

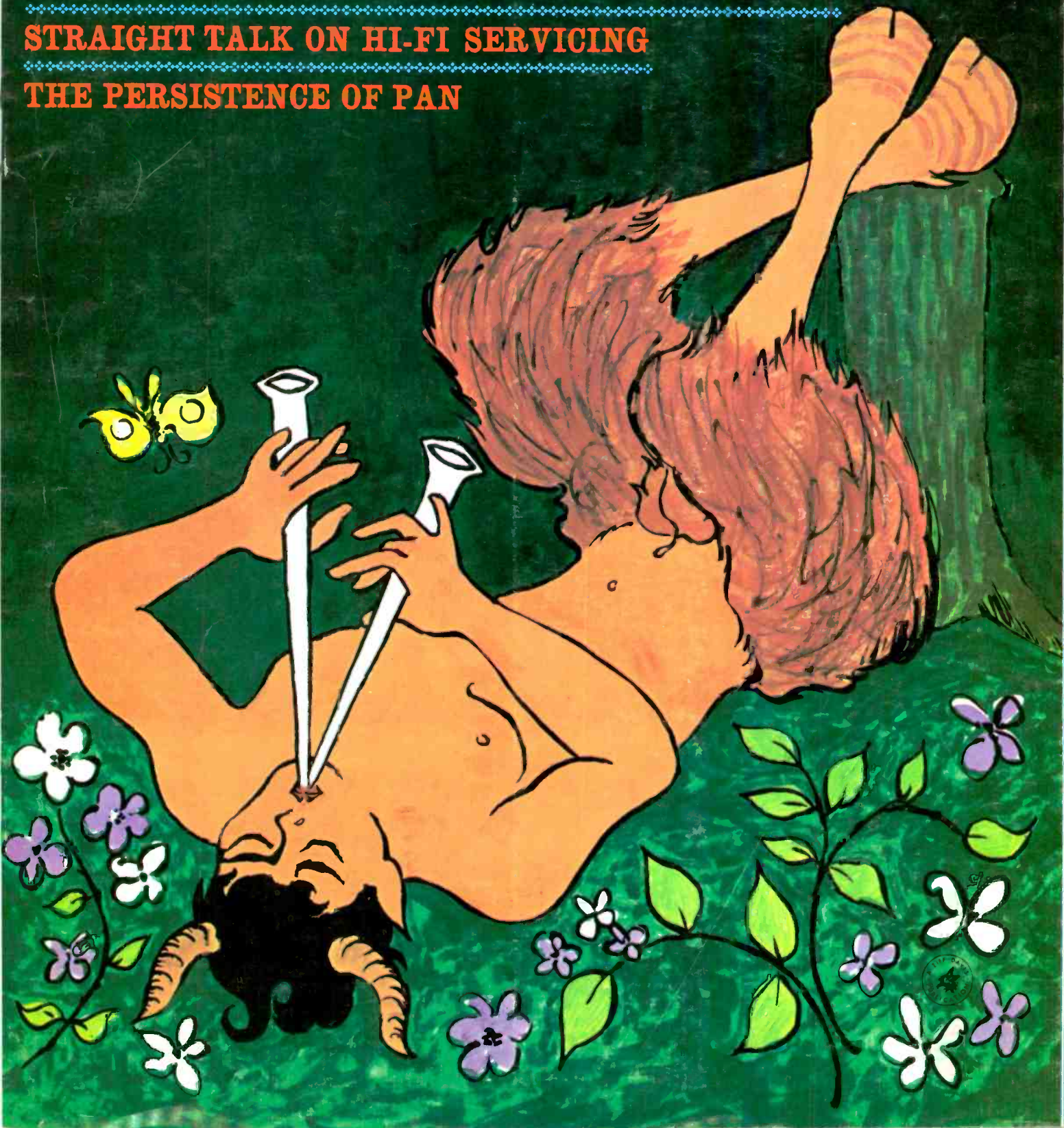
MAY 1963 • 50 CENTS

# Hi-Fi/Stereo review

RECOMMENDED RECORDINGS OF MODERN MUSIC

STRAIGHT TALK ON HI-FI SERVICING

THE PERSISTENCE OF PAN







from Scott

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(and two years ahead of  
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Tomorrow's components are here today! Scott proudly introduces two radically advanced FM stereo components . . . components that challenge traditional concepts of engineering design and circuitry . . . components that set new standards for our industry . . . components that bring you important new features and unsurpassed performance.

