, where the first performances of *L'Après-midi d'un Faune* (1894), *Nocturnes* (1900), *Pelléas et Mélisande* (1902), *La Mer* (1905), and *Jeux* (1912) were given. It so happens that the supposedly enlightened public and the outstanding musicians of this privileged city received these successive shocks rather badly. Those who took a stand regarding the Debussy phenomenon, ranging from insult to approval, from reservations to praise, did so invariably for the wrong reasons. "Such pieces [as

L'Après-midi d'un Faune] are amusing to write but not at all amusing to hear." "The orchestra [of *Pelléas et Mélisande*] makes only a small amount of noise, but it's an ugly little noise." "I don't see, I don't hear, I don't feel the sea." Admittedly, the emergence of an authentic creator always arouses a defensive reaction on the part of critics, who themselves seem to have no more urgent task than to drown in a sea of other anonymous artists the man who comes along and upsets the established order of things. But, with regard to Debussy, the musicians of his own day—except for the conductor and composer André Messager—showed no greater clairvoyance. True, Paul Dukas had an inkling that "the talent of M. Debussy" was "incomparable" because of "his ability to construct a logical whole, using nothing but fantasy." This implied giving a decidedly universal meaning to the word "fantasy." In an opposite way, Vincent d'Indy, momentarily panic-stricken before the structural freedom of *Nocturnes*, fell back upon the academic interpretation of this same word to explain "the changes of key and the pleasant but unco-ordinated [*sic*] thematic excursions of these three pieces." After examining the question, somewhat summarily perhaps ("Sonata? Out of the question. Suite? Equally unthinkable. Symphonic poem? Certainly not!"), the immortal author of *Course in Composition* then concluded, with reassurance, "It is therefore nothing more or less than a fan-

Claude Debussy

tasy. . . . I see no other classification." The unclassifiable had, immediately after its appearance, found someone to classify it. And it was also among the musicians that the ranks of those clumsy and harmful apostles called Debussyists were formed. Debussy accepted the homage of their ponderous admiration—he knew he owed his success partly to them—but he was concerned about keeping them at a distance. His scorn for contemporary musicians can be seen in a thousand almost imperceptible details, such as his signing official documents "Claude Debussy, gardener."

COVERED with fame but overwhelmed by incomprehension as he was, could Debussy have avoided the misunderstandings that have deformed and still deform the meaning of his work? This might perhaps have been possible if he himself had not been the victim of a thousand contradictions. If still today people find in him a colorist, an impressionist, even a pointillist or a blurred-focus painter, it is because, with his anecdotal titles and certain exaggeratedly literary commentaries (there was in him a would-be writer), he authorized the development of a legend of "musical impressionism," for which it has been decided that he should be the high priest. And if the myth of "French music" has managed to attain the proportions of a psychosis, it is because he encouraged the fanatics of this absurd cult by his patriotic obsessions and his provocative way of signing himself "Claude de France" or "Claude Debussy, musicien français." But, having said all this, one has fortunately not altered the image of Claude Debussy, universal musician.

Debussy paid for these mistakes after his death, when a certain kind of French music, which he detested but authorized, tried to bury him a second time in the folds of a banner that sanctioned unlimited promiscuity. But Debussyism itself, a phenomenon belonging to a certain period, was already becoming dated. A stage featuring more "modern" values had been reached: neoclassicism, which disguised the old forms, and amateurism, which stripped off the old feathers. Stravinsky's *Parade* and *Pulcinella* added the claims of fashionability to such other, more serious challenges as his *Le Sacre du printemps*, Schoenberg's *Pierrot Lunaire*, and Berg's *Wozzeck*. Only one great musician of the 1920's—the grossly neglected Anton Webern—can be regarded, up to a certain point, as the successor and disciple of Debussy. This is not Webern the austere creator of geometrical forms as in the *Concerto for Nine Instruments*, but Webern the magical master of timbre who retains in the songs of

his Opus 19 the remembrance of more youthful works, Webern of the *Pieces for Orchestra*, Op. 10, in which the influences of Schoenberg and Debussy are so curiously blended. But it is probable that the name of this neglected Anton Webern never even reached the ears of Debussy, who was uncommunicative, aristocratic but not interested in society, little given to traveling, living, like James Joyce, within a narrow circle of close friends—and, on top of it all, anti-German. He could not have known that later musicians, associating Webern's name with his, would hail both of them as their direct ancestors.

Toward the end of the period between the two wars, there appeared at last among French composers a sincere admirer of Debussy in whom one can recognize a musician of the highest class: Olivier Messiaen, born in 1908. French music heretofore had killed Debussy by cutting him down to its own scale. French musicians were now going to revive him. The series of history-making classes at the Paris Conservatory that Messiaen devoted to *Pelléas et Mélisande* were a revelation of the true meaning of Debussy to musicians of my own generation. Messiaen gave the composer of *L'Après-midi d'un Faune* his rightful place: the first. No longer was it "Debussy and Ravel," as people used to say, but Debussy alone. Even more significantly, Messiaen's investigation made available the elements needed to understand Debussy's art as a coherent whole. Just as he had done for Stravinsky's *Le Sacre du printemps*, he revealed by his penetrating analysis the laws of a powerful musical organization where people had seen nothing but the results of apt fantasy.

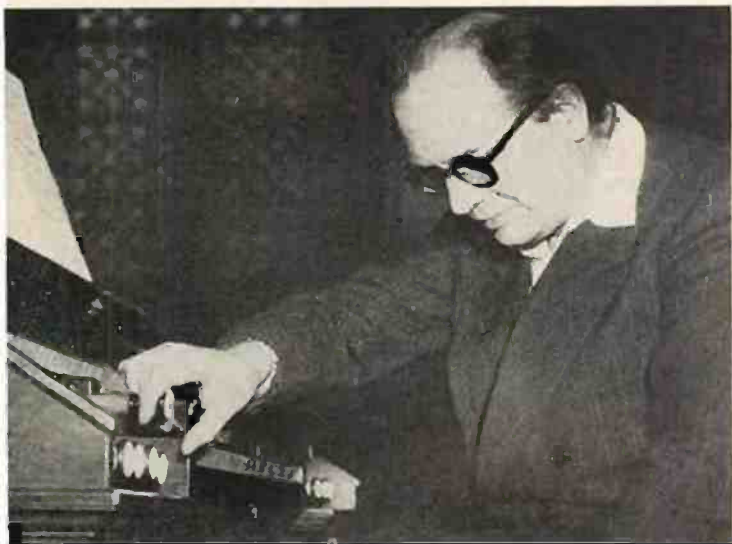
AFTER Messiaen, his two most brilliant students, Pierre Boulez, born in 1925, and Jean Barraqué, born in 1928, continued this vigorous re-evaluation, each quite independently. A word must be said about these three figures—Messiaen, Boulez, and Barraqué—who, in very different ways, dominate contemporary French music. At the end of the Second World War, Messiaen represented for us what César Franck must have represented for his students at the time of the *Variations Symphoniques*: a master whom renown had not yet reached but whose authority could not be contested. On the other hand, Europeans of today look upon Pierre Boulez as those of yesterday looked upon Stravinsky during his Ballets Russes period. Especially in Germany, where *Le Marteau sans Maître* and his *Mallarmé* pieces have been acclaimed, Boulez may be considered the most famous and the most controversial musician of the new generation. "Controversial" applies to Jean Barraqué as well, but in a more restricted sense. Like Alban Berg's name before *Wozzeck*, his has only begun to be known; but even though such works as *Séquence* (recorded on French Vega A 150)

and . . . *au delà du hasard* are still unfamiliar to the public at large, they have aroused waves of admiration among certain sophisticated music-lovers, who have judged Barraqué to be the greatest musician of the present day. To anyone who correctly appreciates what the music composed after the Second World War has contributed, it is clearly the works of Boulez and Barraqué that have so far most forcefully directed upon Debussy the retroactive lighting that I mentioned as being so strangely necessary.

OUR grandfathers' ears were conditioned by Wagner; those of our fathers by Stravinsky. The latter were therefore able to get somewhat closer to Debussy than the former—but not so very much closer. Are we the victims of an illusion when we think that more recent masterpieces make it possible for us to listen to Debussy better? Perhaps. Nevertheless, one fact remains: not only have Boulez and Barraqué laid a special claim of their own to Debussy's legacy, but in addition they have taken pains to explain their admiration and to define with precision the extent of their debt. It is particularly noteworthy that Boulez has devoted to Debussy a richly instructive article "*La Corruption dans les Encensoirs*," in *La Nouvelle Revue Française*, Paris, December, 1956. Barraqué has just rendered him a provisional homage in the form of a small book. (*Debussy*, Collection Solfèges, Editions du Seuil, Paris). If one is willing to acknowledge that the view of contemporary music described in my *Since Debussy* (Grove Press, New York, 1961) has some chance of not being completely false (and that it does not, ironically, repeat the mistake of our elders), it may be interesting to note that these two composers, who are presented in my book as the greatest of the post-war period—and who are only superficially similar—agree in their conclusions.

For Boulez, there is more real modernism in Debussy than in Stravinsky and Schoenberg. "Contemporary truth," he writes, "required violence. . . . Now that a new configuration, fashioned by rough blows, has emerged, we are exposed to strange surprises . . . we

Olivier Messiaen's lectures on Pelléas et Mélisande at the Paris Conservatory led to a rebirth of interest in Debussy.



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maintain at first a skeptical attitude toward the fact that these abrupt and brutal modifications concealed from us changes that were less deeply felt at the time but more unsettling in the long run." Lying hidden in Debussy's music was the power of immediate appeal. This was admitted once and for all, and people went no further. On the contrary, Schoenberg and Stravinsky hit the listener head-on; it took some time before all hostility toward them died out. But Stravinsky now seems to have revealed all his secrets, while Debussy still keeps his: "now that the bristling barbarity [of *Le Sacre du printemps*] has become more tame and its hypnotic paroxysms have calmed down, the resonance emanating from *Jeux* still strikes us as obstinately mysterious." And for Barraqué, Debussy's work will not be "totally" understood until it is recognized that, "the finest achievements of the last sixty years must be sought through such pages as *La Mer* and *Jeux*."

For, Boulez emphasizes, history "is not spectacular." It is quite possible for a "trend that bears no marks of violent revolt to conceal an innovation that is assimilated a few decades later," whereas, on the other hand, "some examples of frenzied boldness are inextricably bound up with a strange conservatism." The lesson to be drawn from this is that "one must also dream one's revolution, and not merely construct it." Here poets win out over theorists.

BUT in what respect is Debussy this "corrupter of musical morals" to whom the composer of the *Marteau* pays thanks? He observes that if the Debussy phenomenon has remained a "foreign body," it is because Debussy "loathed those pitiful building games that transform the composer into a childish architect" and because "for him, form is never a pre-existent condition; his whole life was a quest for what could not be analyzed, for a kind of development that, by its very method of moving ahead, would incorporate the surprises of the imagination." In this way Boulez calls attention to the fact that the major problem concerning Debussy is one of form. Barraqué does the same thing when he quotes this observation, made a few years before *L'Après-midi d'un Faune*, by Debussy, then a young Prix de Rome winner: "I find myself obliged to invent new forms." As it happens, what Debussy subsequently invented was not precisely new forms themselves but a feeling for form that leads, Boulez says, to "structures combining strictness and free choice." In short, Debussy gave music that most beautiful and the most dangerous of presents: freedom.

As the most beautiful of gifts, freedom is the one that no great musician of the past could have conceived, for the time had not yet come. It is true that the classical masters were not enslaved to archetypes, but they did not imagine that one could do without

Claude Debussy

them. In the slow movement of the G Minor Symphony, Mozart interpreted the sonata form with genius; and everyone knows what liberties Beethoven took with the variation form and even with fugue in his last quartets. Nevertheless, the symphonic works of Debussy, from *L'Après-midi d'un Faune* to *Jeux*, with their progressive farewell to the musical forms inherited from tradition, realize a liberation of a different nature. From that point on, as Boulez has said, in music existence precedes essence. But this freedom was also the most dangerous of gifts, for, after such a leap into the unknown, the Western composer was going to find himself faced by a challenge that none of his predecessors had had to contend with. In this is the drama of music since Debussy.

TO MEET such a challenge it was not enough merely to reject the inheritance of a carefully inventoried tradition. One can find in other musicians of Debussy's time the same tendency; but though they may have had, like him, an aversion for the Wagnerian leitmotiv, they did not write *Pelléas et Mélisande* on the strength of it. And though they may have shared his "hatred for classical development," they did not produce from their antipathy *La Mer*. We know that Debussy was greatly impressed, at the Universal Exposition of 1889, by the revelation of the Javanese *gamelan* orchestra and the Annamese music drama. His reaction to these unknown traditions was a combination of strictness and creative imagination. Apropos this, Barraqué observes, "The only advantage of exoticism is the feeling of being removed from one's usual surroundings; but it is fairly pointless to be disconcerted. Only leaving such a reaction behind one makes it possible to grasp, beyond strange appearances, the creation of a universe. Debussy was undoubtedly the first modern musician to be captivated by the magical charms of exoticism, but he never let himself be seduced by them to the point of adapting or 'Westernizing' the sounds heard at the Exposition." What subsequently precipitated the break between the new music and traditional European elements was not at all these "nostalgic yearnings for easily achieved picturesqueness," notes Boulez, but, "paradoxically, the shock of a tradition codified just as rigidly as the Occidental tradition, though differently. One may wonder whether it was not ignorance of different conventions that gave rise to such an impression of freedom. . . . It was above all the poetics of these Far-Eastern kinds of music that imposed its corrosive influence." Thus, unlike such musicians as Stravinsky, Messiaen, even Boulez—whose style can hardly be de-

scribed as never having been tinged with exoticism—Debussy rejected all stylistic influence of the Far East, but from this youthful experience he derived forces that later participated, through his music, in the indispensable destruction of archetypal forms.

Destructive—this adjective applies to Debussy more perhaps than to any other musician, for he established truly a new way of thinking music. With him, the formal concept no longer exists before the work. "Discipline must be sought in freedom," he wrote, "and not in the formulas of a philosophy that has become obsolete and fit only for the weak." From now on, each work would have to invent its own form as it went along.

In an analysis that has not yet been published, Barraqué has shown how a work like *La Mer* provides its own propulsion, creates its own growth, without resorting to any type of pre-established structure. Moussorgsky had had an inkling of this way of thinking, but it was Debussy who passed it on to his successors. Most of them have rejected this gift. The fact is that it can bear fruit only in the hands of a composer who participates intensely in the life of his time; all others are doomed to incoherence. This being so, it is understandable that men like Dimitri Shostakovich, Arthur Honegger, and Paul Hindemith returned so quickly to the security of the symphony—to that very security that Debussy scorned throughout his life.

When we compare his contemporaries to him, how weak, how insufficient they seem, at the very core of their creativity. I am not thinking only of those who would in any case have preferred the beaver's craft to the alchemy of sounds—such composers as d'Indy, Bruckner, Sibelius, and Saint-Saëns. Alongside Debussy, the greatest stand revealed with their weaknesses: Scriabin with his questionable ecstasies, Strauss with his embellished emptiness, Ravel with his poetical trickery, Stravinsky with his stilted interchanges, Schoenberg with his ponderous machinery. It is true, as Barraqué has written, that "no great musician has been more unfaithful to his masterpieces than Claude Debussy"; but, even though it has been possible to call some pages of the preludes for piano "salon music," are there not others—particularly in the études—that have the austere beauty of the preludes of Bach's *Well-tempered Clavier*? And does not one forget the finale of *Le Martyre de Saint-Sébastien* at the first measures of *Jeux*?

DEBUSSY's fame is not likely to suffer an eclipse for a long time to come. However, his work seems to lack one final stroke of good fortune. The music of Richard Wagner has found in artists like Wilhelm Furtwängler and Kirsten Flagstad interpreters who it is reasonable to suppose will not be seriously surpassed. Debussy's music is still waiting for such performers. Of course, I



Claude Debussy in 1916, with his daughter Claude-Emma, called Chouchou, to whom he dedicated his "Children's Corner" suite.

cannot claim to judge all Debussy interpreters; like anyone else, I know only some of them. But considering only the recordings made by the most famous conductors—and the most deservedly famous (although some of the greatest have avoided this music)—it must be admitted that no record devoted to Debussy gives external form to a power of conviction comparable to that of Furtwängler's finest recordings of Beethoven (Angel GRB 4003) and Wagner (Angel 3588 E/L). This is because Furtwängler, having grasped the essential part of Beethoven's and Wagner's thought, could take all kinds of liberties with their music without ever betraying it. On the other hand, an interpreter to whom the deepest meaning of a composer's music remains obscure is faced with a dilemma: he must either disfigure the work or give up all hope of expressing what it contains. The late Eduard van Beinum, who was so brilliant in more external pieces such as Bartók's *Concerto for Orchestra* or even Stravinsky's *Le Sacre du Printemps*, was perceptibly ill at ease in *Nocturnes* and *La Mer* (Epic BC 1020/LC 3464).

Who has ever "played the orchestra" better than the late Arturo Toscanini? But, when it came to Debussy, Toscanini seems not to have known what to do with his marvelous technique. Bolder than Van Beinum, he chose the other alternative and took risks that should not have been taken. Thus in his recording, *Ibéria* turns into a Ravel-like Spanish rhapsody, while his *La Mer* (RCA Victor LM 1833) lacks inner firmness. Perhaps aware of this weakness, he attempts to hide it by a theatrical exaggeration of effects (the whole first movement seems to be sacrificed to bringing out the last measures); but, above all, his lack of a sense of form—

as already shown in his interpretation of Beethoven's Ninth Symphony (RCA Victor LM 6009)—leads him to treat the work as a succession of episodes. What emerges is the paradoxical image of a Debussy who seems to be indulging in the besetting sin of his most questionable successors, compartmentalization into sections—paradoxical image indeed of a composer who possessed a sense of continuity to the *n*th degree.

ERNEST ANSERMET, although rather uneven, is to be credited with reaching a much higher level of understanding. His conception of *La Mer* (London CS 6024/CM 9228) is coherent; his interpretation, which is less refined *materially* than Toscanini's, conveys the inner violence of the piece much better, although still not well enough. Thus, for example, the beginning of the third movement is bathed by quite a different light in his performance; the strangeness of the static, suspenseful *C's* is projected with authenticity. With *Pelléas et Mélisande* (London A 4401), in which his singers follow him poorly, he is less successful, and cannot be preferred to Roger Désormière, whose interpretation remains the most homogeneous on records. (A reissue of Désormière's wartime version, in which emotion and strictness are remarkably well balanced, would be desirable in spite of obvious technical imperfections.) Finally, Emil Gilels and, according to what people have been saying recently, Sviatoslav Richter have begun to clear the way for a less emasculated interpretation of the works for piano. Richter's percussive attacks in *Le Vent dans la plaine* (DGG 138766/18766) foreshadow a Debussy at long last removed from impressionistic mists; but we should perhaps wait until Richter has recorded the complete piano works before judging his intentions.

From listening with scores in hand, it seems that the best recordings now available, whether piano or orchestral, do only partial justice to a poetic in which the most refined demands upon the ear are combined, very mysteriously, with a concentrated and constantly underlying violence; nor do they do justice to a formal universe whose rigorous freedom has not been fully grasped. It would be supremely ironic for the art of Debussy, "*musicien français*," to find in a Russian or even perhaps an American the interpreter who would see him across the ultimate threshold of fulfillment.

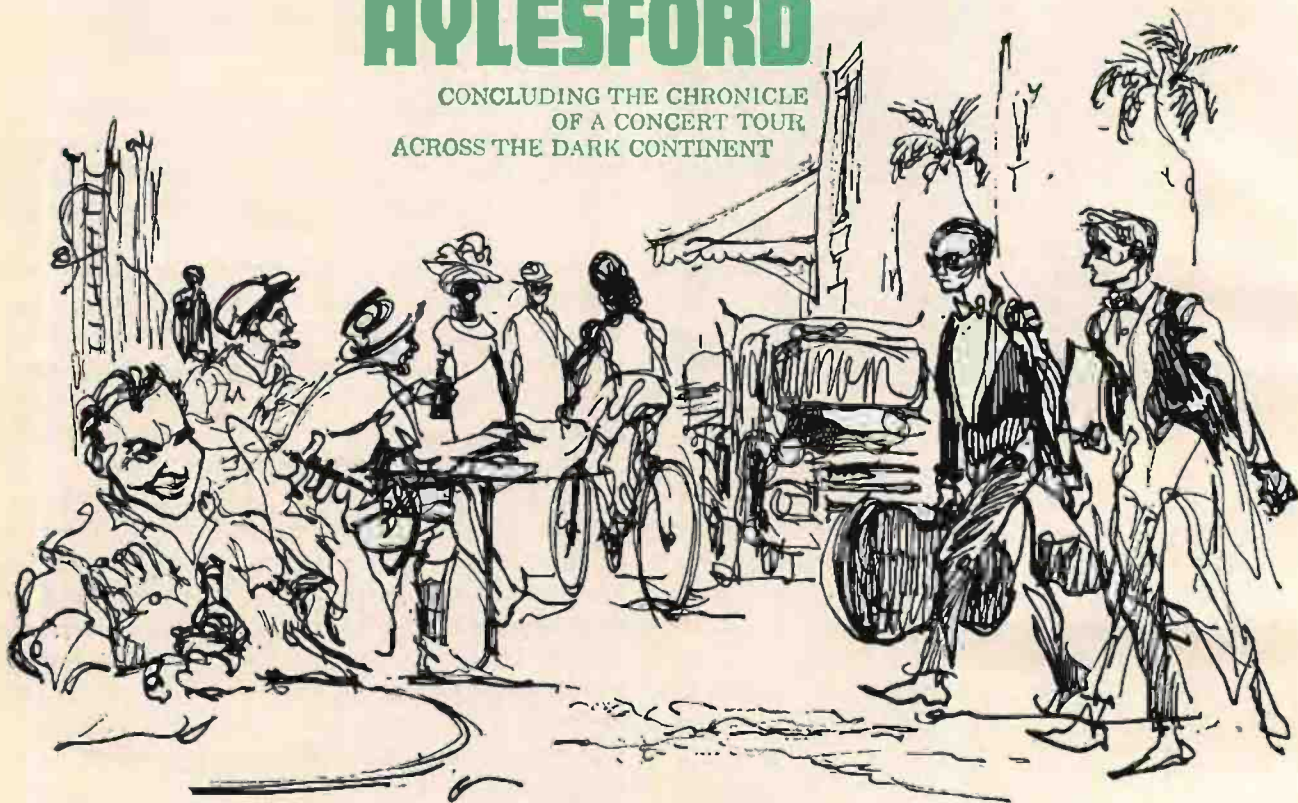
As long as this threshold has not been crossed, it may be said that Debussy still belongs to the future.

*André Hodeir, one of the most iconoclastic of modern critics, is a Frenchman who is best known for his controversial *Sinco Debussy* (Grove Press, New York, 1961) and *Jazz: Its Evolution and Essence* (Grove Press, New York, 1957).*

THE AFRICAN ADVENTURES OF LORD AYLESFORD

by JANOS STARKER

CONCLUDING THE CHRONICLE
OF A CONCERT TOUR
ACROSS THE DARK CONTINENT



LAST month Janos Starker began his story of concert-touring in Portuguese Africa. After a tempestuous scene at the Lisbon airport, Mr. Starker, his Stradivarius cello (the Lord Aylesford of the title), and his young German pianist, Gunther Ludwig, flew to the city of Luanda, in Angola, where Mr. Starker played his first African concert to the accompaniment of an eighteen-thousand-dollar Steinway grand that was excruciatingly out of tune. The story resumes below as the group is about to fly to its next recital, to be given in the Angolan coastal town of Mocamedes.

Our alarm clock went off at 5:30 a.m., and an hour later—hating the world, music, airplanes, and my mother for encouraging me to become a cellist—Gunther and I arrived at the airport without having uttered a word. The plane took off for Mocamedes about an hour late. We flew over desert, still without talking, until the sign appeared to fasten safety belts. I looked out the window and saw nothing but vast, sandy emptiness. My first thought was that something

had gone wrong with the plane and this was a forced landing. But we set down smoothly and taxied up to a wooden shack, in front of which a few persons milled.

I collected his Lordship, alighted, and sauntered toward the ramshackle structure. A young man stepped forward and rattled off something incomprehensible. I did hear "Circulo Cultural Musical," however, and answered, "Si, Starker," at which some natives fell upon the luggage and threw it into a waiting car, an old Mercedes. To our dismay, the one-man reception committee spoke nothing but Portuguese, and when he stepped on the accelerator I embraced his Lordship and held my breath. Our speed was approximately seventy miles per hour over dusty, unpaved roads. I wondered at the rush since the concert was not scheduled until nine, and here it was only 2 p.m. After a few minutes a village materialized ahead of us—narrow dirty streets, a few cars, and one or two lazing natives. We screeched to a halt in front of a hotel that was surprisingly European in appearance, in fact similar to many hundred on the Left Bank of Paris, and we were quickly shown to our room.

My first activity in Mocamedes, to whose culture-hungry citizens we were bringing beauty and joy, was a shower. This turned out to be quite a hazardous undertaking, and no little exercise. If you are familiar with lavatories in provincial France and northern Italy, you know the basic problem. In plain terms, such bathrooms consist of a hole in the floor with two elevated stones placed strategically for the feet. Apart from the usual problems, the real difficulty comes when flushing causes the water to rise ankle-deep. In Mocamedes, fortunately, this sanitary ingenuity was restricted to the shower, placed in the middle of the room without so much as a curtain, and no more than a trough in the floor to carry off the water. After I finished showering it was necessary to hop, kangaroo-fashion, out of the bathroom—only to find that my slippers were victims of the flood. It was an hour before I could enter the room again.

Our next experience was late luncheon. The service was rather bizarre, for every time we tried to speak in Portuguese the waiters doubled up with laughter. Even today I'm not certain what we ate. I recall some fish soup, then dried meat accompanied by boiled potatoes and a singular bouquet of vegetables. Everything tasted so much the same that Gunther and I decided everything had been cooked in the same pot, though the flavor was not entirely unpalatable.