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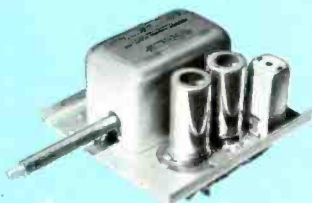
# SCOTT

111 Powdermill Road  
Maynard, Massachusetts



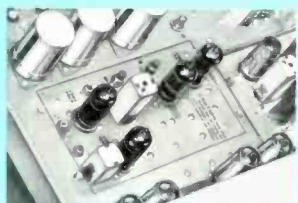
### Auto-Sensor Circuitry

An amazing new Scott solid-state circuit makes stereo completely automatic. This circuit actually senses whether a station is broadcasting in FM Stereo or regular monophonic FM. It swiftly and silently switches to the correct mode of operation . . . you never have to touch the tuner controls!



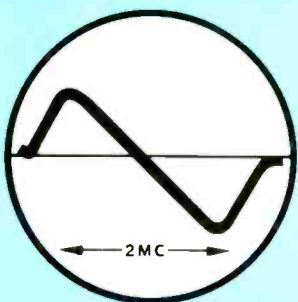
### Silver-Plated RF "Front-End"

Only Scott heavily silver plates the critical RF section to faithfully preserve weak FM signals. This unique design feature assures very high sensitivity with virtual elimination of interference from strong nearby stations. It enables you to enjoy distant stations ordinary tuners would pass right by.



### Time-Switching Multiplex Section

This development assures extremely high channel separation with lowest distortion . . . even when receiving weak FM stereo signals. This important engineering concept was pioneered in the components industry by Scott.



### Wide-Band Design

This major Scott innovation assures distortionless reception of even the weakest signals. Wide-Band design is also essential for wide-range stereo programming, lowest capture ratio, and drift-free tuning without the need for AFC. All Scott tuners use a detector bandwidth of 2 megacycles.



### New Exclusive Double Guarantee:

Now Scott owners are protected two ways. First, all component parts (except tubes) including transformers, condensers, resistors and critical RF circuitry are guaranteed for two full years against defect. Second, Scott guarantees that every component meets or exceeds all advertised specifications. If a Scott component fails to meet all published specifications, it will be replaced without charge.



# New 70 Watt FM Stereo Tuner/Amplifier

Newest Model of the Tuner-Amp Hirsch-Houck labs called "one of the finest... we've ever tested."

The radically new 340B FM Stereo Tuner-Amplifier combines all the features of the finest Scott SEPARATE components into a single compact unit. Amazing Auto-Sensor circuitry provides for the ultimate in operating convenience. The handsome new styling, and advanced electronic features of the new 340B will set industry standards for years to come. If you require highly sensitive FM performance and enough power reserve for practically any loud-

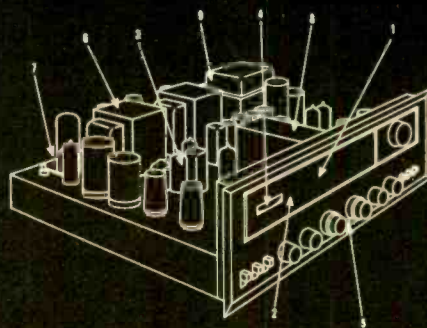
speaker installation, the new Scott 340B is your logical choice.

#### Model 340B Technical Specifications

IHF M Sensitivity 2.2 microvolts; IHF M Power Rating 70 watts; IHF M Power Band 20 to 20,000 cps; Hum Level -80db; Distortion 0.8% Detector Bandwidth 2 mc; Controls: Bass and Treble on each channel, Volume, Loudness-Volume Compensation, Tape Monitor, Balance, Stereo Selector, Main Tuning, Scratch Filter, Rumble Filter, Speaker-Earphone selector, Power Mode Selector. Size in handsome accessory case: 17½W x 6¼H x 16¾D. Price: \$399.95.\*

#### Look at these important features:

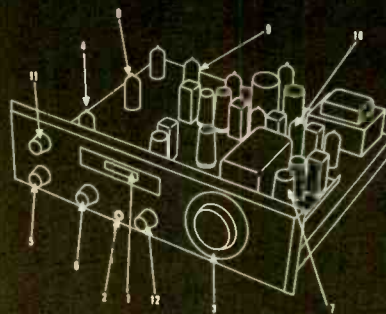
1. Easy-to-use, easy-to-read precision slide-rule tuning mechanism, with convenient logging scale.
2. Unique indicator lights prevent inadvertent use of Tape Monitor control.
3. Auto-Sensor circuitry instantly and automatically chooses correct mode of operation.
4. Precision illuminated d'Arsonval meter for pinpoint tuning of all signals.
5. Convenient front-panel earphone receptacle for private listening.
6. Powered third channel for direct connection of remote speakers or for a three-channel system.
7. Complete tape monitoring facilities. All controls operate on playback.
8. Silver-plated RF circuitry, the same used in the tuner selected by Bell Laboratories for one of their pioneering Telstar experiments.
9. Massive power and output transformers that assure the superb performance ordinarily found only with separate components.



## components with amazing Auto-Sensor

#### 310E FM Stereo Tuner Outstanding Features:

1. Sensitive illuminated tuning meter for optimum orientation and station selection.
2. Convenient front-panel recorder output jack.
3. Laboratory-type precision vernier tuning control.
4. Auto-Sensor circuitry for fully automatic operation.
5. Mode Control with these positions (FM Monophonic, FM Stereo, FM Stereo Automatic).
6. Interstation noise suppressor.
7. Silver plated RF Cascode front end.
8. Scott's unique "Time Switching" multiplex circuitry.
9. 2 megacycle wide-band detector.
10. Three limiting stages, assuring fully quieted performance on even the weakest signals.
11. Power/Filter (with these positions: Off, On, Sub-channel Filter, Stereo Filter).
12. Stereo Threshold.



## New Super-Sensitive FM Stereo Tuner

Multiplex Version of the Famous 310 Tuner Selected for "Telstar" Experiment

Now the world famous 310 tuner is fully equipped for Stereo Reception. The 310 is considered the most outstanding FM tuner available. It is used for commercial applications and critical broadcast relay work throughout the world. Its extreme sensitivity, selectivity and low distortion make it the logical choice for the most critical installations. The new 310E is equipped with the famous Time-Switching multiplex circuitry, pioneered by Scott, and universally accepted as the best way for achieving optimum stereo separation. It is recommended for the audio enthusiast who requires the very finest tuner.

#### 310E Technical Specifications

IHF M Sensitivity 1.9 microvolts; Drift .02%; Capture Ratio 2db; Selectivity (adjacent channel) 50 db; FM Detector Bandwidth 2 mc; FM Limiting Stages, 3; FM IF Stages, 4; Frequency Response ( $\pm 1$  db) 30 to 15,000 cps (IHF M limits); Harmonic Distortion less than 0.5%; Spurious Response Rejection 85db; Separation 35 db. Controls: Main Tuning, Interstation Noise Suppressor, Level, Sub-Channel Filter. Size in accessory case: 15½W x 5¼H x 13¼D. Price: \$279.95.\*



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# HiFi / Stereo

review

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## EDITORIALLY SPEAKING

by FURMAN HEBB

**I**T WAS one of the wildest weeks the record business has ever known. The fun began on Monday, February 25, when RCA Victor announced its new Dynagroove records to the press. (See David Hall's comments about Dynagroove on page 60.) Dynagroove was news to the publications people; but the astonishing thing was that it seemed also to be news to Columbia Records. Before the week was out, it became clear to everyone that Columbia had been caught with its collective pants down.