After lunch, despite the heat, we decided to take a nap. We awakened from a fitful sleep at 8:30 p.m. in time to dress. Previous to the tour, the only firm point in our correspondence had been that we play all engagements in full evening dress—tails and white tie. Thus bedecked we descended the stairs at five minutes before nine, his Lordship in my hand, the music in Gunther's. In front of the hotel a group of Europeans were seated on sidewalk chairs, drinking, while a hoard of half-naked native children ran about with cleaning equipment. At our appearance everyone fell silent and stared at us, all with the same dumbfounded expression—stunned, I suppose, by the full dress and the huge cello case that might have contained, for all they knew, a machine gun or a dead crocodile. To complete the effect, I was wearing sunglasses against the lingering daylight. I've often speculated how the first man to reach an inhabited planet would feel. There in Mocamedes I experienced a moment of awareness. After waiting on foot for several minutes, we finally sat down. This action prompted two fearless little fellows to jump upon our shoes and shine them. The spell was shattered. The drinking recommenced, and the noise.

Not until 9:30 did a taxi of sorts arrive, driven by

the same daredevil who had whisked us from the airport. It took only two minutes to drive from the hotel to the white stucco city hall. Inside was a fair-size hall equipped with a small podium. On this was a twin of the Luanda Steinway. Yet the hall was absolutely empty, though by this time it was getting on toward 10 p.m. I unpacked his Lordship, whom I hadn't even tuned all day. As I started warming up, the door opened and a little man walked in. He spoke passable French, and introduced himself as the head of the local radio station. He had come to ask permission to record our concert. As kindly as possible, I explained that last night's experience with the out-of-tune piano would not allow us to grant his request, but that at the end of the program I would play an unaccompanied composition, and this he could record. He thanked us, left, and returned in a moment with a microphone, which he proceeded to set up on the stage. I stopped him, saying he should do this only after intermission.

He looked pensive for a moment, then said: "You know, the less you play, I think the better. People here are not too familiar with good music."

Gunther and I huddled and decided on this program: the two pre-classical sonatas on the printed program, then the Debussy sonata and intermission; afterwards two short works totaling six minutes, finally the solo piece—in all forty-five minutes of music as against the usual seventy-five in standard recitals. I asked the radio man if he would announce the revised program, in Portuguese, before we began. He assented, drew the curtain aside, and stepped out onto the podium. It was seven, perhaps eight minutes before he returned to say that everything was in readiness. Gunther and I shook hands solemnly, promising each other not to become irritated no matter what. We each took a long, deep breath and stepped resolutely onto the podium.

I HEARD something slightly resembling applause. Once my eyes became accustomed to the dimness, I saw some two hundred chairs. Jammed into them were all of twenty-five people. The suggestion of applause was a result of these Caucasian ladies and gentlemen, dressed impeccably, approaching one white-gloved hand ever so cautiously to the other. Their duty thus dispatched, they lapsed into dead silence, into a state of motionless distinterest. We had no other course, regrettably, but to start.

When Gunther touched the piano keys I began to feel hysterical laughter welling up within me. "Hold it," I said to myself. "You've promised not to get upset. You must do the best possible under the circum-



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stances." Accordingly, I kept my left hand sliding up and down the fingerboard, attempting here and there to approximate the noises coming from the piano. The first work, two hundred years old, had been composed in two short movements, and at their end I motioned for Gunther to rise with me. The audience, looking relieved, I thought, repeated their earlier exercise: one soft clap.

We resumed playing. The second sonata consisted of four short movements. A grand total of fifteen minutes had elapsed from our entrance until we stood up a second time, to one soft clap. Our first group completed, we left the stage in unbroken silence. Back in the mayor's office, I noticed our friend the radio man heading toward the stage with his microphone in hand.

"What are you doing?" I asked.

"I'm setting up the microphone."

"During intermission," I replied.

"Isn't this intermission?"

I hesitated a second. "We haven't played the Debussy yet."

"Oh, then why did you come out?"

"It is *customary* to stop between groups and rest a bit."

He looked incredulous, but left. We wondered whether, in far-off Mocamedes, pre-classical and Impressionistic music sounded alike to listeners, but then we decided such subtle differences were excusable in light of the sounds we had made. We returned to the podium, this time, however, to no applause whatsoever. Not only was there no applause, there was no audience. I peered into the gloom and finally spied cigarettes glowing in the pitch black beyond a far door. For want of anything else to do, I started tuning his

Lordship (born in 1696, for this) while Gunther decided to experiment with the piano.

The cigarette ends started moving in our direction, like fireflies. All twenty-five located their chairs in absolute silence, having discovered that our strange exhibition was not yet done. Now for the Debussy, which we cellists call a show number, full of opportunities for instrumental display. Hundreds of untrained audiences, struck by its colors and phrases, have responded to performances of it with enthusiasm. The missionary awakened within me. Among our artistic obligations, after all, was to stir these people.

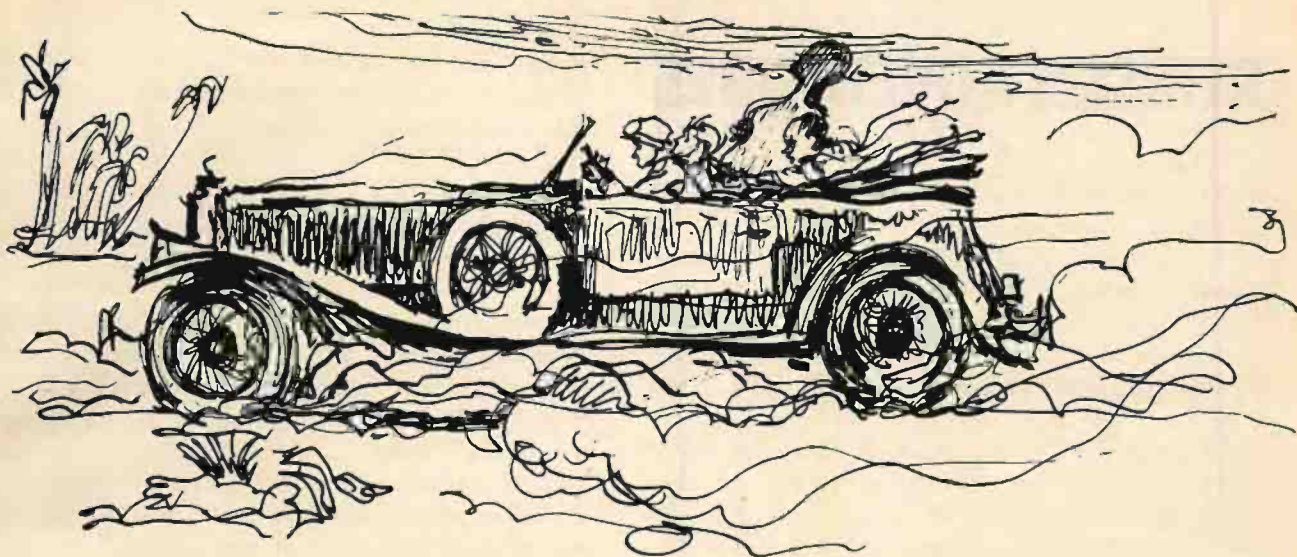
If I may say so, we managed to play the sonata as well as possible. I stood with Gunther at its conclusion to acknowledge our praise: one soft clap. The moment we turned to leave the podium the audience rose and filed out. I lit a cigarette, smoked half of it, then stamped it out.

"Let's get this thing over with," I muttered to Gunther, and signaled the radio man to set up his microphone. We went back to the podium and waited. The audience put out their cigarettes and returned. After six minutes of music, we had to leave the stage momentarily. The final work, after all, was to be played without accompaniment. One soft clap. Again the audience filed out. I returned. They returned. I played. One soft clap. I retired. They retired.

I had believed that in my own varied life I had experienced everything possible: exposure many times to death; living in danger, living in comfort; playing as an artist in many countries, playing good and bad concerts to good and bad audiences. But this! Even children, who knew nothing about classical music or the cello, were always fascinated by the left hand moving up and down the fingerboard. Afterwards they would ask questions: What is a sonata? How do you play? Why? Here, however, adults who were supposed to be the bearers of civilization reflected only disinterest



ILLUSTRATIONS BY JOSEPH PAPIIN



and boredom. Suddenly I burst out laughing. Gunther thought I had gone quite mad.

"What's so funny?"

"Do you know," I said, "we've just made musical history? No cellist ever played a more expensive concert. Our fees, travel expenses to this place, and the hotel and food have cost the Portuguese government approximately three thousand dollars. Divide that by twenty-five listeners. Tonight each person who dragged himself to this place of desecration cost the government one hundred and twenty dollars! Even Callas doesn't do better than that!"

ALL I remember of our trip to the airport next morning was going seventy miles per hour. The return flight to Luanda differed little from our trip out except that the weather was warmer. We stayed over two days in Luanda until the plane took us to our next engagement—in Lourenco Marques across the continent in Portuguese East Africa. When we alighted from the plane at Lourenco Marques we walked quickly to the immigration office, where a little gentleman greeted us in French. "Welcome to Mozambique! I am," his eyes shone with joy, "not from the Circulo Cultural Musical. But if you will permit me, I shall be happy to do anything for you. I am a music teacher here."

For the first time since we arrived in Africa, here was someone who had anything to do with music. But we proceeded cautiously—after all, the piano tuner in Luanda had something to do with music—and asked only where the concert was to be played, and when. The little man, whom I shall call Mr. Sam, promised to supply all information within the hour. Lourenco Marques looked no different from Luanda except that it was larger and more modern. The hotel we stayed in was truly luxurious, eight stories high and circular. Each suite had a living room, bedroom, and terrace, with windows that opened on the Gulf of Mozambique.

An hour after we'd arrived the telephone rang with our second pleasant surprise: Mr. Sam was downstairs—on time! According to the schedule our first concert was to be three days later on the Isle of Mozambique at the northernmost end of the Gulf; then a concert in Beira, and finally a concert in Lourenco Marques itself. At dinner that evening, I made passing reference to our unhappy experience with pianos in Angola, and received a third pleasant surprise. Smiling, Mr. Sam said not to worry, that a tuner came up from Johannesburg. "Conditions are different here than in Angola." How great a difference we learned the next day. Mr. Sam invited us to his home, produced an impressive record collection, and revealed a genuine love of music.

Most of the time we spent resting rather than looking, and we arose refreshed early on the third day for another trip. At the airport we boarded a ten-seat plane that did not go to the Isle, only to a place called Lumbo. From here it was an hour by boat to our destination.

Along the way the plane stopped at Quelimane, where we had our first sight of Real Africa. Palm trees and cactus were the only vegetation, the heat was in the nineties, and back of the small airport shack naked children played in a nearly dry river. One of the youngsters, a boy of about six, dangled an unlighted cigarette butt from his lips; soon a girl of around twelve arrived smoking, and the boy helped himself to a light. A slow-motion convoy of semi-naked women, each with a bundle of branches on her head, came into view. None spoke. They were dry skin and bones, their ages beyond guessing, and seemed to be on the last lap of a journey to some crematory.

Eight hours after our departure from Lourenco Marques we put down in Lumbo, port of entry for our next musical adventure. The man who received us was evidently related to our guide in Mocamedes, as he

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displayed the same reckless anxiety to deposit us at the only existing hostelry. A ten-minute drive at seventy miles per hour through clouds of dust brought us to a house. Immediately the car was surrounded by a half-dozen native boys who grabbed whatever we possessed—including his Lordship. A brief scuffle ensued, during which I managed to recover possession of my ennobled companion. We then entered a well-tended garden where a sign proudly announced this to be the Grand Hotel of Lumbo. Past experience in Paris and elsewhere had conditioned me to expect, when thus confronted, the ungrandest quarters, and so I approached the place with some apprehension. We learned afterward that we would play the next day.

IT WAS early afternoon, and we had no option but to sightsee. The hotel was situated just a few hundred yards from the Indian Ocean. A pier stretched into the water. The heat was oppressive, so we walked toward the water. The pier was a long wooden structure no wider than ten feet, down the middle of which ran two narrow-gauge rails. Six natives were lying in pairs along the rails, dressed in what once upon a time must have been shorts. As we stepped onto the pier, the first pair raised themselves to a kneeling position; one began with a hammer to scratch at a spot where the wood was rotting away. The other produced a nail and in slow motion started to drive it in. They gave us a contemptuous look as we passed, muttering something between themselves. The next pair also became active as we neared; with pieces of cloth they commenced to rub at rust, producing two shiny spots, each the size of a fifty-cent piece. The third pair repeated the hammer-and-nail business. After we'd passed, each pair returned to its comatose state.

There was veal steak and potato chips for breakfast the next morning, and some time afterwards for more exploration. We found a market place, in which a couple of hundred natives milled about, shopping for bread, fruits, and vegetables. Flies and bugs and stray dogs were everywhere, but dirt was the master. Dirt, and native fertility. There were babies all over the place, either on their mothers' backs or about to be born. At 11 a.m. a commotion started with the arrival of a freight train that discharged five natives. We saw nothing more, but the spectators were quite beside themselves, just as if the home team had won a game in the last half of the ninth inning. Since our departure time was nearing, however, we had to leave all this excitement.

As 1 p.m. approached, I took his Lordship and my

evening suit and walked with Gunther to the pier (passing the same natives, who performed their same little dumb show). At the end a clean-looking motorboat was moored, watched over by a spotlessly dressed officer who motioned us on board. At 3 p.m.—that African time again—the boat left for the Isle, which resembled, as we approached it, a Moroccan port mixed with a bit of India.

A gentleman waiting for us at the landing waved a greeting. Dressed in the latest Bond Street fashion, smoking a Camel cigarette in a gold-rimmed holder, he looked like a junior-size Walter Pidgeon standing in a garbage dump. In perfect English he introduced himself as Dr. So-and-So, president of the local Circulo, and apologized for not having met us in Lumbo. He expressed the hope that we had met no difficulties, and led us to an Italian sports car, meanwhile motioning a boy to pick up his Lordship and place him in a ricksha. Gunther, without delay, joined his Lordship in the ricksha. The concert hall was—where else?—in the town hall. The piano turned out to be a Bösendorfer, a make I had known only in Central Europe. Gunther, determined not to be distressed by what he might hear, touched the keys. We looked at each other incredulously; it had been perfectly tuned! He sat down and promptly lost himself in rapture.

We returned to the hall at 9 p.m., to give a concert, if need be for ourselves. To my wonder, about a hundred persons had gathered, and behaved throughout like an audience in any major European city. They listened attentively, enjoyed the music, later asked for autographs, and thanked us for the privilege of hearing our performance.

After supper we said goodbye almost reluctantly and boarded a little motor launch for our return trip. I



secured his Lordship and settled back. It was past midnight, a quiet moonless night undisturbed by the noise of other craft. The sky was filled by a myriad of stars, and the motor purred softly like a contented cat. What earlier had seemed only bleak was now beautiful. I thanked my mother for wanting me to be a cellist, for giving me an opportunity to see the world and find such beauty as this, to bring pleasure to far-off people. As the boat approached Lumbo I wondered when again I should find peace such as this. I lifted his Lordship fondly, and we walked to the hotel through the warm African night. I fell asleep feeling that this was indeed a Grand Hotel.

THE FLIGHT next day to Beira was exhilarating, thanks to a newly gained equilibrium. At Nampula our thirty-minute layover became an hour and a half, though nothing more needed to be done than refuel the plane. It was just that our pilot and stewardess met some friends and were having a visit. Time had ceased to be significant—one of the important African contributions, I believe, to white culture.

We found Beira to be a modern city with a huge harbor and the largest rail center in Mozambique. It also served as a shopping, entertainment, and vacation center for many Rhodesians. The Grand Hotel there was one of the best I've encountered anywhere, combining old-world luxury with an Olympic-size swimming pool, game rooms, and an extraordinary restaurant. Things obviously were looking up for us.

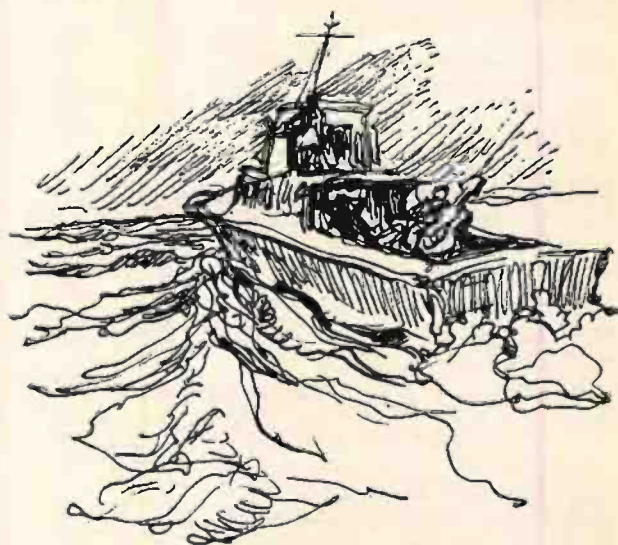
Here, as in Luanda, our concert was in a movie house that had a fairly decent piano. The only distraction was an adjoining hall in which, throughout our performance, an American gangster film was being shown. Whenever the film broke—and it seemed to quite often—the audience broke into shrill whistles. This was not precisely a desirable accompaniment for Beethoven, but our audience enjoyed the music and we managed to adjust.

Our African adventure was nearing its end. One last concert, in Lourenco Marques, and then the prospect of a twenty-hour flight back to Lisbon. That concert turned out to be the artistic highlight of our entire cultural safari. On the afternoon of the performance we visited the hall, found the piano excellent, and sat down to play a bit. I was playing in a fairly disinterested manner when suddenly my eyes wandered to Mr. Sam seated in the front row of the empty theater. His eyes were closed, and he was transported. Every phrase we played brought on a convulsive pleasure. When we finished he came to us in tears and, unable to speak a word, shook our hands warmly. Back at the hotel I unpacked his Lordship and spent the remainder of the day practicing. The concert that evening brought cheers from a grateful audience, and at the end more

tears—and this time kisses on the hand—from Mr. Sam. His actions may have embarrassed us beyond words, but they made me wonder whether our trip hadn't a purpose after all. If only there were more Mr. Sams in the world.

Later, at the airport, there were more warm good-byes and see-you-agains. Takeoff time was midnight. The plane started down the runway; we had reached the speed of ascent when suddenly the pilot applied the brakes. Only by some miracle the plane halted just short of the jungle. At noon the next day the plane finally left Lourenco Marques.

At Luanda a second motor went awry, and another twelve hours passed until we could continue on to Lisbon. By then the plane was jampacked, which



meant that his Lordship was practically sharing my seat. I do love him dearly, but the backache I got from fourteen hours in a straight-jacket position led me to envy the flutist's fortunate lot. At long last, the fasten-seat-belt sign meant Lisbon below. Our Portuguese manager—his carefully cultivated Cambridge accent at full mast—had a fit when he saw me alight with his Lordship in one hand and in the other the little crocodile I had purchased for my daughter.

"Where were you so long?" he demanded. "You are twenty-four hours late!"

I just stared at him until we had passed through customs and immigration. Then, summoning up my own best Cambridge accent, I answered:

"Old chap, Mozambique is pretty demm far."

Janus Starker has occupied the position of first cellist in the orchestras of Dallas, Chicago, and the Metropolitan Opera, and is known to discophiles by his many recordings. Mr. Starker's theories on "Why Cellists Become Conductors" were set forth in the June, 1961, issue of HiFi/STEREO REVIEW.

SOUND and the QUERY

by J. Gordon Holt

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

Pickup Cables

Q. How do input loading and cable capacitance affect the response of a phono cartridge?

I want to lengthen the cables between my pickup and the preamp, but I'd like to know what will happen if I make them too long.

The pickup manufacturer recommends as short a cable as possible, with a maximum capacitance of 275 $\mu\text{f.}$, and specifies a 47,000-ohm load resistor.

JOHN D. STEVENS, M. D.
Loise, Mich.

A. Magnetic cartridges generate their output from a small coil, which behaves like any inductance when shunted by a capacitance or resistance. Shunt capacitance, as contributed by a shielded cable, introduces a peak into the pickup's treble response, and the higher the capacitance (that is, the longer the cable), the lower the frequency of this peak. Keeping the cables short will ensure that the peaking occurs beyond the audible range.

The load resistor tends to smooth out this resonant peak. If too high a value is used, the pickup's response may rise in the upper range, causing exaggeration of surface noise and groove-tracing distortion. If too low a value is used, the pickup's upper response range will be reduced, dulling the sound.

The peaking effect of an overly long interconnecting cable may be offset by reducing the load resistance to below its recommended value, but the pickup's response above the peaking frequency will be almost entirely lost, just as if a sharp-cutoff scratch filter were installed permanently in the system.

Most shielded cables for hi-fi equipment interconnections have about 50

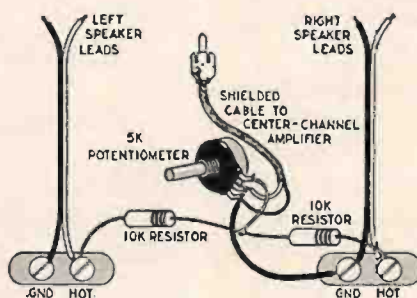
$\mu\text{f.}$ of capacitance per running foot, which is why they should be quite short for use with typical magnetic cartridges. Special low-capacity cables (of less than 10 $\mu\text{f.}$ per foot) are available, though, and these will allow you to extend your pickup connections for some distance. Remember, though, that a manufacturer's recommendation for maximum cable capacitance is usually based on a certain amount of quality degradation, so it is best not to exceed about 75 per cent of the recommended maximum if you wish to retain the pickup's full performance capabilities.

Adding a Third Channel

Q. I would like to add a third-channel amplifier and speaker system to my stereo rig. How can I blend the two stereo outputs together for the third channel without impairing the system's over-all separation?

DUANE WELLMAN
Camden, N. J.

A. Here is a diagram of a simple network for deriving a third-channel A+B output to feed a separate power amplifier. The resistors are 1-watt carbon types, and the potentiometer is an audio-taper volume control.



For neatness, the components may be installed in a small aluminum chassis, but shielding is not imperative. Just make sure, though, that you ground the chassis or case to the system ground (via the output-cable shield).

Speakers In the Wall

Q. A friend of mine tells me that a loudspeaker mounted in a wall between two rooms will perform better than when mounted in any other kind of enclosure.

Is this true? I've never heard a wall-baffle installation.

PAUL GOLDMAN
Ocala, Fla.

A. For loudspeakers that are specifically designed for infinite-

baffle operation, wall mounting will, theoretically, provide the best possible sound. Speakers designed for horn enclosures or reflex-type enclosures will be bass-shy when wall-mounted, unless used in multiples (to increase their low-frequency coupling to the air).

The main advantage of the wall installation is that it does not raise the low-frequency resonance point of the speaker, so it maintains the full bass range of which the speaker is capable. In smaller infinite baffles, the stiffness of the trapped air impedes the cone's movements, raising the frequency at which it normally resonates.

Wall mounting, even for infinite-baffle speakers, is a risky business, because if the speaker's location on the wall turns out to be wrong, you're stuck with bad sound or with a hole in the wall. The risk is even greater in stereo installations, where speaker placement is more critical.

Audible Taps

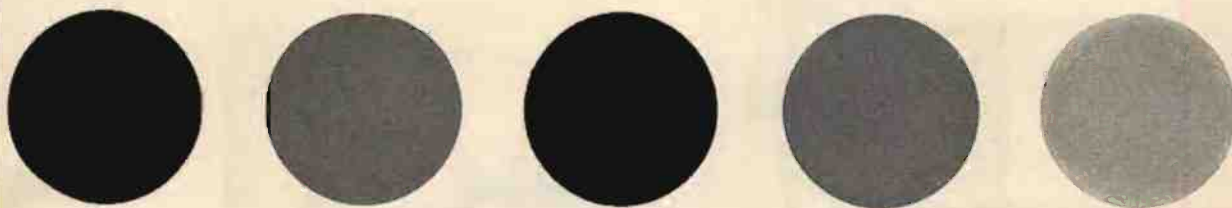
Q. My turntable and amplifying equipment are located in a console cabinet about twelve feet from my speakers, which are in the next room. Yet whenever I am playing a record, tapping the equipment cabinet with my finger causes audible thumps from the speakers. When the arm is on its rest post, the taps are not reproduced through the speakers. What causes this?

SAL LENTY
Brooklyn, N. Y.

A. Your pickup has no way of knowing whether vibrations of its stylus are being caused by groove undulations or by vibrations of the entire record player, so any vibrations of the cabinet that get through to the turntable will be reproduced through the speakers.

A certain amount of this vibration conduction is normal. It will not impair the operation of the system unless the effect causes the pickup to receive floor-borne vibrations from the loudspeaker enclosures in the other room. To check this, set the arm on a record, with the turntable stationary, turn the volume control to slightly above its normal full room volume setting, and then tap the cabinet gently. If this produces a clunk or a brief thud, everything is all right. If it produces a prolonged boom, or a deep tone that rises in intensity, you are getting acoustic feedback from the speakers to the pickup. If so, you should take measures to shock-mount the turntable from the rest of the cabinet.

BEST OF THE MONTH



CLASSICAL

A NEAR-DEFINITIVE *ST. MATTHEW PASSION* FROM ANGEL

Bach's most poignant masterpiece in a monumental reading

WHAT *Tristan und Isolde* is to the music of Richard Wagner the *Passion according to St. Matthew* is to the work of Johann Sebastian Bach—which is to say that it represents the very quintessential sensitivity of Bach's musical speech.

Bach's *St. Matthew Passion* takes its place alongside of Monteverdi's *Lamento di Arianna* and Wagner's *Tristan und Isolde*, and like them it defies wholly definitive performance on or off records.

CAPITOL RECORDS



OTTO KLEMPERER
Utterance of profound compassion

As was the case with the 1958 DGG Archive recording of the *St. Matthew Passion*, the new Angel release of the complete work, directed by Otto Klemperer with an imposing array of soloists, comes extraordinarily close to the definitive category in almost every respect. This despite many points of difference with the rival version.