On Thursday, February 28, three days after the Dynagroove bombshell had burst, Columbia counterattacked in an afternoon press conference. Goddard Lieberman, President of Columbia Records, charged in a prepared statement that the Dynagroove process was "not a forward step in our industry, but a backward step." During the question-and-answer period that followed, Mr. Lieberman was asked point-blank whether he or any of the Columbia staff had actually heard the Dynagroove records. Mr. Lieberman replied that they had not, but that they didn't need to, because the RCA Victor press release clearly indicated that the Dynagroove process involved limiting both frequency response and dynamic range.

A day or so after Columbia's press conference, RCA Victor's top executive, George Marek, replied to Mr. Lieberman. "In my opinion," Mr. Marek commented, "Mr. Lieberman's statement, measured in decibels of anguish, suggests Columbia Records has a new sound of its own: two sour grapes banging together. We suggest he tranquilize his competitive nerves and listen to a few Dynagroove records before making accusations so irresponsible as to be laughable."

This was the situation at the time we went to press. No doubt Mr. Lieberman has since heard the Dynagroove records, but so far he has not expressed any further public opinion of them. Of one thing, however, we can be sure: Columbia's engineering staff will be working overtime until it comes up with an answer to Dynagroove. Consequently, during the next year we can expect a tremendous battle concerning the quality of recorded sound—not only between RCA and Columbia, but among all the major record-makers. It seems certain that we music-listeners will benefit from the conflict; I look forward to it, and I applaud RCA Victor for having fired the first shot.

\*\*\*\*\*

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### LAB TEST OF STEREO CARTRIDGES: PART ONE

by Julian D. Hirsch and Gladden Houck

### HOW TO START YOUR OWN RECORD COMPANY

by James Goodfriend

### A LIBRARY OF RECORDED CHAMBER MUSIC

by B. H. Haggin

\*\*\*\*\*





546. SINATRA: ALL THE WAY. Frank's greatest hit singles. High Hopes, Witchcraft, Talk to Me, Sleep Warm, Ol' MacDonald, 7 more.



530. GOD OF OUR FATHERS. WILLIAM WARFIELD. Music of many religions sung by "a matchless, profoundly satisfactory artist."—N.Y. Herald Trib.



214. FRANCK: SYMPHONY IN D MINOR. PSYCHE ET EROS. Carlo Giulini and the Philharmonia Orch. "Finest performance..."—Amer. Record Guide.



816. ELISABETH SCHWARZKOPF: SONGS OF LOVE. 16 songs by the superb soprano on "a record great in every way..."—Pail. Daily News.



536. JONGEN: SYMPHONIE CONCERTANTE. VIRGIL FOX, organ; Orchestre du Theatre National. World Premier recording of this virtuoso work.

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539. AMERICANA: CARMEN DRAGON and the Capitol Symphony Orchestra. "American music emphasized to the full..."—Record Review.



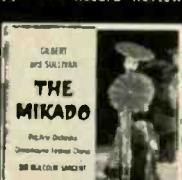
789. SIBELIUS: SYMPHONY NO. 5 AND FINLANDIA. Von Karajan conducts The Philharmonia Orchestra in a stirring performance.



713. BRAHMS: SYMPHONY #1. Otto Klemperer and the Philharmonia Orchestra. A lyric, soaring interpretation of a distinguished masterwork.



816. TCHAIKOVSKY: SYMPHONY #4. VON KARAJAN, BERLIN PHILHARMONIC. "...unlike any others..."—The New Records.



779A & 779B. THE MIKADO. Gilbert and Sullivan. Hear the biting wit and enchanting music of the Savoyards in a brilliant new album. Sir Malcolm Sargent leads the Glyndebourne Festival Chorus and the Pro Arte Orch. (2-Record set counts as two separate selections.)