Foremost among the many high points of the Angel set is the concept of Bach's masterwork projected by Dr. Klemperer throughout its entire three-and-a-half-hour length. It is one that bespeaks a profound and universal compassion scaled in monumental dimension. The three mighty choruses of the opening, the ends of Part One, and of the close, compare to the piers of a magnificently built suspension bridge. All other elements of tempo, dynamics, and coloration are subordinated to the sense of inevitability that must result from a near-flawless musical-dramatic spanning between these great choral piers. Thus the narration of the Evangelist, the beautiful chorales for the congregation, the intensely expressive meditations of the soloists, the string-haloed utterances of Jesus, and the outbursts of the chorus in the mob episodes are all made to function in terms of a carefully (continued overleaf)





NEW YORK PUBLIC LIBRARY

The spirit of Bach's St. Matthew Passion is captured in Dürer's woodcut of the Ascension.

unified architectural conception. The result is a sense of sublime catharsis at the final pages beginning with the laying to rest of the Savior's body, "*Nun ist der Herr zur Ruh' gebracht.*"

Unlike the Bach B Minor Mass, which stands or falls in performance on its choral work, the *St. Matthew Passion* is dependent on its soloists; and in Peter Pears as the Evangelist, Dietrich Fischer-Dieskau as Jesus, and Elisabeth Schwarzkopf and Christa Ludwig in the crucial soprano and alto roles, Dr. Klempner has a quartet of musicians who live up to their star billings in truly glorious fashion. Fischer-Dieskau's deeply reverent and genuinely human portrayal of Jesus stands out above all (he did the role on records once before, in 1950) not only for its vocal beauty but for the manner in which he recreates

Jesus as a human being. This is particularly noteworthy in the Last Supper episode, wherein the fate of Judas is sealed. As for the artistry of Miss Schwarzkopf and Miss Ludwig, it is sufficient to recall the deep pathos of Miss Schwarzkopf in the famous "*Aus Liebe will mein Heiland sterben*" aria and the aura of stunned horror that Ludwig brings to "*Ach, nun ist mein Jesus hin!*" after the betrayed Christ has been handed over to the soldiers of the High Priest. Walter Berry does creditably with the bass solos (Fischer-Dieskau sings them on the DCG Archive discs), and it is only tenor Nicolai Gedda who shows any trace of weakness: the vocal delivery is on the whitish side, the intonation not always true, and the rhythm less than totally secure ("*Ich will bei meinem Jesu wachen*" is the main instance in

which these slight shortcomings are evident.

The most demanding solo role of all, that of the Evangelist, is sung by Peter Pears with unerring artistry and beauty of enunciation. His counterpart on DGG Archive, Ernst Haefliger, is not one whit inferior, but the two singers have somewhat different conceptions of the role: Haefliger's Evangelist is more personally involved, while Pears is more the Greek chorus in the classical sense: the two tenors' rendering of the final moments of the Crucifixion is the most striking point of difference.

The singing of the Philharmonia Choir, the fine work of the obbligato instrumental soloists, and the expert orchestral ensemble playing leave little to be desired. DGG's oboist in "*Ich will bei meinem Jesu wachen*" has a slight edge over his Angel rival, but on the other hand the flute work on Angel's "*Aus Liebe will mein Heiland sterben*" is in a class by itself.

It is in the recorded sound and in the pacing of the choral episodes that there is the greatest difference between the Angel and DGG Archive performances, to which must also be added Angel's use of harpsichord as against DGG's use of the organ for continuo. Karl Richter in the DGG recording leans generally toward a tautly dramatic treatment of the music, while Klemperer seems to base his tempos on a natural breathing rate, and though the pacing of individual numbers may seem less dramatic in effect than Richter's, most of the time it ends by being considerably more convincing.

Since there is no significant price differential between the DGG Archive four-disc set and the five-record Angel album, the choice of one recorded performance over the other is not easy to make. For me the Jesus of Fischer-Dieskau is the pivotal element in preferring the Angel recording, chiefly because Keith Engen is uncomfortably wobbly in the role on DGG. Add to this Angel's distinctly superior stereo sound, and the choice, in stereo at least, becomes clear.

David Hall

© & BACH: *Passion according to St. Matthew*. Peter Pears (tenor), Dietrich Fischer-Dieskau (baritone), Elisabeth Schwarzkopf (soprano), Christa Ludwig (mezzo-soprano), Nicolai Gedda (tenor), Walter Berry (bass), John Carol-Case (baritone), Otakar Kraus (baritone), Wilfred Brown (tenor), Geraint Evans (baritone), Helen Watts (contralto); Boys of the Hempstead Parish Church Choir, Philharmonia Chorus, Philharmonic Orchestra, Otto Klemperer cond. ANGEL S 3559 E/L five 12-inch discs \$29.98, 3559 E/L* \$24.98.

*****JAZZ*****

MINGUS IN TIJUANA

A belated release of torrid Mexican-inspired jazz portrayals

EVER SINCE he recorded "Tijuana Moods" five years ago, Charles Mingus has been agitating for its release because he feels it to be his best recording. Now that George Avakian has reactivated RCA Victor's jazz division, the label has obliged. Although there are two or three other Mingus albums on a par with this one, "Tijuana Moods" is one of Mingus' major accomplishments.

Except for one standard, *Flamingo*, this is a musical notebook concerning a few turbulent days Mingus spent in Tijuana after the breakup of a marriage. He tried to fight his depression by swallowing as many of the sights, sounds, and sensual experiences of that permissive town as he could. The opening *Dizzy Moods*, Mingus' variation on Dizzy Gillespie's *Woody'n' You*, describes the anticipatory journey to the city, and thereafter, Mingus sketches the days and nights "with the sting of tequila, salt and lime in my mouth and burning my nostrils."

The most frenzied piece is *Ysabel's Table Dance*, a wildly animated series of impressions of Tijuana's night life, focusing on the striptease dancers in the cabarets. Adding to the hypertensive clamor is Ysabel Morel and her sizzling castanets. There is also a fanciful account of a visit to a *Tijuana Gift Shop* and a richly kaleidoscopic portrait of *Las Mariachis*, the local street musicians.

This fusion of vividly painted musical posters and burning personal emotions works out successfully because Mingus, in his seemingly volcanic way, has a commanding sense of form. His compositions are marked by bold melodic lines filled in with brazen harmonies. The soloists, moreover, are given considerable freedom to add their own commentary within the framework Mingus has constructed, and, accordingly, there is a large amount of exclamatory improvisation. In many places, the influence of Duke Ellington is apparent, but by contrast to the usual suavity of Ellington, there are but fleeting moments of serenity in Mingus' generally intense and turbulent music.

Besides his own virtuosity on bass, impressive work is done by all of the Mingus sidemen. Trumpeter Clarence Shaw, who has since been absent from the jazz scene, is, as Mingus says in his notes, a uniquely epigrammatic soloist who manages to suggest more in a few notes than most trumpeters do in an entire chorus. Curtis Porter, who has also dropped out of sight in the past five years, also plays economically, but his distinguishing characteristics are a slicing hot rhythmic attack and a penetrating tone. Jimmy Knepper, then as now, is the most original modern jazz trombonist since J. J. Johnson. Danny Richmond on drums and Frankie Dunlop on percussion sustain a torrid pulsation that complements and further spurs the fervent conversations among the horns.

The quality of the recording is up to current standards, and Mingus' hugely resonant bass has been especially well reproduced. In sum, if this is not Mingus' best album so far, it is very close to it.

Nat Hentoff

© CHARLIE MINGUS: *Tijuana Moods*. Charlie Mingus (bass), Jimmy Knepper (trombone), Curtis Porter (alto and tenor saxophones), Clarence Shaw (trumpet), Bill Triglia (piano), Danny Richmond (drums), Frankie Dunlop (percussion), Ysabel Morel (castanets), Lonnie Elder (voices). *Dizzy Moods*; *Ysabel's Table Dance*; *Tijuana Gift Shop*; *Los Mariachis*; *Flamingo*. RCA VICTOR LSP 2533 \$4.98, LPM 2533 \$3.98.

* ENTERTAINMENT *

INTRODUCING CAROLYN HESTER

*Her new Columbia album
discloses versatile
folk-song artistry*

THIS NEW Columbia album, entitled "Carolyn Hester," is the first major-label recording for the Texas folk singer. Born in Waco, and spending her youth in Austin and Dallas, Miss Hester details in the liner notes the way contemporary folk singers come by their heritage. She recalls of Burl Ives, "His recordings were the first folk music I ever heard sung outside my own family. My grandparents were folk singers and they still sing a lot of old songs. They sing very tragic songs—about Charlotte going out and freezing to death—things like that. Then I heard a lot of



COLUMBIA RECORDS

CAROLYN HESTER

An effect of unadorned directness

country music in Dallas—we heard things like The Big D Jamboree, Saturday Night Shindig—and my father has always adored listening to Grand Ole Opry."

All this has influenced her. On some songs, her high, pure voice takes on the hard, nasal flatness of Southern white gospel singers. But by the time one has heard her widely diverse selection—Mexican, Irish, Scottish, and American country and Negro songs—the effect of her unadorned directness has become haunting, and one finds himself playing certain of the tracks over and over again.

Miss Hester plays guitar for herself, and is accompanied at various times by another guitarist, Bruce Langhorne, as well as by bassist Bill Lee, both of whom have a fine sense of pace and timing. Three tracks feature Bob Dylan's harmonica; one of these, *Come Back Baby*, has been updated by Ray Charles and finds Dylan playing in a style that is remarkably similar to that of Sonny Terry.

Miss Hester has wisely chosen fresh material for this album; she is most at home with songs of American and Mexican origin, probably because she has known them longer. Her album is marred slightly by unevenness, but the best of her work, such as the lovely *Pobre de Mi*, is uncom-

monly moving. Miss Hester will quite likely be compared to Joan Baez; she has, on this evidence, the potential to be even a finer, less emotionally limited performer. *Joe Goldberg*

© © CAROLYN HESTER: *Carolyn Hester*. Carolyn Hester (vocals and guitar), Bruce Langhorne (guitar), Bill Lee (bass), Bob Dylan (harmonica). *I'll Fly Away; Yarrow; Dink's Song; Virgin Mary; When Jesus Lived in Galilee; Los Biblicos; Swing and Turn Jubilee; Once I Had a Sweetheart; Come Back, Baby; Dear Companion; Galway Shawl; Pobre de Mi*. COLUMBIA CS 8596 \$4.98, CL 1796* \$3.98.

PINS AND NEEDLES TWENTY-FIVE YEARS LATER

*Columbia's disc revival
is a topnotch job
all the way*

IT HAS taken almost twenty-five years for a collection of songs from *Pins and Needles* to make an appearance on LP, but our patience has been richly rewarded. In releasing this engaging album, Columbia has made an important contribution to the existing recorded library of American theater scores.

Pins and Needles was commissioned by the International Ladies Garment Workers Union as a modest revue performed by union members for the entertainment of union members. Before long, however, this labor-slanted show became the talk of New York, and eventually set a long-run record for a musical. It developed no stars, but it was responsible for launching the career of one of our most respected Broadway composer-lyricists, Harold Rome.

Rome's score, of course, dealt with topics that were current between the depression and World War II. It made references to labor-management strife, dictatorships, and, in general, conveyed the attitude of the alert working man. But the reason *Pins and Needles* can be enjoyed today is that Rome's songs always treated things lightly and satirically. The references may be dated, but the warmth, humor, and honesty of the numbers still come across with remarkable effectiveness. Although Rome's slant was naturally pro-union, his songs kidded the labor movement with almost as much relish as they did the dark forces of reaction.

The fifteen songs in Columbia's collection were



HAROLD ROME AND BARBRA STREISAND
Oldtime songs with social significance

COLUMBIA RECORDS

culled from the three different editions of *Pins and Needles* that were shown in New York in the late 1930's. "Sing me a song with social significance" pleads a young lady in the opening number, and almost every selection happily obliges. The new dance craze is called *Doin' the Reactionary*, and the lyric is as pertinent today as it was in the Thirties. Through a hiss-the-villain narrative, *It's Better with a Union Man*, the point is tearfully brought home that Bertha the Sewing Machine Girl got into trouble only because she went out with a nonunion man. A rhythmic history lesson makes a still-valid argument for progress by reviewing the events of the American Revolution (*Status Quo*), and the rouser of a finale, *Mene Mene Takel*, has the writing on the wall apply not only to Belshazzar but to all absolute rulers whenever or wherever they may exist.

Love songs were also written in the proper spirit. *One Big Union For Two* has the boy and girl do their cooing to each other in the language of the bargaining table ("No court injunction can make me stop/Until your love is all closed shop"). And two show-stoppers, *Nobody Makes a Pass at Me* and *Chain Store Daisy*, amusingly reveal different problems that the working girl sometimes faces.

The small cast, which includes the composer, is probably superior to the all-amateur original company. Barbra Streisand, Rose Marie Jun, and Jack Carroll are all perfect, but it is Mr. Rome himself who is responsible for the album's special spark.

Stanley Green

© © PINS AND NEEDLES (Harold Rome). Jack Carroll, Rose Marie Jun, Barbra Streisand, Harold Rome; accompaniment, Stan Freeman cond. COLUMBIA OS 2210 \$5.98, OL 5810* \$4.98.

Purcell/Telemann/Handel/Heroic Music for Organ, Brass and Percussion—E. Power Biggs, organist; The New England Brass Ensemble. A collection of rousing fanfares, voluntaries and airs with the focus on marching stereo.



Rimsky-Korsakov: Scheherazade
Eugene Ormandy, Conductor; The Philadelphia Orchestra
Anshel Brusilow, violinist
The Philadelphians weave a multicolored, flying carpet of sound even more sumptuous in stereo.



Beethoven: Piano Concerto No. 5 ("Emperor")—Rudolf Serkin, pianist; Leonard Bernstein, Conductor; the New York Philharmonic. Serkin's mature conception of the "Emperor," newly recorded in stereo. Here is an encore of the recent stunning performance with Bernstein and the Philharmonic.



Varèse: Déserts; Offrandes; Arcana—Robert Craft, Conductor; Columbia Symphony Orchestra.
 Volume Two of Varèse's music switches between human and electronic performers in relentless pursuit of meaningful sound.

COPLAND: APPALACHIAN SPRING/EL SALÓN MÉXICO/DANCE FROM "MUSIC FOR THE THEATRE"—LEONARD BERNSTEIN, CONDUCTOR, THE NEW YORK PHILHARMONIC. BERNSTEIN'S APPROACH TO THE MUSIC OF HIS FRIEND AND COLLEAGUE, COPLAND, IS MATCHLESS. THREE BALLET SCORES GET A VITAL, NEW STEREO PERFORMANCE.



Carnival in Vienna—Eugene Ormandy, Conductor; The Philadelphia Orchestra. Strauss waltzes and polkas done to a turn, with Maestro Ormandy's imaginative stereo effects for good measure.



THE SOUND OF GENIUS IS ON COLUMBIA RECORDS

classics

Reviewed by RALPH BATES • WILLIAM FLANAGAN

DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS



Explanation of symbols:

Ⓜ = monophonic recording

Ⓢ = stereophonic recording

* = mono or stereo version
not received for review

Ⓢ Ⓜ J. C. BACH: *Sinfonia for Double Orchestra, in D Major, Op. 18, No. 3* (Arr. by Eugene Ormandy). W. F. BACH: *Sinfonia, in D Minor, for Two Flutes and Strings*. C. P. E. BACH: *Concerto for Orchestra, in D Major* (Transcribed by Maximilian Steinberg). Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6342 \$5.98, ML 5742* \$4.98.

Interest: Bach sons
Performance: Lush and full
Recording: Very good
Stereo Quality: Excellent

Johann Christian Bach's *Sinfonia in D* is a highly melodious, cheery piece, as carefree in its mood as Wilhelm Friedemann's *Sinfonia in D Minor* (also recently recorded in a more stylistically appropriate performance on Music Guild S 14/M 4) is tragic and gripping. These two works are excellent examples of the middle- and late-eighteenth-century style at its best, but, concerning Carl Philipp Emanuel's *Concerto for Orchestra in D*, there is some question about the work's authenticity. The original, entitled "Suite" and scored for an unlikely (for the mid-eighteenth century) mixed viol consort, was edited by Marius Casadesus without benefit of any identification of manuscript source or date. Subsequently re-orchestrated by Maximilian Steinberg, the work has proved a popular staple of orchestras, especially the Boston Symphony during the Koussevitsky era. It is vaguely reminiscent of J. S. or C. P. E. Bach, but with little of the stylistic or melodic characteristics typical of eighteenth-century writing. My own guess is that the piece, like the so-called Handel Viola Concerto, sprang full-grown from the brain of M. Casadesus. The performances are extremely polished, with immaculate playing, but the manner of interpretation, with its long, lush lines, lacks of harpsichord continuo, and full ensemble, is strictly contemporary and

not in eighteenth-century style. The recording captures the orchestra's sound most successfully. I. K.

Ⓢ Ⓜ BACH: *Art of the Fugue: Nos. 1-9*. Glenn Gould (organ of All Saints' Church, Kingsway, Toronto, Canada). COLUMBIA MS 6338 \$5.98, ML 5738* \$4.98.

Interest: Gould as organist
Performance: Unusual
Recording: Mostly fine
Stereo Quality: Good

The versatile Mr. Gould, who, we are informed, has played the organ since his early youth, gives a remarkably interesting performance here. It is not a particularly moving interpretation, stressing,



GLENN GOULD

Since youth, a pianistic organist

rather, the contrapuntal aspects, so that all the voices are amazingly clear. This is achieved both by the use of a fine classic-style organ and by Gould's own excellent choice of registration. He does apply, however, a basically pianistic or harpsichordistic technique to these first nine fugues, executing everything with sharp, staccato, detached articulation, and this causes his technically precise and straightforward playing to seem excessively mannered and even eccentric until one gets used to it. Gould's most immediate competitor is the blind German organist, Helmut Walcha (whose *Art of the Fugue* reading is available on two DGG Archive LP's, ARC 3082/3, mono only); that interpreter also uses carefully judged articulation but with

far less exaggeration and considerably more legato. It may be of some interest to note that there is approximately seven minutes difference in time between Walcha's and Gould's renditions of the first nine contrapuncti (as the fugues are called here), yet Walcha's playing does not sound excessively slow. It is, however, more weighty. Basically, one has a choice between Walcha's intensity and movement versus Gould's transparency and brilliance. In spite of my own preference for the Archive recording, I feel the Gould performance is a worthy one. The sound is mostly very good. I. K.

BACH: *St. Matthew Passion* (see page 63).

Ⓢ Ⓜ BACH: *Trio Sonatas: C Major (S. 1037); G Major (S. 1038); D Minor (S. 1036); G Major (S. 1039)*. Baroque Trio of Montreal. Vox STDL 500920 \$4.98, DL 920* \$4.98.

Interest: Baroque chamber music
Performance: Generally enjoyable
Recording: Mostly good
Stereo Quality: Fine

This is the only recording on one disc of Bach's four trio sonatas. While the playing is quite enjoyable and features lively tempos, good articulation, and a basically stylish approach, there are also several curious defects. In the first place, a cello or gamba should have been used to double the bass line, although Vox's fairly close-up microphoning of the harpsichord allows the continuo to be heard more clearly, perhaps, than in a live concert. Secondly, the keyboard part has been somewhat magnified in this performance, often taking over the melodic lines of the other instruments, a procedure that sounds well enough but that has little justification, especially in the music of Bach, who would have written a *concertante* part for the harpsichord instead of the present figured bass had he wanted to. The continuo realization, furthermore, is frequently remiss in filling out all of Bach's desired harmonies, and the flute and oboe do not always take their ornaments correctly. The recording is very clear, but the flute is occasionally too soft in its lowest register in comparison with the more penetrating oboe. The program notes offer

BARTOK: *Divertimento for Strings* (see STRAVINSKY).

some glaring examples of misinformation and unproven generalities. I. K.

Ⓢ Ⓜ **BEETHOVEN:** *An die ferne Geliebte; Die Ehre Gottes in der Natur; Ich liebe Dich; Wonne der Wehmuth.* **BERG:** *Seven Early Songs: Nacht; Schilflied; Die Nachtigall; Traumgekrönt; Im Zimmer; Liebesode.* Eleanor Steber (soprano); Edwin Bittcliff (piano). ST/AND SLP 417 \$4.98.

Interest: Early and late Romanticism
Performance: Expressive
Recording: Fair

With Eleanor Steber's perceptive musicianship as the bridge, Beethoven and Berg are successfully linked here. It should be stated, of course, that the *Seven Early Songs* date from Berg's formative, post-Romantic period (1905-1909), when he was still writing for and not against the voice. The haunting setting for *Im Zimmer*, a commonplace poem, offers perhaps the best proof of Berg's lyrical mastery. But each of the seven songs is an inspired blend of evocative mood and dramatic expression.

Even at this early stage, Berg's demands on the singer were extraordinary. Yet the lyric flow in Eleanor Steber's singing is completely natural, the tonal quality warm and vibrant. Her handling of the Beethoven songs—which offer technical problems of a different kind—is equally gratifying. The majestic declamation of “*Die Ehre Gottes*” proves a bit taxing in passages that ask for sustained notes of Flagstadian solidity, but the wistful lyricism of “*An die ferne Geliebte*” is beautifully sustained, and the exquisite “*Wonne der Wehmuth*” is sung with great poignancy.

The recorded sound is not on the level of the disc's musical worth, particularly with respect to the disappointingly dull piano reproduction. G. J.

BEN-HAIM: *Sweet Psalmist of Israel* (see FOSS).

BERG: *Seven Early Songs* (see BEETHOVEN).

Ⓢ Ⓜ **BLOCH:** *Schelomo.* **HERBERT:** *Cello Concerto No. 2.* Georges Miquelle (cello), Eastman-Rochester Symphony Orchestra, Howard Hanson cond. Mercury SR 90286 \$5.98, MG 50286* \$4.98.

Interest: Study in opposites
Performance: Creditable
Recording: Good
Stereo Quality: Just

One wonders what either Howard Hanson or Mercury had in mind with this

antic coupling. It seems highly doubtful to me that a record-buyer whose taste runs to the impassioned exoticism of Bloch's *Schelomo* would be the same person whose sentiments are stirred by the disarmingly tall corn of the Victor Herbert concerto. Both Hanson and Miquelle have, oddly enough, done their best work with the Herbert piece. Precisely the right note of tender innocence has been struck, and the slow movement, in particular, really glows. The flame that can set *Schelomo* ablaze, however, has been replaced by a sort of brow-knit weightiness that results in a performance more honorable than moving. W. F.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BRITTEN:** *Sonata, in C, for Cello and Piano.* **SCHUMANN:** *Fünf Stücke Im Volkston.* **DEBUSSY:** *Sonata*



BENJAMIN BRITTEN
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No. 1. Mstislav Rostropovich (cello), Benjamin Britten (piano). LONDON CS 6237 \$5.98, CM 9300* \$4.98.

Interest: Stimulating cello program
Performance: Sturdy and sure
Recording: Vivid
Stereo Quality: Fine

This release is admirable from almost any view: the program is excellently varied and altogether stimulating; Britten's sonata is masterly, idiomatic, and personal in expression; the Schumann pieces are great fun; and the Debussy sonata remains a startlingly original piece of music these forty-odd years after its creation.

The performances are solid, sure, and expressive, and, particularly where the piano part of the Debussy work is concerned, it is stimulating to hear what a musician of Britten's stature finds in the work of another composer.

London's recorded sound is beyond reproach. W. F.

Ⓢ Ⓜ **BYRD:** *Mass for Four Voices; Mass for Five Voices.* Montreal Bach Choir, George Little cond. Vox STDL 500880 \$4.98, DL 880* \$4.98.

Interest: Great Renaissance Masses
Performance: Nonliturgical
Recording: Good
Stereo Quality: Good

William Byrd's three Masses, probably written between 1588 and 1611, are among the towering landmarks of the Renaissance, a high point in the English master's vocal output and a remarkable example of music written for the Roman rite at a time when Anglican composition was considered the only politically expedient course. The Canadian choral group on this disc is a very good one, but the performances of these two magnificent polyphonic Masses have comparatively little to do either with liturgical or sixteenth-century style, particularly as regards pacing and clarity of texture. The works are treated rather piously in the modern concert-hall manner, with only fair diction, and are interpreted as pretty choral music for the entertainment of an audience rather than as part of an age-old, audienceless ritual. Although not as transparent or as atmospheric as might have been desired, the recorded sound is good. The program notes, however, in their confused generalizations, half-truths, and historical misinformation, are quite poor. I. K.

Ⓢ Ⓜ **CORELLI:** *Concerto Grosso, in C Minor, Op. 6, No. 3.* Vienna Sinfonietta, Max Goberman cond. *Sonata, in C Major, for Violin and Continuo, Op. 5, No. 3.* Sonya Monosoff (violin); Stoddard Lincoln (harpsichord); Sterling Hunkins (cello). *Trio Sonata, in A Minor, for Two Violins and Continuo, Op. 4, No. 5; Trio Sonata, in E Major, for Two Violins and Continuo, Op. 4, No. 6.* Michael Tree and Max Goberman (violins); Eugenia Earle (harpsichord), Jean Schneider (cello). LIBRARY OF RECORDED MASTERPIECES VOL. III \$8.50 (subscription), \$10.00 (nonsubscription), stereo or mono. (Available from Library of Recorded Masterpieces, 150 West 82nd Street, New York 24, N.Y.)

Interest: Complete Corelli, Vol. 3
Performance: Mostly commendable
Recording: Best in stereo
Stereo Quality: Fine

The performance of the C Major Concerto Grosso has some distinct advantages over its predecessors in this series devoted to the complete works of Corelli. Several stylistic conventions are respected, namely double-dotting, the addition of some trills to the score, and a few cadential elaborations, making this release a welcome one for those who
(Continued on page 74)



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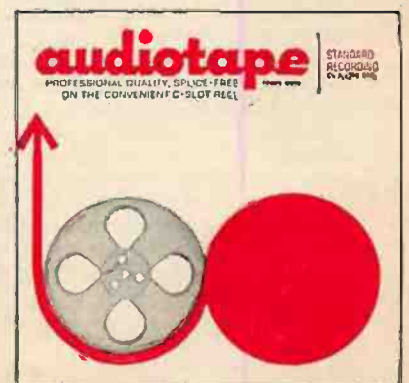
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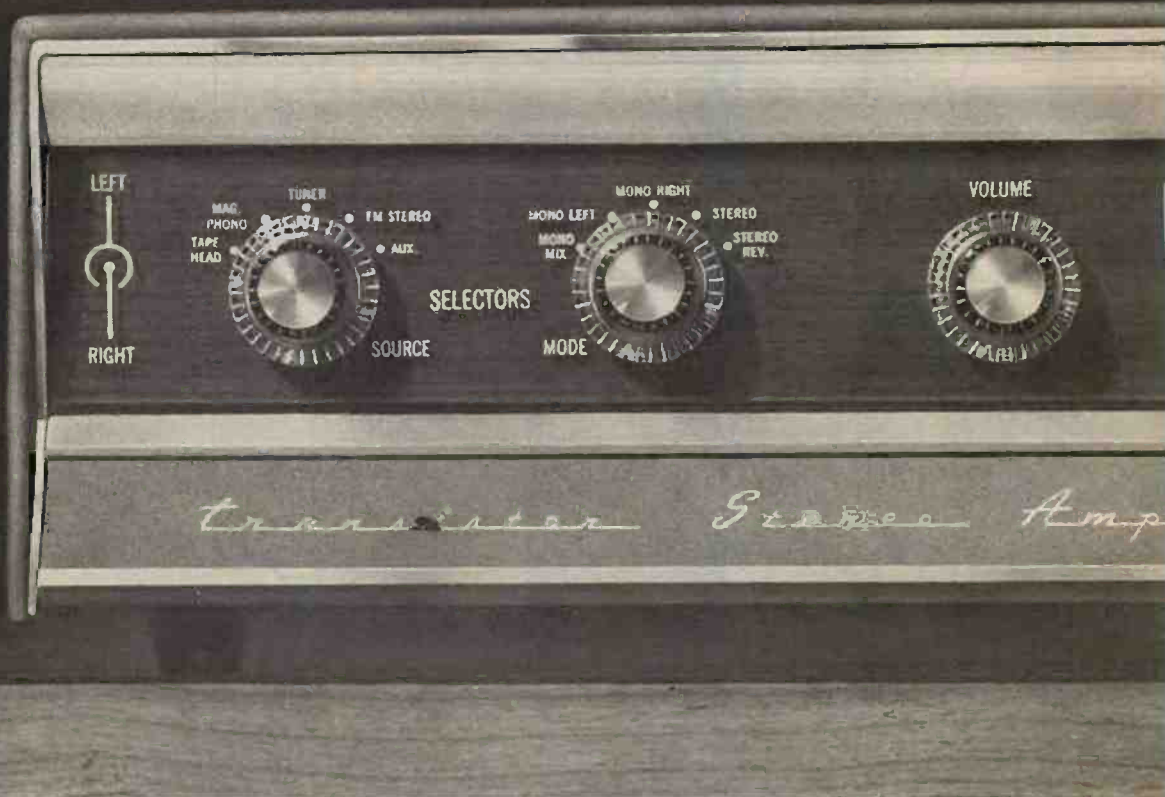
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tape recording purposes, etc., a 5-position "mode" selector, plus dual concentric volume, bass and treble controls. A hinged lower front panel covers all input level controls, the tape-monitor input switch, a speaker phase reversal switch, and a loudness switch which converts the volume control to a loudness control for compensated low-volume levels. The right-hand section of the lower front panel is a unique On-Off switch . . . touch to turn on, touch to turn off. All input and output connections are conveniently located on the rear chassis panel. Circuit safety is assured through the use of 5 new, fast-acting, bi-metal circuit breakers . . . no more annoying fuse-fussing.

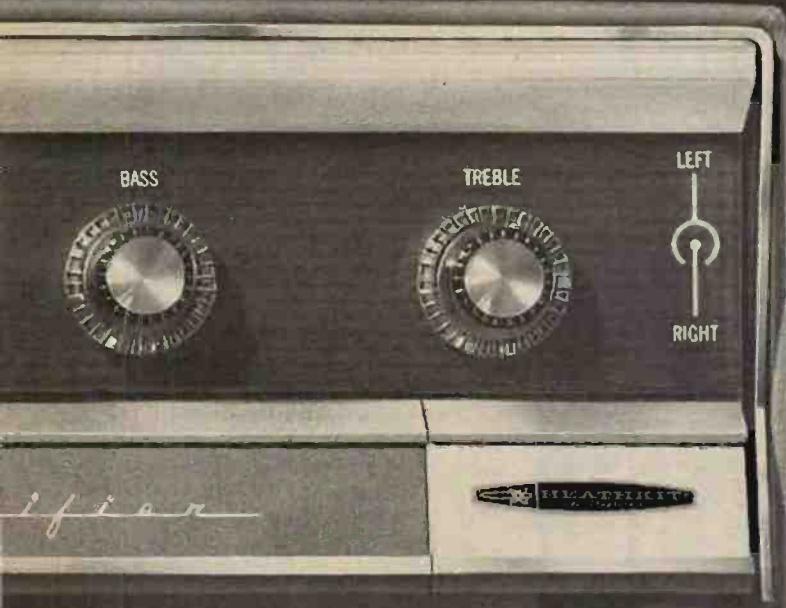
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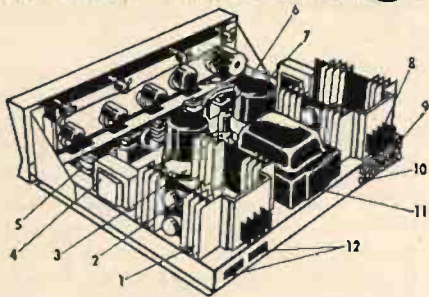
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prefer their Cortili à la mode. As usual, the solo violin sonata is nicely embellished in the slow movements (although the program notes might have made some mention of this procedure, especially as Miss Monosoff uses her own graces, rather than those ascribed to Corelli and included in the scores that accompany the disc). The performances are at their best in the concerto grosso and the solo sonata, and the recording, save for the dry sound of the chamber works, is most satisfactory, particularly in the stereo version. The mono disc is a trifle shrill. *J. K.*

DEBUSSY: Sonata No. 1 (see BRITTEN).

© © FOSS: *The Song of Songs*. BEN-

HAIM: Sweet Psalmist of Israel. Jenne Tourel (mezzo-soprano); Sylvia Marlowe (harpsichord); Christine Stavrache (harp); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6123 \$5.98, ML 5451* \$4.98.

Interest: The youthful Foss
Performance: Exemplary
Recording: Clarity itself
Stereo Quality: Appropriate

Lukas Foss's *Song of Songs*—a work dating from the composer's mid-twenties—is an extremely young, extremely inspired, and, at its best, an extremely beautiful work. First performed in 1947, it takes us back to an era in American music where clarity, precision, and the sort of simplicity that is so hard to come

by these days were the desired elements in new music. Our present obsession with obscurantism and complexity could hardly have been anticipated when Foss's song cycle was first performed by Serge Koussevitsky and the Boston Symphony Orchestra.

I suggest that the work is a young man's work not only because of its eclecticism—Foss at forty is hardly less eclectic—but because the diverse stylistic elements are but awkwardly absorbed. But for all its stylistic uncertainty, *The Song of Songs* is a beautiful and a touching work, and both Miss Tourel and Mr. Bernstein have done us a great service in bringing it so convincingly to discs.

Paul Ben-Haim's piece—a sort of harp and harpsichord concerto in three movements
(Continued on page 76)

THE DELUGE ACCORDING TO STRAVINSKY AND BRITTEN

THE FLOOD WATERS that Noah and his companions sought refuge from could scarcely have been more widely enveloping than the virtual inundation of press-agentry and critical comment that attended Igor Stravinsky's first foray into the medium of television. The present recording of *The Flood* was, indeed, available in most record shops before the Stravinsky-Balanchine creation was put on the air. And a good thing this is, too, for it is good to be able to approach the music free of the bizarre hodge-podge that the visual presentation most surely was. It is, furthermore, fascinating to compare Stravinsky's *The Flood* with London's new recording of Benjamin Britten's quasi-operatic treatment of the same legend: No mere world of difference separates the two works; it is truly a universe.

If there is anything more notable about the Stravinsky piece than its surprising skimpiness, it is its extraordinary accessibility—this in spite of its having in part been composed in a twelve-tone style. The music is typically severe and man-



CBS TELEVISION

neristic, yet here, as ever, the composer is incapable of writing music for instruments that doesn't sound just lovely. And while you'll not come across many tunes in this particular sea voyage, you'll not miss them, so pointed, unerring, and instinctive is the fitting of the musical material to its dramatic component part.

It is difficult to guess what will become of this work. It is too thin in continuously composed matter to hold the attention of a concert public, and it is almost too fragmentary to suggest a theater ballet. It is, at the same time, much too lovely and original a work to be condemned to the limbo of the television presentation, on the CBS network, that was its creative *raison d'être*.

Britten's opera is a setting of the Chester Miracle Play that is a partial source of the libretto that Robert Craft devised for Stravinsky's work. And while Stravinsky has treated the subject with severe, ritualistic, poker-faced solemnity, Britten has gone to more diverse and facile origins for the style of his work. Among them are low-church Protestant hymn-

nody, a kind of Puccinian melos, and a reekingly British landscape evocation. Britten's music has nothing whatever to do with Noah or the Bible; it has to do with those sentiments a church-going Englishman feels about his God, his country, and the evolution of his language. (The actual text used is an adaptation of the original Old English.)

I'm not sure that *Noye's Fludde* is anything like top Britten, but it is a thoroughly charming—even sentimental—mélange of children's voices, bells and bugles, and facile lyricism; it hasn't a dull moment, and the pleasure it gives is its own justification.

Both the Stravinsky and Britten works have been given smooth, authoritative musical productions, even though the smug prissiness of Laurence Harvey's recitation for Stravinsky is as objectionable on the record as it was on television. Both recordings are good, too, although it is as fitting that an extraordinarily live, roomy sound should have been supplied for the Britten as it is that a tight, bright sound should represent the Stravinsky. The upside of the latter work is taken up with a superb recorded performance of Stravinsky's Mass, one of the most refined yet truly representative works of his neoclassic period. *W. F.*

© © STRAVINSKY: *The Flood*. Laurence Harvey (narrator); Sebastian Cabot (Noah); Elsa Lancaster (Noah's Wife); John Reardon and Robert Oliver (The Voice of God); Paul Tripp (caller); Richard Robinson (Satan). Columbia Symphony Orchestra and Chorus, Igor Stravinsky cond. COLUMBIA MS 6357 \$5.98, ML 5757* \$4.98.

© © BRITTEN: *Noye's Fludde*. Trevor Anthony (speaker); Owen Brannigan (bass-baritone); English Chamber Orchestra, Soloists, and Chorus; East Suffolk Children's Orchestra, Norman Del Mar cond. LONDON OS 25331 \$5.98, CM 5697* \$4.98.

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ments—has a winningly warm and frankly sentimental middle movement that by itself makes the music worth listening to.

Columbia has provided both works with an extraordinarily clear, rather subdued recording that seems to suit both scores quite handsomely. *W. F.*

RECORDING OF SPECIAL MERIT

© ® GILBERT AND SULLIVAN: *Patience*. Donald Adams (bass), Colonel Calverley; John Cartier (baritone), Major Murgatroyd; Philip Potter (tenor), The Duke of Dunstable; John Reed (baritone), Reginald Bunthorne; Kenneth Sandford (baritone), Archibald Grosvenor; Mary Sansom (soprano), *Patience*; Gillian Knight (contralto), The Lady Jane; D'Oyly Carte Opera Chorus; New Symphony Orchestra of London, Isidore Godfrey cond. LONDON OSA 1217 two 12-inch discs \$11.96, A 4246* \$9.96.

Interest: G & S delight
Performance: Expert
Recording: Excellent
Stereo Quality: Not overstressed

That *Patience* is not generally ranked among the most popular Gilbert and Sullivan operas has always been a mystery. ("A thorough-paced absurdity—explain it if you can," goes Gilbert's line that fits the situation rather well.) Seldom did Gilbert fling so many sharp darts at so many Victorian targets as in this sunny spoof of aesthetic faddism. Sullivan's music matches Gilbert's lines wit for wit, all sparkle and rollicking gaiety. Now we have it all in stereo for the first time, with complete dialogue, and the whole is a delightful treat.

Of course, today's D'Oyly Carte company cannot offer performers to match Martyn Green, Darrell Fancourt, and Ella Halman. John Reed, for example, vocalizes the part of Bunthorne very creditably but without investing it with the authority and pointed nuance that made Martyn Green's characterization so memorable. On the other hand, D'Oyly Carte has a most promising light tenor in Philip Potter. Kenneth Sandford and the veteran Donald Adams bring relish and high competence to their assignments, and the other soloists are all satisfactory, though Miss Sansom is a rather frail-sounding *Patience*. Only the highest praise befits the disciplined and contagiously zestful orchestral performance.

In the dialogues, there is room for a more relaxed and pointed delivery, particularly on the part of the ladies. The enunciation, however, is well-nigh perfect. Stereo techniques are used with good judgment and without exaggeration; the over-all sound and balances are exemplary. *G. J.*

© ® HANDEL: *Three Italian Cantatas: Splenda l'alba in Oriente; Carco sempre di gloria; Tu fedel? Tu costante?* Helen Watts (contralto); English Chamber Orchestra; Raymond Leppard (harpsichord); Raymond Leppard cond. L'OISEAU-LYRE SOL 60046 \$5.98, OL 50215* \$4.98.

Interest: Seldom-heard Handel
Performance: Enjoyable
Recording: Excellent
Stereo Quality: Clearly defined

Considering Handel's enormous legacy of Italian cantatas for solo voice with different instrumental accompaniments, it is surprising how seldom these turn up on records. The three cantatas heard on this admirably engineered disc (Nos. 5, 7, and 22) testify to Handel's complete mastery of the Italian style. They are extended dramatic scenes composed of aria and recitative sections. In "*Tu fedel? Tu costante?*" the longest and most effective of the three, an extended



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orchestral introduction leads to four recitatives and four arias. In scope and subject matter it appears to be a forerunner of Beethoven's "*Ah, perfido!*"

Helen Watts carries off the demanding vocal parts with impressive control, smooth technique, and tonal security. She also succeeds in projecting some characterization into the florid vocal line so that the display of vocal agility—which must have been the primary aim of this music—is enlivened by a sense of drama. The orchestral accompaniment is precise and zestful, and the instruments are in flawless balance. There are no texts, however, and the notes are rather skimpy. *G. J.*

RECORDING OF SPECIAL MERIT

© ® HAYDN: *Symphony No. 6, in D Major ("Le Matin"); Symphony No. 51, in B-flat*. Vienna State Opera Or-

chestra, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES HS 2 \$8.50 (subscription), \$10.00 (nonsubscription), stereo or mono. (Available from Library of Recorded Masterpieces, 150 West 82nd Street, New York 24, N.Y.)

Interest: Fine coupling
Performance: Very enjoyable
Recording: Excellent
Stereo Quality: Excellent

"Le Matin" is generally considered to be the first symphony Haydn wrote after he received his new position as Vice-Capellmeister to Prince Anton Esterházy in 1761. For Haydn buffs, however, the more interesting work on this disc will undoubtedly be the first recording, so far as I have been able to determine, of the *Symphony No. 51*. Composed some time between 1772 and 1774, the music is particularly unusual for the extraordinarily high range of the obbligato horn parts. The performances here, very well recorded, are among the best that Max Goberman has produced; he seems to sense the essence of Haydn style, especially in these early- and middle-period works, with far more success, I feel, than the styles of Vivaldi and Corelli. The readings have the authority of corrected scores (facsimiles are included in the album), such stylistic advantages as a harpsichord continuo in No. 6, and correct execution of the more-often-than-not misread appoggiaturas. The sound is marvelously clear, warm, and well-defined, particularly in the stereo pressing. Altogether, then, this is an admirable second issue in the complete Haydn Symphony project. *I. K.*

HERBERT: *Cello Concerto No. 2* (see BLOCH).

RECORDING OF SPECIAL MERIT

© ® HOLST: *The Planets, Op. 32*. Vienna Philharmonic Orchestra, Herbert von Karajan cond. LONDON CS 6244* \$5.98, CM 9313* \$4.98.

Interest: British astronomy
Performance: Imposing
Recording: Excellent
Stereo Quality: Fine

Gustav Holst's *The Planets* is fast approaching its fiftieth birthday, and, unfashionable as its aesthetic may now be, this big, splashy, and quite entertainingly vulgar work continues to keep its toe-hold in the international symphonic repertoire. For those who admire this work, either by conviction or as a secret weakness, London's new release is good news. Karajan gives the piece a big, mellow, surging reading, emphasizing its best musical values while at the same time bringing—
(Continued on page 78)

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ing an impressive dignity to even its more razzle-dazzle pages. I don't think the work is likely to turn up in a more believable, winning performance, and the recording is excellent. *W. F.*

MOZART: *Concerto No. 24* (see SCHOENBERG).

⑤ ⑥ MOZART: *Symphonies: No. 26, in E-flat (K. 184); No. 30, in D Major (K. 202); Divertimento, in D Major (K. 136); Il Re Pastore (K. 208); Aer tranquillo; Alcandro, lo confesso (K. 294).* Rita Streich (soprano); Camerata Academica, Bernhard Paumgartner cond. DEUTSCHE GRAMMOPHON SLPM 138695 \$6.98, LPM 18695* \$5.98.

Interest: Early Mozart
Performance: Expert
Recording: Good
Stereo Quality: Suitable

"A Mozart Matinee at the Salzburg Festival" is the apt collective title of this disc, inspired by the Sunday morning Salzburg concerts that are traditionally dedicated to Mozart's seldom-heard works. The resident Salzburg orchestra under its long-time conductor plays with the expected proficiency. This is all youthful and lightweight Mozart: K. 298 was written when he was twenty-two, the other selections date from his sixteenth to nineteenth years. In view of their relatively sparse representation on discs, the music of this collection should be a highly desirable addition to any Mozart library. The two soprano arias, in fact, are unobtainable elsewhere at the present time. Both are sung with graceful ease and gleaming tone by Miss Streich, but to a somewhat subdued accompaniment.

The recorded sound is rich and mellow, with a good, ripe bass registration, but the surfaces are below the customary high DGG standard. *G. J.*

⑥ NOVAK: *Slovak Suite, Op. 32; In the Tatras, Op. 26.* Czech Philharmonic Orchestra, Vaclav Talich, Karel Ančerl cond. SUPRAPHON LPV 211 \$5.98.

Interest: Late Czech romanticism
Performance: In the vein
Recording: Passable

Vítězslav Novak (1870-1949) was among the foremost of the post-Dvořák group of Czech composers that included Josef Suk, and, as such, his position could be compared to such figures as Glazounoff and Liadoff among the Russian composers of the post-Tchaikovsky epoch. A gentle and poetic romanticism characterizes the work of Novak at its best, and in this respect the Slovak Suite is wholly representative. The more grandiose evocation of the Tatra mountains is considerably less interesting. The performances here are first-rate; the recording sounds

about average mid-Fifties vintage. *D. H.*

PINKHAM: *Partita for Harpsichord* (see THOMSON).

⑤ ⑥ SCHOENBERG: *Piano Concerto, Op. 42.* MOZART: *Concerto No. 24, in C Minor (K. 491).* Glenn Gould (piano); CBC Symphony Orchestra; Robert Craft, Walter Susskind cond. COLUMBIA MS 6339 \$5.98, ML 5739* \$4.98.

Interest: Gould
Performance: Provocative
Recording: Good
Stereo Quality: Restrained

Once he had arrived at a genuinely systematized concept for the new manner of "composing with twelve tones," Schoenberg was quick to discover that the same Germanic need for order that had forced him to devise this system to bring about total chromaticism was similarly forcing him to revert to classical forms to contain the new music. Classical forms had developed meaningfully, however, out of the very musical condition that Schoenberg was, in fact, trying to destroy—out of the old tonal relationships of contrasting keys. The contradiction in Schoenberg's thinking, or—at the very least—the conflict, was never to be more apparent than in the piano concerto, a work that is a neoclassic formal conception relieved of the single most important aspect of classical form: the cultivation of clear and salient tonal relationships.

The concerto makes an excellent showcase for the often erratic and unconventional talents of Glenn Gould. Gould clearly *feels* such music—both in the emotional sense and in the sense of handling the notes. The Mozart concerto that serves as a companion piece is a little fussy in treatment, as Gould makes what amounts to private commentary in his handling of inner voices and chord distributions; but, as is so often the case with this pianist's work, he makes the listener suspend belief in his unorthodoxy—at least while the performance is in progress.

I wish the orchestral part of the Mozart had been both played and recorded with a little more regard for refinement of sound, but this gripe apart, the disc is really quite compelling. *W. F.*

SCHUMANN: *Fünf Stücke* (see BRITTEN).

SELBY: *Behold He Is My Salvation* (see THOMSON).

RECORDING OF SPECIAL MERIT

⑤ ⑥ STRAUSS: *The Gypsy Baron.* Karl Terkal (tenor), Sándor Barinkay; Erich Kunz (baritone), Zsupán; Anna-liese Rothenberger (soprano), Arsena; (Continued on page 80)

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RICHARD STRAUSS:
Till Eulenspiegel, Dance of the Seven Veils from "Salome," Don Juan (S) 35737†

WAGNER:

Klemperer Conducts Wagner (2 discs) (S) 3610 B

† August Release ‡ September Release

Hilde Rössl-Majdan (mezzo-soprano), Czippa; Hilde Gueden (soprano), Saffi; Walter Berry (baritone), Count Homonay; Claude Heater (bass), Count Carnero; Margarethe Sjöstedt (soprano), Mirabella; Kurt Equiluz (tenor), Ottokar. Vienna Philharmonic Orchestra; Singverein der Gesellschaft der Musikfreunde, Heinrich Hollreiser cond. ANGEL S 3612 B/L two 12-inch discs \$11.96, 3612 B/L* \$9.96.

Interest: Strauss's second greatest
Performance: Top notch
Recording: Bright and clear
Stereo Quality: Very effective

Until the appearance of this stereo recording, Angel's release, in which Elisabeth Schwarzkopf and Nicolai Gedda headed an excellent cast and Otto Ackermann conducted the Philharmonia Orchestra, has remained the best recorded treatment of *The Gypsy Baron*. There were also excellent monophonic alternates on London and Vanguard, but, in releasing this operetta for the first time in stereo, Angel is competing primarily with its own previous version. Since the Strauss score is rich in orchestral color and vocal ensembles, stereo is an important factor. It should be stated, however, that the previous Angel set is by no means outdated sonically, and, as a performance, I even find it slightly superior to the new production.

At the same time, the new set is altogether delightful. Hilde Gueden captures the tenderly romantic character of Saffi to perfection, and her singing is flawless. Resisting the temptation to overdramatize her big moment, she sings a "*Habet Acht*" that is more haunting and disarming than spectacular but completely in character. The lovely duet "*Wer uns getraut*" is less of a show-stopper here than it was when sung by Schwarzkopf and Gedda in the earlier set, but, having said this, further criticism is out of place so far as either Gueden or her suave tenor partner, Karl Terkal, is concerned. The same can be said about the sparkling Arsenia of Rothenberger, the smooth Czippa of Rössl-Majdan, and the flavorful Zsupán of that inveterate scene-stealer, Erich Kunz. Walter Berry handles Homonay's big scene capably, though with considerably less flamboyance than some of his recorded counterparts.

One can find little fault with Hollreiser's well-paced and thoroughly idiomatic reading except perhaps for a certain lack of spirit that could have filled such episodes as the recruiting scene and the finale of Act II with more excitement. The Viennese orchestra and chorus are superlative.

The only serious complaint about this set concerns not what is in it but what has been left out of it. This would have been a marvelous opportunity for Angel to present a truly complete version of the

operetta, something neither this company nor its competitors have yet done. Instead, we must again be content with arbitrary omissions that have sacrificed, among others, the delicious couplet of Count Carnero, the Morals Commissioner (sung to one of Strauss's exceptional waltz inspirations). Failing to give the work complete, Angel could have at least furnished the complete libretto, with the missing passages italicized. G. J.

STRAUSS: *Till Eulenspiegel* (see TCHAIKOVSKY).

Ⓢ Ⓜ **STRAVINSKY: *Dumbarton Oaks Concerto; Danses Concertantes; Concerto For Strings, in D.*** English Chamber Orchestra, Colin Davis cond. L'OISEAU-LYRE SOL 60050 \$5.98, OL 50219* \$4.98.

Interest: Choice Stravinsky
Performance: Satisfactory
Recording: Very good
Stereo Quality: likewise

Ⓢ Ⓜ **STRAVINSKY: *Concerto for Strings, in D; Dumbarton Oaks Con-***



HILDE GUEDEN

A tender Saffi, flawlessly sung

certo. BARTÓK: *Divertimento for Strings.* Zurich Chamber Orchestra, Edmond de Stoutz cond. VANGUARD VSD \$5.95, VRS 1086* \$4.98.

Interest: Modern masters
Performance: Lucid
Recording: Very good
Stereo Quality: Excellent

The record industry continues its tribute to Stravinsky in the year of his eightieth birthday—even to the point of the embarrassment of riches that these two discs

represent. For both the *Concerto for Strings* and *Dumbarton Oaks* are rarely enough performed to render difficult the task of choosing between two entirely honorable renditions.

The Vanguard version has the advantages of a smaller ensemble sonority and a tighter recorded sound that result in splendid lucidity. *Dumbarton Oaks*, particularly, is a highly contrapuntal work that deserves just such clarity.

But the L'Oiseau-Lyre performances have to their advantage smoother instrumental execution and a sense of the particular glamor and sophistication of the Stravinsky sound that, for my money, is more winning. Add to this even better recording and, in the *Danses Concertantes* as opposed to the Bartók *Divertimento*, a superior third piece, and the choice becomes clear. W. F.