541. NAT KING COLE SINGS/GEORGE SHEARING PLAYS. Their first meeting on records is an event! September Song, Lost April, Serenata, 9 more.



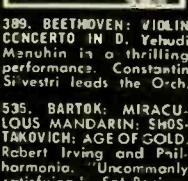
795. THE FABULOUS VICTORIA DE LOS ANGELES. 19 songs by the world's most gifted soprano. Handel, Schubert, Brahms, Granados, folk airs.



454. HOLLYWOOD BOWL SYMPHONY. STARLIGHT FANTASIE. Miklos Rozsa conducts Tchaikovsky, Liszt, Brahms, Enesco.



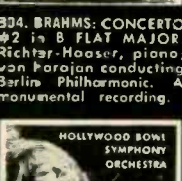
790. LAIO: SYMPHONIE ESPAGNOLE. OP. 21. Leonid Kocan, violinist; Kyril Kondrashin conducts The Philharmonia Orchestra.



399. BEETHOVEN: VIOLIN CONCERTO IN D. Yehudi Menuhin in a thrilling performance. Constantin Siyvestri leads the Orch.



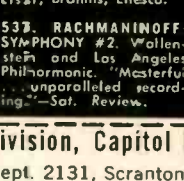
535. BARTOK: MIRACULOUS MANDARIN; SHOSTAKOVICH: AGE OF GOLD. Robert Irving and Philharmonia. "Uncommonly satisfying."—Saf. Review.



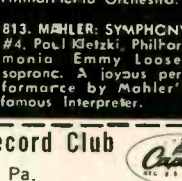
394. BRAHMS: CONCERTO #2 IN B FLAT MAJOR. Richter-Hooper, piano; von Karajan conducting Berlin Philharmonic. A monumental recording.



808. HANDEL: WATER MUSIC SUITE; Mozart's Eine Kleine Nachtmusik, 3 German Dances, Ave. Von Karajan conducting.



537. RACHMANINOFF: SYMPHONY #2. Valenstern and Los Angeles Philharmonic. "Masterful... unparalleled recording."—Saf. Review.



813. MAHLER: SYMPHONY #4. Paul Kletzki, Philharmonia. Emmy Loose, soprano. A joyous performance by Mahler's famous interpreter.



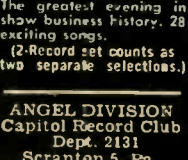
324A & 324B. JUDY GARLAND AT CARNEGIE HALL. "Garland at her great est." Hi Fi Stereo Review. The greatest evening in show business history. 28 exciting songs. (2-Record set counts as two separate selections.)



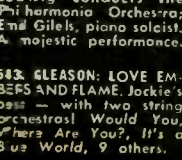
729. BERLIOZ: SYMPHONIE FANTASTIQUE. A striking interpretation! Herbert von Karajan and the Philharmonia. Monaural Only.



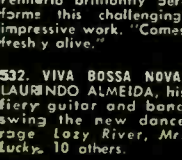
110. GAITE PARISIENNE. Offenbach's exuberant ballade music brilliantly performed by Felix Slatkin and the Hollywood Bowl Symphony.



543. GLEASON: LOVE EMBERS AND FLAME. Jackie's bass — with two string orchestras! Would You, Where Are You?, It's a Buz World, 9 others.



532. VIVA BOSSA NOVA! LAURINDO ALMEIDA, his fiery guitar and band swing the new dance rage Lazy River, Mr. Lucky, 10 others.



273. FAJMANINOFF. Piano Concerto No. 3. Leonard Fennero brilliantly performs this challenging, impressive work. "Comes freshy alive."

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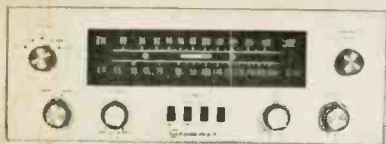
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# LETTERS TO THE EDITOR

## Reading about Speakers

● Hans Fantel, in his "Beginners Only" column for November, mentions several books for audio beginners. In addition to these, I would like to know whether or not there are any books about speakers and speaker enclosures. I want to build my own enclosures, but need more information on the whole subject.