Ⓢ Ⓜ **SWEELINCK: *Variations on Popular Songs: Es-ec Mars?; Mein Junges Leben hat ein End'; More Palatino; Unter der Linden grüne; Von der Fortuna werd' ich getrieben; Balletto del Granduca.*** E. Power Biggs (Flentrop Organ in the Busch-Reisinger Museum of Harvard University). COLUMBIA MS 6337 \$5.98, ML 5737* \$4.98.

Interest: Renaissance hit parade
Performance: Most enjoyable
Recording: Good but overmodulated
Stereo Quality: Excellent

Jan Pieterzoon Sweelinck (1562-1621), Amsterdam organist, harpsichordist, and composer, wrote several sets of variations, as was customary in his day, on popular secular or sacred tunes. Of the six included here, for example, *More Palatino* (the only piece completely new to records) is based on a Latin students' song, *We drink in a princely manner*, while some of the sets, such as *Von der Fortuna* ("Fortune my foe") are English in origin. E. Power Biggs, who has recorded three of these works before, but not in stereo, plays these delightfully refreshing pieces with great verve and technical skill. His colorfully varied registration, perhaps a bit too heavy at times (the music does not specify any particular keyboard instrument), is nevertheless calculated to show off the Flentrop organ of the Busch-Reisinger Museum at Harvard University with stunning effect. The recording is remarkably full and spacious, but the loud over-all volume level requires a top cut for best results. I. K.

Ⓢ **THOMSON: *Mass for Two-Part Chorus and Percussion.*** Choir of King's Chapel, Lloyd S. McCausland (percussion), Virgil Thomson cond. SELBY: *Behold He is My Salvation; The Heavens Declare Thy Glory, Lord.* The Choir of King's Chapel, soloists and organ, Daniel Pinkham cond. PINKHAM: *Partita for Harpsichord.* Daniel
(Continued on page 82)



1. IT IS ONLY too true that many great musicians have died young, burned out, perhaps, by the concentrated pressures of artistic creation and performance. However, there are some who achieve the miracle of functioning with youthful vitality at an age when most people would be content merely to be alive. Can you name three musicians over eighty years of age who are still performing? One is a great composer, another a great conductor, and the third a great cellist.

2. THE TUBA, the Baroque organ, and the oboe do not bear any physical resemblances to each other, but they possess a common basic nature. What is it?

3. AMNERIS, Salome, Turandot, and Isolde are immediately recognizable as important operatic characters who possess certain personality traits in common. Perhaps those characteristics arise out of the social position they enjoy. What is their social station?

4. IN 1851, a young composer, who has been called the "American Schubert," wrote a song that immortalized the Swanee River. He had never been south of the Ohio River, and originally he had planned to use another river's name but switched to Swanee (a misspelling of Suwanee) for the sake of euphony. What are the names of (a) the composer, (b) the song, (c) the other river?

5. ALTHOUGH Beethoven's "Eroica" Symphony was originally dedicated to Napoleon, it is not what is known as an occasion piece. Name two famous, or notorious, occasion pieces that were inspired by the Napoleonic wars.

6. WHAT is unusual about these four well-known symphonies: Mozart's "Prague,"

Franck's D Minor, Sibelius' Seventh, and Mahler's Fifth?

7. AMONG the most impressive creations in music is the cycle of four operas, based on Norse legend, for which the composer wrote both the librettos and the music. Technically, this cycle consists of a prelude and a trilogy of music-dramas, and each section comprises a full evening's performance. (a) Who was the composer? (b) What is the name of the cycle? (c) What are the names of its four components?

8. THE WEATHER cycle of the year has inspired major works by several composers. At least four of them are available in recordings, one of them in almost a score of performances. One of the compositions is from the Baroque period. Another is Classical, the third is Romantic, and the last is contemporary. Name the composers and the works.



COLLEEN RECORDS

9. THIS is a recent photo of a string quartet that has had the same personnel—on and off—for more than a quarter of a century. Not one of its members comes from the place from which the ensemble has taken its name. Do you know the name of the quartet and the country from which its members come?

10. FOR BETTER or worse, Haydn's last symphony is known as the "London." What other composer wrote a symphony named after the British capital? And who has one named after the French capital city?

ANSWERS:

1. Igor Stravinsky, Pierre Monteux, Pablo Casals.

2. All three are wind instruments.

3. Each of them is a princess.

4. (a) Stephen Collins Foster, (b) *Old Folks at Home*, (c) Pedee River.

5. (1) Beethoven's *Wellington's Victory (The Battle of Vittoria)* Op. 90; (2) Tchaikovsky's *1812 Overture*.

6. Not one of them is in four movements, the customary number for a symphony.

7. (a) Richard Wagner; (b) *Der Ring des Nibelungen*; (c) *Das Rheingold*; *Die Walküre*; *Siegfried*; and *Götterdämmerung*.

8. Antonio Vivaldi's *The Four Seasons*; Franz Josef Haydn's *The Seasons*; Alexander Glazounov's *The Seasons*; and Darius Milhaud's *The Four Seasons*.

9. The Budapest String Quartet. All of its members were born in Russia.

10. Ralph Vaughan Williams: *Symphony No. 2 (A London Symphony)*; Wolfgang Amadeus Mozart: *Symphony No. 31, in D Major, K. 297 ("Paris")*.



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Interest: King's Chapel composers
Performance: Satisfactory
Recording: Passable

The three composers whose music is represented on this recording share the common ground of having been, at one time or another, organists at King's Chapel in Boston: Virgil Thomson during the days preceding his taking up residence in Paris; William Selby during the latter years of the eighteenth century; and Daniel Pinkham at the present. The release does have its shortcomings. The recorded sound barely passes, the vocal performances, being typical church-choir in quality, are scarcely good enough to warrant immortalization on discs, and—given the King's Chapel theme—it might have made more sense if all of the pieces had been church music.

Still, there is something quite winning about the record. Virgil Thomson's grave, stern, yet curiously touching Mass of 1934 is good to hear; the Selby anthems have a period charm to them; and Pinkham's *Parita* for Harpsichord represents the smooth, controlled, and highly idiomatic writing that one has come to expect of this young composer.

W. F.

RECORDING OF SPECIAL MERIT

© ® TCHAIKOVSKY: *Romeo and Juliet*. R. STRAUSS: *Till Eulenspiegel's Merry Pranks*, Op. 28. Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2565 \$5.98, LM 2565* \$4.98.

Interest: Program music masterpieces
Performance: Con amore
Recording: Tops
Stereo Quality: A-1

Munch's way with Tchaikovsky's *Romeo and Juliet* is to limn the melodic line and clarify the texture so that we become aware of the tenderness rather than the hysteria underlying Tchaikovsky's expressive concept. Likewise, in Strauss's *Till*, it is the sense of proportion in dynamic contrast, plus transparency of linear texture, that is stressed rather than the element of the grotesque for its own sake. Not that the Munch readings are lacking in drama: for in *Romeo* the tragic climax and elegiac epilogue are set forth with matchless poignance and in the judgment episode of *Till*, the trombone-percussion sonority is projected with chilling menace.

The Boston players have seldom sounded better under Munch's baton than on this disc, notably in the woodwind department. The recorded sound can only be described as superlative in every respect.

D. H.

© ® TCHAIKOVSKY: *Swan Lake: Excerpts*, Op. 28. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA KS 6308 \$6.98, KL 5708 \$5.98.

Interest: Handsome ballet package
Performance: Lush
Recording: Likewise
Stereo Quality: Good

There is no unfamiliar ground covered in Ormandy's selection of *Swan Lake* highlights, and the emphasis in this release is clearly on the combination of gorgeous orchestral sound, the recording thereof, and the de luxe program notes.

This is all well and good in its way, but true *Swan Lake* fanciers will still turn to the complete recordings by Ansermet (London stereo and mono) or Dorati (Mercury mono). Even if they want excerpts only, there are better buys than this one on a purely musical level, for Ormandy's performance as a whole is just a little too heavy-handed and lush, and there are a few too many cuts for my taste, especially in the lovely first-act waltz.

D. H.

RECORDING OF SPECIAL MERIT

© VYCPÁLEK: *The Last Things of Man*, Op. 16. Drahomira Tikalová (soprano), Ladislav Mraz (baritone); Czech Singers' Chorus and Czech Philharmonic Orchestra, Karel Ančerl cond. SUPRAPHON SUA 10026 \$5.98.

Interest: Unfamiliar masterpiece
Performance: Excellent
Recording: Good

The name of Ladislav Vycpálek (b. 1882) may be unfamiliar to most of us, but after hearing this monumental cantata it is easy to see why the informative liner notes ascribe to him a unique place in Czech music. *The Last Things of Man* is suffused with philosophical undertones. Its subject matter is the meaning of death and man's attitude in the face of it. The composer explores these mysteries from the point of view of human thoughts and aspirations—the divine order is recognized, but there are no overt expressions of religious sentiment. The three clearly definable sections of the work are admirably organized in an uninterrupted flow of interrelated choral and orchestral passages in which the soloists symbolize the moral duality of the soul (soprano) and body (baritone).

Vycpálek's musical orientation stems not from the Bohemian mainstream of Smetana and Dvořák but from Moravian folklore. While his style is essentially conservative—somewhat on the order of Zoltán Kodály—he is not reluctant to resort to a harsh harmonic idiom to achieve a desired effect like, for example, the bizarre *danse macabre* at the end of

(Continued on page 86)

the second section, which symbolizes death's triumph over the mortal victim.

Even aside from its grandiose over-all plan, the richness of its writing alone would make this a significant entry in choral literature. The cantata's exultant conclusion, incidentally, is one of the most excitingly powerful choral finales imaginable. The two soloists perform their brief but important assignments well, and it is hard to see how the choral and orchestral contributions could be improved upon. Good over-all sound, a bit on the dry side, with remarkably clean surfaces. G. J.

COLLECTIONS

RECORDING OF SPECIAL MERIT

© ® LISZT: *Prelude and Fugue on the Name of BACH*. FRANCK: *Pièce héroïque*. REGER: *Chorale Fantasy "Halleluja, Gott zu loben."* WIDOR: *Toccatà from Organ Symphony No. 5*. Fernando Germani (organ). ANGEL S 35687 \$5.98, 35687 \$4.98.

Interest: For Romantic organ buffs
Performance: Brilliant
Recording: Impressive
Stereo Quality: Effective

Save for the Liszt opus, which is still notable for its striking originality and brilliance, Romantic bombast is the fare here. The disc's chief interest lies in Germani's virtuoso playing and the impressive sounds extracted by the Angel engineers from the Selby Abbey organ in Yorkshire, England. Most Romantic music for the organ emerges on records as an amorphous sonic blob, but the combination of instrument, room acoustics, and Germani's registration technique make for a sonic texture that is not only wholly intelligible but stunning in its impact. The bass is powerful yet clean; the mid-range has both presence and a spacious quality; the "room tone" has ample depth but is free from slapback. An outstanding record of its kind. D. H.

© ® SEGOVIA: MUSIC FOR THE GUITAR. Weiss-Ponce: *Prelude*. Torroba: *Pieces Caractéristiques*. Esplá: *Anana*. Ponce: *Allegro in A Major*. Mousorgsky-Segovia: *The Old Castle, from Pictures at an Exhibition*. Roussel: *Segovia*. Segovia: *Study*. Tansman: *Three Pieces for Guitar*. Granados-Llobet: *Tonadilla*. Andres Segovia (guitar); Raphael Puyana (harpsichord). DECCA DL 710046 \$5.98, DL 10046* \$4.98.

Interest: The Master
Performance: Hypnotic
Recording: Excellent
Stereo Quality: Choite

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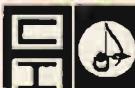
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artist inevitably is the record and his mere name is his review. Still, there are some uncommonly interesting moments to be had with this disc: the Weiss-Ponce prelude, with its enchanting sound of the guitar and harpsichord in duet; the oddly awkward charm of *Segovia*, Albert Roussel's musical tribute to the guitarist; and Segovia's own haunting transcription of *The Old Castle*, from Moussorgsky's *Pictures at an Exhibition*. The recording is full-bodied. *W. F.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ **SPANISH SONG OF THE RENAISSANCE:** Cornago: *Gentil dama, non se gana*. Enrique: *Mi querer tanto vos quiere*. Del Encina: *Ay triste que vengo*. Milan: *Aquel caballo, madre*. Fuenllana: *Duñete de mi, Señora*; *De Antequera salió el Moro*; *De los álamas vengo, madre*. Daza: *Enfermo estaba Antioco*; *Dame acogida en tu hato*. Vasquez: *Morenica, dame un beso*; eight others. Victoria de los Angeles (soprano); Ars Musicae, José M. Lamaña, cond. ANGEL S 35888 \$5.98, 35888* \$4.98.

Interest: Rare Spanish jewels
Performance: High art
Recording: First-rate
Stereo Quality: Fine

A collection of music from the Spanish Renaissance presented with authentic period flavor and dedicated artistry should command respectful attention under any circumstances. But to hear these haunting songs brought to life through the noble and poetic art of Victoria de los Angeles is a moving experience.

Spanish Song of the Renaissance (Angel 35888) offers examples of two centuries of vocal music. Side One is devoted to the period of Alfonso the Magnanimous and Fernando I, the "Catholic Monarchs" (1443-1517)—courtly love ballads, pastorals, a dance tune, and two intriguing Sephardic songs, presented with accompaniments ranging from a solitary flute to an ensemble of three fiddles, three recorders, and lute. Side Two displays the more advanced idiom of the sixteenth century, with its more emotional lyric utterance and more inventive and variegated instrumental backgrounds. The latter are dominated by the *vihuela de mano*, the forerunner of the Spanish guitar. Ars Musicae, a Barcelona ensemble dedicated to ancient music, is responsible for the various instrumental combinations that serve as the background for the fabulous Victoria.

Informative notes by José M. Lamaña, director of Ars Musicae, add to the musical enjoyment by shedding light on relevant historical and cultural data.

This beautiful recording belongs in every record library. *G. J.*

RECORDING OF SPECIAL MERIT

⑩ **TEN GREAT SINGERS.** Enrico Caruso (arias from *Il Trovatore*, *L'Elisir d'Amore*, *Rigoletto*, *Aida*, *Pagliacci*, *Le Cid*, *La Juive*, and Tosti's *Luna d'estate*); John McCormack (arias from *Don Giovanni*, *The Pearl Fishers*, *Manon*, *Joseph*, and four Irish songs); Rosa Ponselle (arias from *La Vestale*, *La Gioconda*, *Aida*, *Norma* and duet "Mira, o Norma" with Marion Telva); Beniamino Gigli (arias from *Lucia di Lammermoor*, *La Traviata*, *Manon Lescaut*, *Tosca*; two Italian and two Spanish songs); Amelita Galli-Curci (arias from *Dinorah*, *I Puritani*, *Don Pasquale*, *La Traviata*, and two songs); Elisabeth Rethberg (arias from *Faust*, *The Flying Dutchman*, *A Masked Ball*, *Otello*, *Boccaccio*, and *Die Fledermaus*); Lawrence Tibbett (arias from *A Masked Ball*, *Faust*, *The Barber of Seville*, *Carmen*, *Otello*, and *The Emperor Jones*); Ezio Pinza (arias from *The Marriage of Figaro*, *Don Giovanni*, *The Magic Flute*, *Norma*, *Don Carlo*, *Ernani*, *La Juive*, and *Faust*); Lily Pons (arias from *Lucia di Lammermoor*, *Rigoletto*, *The Barber of Seville*, *Lakmé*, and Dell'Acqua's *Villanelle*); Kirsten Flagstad (arias from *Oberon*, *Fidelio*, and Beethoven's *Ah! Perfido*). RCA VICTOR LM 6705 five 12-inch discs \$24.98.

Interest: Unquestionable
Performance: Treasurable
Recording: Variable

Again RCA Victor has opened its treasure-laden vaults to give a new lease on life to a handful of slumbering masters. "Ten Great Singers," on that many LP sides, is attractively packaged and annotated by the Metropolitan Opera's Francis Robinson. The choice of artists is plausible and the excerpts well-chosen.

It is safe to say that everything offered here by Caruso, McCormack, Ponselle, Rethberg, and Flagstad is above criticism. Gigli, gorgeous-toned and lachrymose, is captured at his vocal zenith, particularly in "Ochi turchini," while Pinza and Galli-Curci in a few instances fall short of their best. Pons and Tibbett are by no means out of place in this exalted company. What a revealing experience it is to discover, in Tibbett's opulent vocalization, all the notes Bizet wrote into his much-abused "Torador Song."

Grouping recordings of different origin on the same side results in distant, echoey, and overmodulated sound in many instances. Generally, while there is some improvement in surface quality, the earlier Camden sound was brighter and more immediate. The Ponselle and Pinza sides, in particular, suffer from too much tampering and artificial echo, and the entire Rethberg side is recorded at a very low level. Comparisons with original 78-rpm pressings invariably affirm the superiority of the originals. *G. J.*

RECORDING OF SPECIAL MERIT

⑩ **TREASURY OF EARLY FRENCH ORGAN MUSIC, VOL. I:** Grigny: *Le Livre d'Orgue: Kyrie en taille* (first Kyrie); *Fugue à 5, qui renferme le chant du Kyrie* (third Kyrie); *Trio en dialogue* (fourth Kyrie); *Duo* (Glorificamus te); *Récit de Tierce en taille* (Domine Deus, Rex celestis); *Point d'Orgue sur les Grands Jeux*. Dandrieu: *Premier Livre d'Orgue: Dialogue; Basse de Trompette; Tierce en taille; Concert de Flûtes; Duo; Muzète; Duo en Cors de Chasse; Offertoire; Suite de l'Offertoire*. Melville Smith (Silbermann organ of the Abbey Church at Marmoutier, Alsace) CAMBRIDGE CRS 506 \$4.98.

⑩ **TREASURY OF EARLY FRENCH ORGAN MUSIC, VOL. II:** Titelouze: *Three Versets on the hymn, "Exultet Coelum."* L. Couperin: *Carillon*. Lebègue: *Les Cloches*. F. Couperin: *Messe des Pariosses: Offertoire sur les Grands Jeux; Benedictus (Cromorne en taille)*. Marchand: *Dialogue du Troisième Livre*. Clérambault: *Dialogue du Premier ton*. Melville Smith (Silbermann organ of the Abbey Church of Marmoutier, Alsace) CAMBRIDGE CRS 507 \$4.98.

Interest: Important Baroque collection
Performance: Superb
Recording: Superior

This important collection, in two volumes, includes a sampling of most of the major French organ composers of the Baroque and late Renaissance, ranging from Jean Titelouze (1563-1633), who is credited with the first collection of original organ works for liturgical use, through François Couperin and Louis Nicolas Clérambault (1676-1749). The first disc, devoted to Jean François Dandrieu (1684-1740) and Nicolas de Grigny (1671-1703), can be enthusiastically recommended to those not wishing to invest in Melville Smith's imported set of Grigny on three LP's (Valois 925/7, mono and stereo), which won the 1961 Grand Prix du Disque; but, for that matter, anyone interested in French seventeenth- and eighteenth-century organ music should consider both of the present recordings an absolute must. Aside from the well-chosen selections, Dr. Smith is completely authoritative in his performances, combining strong, lively playing with marvelous stylistic acumen.

The first-rate engineering of the recording, made monophonically a few years ago, shows organ sound at its best (the bass response is particularly impressive) with a Silbermann tracker instrument built in 1710 that is ideal for this grand repertoire. Comment must also be made about the performer's thoroughly lucid and to-the-point program notes. *I. K.*

WITH the release of a twelve-volume "Southern Journey" for the Prestige/International label (25001-25012, \$4.98 each), Alan Lomax continues to demonstrate that even after the past three decades of assiduous field-collecting, much of it by Lomax himself, it is still possible to find many revealing evidences of living, changing folk music throughout the South. Except for the results of a supplementary expedition in 1960, the music in this set was collected during the same 1959 project that resulted in Lomax's seven-LP "Southern Folk Heritage" on Atlantic (reviewed in the February, 1961, issue of *HiFi/STEREO REVIEW*).

Many of the same singers and instrumentalists appear in both the Prestige and the Atlantic releases, but there is no indication that the Prestige albums are made up of second-best performances. Listening to this collection makes it clear, in fact, that there remains so much vitality at the source that twenty or thirty more sets would not exhaust it.

The outstanding discoveries in this "Southern Journey" are the "Georgia Sea Islands" (25001 and 25002), "Deep South... Sacred and Sinful" (25005), and "All Day Singing from 'The Sacred Harp'" (25007). The Sea Islands, because of their comparative isolation from the mainland by swamp and sea, have become the repository of many Negro musical practices that go back before the Civil War. In addition to very early forms of the spiritual, there are even more archaic religious "shouts" and dance tunes. While the core of the Sea Islands' style of performance consists of remarkably relaxed choral singing, there are also several compelling soloists. One, Bessie Jones, is responsible for an unaccompanied *O Death* in the first volume that is one of the starkest protests against mortality ever recorded. John Davis, a patriarch of the Islands, excels in work songs, and his hoarse vigor leads to some of the most striking interpretations in the collection as a whole.

"Deep South... Sacred and Sinful" is an exceptionally absorbing survey of how richly varied Southern Negro folk expression can be. Lomax has juxtaposed love songs, brisk children's verses, and an affectingly innocent description of the Nativity by Vera Hall of Alabama. There are also joyful Arkansas and Georgia spirituals,

brooding Mississippi blues, and a prison song.

Proof that the white Southern folk tradition can be as rawly passionate as the Negro idioms is "All Day Singing from 'The Sacred Harp.'" Recorded in Fyffe, Alabama, this set is the most powerful single collection of

A BOUNTIFUL SOUTHERN JOURNEY

BY NAT HENTOFF



ALAN LOMAX

Master collector of Southern song

the bold choral tradition that is based on the shaped-note system developed around the time of the American Revolution to enable the new frontiersmen of those days to sing well together in harmony. The Alabama Sacred Harp Singers have kept the tradition strongly alive, and in this album they illustrate the blazing harmonies, craggy counterpoint, and aggressive use of tremolo and glissando that make for an irresistibly exciting style of white spirituals.

Of the other eight albums, only one is disappointing. "Honor The Lamb" (25012), is given over entirely to the Belleville A Capella Choir. Belleville, Virginia, is the center of the Church of God and Saints of Christ, a Negro Sect that incorporates some elements

of Jewish ritual. Although it is true, as Lomax observes, that these Negro Jews utilize comparatively complex key changes, their spirituals lack the searing lyricism of the other religious groups scattered along this Southern journey.

In three sets that focus on white secular folk music—"Ballads and Breakdowns from the Southern Mountains" (25003), "Banjo Songs, Ballads, and Reels from the Southern Mountains" (25004), and "Folk Songs from the Ozarks" (25006)—Lomax places child ballads (whose origins date from the late Middle Ages) alongside new musical tales, dance tunes, drinking songs, and blues. Another survey, "Southern White Spirituals" (25011), demonstrates convincingly that the heritage of white religious song is at least as diversified as the Negro's. It includes bluegrass and other hillbilly plaints, wildly passionate lining-out hymns sung by a backwoods Baptist preacher and his congregation, and more work by the Sacred Harp Singers.

Some of the best religious singing in the dozen volumes is on the second side of "The Eastern Shores" (25008), which ranges from the tart harmonies of the Bright Light Quartet, of Weems, Virginia, to the ecstatic abandon of the Peerless Four, who were recorded in a small Norfolk church. Equally absorbing is Lomax's exploration in "Yazoo Delta Blues and Spirituals" (25010) of smoldering, secular blues on the Mississippi Delta. The same set also examines the fascinating, multi-layered tradition of Negro dance music in that region, which still preserves survivals of pre-Civil War pan pipes, a fife and drum band, and a ragtime fiddle and guitar duo. And in "Bad Man Ballads" (25009), it is possible to contrast Negro and white treatments of the perennial theme of the murderer and the bandit.

In addition to Lomax's knowledgeable notes on the back of each album, every disc also has a separate booklet with complete texts and more background information. The recording quality is generally quite good, but it is unfortunate that Prestige does not plan to issue stereo versions of these albums, as Atlantic did of its segment of Lomax's trip. In any event, these volumes are among the most valuable folk collections in the history of American recording.

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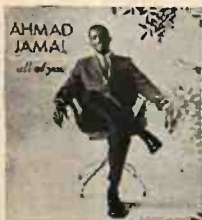
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JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

Explanation of symbols:

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

Ⓜ GENE AMMONS: *Up Tight!* Gene Ammons (tenor saxophone), Walter Bishop or Patti Bown (piano), George Duvivier or Art Davis (bass), Arthur Taylor (drums), Ray Barretto (conga drum). *Moon Glow; Jug's Blue Blues; Lester Leaps In*; and four others. PRESTIGE 7208 \$4.98.

Interest: Blistering jazz tenor
Performance: Short on ideas
Recording: Bright and close

Gene Ammons is the jazz equivalent of what is called a club fighter in the boxing trifle. Ammons works the smaller jazz and rhythm-and-blues rooms, but he seldom gets called to such main events as the summer festivals or the kind of high-paying locations in which Miles Davis and Erroll Garner perform. His blustery tone is one of the biggest in jazz, and he swings with a natural power that can be enormously stimulating.

He is, moreover, deeply at ease in the blues, and his style is broad enough to encompass modern elements as well as an earlier, swing-era romanticism on ballads.

Ammons' key lack, however, is inventiveness. His solos are largely a reshaping of phrases, riffs, and rhythmic turns he has used many times before. While he is too predictable to make the jazz big time, he certainly remains a top contender on his own circuit. N. H.

Ⓢ Ⓜ ART BLAKEY: *Meet You At The Jazz Corner Of The World, Vol. 2.* Art Blakey (drums), Lee Morgan (trumpet), Wayne Shorter (tenor saxophone), Bobby Timmons (piano), Jymie Merritt (bass). *High Modes; Night Watch; These are the Things I Love; The Summit; The Theme.* BLUE NOTE 84055* \$5.98, 4055 \$4.98.

Interest: Typical Blakey
Performance: Ditto
Recording: Good

This is the second in a two-volume set Art Blakey's Jazz Messengers recorded during performances at Birdland—some time ago, apparently, for neither trumpeter Lee Morgan nor pianist Bobby Timmons are presently with the band. But Blakey's characteristic dominance makes all of his units sound essentially the same.

The album is unusual in that two of the four pieces (there is also a brief, set-closing version of Miles Davis' *The Theme*) were written specifically for the session by ex-Messenger Hank Mobley, who does not play. One of these, *High Modes*, reflects the Miles Davis modal approach that Blakey's band has recently grafted onto its basic hard-bop approach. Tenorman Wayne Shorter is strongly influenced by Coltrane; Morgan is muted and hence more subdued



ART BLAKEY
Drums and matchless frenzy

than usual; and Timmons is his usual funky, well-ordered self. Blakey controls the proceedings, though he takes only one solo, on *The Summit*. As always, his drums guide and direct the other players with unmatched frenzy. What emerges is a good, well-recorded, but not especially distinguished example of the Messengers' work. J. G.

Ⓢ Ⓜ BILLY BYERS: *Impressions of Duke Ellington.* Orchestra, Billy Byers cond. *Sophisticated Lady; Chelsea Bridge; Caravan; Solitude*; and six others. MERCURY PPS 6028 \$5.98, PPS 2028* \$4.98.

Interest: Good solos

Performance: Professional
Recording: Excellent
Stereo Quality: Brilliant

Arranger-trumpetist Billy Byers has assembled a large orchestra of top studio men to make an album of Duke Ellington pieces. Much of the album is successful, and there are many fine solos, but Byers is caught short trying to satisfy the requirements of music and stereo at the same time. Occasionally, as in the writing for trumpets on *Just Squeeze Me*, he succeeds wonderfully. But too much of the album is merely competent when, given the impressive array of assembled talent, it might have been far more than that. J. G.

Ⓢ Ⓜ BILL DOGGETT: *Bill Doggett Swings.* Bill Doggett (organ); unidentified combo. *The Sparrow; Coffee's Theme; Petite Fleur*; and eight others. WARNER BROS. WS 1452 \$4.98, W 1452* \$3.98.

Interest: Moody organ
Performance: Subdued
Recording: Good
Stereo Quality: Fair

Bill Doggett, one of the most established rhythm-and-blues organists, is markedly different than most of the practitioners who have come after him. His combo, which features an unusual and interesting sax-section sound, here plays blues-based originals, jazz and semi-jazz standards like *Petite Fleur* and *Mr. Lucky*, and one fine old song, *I'm A Dreamer, Aren't We All?*

Unlike most other organ combos, the Doggett group is seldom strident, nor does it try for superficial excitement. Rather, while deeply rooted in the style of small Negro combos in clubs across the country, the group is reminiscent of the dance bands of the Thirties and Forties—Tommy Dorsey's, Glenn Miller's, and others. Doggett himself, featured with rhythm section and saxophones, is for the most part quietly subdued. What results is a pleasant, moody dance set, extremely relaxed and quietly nostalgic. The outstanding track is Doggett's own *Angel Jean*, which bears a strong resemblance to Benny Carter's *Matibu*. J. G.

© ④ **DUKES OF DIXIELAND:** *Now Hear This.* Jac and Fred Assunto (trombones), Frank Assunto (trumpet), Jerry Fuller (clarinet), Gene Schroeder (piano), Herb Ellis (guitar), Jim Atlas (bass), Charlie Lodice (drums). *I'm Coming Virginia; After You've Gone; Mood Indigo;* and eight others. COLUMBIA CS 8593 \$4.98, CL 1793* \$3.98.

Interest: Slight
Performance: Routine
Recording: Good
Stereo Quality: OK

The Dukes of Dixieland have been steadily improving, but this latest set is not as enjoyable as their previous "Broadway" release (Columbia CS 8528/CL 1728). Because they attempt to play traditionally over a modern rhythm section and use much fuller arrangements than are usual with traditional bands, they are pretty far from Dixieland. The tunes here are associated with either the Dixieland or swing eras, but there is little that is noteworthy about the performances. It is just another Dukes album, which means pop Dixieland with generally uninspired solos. J. G.

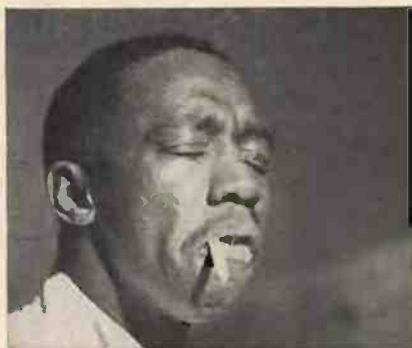
© ④ **ART FARMER-BENNY GOLSON JAZZTET:** *Here And Now.* Art Farmer (trumpet and fluegelhorn), Benny Golson (tenor saxophone), Grachan Moncur III (trombone), Herbie Lewis (bass), Harold Mabern (piano), Roy McCurdy (drums). *Tony; Just in Time; Sonny's Back;* and five others. MERCURY SR 60698 \$4.98, MG 20698 \$3.98.

Interest: Maturing Jazztet
Performance: Art Farmer excels
Recording: Clear and warm
Stereo Quality: Very good

Of the original players, only co-leaders Farmer and Golson remain in this fourth album by the Jazztet (their first for Mercury). All four replacements in the band are proficient, but none is outstanding. The major burden is still on Farmer and Golson, and, as before, it is Farmer who sometimes lifts this combo to a higher than ordinary level. On trumpet and the darker-toned fluegelhorn, Farmer is masterful at creating continually flowing, unhackneyed melodic variations. With the exception of Miles Davis, he is the most lyrical of modern jazz trumpeters, and his playing continues to advance in taste and structural interest.

Benny Golson has fortunately abandoned his attempts to emulate John Coltrane, and his playing has settled into its former style of an updated version of such older styles as those of Lucky Thompson and Don Byas. Golson's tone remains virile and opulent, but so far as content is concerned, he is a more inventive composer and arranger than he is an improviser.

The present Jazztet is most compelling on slow tunes, particularly Farmer's *Rue Prevail* and Golson's *Whisper Not*. Although the latter has been recorded often, it holds up as a major jazz standard. As a whole, this is an encouraging beginning for the "new" Jazztet because the sidemen show promise of developing. If the combo can survive the current perilous economic conditions in the jazz night clubs, it should become one of the better groups in the field. N. H.



ART FARMER
Lyrical creative trumpeter

© ④ **PETE FOUNTAIN:** *Music From Dixie.* Pete Fountain (clarinet), various instrumentalists. *Bye Bye Bill Bailey; Dixie Jubilee; Shine;* and nine others. CORAL 757401 \$4.98, 57401* \$3.98.

Interest: Goodman-style Dixie
Performance: Rather bland
Recording: Good
Stereo Quality: Fair

Here clarinetist Pete Fountain explores some of the best-known Dixieland classics: *Sister Kate, High Society, Struttin' With Some Barbecue, Milenberg Jays,* and others. The album, however, cannot really be classified as Dixieland or New Orleans, for Fountain's style is based to a great extent on that of Benny Goodman. Fountain has not confined this approach to his own solo work but has strived to recreate the unique Goodman small-group sound on many of the tracks, most notably in *Song of the Wanderer*. He is largely successful in doing this (except on *Chloë*, where he sounds like a bass harmonica), and he is greatly assisted by pianist Stan Wrightsman, who is particularly good on *When You're Smiling*. But Fountain, although he plays his instrument exceedingly well, is not the clarinetist Goodman is.

The set is good light listening, although it is something of an anomaly in that the songs of one era are played in the style of another. And there is always the spectre of Goodman, who played some of these same tunes better, and with a joyous spirit the present musicians cannot match. J. G.

© ④ **AL HIRT:** *At The Mardi Gras.* Al Hirt (trumpet), Pee Wee Spitelera

or David Winstein (clarinet and tenor saxophone), Richard Nelson or Angelo Castigliola (trombone), Richard DuPont (piano), Lowell Miller (bass and tuba), Frank Hudec (drums), Bill Kelsey (tenor and baritone saxophones), Edward Huntington (guitar). *Pecado; Yellow Dog Blues; Frankie and Johnny;* and nine others. RCA VICTOR LSP 2497 \$4.98, LPM 2497* \$3.98.

Interest: Brassy Hirt hokum
Performance: Energetic
Recording: Good
Stereo Quality: Very good

This is an on-location recording, made in New Orleans at Dan's Pier 600 on Bourbon Street, which is trumpeter Al Hirt's home base. Besides his usual sextet, Hirt has added a guitarist and a musician who doubles tenor and baritone saxophones. Album notes to the contrary, the performances are only peripherally in the traditional Dixieland style. The rhythmic framework and much of the soloists' phrasing are rooted in practices of the swing period during the 1930's and the early 1940's.

As on his previous Victor sets, Hirt displays tremendous facility and a big, ringing tone. He still lacks taste, however, and his choruses invariably disintegrate into exhibitionism. The recorded sound is bright and clean, but the solo horns could have been placed a bit closer to the microphones. N. H.

© ④ **BARNEY KESSEL:** *Let's Cook!* Barney Kessel (guitar), Leroy Vinnegar (bass), Shelly Manne (drums), Hampton Hawes or Jimmy Rowles (piano), Victor Feldman (vibes), Ben Webster (tenor saxophone), Frank Rosolino (trombone). *Let's Cook; Time Remembered; Just in Time; Tiger Rag; Jersey Bounce.* CONTEMPORARY S 7603 \$5.98, 7603* \$4.98.

Interest: Loose jamming
Performance: Casual
Recording: Excellent
Stereo Quality: Very good

This album, recorded in 1957, is essentially an assemblage of various odd tracks that were for some reason not released at the time they were recorded. Two different groups play here, with guitarist Barney Kessel, bassist Leroy Vinnegar, and drummer Shelly Manne common to both. One group adds pianist Hampton Hawes and vibraphonist Victor Feldman; the other adds tenor saxophonist Ben Webster, trombonist Frank Rosolino, and pianist Jimmy Rowles. The Hawes-Feldman side is by far the more cohesive of the two, with Kessel in a Charlie Christian mood and Feldman contributing some fascinating Milt Jackson-oriented solos.

The other group resulted when Benny

Carter missed a record date because of illness. The assembled sidemen jammed long versions of two warhorses, *Tiger Rag* and *Jersey Bounce*. But what could have been a fascinating look at different styles becomes lack of purpose; only Ben Webster shows to advantage. J. G.

© ® JEANNE LEE AND RAN BLAKE: *The Newest Sound Around*. Jeanne Lee (vocals), Ran Blake (piano), George Duvivier (bass). *Laura; Lover Man; Church on Russell Street*; and eight others. RCA Victor LSP 2500 \$4.98, LPM 2500* \$3.98.

Interest: Interesting new team
Performance: Moody
Recording: Very good
Stereo Quality: Natural

Singer Jeanne Lee and pianist Ran Blake show a unique approach to pop and jazz vocal music in their first LP. Miss Lee's dark voice and free improvisations make her something of a space-age Sarah Vaughan; Blake's accompaniment, a mixture of Thelonious Monk, Lennie Tristano, and Charles Ives, often threatens to overwhelm her, as Tristano sometimes did his hommen. Except for *Season In The Sun*, on which George Duvivier's bass is added, they work with no backing, and, using such unhackneyed material as *When Sunny Gets Blue* and *Where Flamingos Fly*, create a series of moody impressions. On *Blue Monk*, Miss Lee improvises one section wordlessly while Blake, in a reversal of standard practice, plays melody. Each also takes a solo number. At times, the two sound like an unusually musicianly supper-club act; occasionally, they show that the full possibilities of jazz vocals and accompaniment have only been hinted at. J. G.

CHARLIE MINGUS: *Tijuana Moods* (see page 65).

RECORDING OF SPECIAL MERIT

© ® PHINEAS NEWBORN JR.: *A World of Piano!* Phineas Newborn Jr. (piano), Paul Chambers or Sam Jones (bass), Philly Joe Jones or Louis Hayes (drums). *Cheryl; Manteca; For Carl*; and five others. CONTEMPORARY S 7600 \$5.98, 7600* \$4.98.

Interest: Matured Newborn
Performance: Dazzling
Recording: Brilliant
Stereo Quality: Excellent

Pianist Phineas Newborn Jr. could always dazzle the listener with his technical virtuosity, but during his early career there was little beneath his surface brilliance. He can still play in the Tatum vein faster than anyone else, executing seemingly impossible two-handed runs, but he has now matured to the point



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where there is a musical reason for everything he does, and the fireworks are even more effective for their logic.

This new set finds him paired with two different superb rhythm sections: the Miles Davis team of Paul Chambers and Philly Joe Jones, and Sam Jones and Louis Hayes from Cannonball Adderley's band. The bases for the improvisations come from some of the best modern jazz composers: Charlie Parker, Billy Strayhorn, Dizzy Gillespie, Sonny Rollins, and such newer writers as Leroy Vinnegar. Newborn has recorded Clifford Brown's *Dahoud* before, on his first Atlantic release, and the difference between the two versions is an indication of how Newborn has grown. There is still no great depth of emotion in his work, although *Lush Life* approaches it, but for meaningful glitter, as on *Oleo*, there is no better pianist around. J. G.

© © DAVE PELL: *I Remember John Kirby*. Dave Pell (clarinet), Benny Carter (alto saxophone), Ray Linn (trumpet), John T. Williams (piano), Lyle Ritz (bass), Frankie Capp (drums). *Antitra's Dance*; *Blue Skies*; *20th Century Closet*; and nine others. CAPITOL ST 1687 \$4.98, T 1687 \$3.98.

Interest: Nostalgia in hi-fi
Performance: Accurate recreations
Recording: Superb
Stereo Quality: Excellent

Most recreations of historical jazz groups fail because it is usually impossible to duplicate the style and spirit of the original improvisers. In John Kirby's case, however, the taut arrangements and compressed ensemble sound were as important as the soloists. Kirby, therefore, is easier to reproduce.

A note-for-note copy of a Kirby arrangement is used on only one track. For the others, the originals have been slightly altered, yet remain faithful to the Kirby idiom. There are also new pieces by Marty Paich and John Williams that sound as if they could have come from the Kirby repertoire.

The performers are somewhat looser rhythmically than their models. Benny Carter was a brilliant choice to take the parts Russell Procope played with Kirby twenty-five years ago. The others are reasonably well cast, and Dave Pell on clarinet has never sounded more authoritative on records. The engineering is flawless. As delightful this is, Columbia, which owns the Kirby masters, might well reissue a set of the best of the originals. N. H.

© © CAROL SLOANE: *Out of the Blue*. Carol Sloane (vocals); orchestra, Bill Finegan cond. *Prelude to a Kiss*; *My Ship*; *Night and Day*; and eight others. COLUMBIA CS 3701 \$4.98, CL 1766* \$3.98.

Interest: Proficient debut
Performance: Superior musicianship
Recording: Excellent
Stereo Quality: Very good

As a result of her appearances at the 1961 Newport Festival and at the Village Gate and the Blue Angel in New York, Carol Sloane has acquired a solid reputation as one of the most impressive new singers in that hazy terrain between jazz and pop music. Her first album should add to her stature. Her intonation is practically perfect, and her sound is warm, full, and clear. She phrases with consummate musicianship but never so much like an instrument that she loses control of the lyrics. My only reservation is that while Miss Sloane is already a superior pop vocalist, she still lacks the singing individuality of a first-rate jazz

One side of this new release by young composer-pianist Bobby Scott is taken up by a four-part composition for piano and orchestra called *Four Solemn Thoughts*. Firmly based in jazz, the piece uses techniques that are far removed from it. The essential structure is variations on a theme, which, in its folk basis and orchestral color, is reminiscent of Virgil Thomson. By far the best section is the long second part, *A Joyful Noise*, mainly given over to a long, remarkable solo improvisation by Scott. He gives what amounts to a short course in the history of jazz piano as he moves with sure accuracy through the styles of one era after another. The *Thoughts* as a whole is certainly one of the most successful compositions in an extended jazz idiom.

The record, however, is marred by the five short pieces on the second side, which reveal a sameness that is wearing. *Two Dancing Feet*, in particular, is like movie "concerto" music. But for anyone who is willing to settle for a brilliant half of a record, this release is a must. J. G.

RECORDING OF SPECIAL MERIT

© © GERALD WILSON: *You Better Believe It!* Richard "Groove" Holmes (organ); orchestra, Gerald Wilson cond. *Jeri*; *The Wailer*; *Yvette*; and four others. PACIFIC JAZZ S 34* \$5.98, PJ 3+ \$4.98.

Interest: Organ-centered band
Performance: Integrated
Recording: Very good

After dozens of poundingly repetitious, organ-anchored small combo recordings, this collection of varied orchestral settings for organist Richard Holmes is a welcome surprise. Holmes adapts himself to Gerald Wilson's carefully balanced textures with intelligence and disciplined enthusiasm. Besides Holmes's work, there are forceful solos by trumpeter Carmell Jones, alto saxophonist Joe Maini, and tenor saxophonists Harold Land, Teddy Edwards, and Walter Benton. They too are fitted logically into the multicolored pattern of each score.

Pacific Jazz merits commendation for giving Wilson a chance to record his own work with a seventeen-piece band. Although unknown to the majority of jazz fans, Wilson has long had a nucleus of musician admirers as a result of his arrangements for Jimmie Lunceford, Count Basie, Dizzy Gillespie, and his own bands on the West Coast. His voicings are un-hackneyed and wide-ranging, and he is able to function imaginatively even within narrow forms. In this set, for example, all but one piece are blues numbers. Yet each is differently shaped and colored in a variety of moods and tempos. The recorded sound is spacious and resonant. N. H.

N. H.



PHINEAS NEWBORN JR.
An impressive new maturity

singer. In this album, for example, her ballads, while shaped with taste, sound impersonal. And on all the numbers there is a sense that Miss Sloane is holding back emotionally. Part of the reason may be the arrangements by Bill Finegan and Bob Brookmeyer. The scores are well crafted, but they decorate rather than simulate the singer. The recorded sound, incidentally, is so good that I wish Columbia had provided a credit line for the engineer. N. H.

© © BOBBY SCOTT: *Joyful Noises*. Bobby Scott (piano); orchestra. *Four Solemn Thoughts*; *One For Quincy*; *Little Egypt*; and three others. MERCURY SR 60701* \$4.98, MG 20701 \$3.98.

Interest: Important composition
Performance: Excellent
Recording: Superb

MORE ENTERTAINMENT REVIEWS

IN BRIEF

DATA

COMMENTARY

⑤ ④ **TONY BENNETT:** *Mr. Broadway*. Tony Bennett (vocals); uncredited accompaniment. *Follow Me; Climb Ev'ry Mountain; The Party's Over*; and nine others. COLUMBIA CS 8563 \$4.98, CL 1763* \$3.98.

With the exception of *Begin the Beguine*, all of the songs here come from Broadway shows. Since the album was compiled from singles, the sound is quite variable, with two selections offered in mono only. S. G.

⑤ ④ **OSCAR BROWN, JR.:** *Between Heaven and Hell*. Oscar Brown, Jr. (vocals); orchestra, Ralph Burns or Quincy Jones cond. *Mr. Kicks; Lucky Guy; Hymn to Friday*; and nine others. COLUMBIA CS 8574 \$4.98, CL 1774* \$3.98.

There is such a high show-biz gloss to Brown's rather Belafonte-like vocals that one begins to think that the key number is one entitled *Opportunity Please Knock*. The other songs, all special material by the performer himself, deal with problems of contemporary man. The delivery is slick, the stereo quality very good, and the recorded sound excellent. J. G.

⑤ ④ **MAURICE CHEVALIER:** *Lerner & Loewe & Chevalier*. Maurice Chevalier (vocals); orchestra, Joe Harrell cond. *I Still See Elisa; Almost Like Being in Love; Camelot*; and nine others. MGM S 4015 P* \$5.98, 4015 P \$4.98.

The Chevalierizing of a dozen Lerner and Loewe melodies has resulted in an emphasis on the singer's Gallic charm rather than on the songs themselves. The backing is occasionally overwhelming, but the recorded sound is fine. S. G.

⑤ ④ **ERICH KUNZ:** *German University Songs—Vol. 5*. Erich Kunz (baritone); Vienna State Opera Orchestra, Anton Paulik cond. *Die Leinenweber; Drei Lilien; Drunten im Unterland*; and thirteen others. VANGUARD VSD 2107 \$5.95, VRS 1081 \$4.98.

All the tunes here have a simple, direct appeal and are sung with obvious relish by the redoubtable Mr. Kunz. The songs cover a wide variety of topics and emotions. Translations are included, and the recorded sound is splendid. S. G.

④ **LIGHTNIN' HOPKINS:** *Fast Life Woman*. Lightnin' Hopkins (vocals and guitar). *Jackstrapper Blues; Short-Haired Woman; Jailhouse Blues*; and seven others. VERVE V 8453 \$4.98.

These reissues date back to about 1947 and 1948. The tunes have since been recorded elsewhere and under better conditions. However, the album is worth having for its smoldering commentary on prisons, unreliable women, and a collector's item, *Tim Moore's Farm*—an acidulous sketch of a baronial Texas land owner. N. H.

⑤ ④ **A SESSION WITH CHARLES LAUGHTON.** Charles Laughton (dramatic readings). CAPITOL STBO 1650 two 12-inch discs \$9.96, TBO 1650* \$7.96.

This is an effective presentation of an evening of theater on records. The readings, employing coy improvisations, perhaps a bit humbling and even slovenly at times, range from Plato to Laughton's favorite *Green Elephants* story. Thoroughly entertaining. R. B.

⑤ ④ **SECUNDA:** *Passover Seder Festival*. Richard Tucker (tenor); Alexander D. Richardson (organ); Ben Irving (narrator). Chorus, Sholom Secunda cond. COLUMBIA MS 6336 \$5.98, ML 5736* \$4.98.

This is a strongly theatrical conception of what is essentially an intimate family ceremony. Though a bit of a stylistic mélange, Secunda's setting of the traditional Hebrew chants and prayers is skillful. Richard Tucker sings with fervor and tonal richness, and one couldn't ask for more full-bodied sound reproduction. G. J.

⑤ ④ **SISTER ROSETTA THARPE:** *The Gospel Truth*. Sister Rosetta Tharpe (vocals and guitar), unidentified chorus and accompaniment. *This Train; That's All; Stretch Out*; and five others. VERVE 6 8439 \$4.98, 8439* \$3.98.

The best example of Sister Rosetta Tharpe's style is contained in *I Look Down the Road and I Wonder*, a strongly accusatory mixture of singing and preaching. The chorus and musicians are excellent, and, if you can stand being taken to task while listening to some wonderful gospel music, you will enjoy this. The recorded sound is fair. J. G.

④ **UKRAINIAN FOLK SONGS.** *At the Spinning Wheel; In the Cherry Orchards; The Moon in the Sky*; and ten others. ARTIA ALP 195 \$4.98.

The most memorable tracks of this record are the yearning love songs and the assertions of personal independence, ranging from the caustically defiant to the hopeful. The prevailing tone is lyrical, with touches of irony. The chorus performs with both gusto and delicacy. Good recording. N. H.

⑤ ④ **WEST SIDE STORY** (Leonard Bernstein). Ferrante and Teicher (duo-pianos); orchestra, Nick Perito cond. UNITED ARTISTS UAS 6166 \$4.98, UA 3166* \$3.98.

The pianistic fireworks of Ferrante and Teicher lend themselves best to the more astringent outbursts of the Bernstein-Sondheim score, but the team is also affecting in *Maria, Tonight*, and *Somewhere*. The sound is very good. S. G.

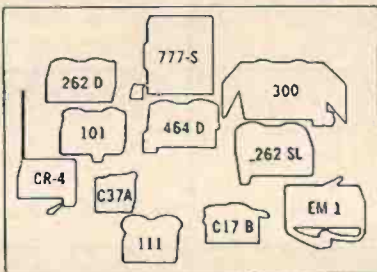


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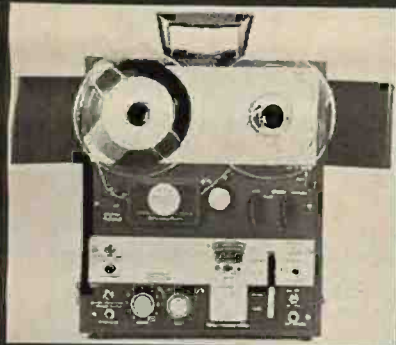
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Recording: Excellent
Stereo Quality: Impressive

The two Philadelphia Orchestra recordings, as might have been expected, offer sturdy interpretations and sumptuous sound. Oistrakh's handling of the Tchaikovsky Violin Concerto has been documented often enough before, and his stereo rerecording confirms his standing as one of the work's leading interpreters, but the excellent Ricci coupling of the Tchaikovsky and Dvořák Concertos, at the same price (on London 80080), is clearly a better buy.

Ormandy's *Swan Lake* and Munch's *Romeo and Juliet* are also rerecordings for stereo. Both are forceful, stylistically

consistent, and both releases are supplied with sonics that are first-rate in their clarity and body.

Munch's Tchaikovsky and Strauss are at the same time warmer and more spontaneous than the Von Karajan equivalents on tape; and Ormandy and Ansermet run neck-and-neck for top honors in *Swan Lake*. C. B.

© VERDI: *Great Duets: Don Carlo: Io vengo a domandar; Aida: Pur ti riveggo; Simon Boccanegra: Vieni a mirar; Un Ballo in Maschera: Teco io sto; Non sai tu; Otello: Gia nella notte.* Eileen Farrell (soprano), Richard Tucker (tenor); Columbia Symphony, Fausto Cleva cond. COLUMBIA MQ 442 \$7.95.

Interest: Great duets
Performance: Routine
Recording: Voices prominent
Stereo Quality: Good separation

Neither of these fine artists is in especially good voice here. Farrell is more comfortable stylistically than she was in her previous Verdi recital (Columbia MQ 395), though once again she appears to be more concerned with sound than substance. Tucker, perhaps in an effort to match her in vocal prowess, often puts so much effort into his singing that his normally rich tone tends to whiteness. Cleva's conducting does little to inspire either of them. Despite some hiss, the recorded sound is good. The two voices are evenly balanced if a little too closely miked. The orchestra, therefore, remains pretty shadowy except for occasional climaxes. C. B.

4-TR. ENTERTAINMENT

© RAY BROWN: *Ray Brown with the All-Star Big Band.* Ray Brown (bass and cello); Julian "Cannonball" Adderley (alto saxophone); Nat Adderley (cornet); Yusef Lateef (tenor saxophone); Sam Jones (bass); others, Ernie Wilkins cond. *Work Song; It Happened in Monterey; My One and Only Love; Tricorism;* and five others. VERVE VSTC 270 \$7.95.

Interest: Slight
Performance: Heavy-handed
Recording: OK
Stereo Quality: Too pronounced

Though a great deal is made of Cannonball Adderley's participation in this set, his contributions are for the most part undistinguished. Ray Brown, nominally the featured player, gets in some enterprising solos on bass and cello, but the lackluster backing of his celebrated colleagues and Ernie Wilkins' hand tends to keep things on a pedestrian level. The sense of ensemble is further undermined by excessive stereo directionality. C. B.

© THE DUKES OF DIXIELAND: *Breakin' It Up on Broadway!!* Frank Assunto (trumpet), Fred Assunto (trombone), Jac Assunto (trombone and banjo), Jerry Fuller (clarinet), Gene Schroeder (piano), Jim Atlass (bass), Jim Hall (guitar), Charlie Lodice (drums). *Runnin' Wild; Old Fashioned Love; How Are Things in Glocca Morra?; Lady Be Good;* and eight others. COLUMBIA CQ 445 \$6.95.

Interest: Dixie on the White Way
Performance: Intrepid
Recording: Good
Stereo Quality: Good

(Continued on page 100)



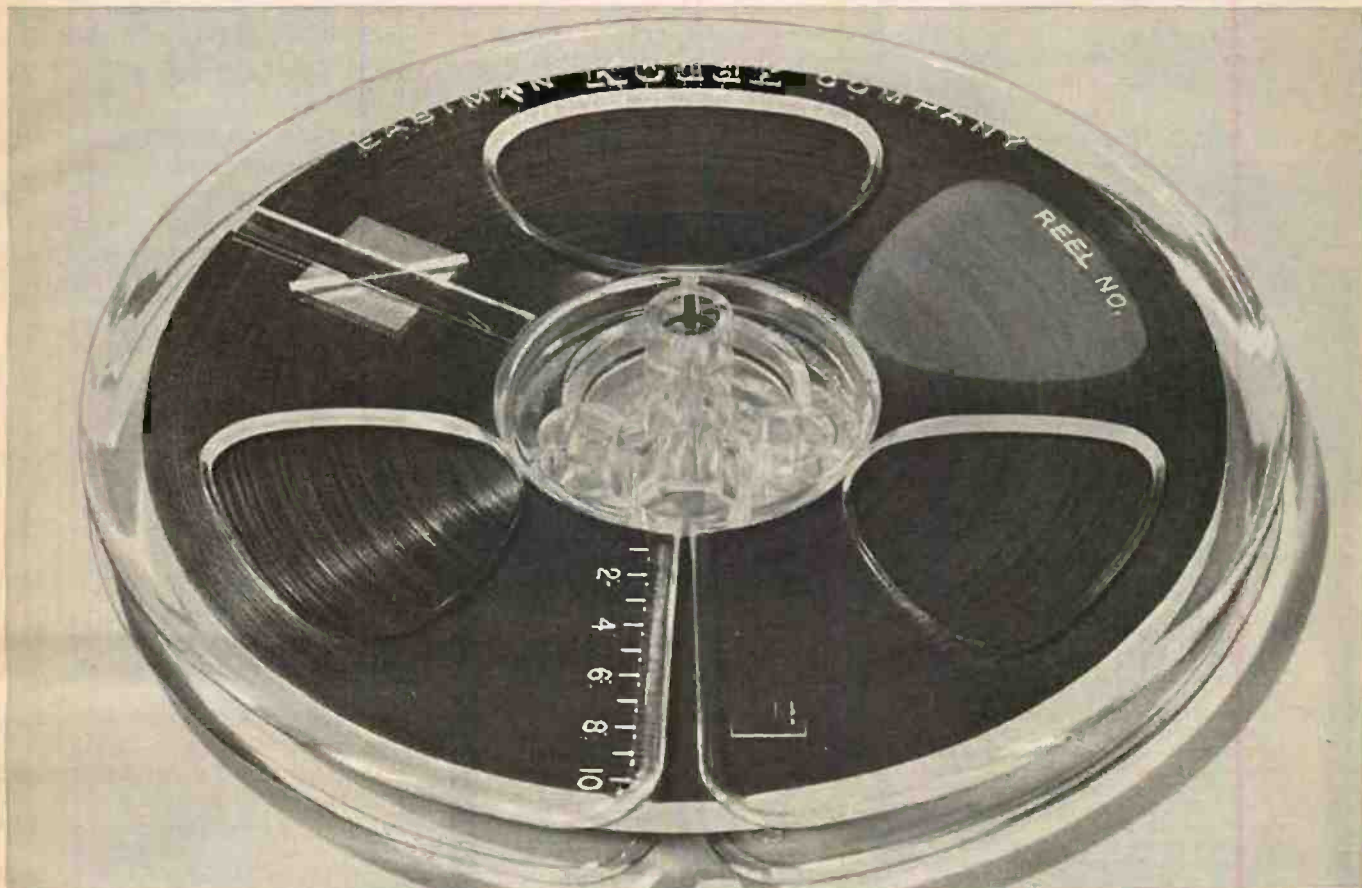
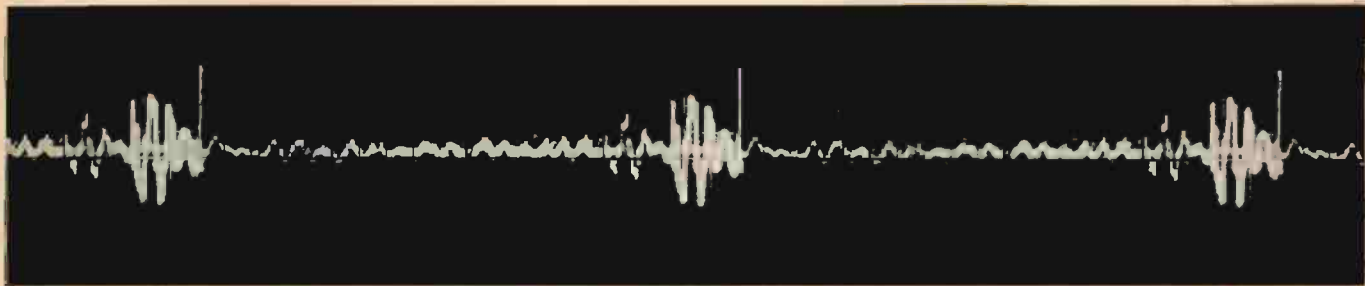
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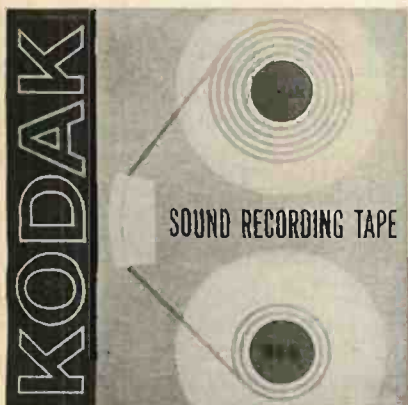


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Nothing can stop the Dukes. Together now for thirteen years, they will draw from any musical source they have a mind to and deal with it in much the same uninhibited manner. This time Broadway is the target, and the tunes range from *Rumin' Wild* (1922) to Jacques Offenbach's *Barcarolle*, converted to *Adrift on a Star* for *The Happiest Girl in the World* (1961). Trumpeter Frank Assunto ill-advisedly puts down his horn to add a few vocal bars to *Glocca Morra*, but the rest of the program runs an unexceptionable course. The sound is very good. C. B.

© STAN GETZ: *Focus*. Stan Getz

(tenor saxophone); Beaux-Arts String Quartet and string orchestra, Hershy Kay cond. *Remember When; Night Rider; Once Upon a Time*; and four others, VERVE VSTC 269 \$7.95.

Interest: Sax and strings
Performance: Inspired solos by Getz
Recording: Excellent
Stereo Quality: Ditto

An experiment, this, and a highly successful one. Setting out to integrate Stan Getz's darting jazz style with the more sustained idiom of his writing for strings, Eddie Sauter reversed the usual procedure by composing seven pieces that

could stand by themselves, pieces to which another part could be added. Getz did that at the recording session, improvising as he went along, threading Sauter's attractive scores with felicitous embellishments of his own devising with no more than a simple lead sheet as a guide to what the strings behind were playing. The results, as this reel so strikingly discloses, may open new doors to questing jazzmen, but it is doubtful that many possess the infallible sense of timing and musicianship to carry it all off as Getz does here. The recorded sound is well-defined. C. B.

© YVES MONTAND: *One-Man Show*. Yves Montand (vocals); orchestra, Bon Castella cond. *Vivre comme ça; L'Assassin du dimanche; Mais qu'est-ce que j'ai?; Simple comme bonjour*; and eight others. COLUMBIA CQ 440 \$6.95.

Interest: Montand on stage
Performance: Professional
Recording: Brilliant
Stereo Quality: Fine

Issued on discs a couple of years ago when Yves Montand was making his first personal appearances in this country, this recording is still outstanding. Taped during one of Montand's performances at the Theatre de l'Etoile in Paris, it offers proof positive of his incredible magnetism as a solo entertainer, whether he is imparting a kind of Mediterranean languor to the sultry *Planter café* or poking a little good-natured Gallic fun at one of our celebrated conductors in *Le Chef d'orchestre est amoureux*. The recorded sound is quite as dynamic as the performance. C. B.

© I CAN GET IT FOR YOU WHOLESALE (Harold Rome). Original-cast recording. Jack Kruschen, Lillian Roth, Marilyn Cooper, Barbra Streisand; orchestra and chorus, Lehman Engel cond. COLUMBIA OQ 457 \$9.95.

© ALL AMERICAN (Charles Strouse-Lee Adams). Original-cast recording. Ray Bolger, Eileen Herlie, Ron Husmann, Anita Gillette, Fritz Weaver; orchestra and chorus, John Morris cond. COLUMBIA OQ 455 \$9.95.

Interest: Spotty
Performance: Hard-sell
Recording: Tops
Stereo Quality: Effective

Neither of these scores represents Broadway, or the composers, at their best, though both sound better in recorded form than they did (or do) in the theater. This is especially true of *Wholesale*. Tied to a grim, unappealing book, Harold Rome's music takes on new life here, becoming almost Weill-like in the finale, *What Are They Doing To Us Now?* Un-
(Continued on page 104)



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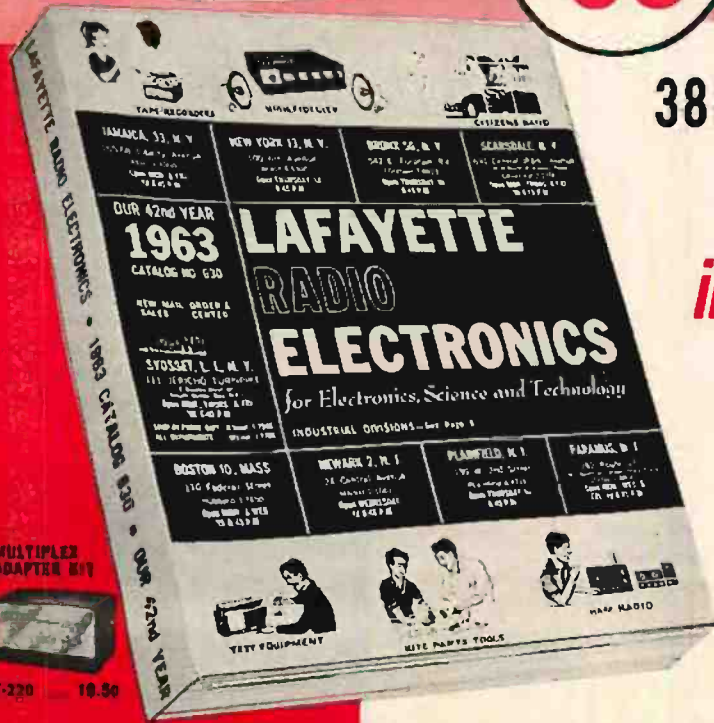
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doubtedly it was producer Goddard Lieberson's idea to end the recording with this number rather than with the anticlimactic solo Lillian Roth sings on the stage. Miss Roth elsewhere has some splendid contributions to make, as does Barbra Streisand in her almost-star-making *Miss Marmelstein*, a fairly routine number in any but this context.

All American was short-lived, but a few songs, picked up by the right balladeers, could survive: Anita Gillette's *Nightlife* and two duets sung by Ray Bolger and Eileen Herlie, *Once Upon a Time* and *If I Were You*. Miss Herlie has the kind of voice that seems always about to break into laughter or into tears, but she does neither. Mr. Bolger's show-stopping dance number, *I'm Fascinating*, invites the listener simply to follow his movements from speaker to speaker. The use of stereo in both recordings is appropriate, the sound uniformly bright. C. B.

© JOE MORELLO: *It's About Time*.

Joe Morello (drums), sextet and orchestra. *I Didn't Know What Time It Was*; *Time After Time*; *Every Time*; *Every Time We Say Goodbye*; and six others. RCA Victor FTP 1133 \$7.95.

Interest: Joe's first as leader

Performance: Seasoned

Recording: Very good

Stereo Quality: Ample

This is not one of those sets that bombards the listener with one drum solo after another, but Joe Morello, Dave Brubeck's drummer, is the featured artist, as his stereo placement (dead center) makes plain. The covering title in no way refers to the kind of experiments in time signatures the Brubeck boys have conducted. Morello sticks pretty closely to a four-square beat, but he features and fills it imaginatively. He is also ably supported by alto sax player Phil Woods, who, with Manny Albam, worked out the fine arrangements for this session, and by a promising young vibist, Gary Burton. The sound is clean, the balances just. C. B.

© GERRY MULLIGAN: *At the Village Vanguard*.

Gerry Mulligan (baritone saxophone and piano); Concert Jazz Band. *Blueport*; *Body and Soul*; *Black Nightgown*; *Come Rain or Come Shine*; and two others. VERVE VSTC 267 \$7.95.

Interest: Variable

Performance: Deft

Recording: Good

Stereo Quality: Adequate

Harold Arlen's *Come Rain or Come Shine*, the only number among the six for which Mulligan himself is responsible as arranger, is not one of his more assertive efforts. His reed solos with Bob

Brookmeyer and Clark Terry in John Maudel's *Black Nightgown* (for the film *I Want to Live*) and the keyboard support he provides for his own *Let My People Be*, however, are well-handled. Terry's trumpet really takes off in the latter and brings this fairly bloodless set to a rousing close. Considering the problems involved in on-the-spot recording, this one, taped last year at the Greenwich Village club, is first-rate. C. B.

© SABICAS: *Guitars of Passion*. Sabicas (guitar) and company. *Zapateado del Sacromonte*; *Solea de Alcalá*; *El Avellano*; *Cantan los Puertos*; and five others. MGM STC 3975 \$7.95.

Interest: Flamenco guitar

Performance: OK

Recording: Good

Stereo Quality: Marked

Flamenco is a serious art, serious enough not to conform to our popular notions of passion. It may be inspired by passion, but it moves beyond it to the highly stylized expression in music and dance admirably conveyed in this recording. The title is further misleading: Sabicas is the



SABICAS

Master of Flamenco

only guitarist here. He is so closely miked that the occasional incantations and rattlings of castanets from members of his company emerge from a distance. This may all be a part of the intended atmosphere, but the castanets and the stamping of heels seem curiously disembodied. Stereo directionality is otherwise effectively employed. C. B.

© **THE WEAVERS:** *The Weavers' Almanac*. Lee Hayes and Ronnie Gilbert (vocals), Fred Hellerman (vocals and guitar), Erik Darling (vocals and banjo). *When the Stars Begin to Fall; We're All Dodgin'; Brother, Can You Spare a Dime; Jackhammer John*; and eight others. VANGUARD VTC 1641 \$7.95.

Interest: Americana
 Performance: Excellent
 Recording: Good
 Stereo Quality: Wide separation

This is the fourth reel by the Weavers. Their consistently refreshing and effortless delivery, as much as their extraordinary command of folk styles, elaborations and all, still mark them for the splendid pros they are. Their repertoire here embraces a couple of spirituals, a song of the plains (*Get Along Little Dogies*), a gentle lullaby from the South (*Bye, Baby, Bye*), and two songs born of the Depression, one of them with a fine set of lyrics by E. Y. Harburg (*Brother, Can You Spare a Dime*). At times the marked stereo separation undoes the sense of ensemble the Weavers so artfully strive to achieve, but when counterpoint becomes more important than blend, as it does in the concluding lullaby, it seems to matter less. The recorded sound, like the singing and playing, is robust, and the stereo effect is pronounced. C. B.

© **THE VIRTUOSO GUITAR:** Vivaldi: *Concerto for Guitar, in D Major (P. 209)*; *Concerto for Guitar and Viola d'Amore, in D Minor (P. 266)*. Dowland: *Two Galliards from "Lachrimae."* Torelli: *Concerto for Guitar and Solo Violin*. Carulli: *Concerto for Guitar*. Karl Scheit (guitar); Wiener Solisten, Wilfried Botzcher cond. VANGUARD VTC 1640 \$7.95.

Interest: Baroque guitar
 Performance: Disarming
 Recording: Good
 Stereo Quality: Good

Three of these short works do not call for the dazzling virtuosity one might expect from a tape that, in name, promises it. The Carulli concerto is an exception. In this, a work of the classic era composed by a virtuoso guitarist, Herr Scheit has an opportunity to prove his mettle, which he does. Elsewhere, in the pleasantly rambling, almost improvisatory Baroque concertos, his playing is merely very artful. The two bowed-string soloists, Günther Pichler (violin) and Paul Angerer (viola d'amore), make polished contributions, and the ensemble backing by the Wiener Solisten is idiomatic. In the double concertos stereo is used to advantage, the guitar sometimes on the right, sometimes on the left. The sound is crisp. C. B.



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Reviewed by JOE GOLDBERG • STANLEY GREEN • NAT HENTOFF

Explanation of symbols:

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

Ⓢ Ⓜ MICHÈLE ARNAUD: *Paris In the Spring*. Michèle Arnaud (vocals); orchestra. *Les Compagnons; Les Cornemuses; Non, Merci*; and nine others. CAPITOL. ST 10317 \$4.98, T 10317* \$3.98.

Interest: Attractive collection
Performance: Lifting
Recording: Splendid
Stereo Quality: All right

Seldom are the sentiments of Mlle. Arnaud's songs either dramatic or deep, but they are all attractive examples of the ballad-maker's never-ending concern with the subject of love. The singer, who seems to have taken Jacqueline François as a model, matches the song's emotions with a spun-sugar voice that is well-controlled and intelligently used. All this is doubtlessly commendable, but a little more personal involvement would have added more interest to the recital. Translations are on the jacket. S. G.

Ⓢ Ⓜ BROOK BENTON: *Brook Benton With Quincy Jones and His Orchestra*. Brook Benton (vocals); orchestra, Quincy Jones cond. *All of Me; Blues in the Night; I'll Get By*; and nine others. MERCURY SR 60673 \$4.98, MG 20673 \$3.98.

Interest: Distinctive pop singing
Performance: Heated
Recording: Very live
Stereo Quality: First-rate

Brook Benton is several cuts above the average pop singer. He has a strongly pulsating beat, and he phrases with imaginative rhythmic assurance, building to walloping and often unpredictable climaxes. In all kinds of material Benton projects a sweeping zest that enables him to make a whole program of standards—as is the case here—sound quite fresh again. His husky voice is flexible and still has a tinge of the exhortatory gospel shouting with which Mr. Benton grew up.

Quincy Jones's arrangements are examples of commercial craftsmanship, but Jones has obviously collected an outstanding band because the scores are played with biting enthusiasm. N. H.

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Ⓢ Ⓜ RAY NOBLE: *Ray Noble and his Renowned London Mayfair Orchestra*. Orchestra, Ray Noble cond. *Hold My Hand; Lying In the Hay; Mad About the Boy; The Wanderer; Dreaming a Dream*; and nineteen others. CAPITOL. TBO 10312 two 12-inch discs \$7.96.

Interest: Top pops of the 1930's
Performance: Superb
Recording: Good for the period

During the early Thirties, collectors of popular discs made a special point of importing from England the HMV records



BROOK BENTON
Superior pop stylist

ings of Ray Noble's great New Mayfair Orchestra. Subsequently they came out on RCA Victor 78's, and luckily for our current generation, Capitol has now made twenty-four of these recordings available in a two-LP set. Not only do they provide an exceedingly pleasurable journey into the past, but they also furnish many clues as to why these arrangements made such a profound impression on the American swing bands of the time.

Noble's arrangements were distinguished by a well-controlled rhythmic precision and an over-all concept of each number that gave them great cohesion. On the up-tempo numbers, each section

performed with a crispness and a bright swinging approach, though there were seldom any all-out attempts at hard-driving big-band jazz. Noble also benefited from some unusually good sidemen, including saxophonist Freddy Gardner, pianist Stanley Black, and classical oboist Leon Goosens. Another factor in Noble's success was his choice of songs. Though many are forgotten today, the collection reveals that they were almost unfailingly superior melodies, and the uncluttered but imaginative arrangements did everything to emphasize this. Of more than ordinary help, too, were the oddly appealing nasal vocals of Al Bowlly, who could deliver even the most uninspired lyric with conviction.

In spite of Capitol's apparent loving care in rerecording these selections, some noise seems to have been unavoidable. But don't let that bother you; just be grateful that such a delightful collection is now available. S. G.

Ⓢ Ⓜ ROBERT SHAW: *23 Glee Club Favorites*. Men of the Robert Shaw Chorus. *Amici; Five Reasons; The Pope*; and twenty others. RCA VICTOR LSC 2598 \$5.98, LM 2598* \$4.98.

Interest: Glee-club Showcase
Performance: Spirited
Recording: Superior
Stereo Quality: Full-bodied

The pleasures of glee-club singing can be savored to your heart's content with this release. There is surely no better-drilled choral group than the one commanded by Robert Shaw, and the gentlemen who sing in it can turn with equal ease from the ho-ho-hoing of *Landlord, Fill the Flowing Bowl* to the tenderest emotions of Schubert and Schumann. The collection, moreover, utilizes stereo especially well. In addition to the spread-out sound enjoyed on all numbers, three rounds by Purcell are strikingly enhanced by having the voices clearly emanate from left, center, and right. Complete lyrics are included. S. G.

Ⓢ Ⓜ DINAH SHORE: *The Fabulous Hits of Dinah Shore*. Dinah Shore (vocals); orchestra, Dick Reynolds cond. *Jim; Dear Hearts and Gentle People*; (Continued on page 110)



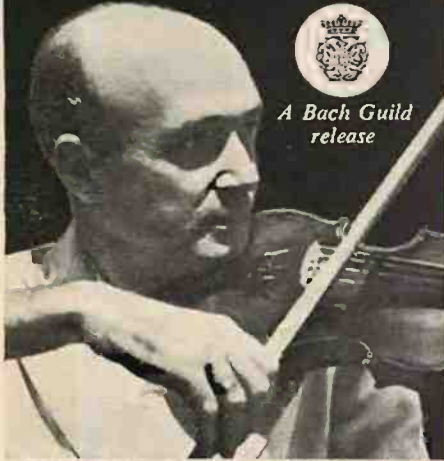
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DATA

COMMENTARY

⑤ ⑥ **GUYS AND DOLLS** (Frank Loesser). The Kirby Stone Four, Mary Mayo, others; orchestra, Dick Hyman cond. COLUMBIA CS 8514 \$4.98, CL 1714* \$3.98.

If this album is the first in a series of what is termed "Broadway for Listening," I hope that someone can persuade Columbia to forget the whole idea. The group does little justice to Frank Loesser's score, and the stereo quality lacks depth. **S. G.**

⑤ ⑥ **JIMMY WITHERSPOON: Hey, Mrs. Jones.** Jimmy Witherspoon (vocals); orchestra, H. B. Barnum cond. *In the Dark; Tanya; Lowy Dovey; I Don't Know;* and eight others. REPRIS 9-6012 \$4.98, 6012* \$3.98.

Although Jimmy Witherspoon has been the subject of several laudatory critiques, he reminds me of a good local club singer. The recording is excellent, the stereo quality first-rate, but the performance never approaches anything of stature. **J. G.**

⑤ ⑥ **JOHNNY MATHIS: Live It Up!** Johnny Mathis (vocals); orchestra, Nelson Riddle cond. *Just Friends; On a Cold and Windy Day; Why Not?;* and nine others. COLUMBIA CS 8511 \$4.98, CL 1711* \$3.98.

Johnny Mathis has matured in vocal quality, interpretive power, and taste. This album combines standards, sub-standards, and maybe-someday-standards. Nelson Riddle's arrangements are obtrusive, but the recording is brilliant and Mathis is at his best. **S. G.**

⑤ ⑥ **PEANUTS** (Charles Schulz-Fred Karlin). Kaye Ballard and Arthur Siegel (vocals). COLUMBIA CS 8543 \$4.98, CL 1743* \$3.98.

Charles Schulz's popular adult comic strip, *Peanuts*, has made an effortless jump to the turntable. With Arthur Siegel as the self-doubting hero and Kaye Ballard as his constantly badgering friend, Lucy, the contagious deadpan humor comes across undimmed. Fred Karlin's score, played by all kinds of kiddie noise makers, sounds like the latest in avant-garde music. **S. G.**

⑤ ⑥ **SERGEANTS 3** (Billy May). Orchestra, Billy May cond. REPRIS R 9-2013 \$4.98, R 2013* \$3.98.

There is nothing especially memorable about Billy May's score for this satirical horse opera, but it has some delightful ideas and is expertly arranged. The performance is unrivalled, and the recorded sound is fine. **S. G.**

⑤ ⑥ **STEVE LAWRENCE AND EYDIE GORMÉ: Two On the Aisle.** Steve Lawrence and Eydie Gormé (vocals); orchestra, Don Costa cond. *Make Someone Happy; Namely You; It's Love;* and nine others. UNITED ARTISTS WWS 8518 \$5.98, WW 7518* \$4.98.

There are times when I get the uneasy feeling that Steve and Eydie live in a recording studio. This release covers the recent Broadway scene. No surprises—and Don Costa's arrangements are occasionally overpowering. The stereo quality is good. **S. G.**

⑤ ⑥ **THE FOUR HORSEMEN OF THE APOCALYPSE** (André Previn). Sound-track recording. Orchestra, André Previn cond. MGM S 3993 ST* \$5.98, E 3993 ST \$4.98.

Although André Previn is enjoying prominence as a young composer and arranger, his score for this remake is so dated that it sounds as if it had been composed for the original Rudolph Valentino version. The recording lacks bass. **S. G.**

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Buttons and Boxes; and nine others. CAPITOL ST 1704 \$4.98, T 1704* \$3.98.

Interest: Looking backward
Performance: Buoyant
Recording: Very good
Stereo Quality: Excellent

It's been a long time since Dinah Shore had a pop hit; but in the days before the singles market was largely limited to the very young, Miss Shore had her share. She has newly recorded a dozen songs from that earlier time in slightly updated, precise arrangements by Dick Reynolds. Miss Shore's virtues are clear diction and a pervasive warmth that occasionally seems calculated but is nonetheless appealing. Her beat, however, is mechanical, and she seldom illuminates the songs with any degree of freshness. But Miss Shore continues to be a dependable professional who is consistently if only superficially entertaining. N. H.

© ® HELYNE STEWART: *Love Moods*. Helyne Stewart (vocals); jazz-combo accompaniment. *My Heart Belongs to Daddy*; *Easy to Love*; *This Can't Be Love*; and nine others. CONTEMPORARY S 7601 \$5.98, 3601 \$4.98.

Interest: Mellifluous debut
Performance: Sound over content
Recording: Very good
Stereo Quality: Excellent

After almost twenty years in show business, Helyne Stewart has made her first album. Her fluid phrasing is jazz-influenced, but she is essentially an unusually well-equipped pop singer in the tradition of Ethel Waters. She has a richer voice and wider range than Miss Waters, but, unfortunately, she has little of the tart mockery that characterized the best of Miss Waters' performances.

Musically, Miss Stewart is very impressive, but in terms of telling a personal story through the lyrics, her interpretations are hollow. The arrangements are admirably uncluttered, and the instrumentalists provide the singer with a briskly swinging foundation. The recorded sound is balanced with taste and accuracy. N. H.

THEATER - FILMS

© ® A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (Stephen Sondheim). Original-cast recording. Zero Mostel, Jack Gilford, John Carradine, David Burns, Ruth Kobart, Presley Marker, Brian Davies; orchestra, Hal Hastings cond. CAPITOL SWAO 1717 \$6.98, WAO 1717 \$5.98.

Interest: Lively romp
Performance: Skilled company



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Recording: Splendid
Stereo Quality: Fine

After winning well-deserved recognition for his lyrics in *West Side Story* and *Gypsy*, Stephen Sondheim here blossoms out as both composer and lyricist. While it would seem that his lyrics are superior to his music, Mr. Sondheim clearly demonstrates his skill in both areas.

What he has written is a group of tongue-in-cheek pieces designed to fit a rough-and-tumble vaudeville show set in ancient Rome. As if we needed to be told, the opening number, *Comedy Tonight*, lets us know right away what's in store. Set to a strutting tune somewhat reminiscent of Harold Arlen's *Cakewalk Your Lady*, the song is a joyful inventory of what makes a comedy different from a tragedy.

It is, however, in the vaudevillian routine, *Everybody Ought to Have a Maid*, that Sondheim rises to his lusty best. First begun as a duet between David Burns and Zero Mostel, it picks up new choruses as Jack Gilford and John Carradine join in the leering ode to a domestic, among whose virtues are sweeping up and sleeping in. Also in the vaudeville tradition is a duet called *Impossible*, in which Burns and Brian Davies, as his son, size each other up as potential rivals. *Free*, a slave's lighthearted dream of freedom—delightfully offered to a staccato melody. These and the other numbers in the score benefit greatly from the witty arrangements devised by Irwin Kostal and Sid Ramin.

Zero Mostel is probably a good deal funnier to see than to listen to, but David Burns and Jack Gilford are ideal singing clowns. And Ruth Kobart's Wagnerian soprano is splendid for *That Dirty Old Man*. Stereo supplies a wonderful illusion of movement on both the *Maid* number and *Impossible*. S. G.

© HAWAII CALLS SHOW. Ben Kalama, Haunani, Halemano Nicholas, Pua Almeida; chorus and strings, Al Kealoha Perry cond. *Beyond the Reef*; *Now Is the Hour*; *Hilawe*; and others. CAPITOL STAO 1699 \$5.98, TAO 1699* \$4.98.

Interest: Musical travelog
Performance: Appealing
Recording: Very good
Stereo Quality: Well-done

Ever since 1935, a radio program called *Hawaii Calls* has proved to be one of the most durable attractions ever presented in Honolulu. Produced by Webley Edwards, who also doubles as the announcer, it is as soothing and inviting a musical travel poster as one might want. The songs are made up of the staple romantic melodies long associated with the islands, and they are performed with the proper exotic touch that has always given them their special languid appeal. An attached illustrated booklet tells the story of this unique program. S. G.

© PETER MATZ: *No Strings*. No Strings Sextet, Peter Matz cond. COLUMBIA CS 8617 \$4.98, CL 1817* \$3.98.

Interest: Melodic score
Performance: Fine chamber jazz
Recording: Lovely
Stereo Quality: Tasteful

One of the innovations in the staging of *No Strings* is the use of six featured soloists, known as instrumental characters, who drift on and off stage from time to time. Now with arrangements by the show's conductor, Peter Matz, the musicians have been augmented by drums and bass to provide an altogether delightful treatment of the score. The accent here is on polite, chamber jazz, and the group performs with a sense of purpose and style that makes this more than just another jazz version of a Broadway score. My own special favorites are *Loads of Love*, a syncopated minuet, and *An Orthodox Fool*. S. G.

(Continued on page 112)



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© © SY OLIVER: *I Can Get it for You Wholesale*. Orchestra, Sy Oliver cond. COLUMBIA CS 8615 \$4.98, CL 1815* \$3.98.

Interest: Conservative jazz
Performance: Lively
Recording: Bright and clear
Stereo Quality: Direction

Harold Rome's brash, appealing score for *I Can Get It For You Wholesale* has been treated with a good deal of respect in this jazz version. Sy Oliver takes most of the pieces at the prescribed tempos, and has included some novel touches that work out remarkably well. *The Ballad of the Garment Trade*, originally in the spirit of a college march, here becomes a New Orleans jazz parade, and *Miss Marmelstein* has been slowed down to a lazy serenade. There is some nice solo work—particularly in the trumpet on *A Gift Today*—and appropriate Hebraic touches have been added throughout.

S. G.

© © ROME ADVENTURE (Max Steiner). Orchestra; Emilio Petricoli (vocal). WARNER BROS. WS 1458 \$4.98, W 1458* \$3.98.

Interest: Appealing themes
Performance: Just right
Recording: Splendid
Stereo Quality: Good enough

The cover may print the song *Al Di La* in larger letters than the title of the film, but I find it the least appealing theme in the score. Far more to my liking is the swooping, gliding *Serenade* and the tender *Lovers Must Learn*, which features an affecting cello solo. Max Steiner is unquestionably still a master at creating romantic background music, and he has done his usual fine job for *Rome Adventure*.

Since the score fits neatly on one side of the LP, the reverse is occupied by an atmospheric program of Neapolitan melodies played by the Café Milano Orchestra.

S. G.

FOLK

© KEITA FODEBA, MOUANGÉ, KANTE FACELLI: *The Voices and Drums of Africa*. The African ensembles of Fodeba, Mouangé, Facelli (vocals and rhythm). *Tomorrow Is Sunday; Kankan; Aloa*; and sixteen others. MONITOR MF 373 \$4.98.

Interest: African miscellany
Performance: Gentle, relaxed
Recording: Good

This anthology of folk-based African popular tunes is divided into three sections. The first group, led by Mouangé, is from the Cameroons. No biographical information is given about the other two leaders, Fodeba and Facelli. The former specializes in the music of Guineau and Casamance, while the latter features songs from Dahomey, Niger, and Guineau.

Nearly all the performances are vocal, with the soloists usually complemented by an antiphonal chorus. The percussion backgrounds are never obtrusive, and the rhythms are much more for the dance floor than for concert or ceremonial purposes.

The melodies are slight but are often uniquely appealing, as in the *Kadia-Blues*, a wistful theme that is reminiscent of some of the melancholy jazz compositions of the late Sidney Bechet. The subject matter of the songs varies from such universal themes as the fragility of love to more specifically African concerns—including a nostalgic sketch of a native village and a protest against the double standard of European-imposed Sunday working laws.

In all three ensembles, the singing is warm, informal, and never frenetic. Monitor describes these ensembles as "exciting," but a more accurate term might be "ingratiating."

N. H.

RECORDING OF SPECIAL MERIT

⑤ ⑥ **DAVE GUARD:** *Dave Guard and the Whiskeyhill Singers.* Dave Guard, Judy Henske, Cyrus Faryar, and David "Buck" Wheat (vocals, guitar, banjo, and bass). *Wild Rippling Water; Brady and Duncan; Soy Libre;* and nine others. CAPITOL ST 1728 \$4.98, T 1728* \$3.98.

Interest: New folk group
Performance: Enthusiastic
Recording: Excellent
Stereo Quality: Excellent

Last year, in a highly publicized move, Dave Guard left the enormously popular Kingston Trio. Much of his time since has been spent in organizing and rehearsing the group that debuts here, the Whiskeyhill Singers. Aside from Guard himself, the unit consists of Judy Henske, Cyrus Faryar, and David "Buck" Wheat.

As presented here, the Whiskeyhill Singers bear a marked resemblance to the Weavers, retaining from the Kingston Trio little more than a commercial orientation and an overindulgence in too obvious humor. They display a high degree of professionalism, seem to have done some fairly serious scholarship, and present a highly diversified program that includes blues, cowboy songs, and railroad songs as well as music from such countries as Fiji and Argentina.

Highlights are the Hawaiian *Salomita*, a raucous *Banks of the Ohio*, and Judy Henske's pastiche of Bessie Smith on *Nobody Knows You When You're Down and Out*. The set would almost be worth owning on the basis of one track alone, Martin Hoffman's setting of a Woody Guthrie poem, *Plane Wreck at Los Gatos*. Dealing with a California crash involving twenty-eight deported Mexican migrant workers, the song and performance combine rage and beauty in a touching manner. On the basis of this evidence, Guard made a wise decision. J. G.

⑤ ⑥ **MARTITA:** *Canciones de Sud America.* Martita (vocals); unidentified accompaniment. *Cabocla; Nube Gris; Maracaibo;* and nine others. COLUMBIA BS 1774 \$4.98, EX 5074* \$3.98.

Interest: Intriguing Latin blends
Performance: Skillful
Recording: Superior
Stereo Quality: Very good

Chilean-born Martita Ramirez is now living in New York after several years of touring Latin America. She is not only a brilliantly evocative performer, but she is also a resourceful composer of folk-like songs. Seven of the numbers in this set are hers. Martita's voice is strong, clear, and resonant. She is a deft musical actress, and she is able to shade and shape her voice through a considerable spectrum.

The material is unusually diversified. Countries represented include Chile, Paraguay, Brazil, Peru, Panama, and Venezuela. The themes range through street songs, sensuous love plaints, a description of a voodoo ceremony, and a number of regional dance tunes. The small combo accompaniment is limber and idiomatic. Sound quality is first-rate, capturing in full the verve and richness of Martita's style. N. H.

RECORDING OF SPECIAL MERIT

⑥ **JEAN REDPATH:** *Scottish Ballad Book.* Jean Redpath (vocals), Ralph Rinzler (guitar and banjo), Lloyd Gough (concertina). *Two Corbies; Clerk*

Saunders; Sir Patrick Spens; and seven others. ELEKTRA EKL 214 \$4.98.

Interest: Bonny talent
Performance: Beautifully developed
Recording: Excellent

Jean Redpath is a Scottish singer who has studied with Hamish Henderson, the energetic head of the School of Scottish Studies at the University of Edinburgh.

Miss Redpath's voice, though not formally trained, is a luminously clear, disciplined soprano that can take on weight and urgency in dramatic ballads and then turn swift and silvery in lighter tunes. She has a firm understanding of how to (Continued on page 115)

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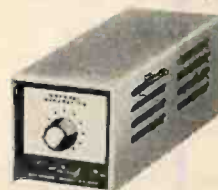
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pace the rhythms of a long ballad; and, particularly in her a capella numbers, she so sets and deepens the moods that singer and story merge. On the other tracks, there is commendably discreet and sensitive accompaniment by Ralph Rinzler and Lloyd Gough.

Most of the songs are familiar British-based ballads, but they are sung in relatively fresh Scottish variants. The majority are tragic tales, and Miss Redpath has the expert storyteller's ability to make them suddenly contemporary. Her notes, incidentally, are scholarly, and are complete to the point of crediting the Scot from whom she learned each version. Elektra has also supplied a booklet with complete texts and translations of the more idiomatic Scottish words. As is the tradition at Elektra, the engineering is flawless.

The only reservation I have about Miss Redpath's recording debut is that on occasion there is a sense that she is holding back a little too much, even though the Anglo-Saxon ballad tradition does call for understatement. I expect this occasional reticence may be due to the multiple pressures of a first recording. In any case, the album is strongly recommended because of the high and consistent quality of Miss Redpath's voice and because of her knowledge of and evident affection for the subtle art of balladry. N. H.

RECORDING OF SPECIAL MERIT

© SPAIN: An Anthology of Spanish Folk Music, Volume I. Alala; Nana; Seguidillas; Rueda; and twenty-one others. Monitor MF 370 \$4.98.

Interest: Iberian panorama

Performance: Authentic

Recording: Good

Although there are many albums of Spanish folk songs in the catalog, this first volume of a new Monitor series, "An Anthology of Spanish Folk Music," is an essential set for anyone who is interested in the remarkably diversified music of Spain. The performers are nonprofessionals, but they possess fiercely expressive and often poignantly beautiful voices. Since they were recorded in the field, their interpretations are ebullient and unself-conscious.

Professor M. Garcia Matos spent fifteen months on the project. Although the quality of sound varies because of the widely different acoustics of his improvised recording locales, the generally high-quality reproduction indicates he used first-rate equipment. Also, the accompanying booklet of complete texts and prefatory notes is very lucid.

What makes this anthology so absorbing is the scope of Professor Matos' achievement. Beginning with a fiery jota

(Continued on page 117)

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from Aragon, the set continues through such other distinctively idiomatic materials as a pensive work song from Galicia, hoarsely passionate Andalusian flamenco, cheerful choral singing from Castille, delightful children's carols in Barcelona, an anxious unaccompanied lullaby from Valencia, and a churning fandango from the Basque country.

For those who have considered Spanish folk music to be limited mainly to flamenco, this album will be a succession of surprises; and initiates in the breadth of Spanish folk expression will discover a number of memorable new performers among the village people whom Professor Matos has recruited. If Monitor decides to release all of the anthology, it will encompass four volumes. The project is especially valuable since Westminster has deleted its monumentally comprehensive field-recorded "Songs and Dances of Spain," collected by Alan Lomax a half-dozen years ago. *N. H.*

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Ⓜ TREASURE ISLAND (Robert Louis Stevenson). Donald Wolfst and company. KING ARTHUR. Noel Harrison and company. WONDERLAND RLP 1446 \$1.98.

Interest: Varies
Performance: Mostly good
Recording: Satisfactory

Riverside's Wonderland series has apparently latched on to a good thing in these English recordings of dramatized stories for children. The Biblical pairing on RLP 1440 benefits enormously from the great skills of Robert Morley as the whale that swallowed Jonah and Ralph Richardson as a very human Noah. Milne's *Alice in Wonderland*-type characters come charmingly alive on both sides of RLP 1442. Ian Carmichael, whose forte is usually befuddled young Englishmen, is a delight as Pooh, and Dick Bentley recites the Milne poems with warmth and unpatronizing humor. I'm not so sure, though, that *Treasure Island* and *King Arthur* (RLP 1446) fit so neatly on one record. Apart from the fact that they have nothing in common with each other, their stories are far too lengthy to be condensed in this manner. The musical backgrounds are helpful on all the albums. *S. G.*



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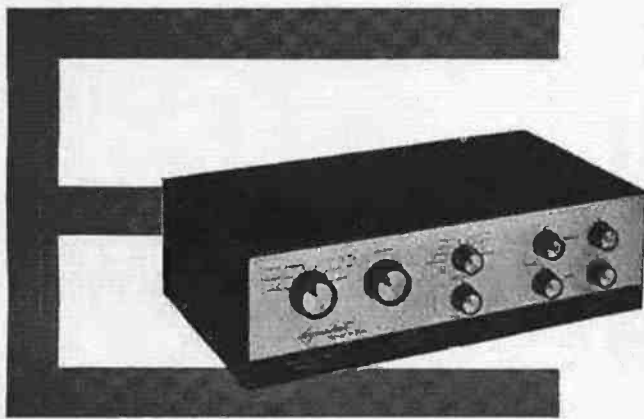
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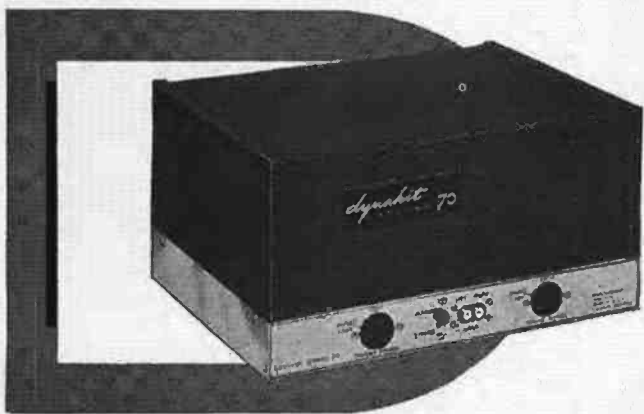
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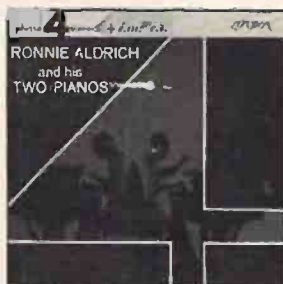


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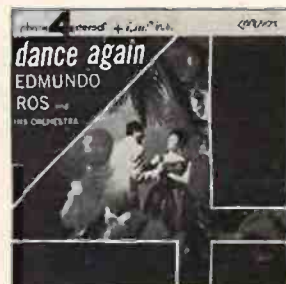


SPAIN
Stanley Black and his orchestra
Valencia
Ay, Ay, Ay
Malagiena
Bullerías
Ritual Fire Dance
Granada
Estrellita
Macaenas
Sevillanas
Carmen Suite.



TWO PIANOS
Ronnie Aldrich
and his
TWO PIANOS

TWO PIANOS
Ronnie Aldrich
Liebestraum
Reverie
Till The End
Of Time
Story Of Three
Loves
Full Moon And
Empty Arms
Stranger In
Paradise
Clair De Lune;
others.



DANCE AGAIN
Edmundo Ros and his orchestra
Patricia
Tropical Merengue
Tea for Two
Miami Beach
Rumba
Cocktails for Two
Cherry Pink and
Apple Blossom
White
Mambo No. 5;
others.

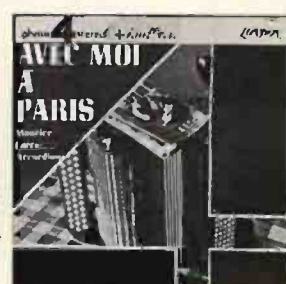


BIG BAND BASH
Ted Heath and his music
Hindustan
A-tisket A-tasket
I Don't Know Why
Capuccina
Cherokee
Harlem Nocturne
Sabre Dance
In A Persian
Market
Clop-in-Clopant
Out of Nowhere.



ITALY
Roger Laredo and his orchestra

ITALY
Roger Laredo and his orchestra
Mattinata
Arrivederci Roma
Roman Guitar
Come Back To
Sorrento
Tarantella
Vieni Sul Mar
Ciao, Ciao Bambina
Maria Mari
O Sole Mio; others.



AVEC MOI A PARIS
Maurice Larcange, accordions
Come Ci,
Comme Ca
La Vie En Rose
Pigalle
My Man
Under Paris Skies
La Valse Apache
The Poor People
of Paris
Domino;
Mademoiselle De
Paris; others.



TEMPTATION
The John Keating Orchestra
Temptation
Blues In The Night
Love For Sale
Daddy
Laura
Bess, You Is My
Woman Now
Maria
St. Louis Blues
Chloe
Satin Doll; others.



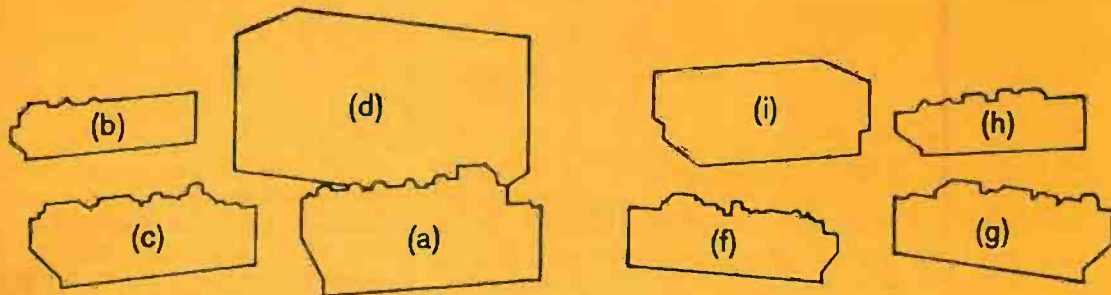
HIT THEMES FROM FOREIGN FILMS

HIT THEMES FROM FOREIGN FILMS
Lo Dolce Vita—
Theme
La Strada—Theme
La Ronde De
L'Amour
Romance d'Amour
Black Orpheus—
Theme
Never On Sunday
Saturday Night And
Sunday Morning;
others.



HAWAIIAN SWING
Werner Müller and his orchestra
Blue Hawaii
Hawaiian War
Chant
Moon Of
Manakoa
Pagan Love Song
Bali Ha'i
"Hawaiian Eye"
Theme
Sweet Leilani
Now Is The Hour
Aloha Oe; others.

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(a) 340 60-Watt FM Stereo Multiplex Tuner-Amplifier—Combined — a complete 60 watt stereo control center and a Wide-Band Scott FM Multiplex tuner! Sensitivity is 2.5 μ v (IHFM). Features include: Sonic Monitor, tuning meter; 15 front panel controls. \$379.95.

(b) 370 FM Multiplex Tuner — New budget-priced stereo tuner. IHFM Sensitivity 3.5 μ v. Wide-Band detector. Time switching multiplex circuitry. Sonic Monitor. Tuning Indicator. \$169.95.

(c) 222C 48-Watt Stereo Amplifier — Power bandwidth 19 to 25,000 cps. Front panel earphone jack. Tape monitor and recording facilities. 12 front panel controls. DC on all preamp tubes. \$169.95. 299C 80-Watt Stereo Amplifier (drawing, front cover) — New version of Scott's all-time best-seller. \$229.95.

(d) S-3 Wide-Range Speaker System — Massive low resonance, high excursion woofer. Wide dispersion mid-range and tweeter units. Exclusive Scott crossover network. Choice of fine wood finishes. 23 1/2" x 11 1/4" x 9 1/4" deep. \$134.95 In oiled walnut.

(e) 350B FM Multiplex Tuner (Colored sketch, lower left.) — World's best-selling FM Stereo Tuner. 2.2 μ v sensitivity (IHFM). 2 mc detector bandwidth. Sensitive tuning meter. Sonic Monitor. Front-panel tape jack. Ideal for difficult receiving locations. \$219.95. 333 AM/FM/MPX Tuner (not pictured). All features of 350B plus Wide-Range AM. \$259.95.

(f) LT-110 FM Multiplex Tuner Kit — Easy-to-build professional tuner with all the features of the 350B. Now with Stereo Indicator. Sensitivity 2.2 μ v. \$159.95.

(g) LK-48 48-Watt Stereo Amplifier Kit — 24 watts per channel with full power from 20-20,000 cps. Separate bass and treble controls. Tape monitor. DC applied to all pre-amp tubes. \$124.95. LK-72 80-Watt Stereo Amplifier Kit (not pictured) — For even more power and versatility. \$159.95.

(h) LC-21 Stereo Control Center Kit — 16 front panel controls. Frequency response 8-50,000 cps. Harmonic distortion 0.1%. Hum level — 80 db. Five stereo inputs. Complete tape facilities. \$99.95.

(i) LK-150 130-Watt Stereo Power Amplifier Kit — Perfect companion to the LC-21 control center. Frequency response 4-65,000 cps. Hum level — 95 db. Full power down to 20 cps. Switchable subsonic filter for laboratory applications. \$169.95.

(j) SK-4 Wide Range Speaker Kit (not pictured) — An easy to assemble three way speaker system similar to the highly rated S-3. Factory assembled, professionally pre-finished cabinet, 22" x 11" x 9". \$79.95 in unfinished pine.

(k) 200 30-Watt Stereo Amplifier (colored sketch, lower left) — Scott performance and features at a modest price. \$139.95.

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Audio, February, 1961, Pages 54-56

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Hirsch-Houck Report in *Electronics World*, March, 1962

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