FRANK W. KIRK  
Salisbury, N. C.

*Among several good books now available is Abraham B. Cohen's Hi-Fi Loudspeakers and Enclosures, published by John F. Rider Publisher, Inc., 116 W. 14th Street, New York 11. This book includes information on constructing enclosures, with many charts and graphs. Numerous plans can also be found in G. A. Briggs's books Loudspeakers and Cabinets, published in England and distributed in this country by British Industries Corporation, 80 Shore Road, Port Washington, N. Y. Most loudspeaker manufacturers will provide enclosure plans free or at small cost upon request.*

## Brigg Fair

● I read in David Hall's review of the new Ormandy Delius recording (January) that *Brigg Fair* is based upon an "Irish folk song uncovered by Percy Grainger." My musical dictionary tells me that the song is English in origin. Who's right?

YOLANDE BROOCKHOUSER  
Albany, New York

*Though it is difficult to fix a folk song's source, authorities seem to agree that the Brigg Fair tune is indeed English—a Lincolnshire song in the Dorian mode. In her liner notes for a London Delius album, Joan Chissell relates that Grainger, who introduced the song to Delius, heard it sung by an old man in the village of Saxby-all-Saints, near Brigg. The first verse went as follows:*

*It was on the fift' of August  
The weather fine and fair  
Unto Brigg Fair I did repair  
For Love I was inclined.*

## Two Tracks vs. Four Tracks

● A few days ago I opened some two-track prerecorded stereo tapes I had obtained from a Midwestern dealer at drastically reduced prices. To my surprise I found that these tapes, some bearing copyright dates as early as 1956, are superior in every respect to any four-track tape in my library: tape hiss is almost nonexistent, dynamic range is wider, and distortion seems less, in the

treble range in particular. If these tapes are any indication, poor old John Q. Public has been taken again, in the name of progress as usual. Perhaps many people labor under the notion of four-track superiority because they have heard two-track tapes only on four-track heads, which pick up only half of what is on the tape. As a result they have never heard just how good a two-track tape can be.

JOHN LOWRY  
Terre Haute, Indiana

## Stereo Tuners Revisited

● Your February review of stereo tuners was of considerable interest to us, but we feel that the reviewer neglected an important consideration of stereo tuners, and this diminished the value of the review to your readers. In addition, the basis for comparison was not the same for all the tuners tested, a fact that put the Dynatuner FM-3A at a disadvantage.

It is an unfortunate effect of the present stereo FM transmission and decoding systems that there is some detriment to the signal when it goes through the stereo section of the tuner. The stereo listener is very much interested in knowing how good his tuner is in stereo operation. This is what your reviews did not indicate—at least not for the important characteristics of distortion and sensitivity. The tuners in the report were tested and rated as if they were monophonic units (excepting the separation ratings).

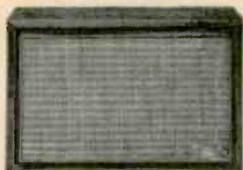
If they had been tested in the stereo mode and with stereo test signals, most of the ratings would have suffered—with the exception of the Dynatuner's rating. The Dynatuner has a unique circuit configuration that permits a level of stereo performance sufficiently high that the stereo detection circuits need not be removed for monophonic reception. Reference to the review will show this level of performance, and it should be understood that the Dynatuner was rated as a stereo tuner while the others were rated under the less rigorous condition of mono reception. Because this was not explained in the review, it penalized the Dynatuner.

The Dynatuner was further penalized through criticism that it should have a switch to deactivate the stereo mechanism. We did not feel such a switch to be necessary since an effective "mono" condition can be simulated through the use of the A-plus-B switch on the pre-amplifier. (For special circumstances that might make a complete stereo deactivation desirable, information is available from Dynaco, Inc. for the addition of an external switch.) Without a stereo-mono switch, the Dynatuner was re-

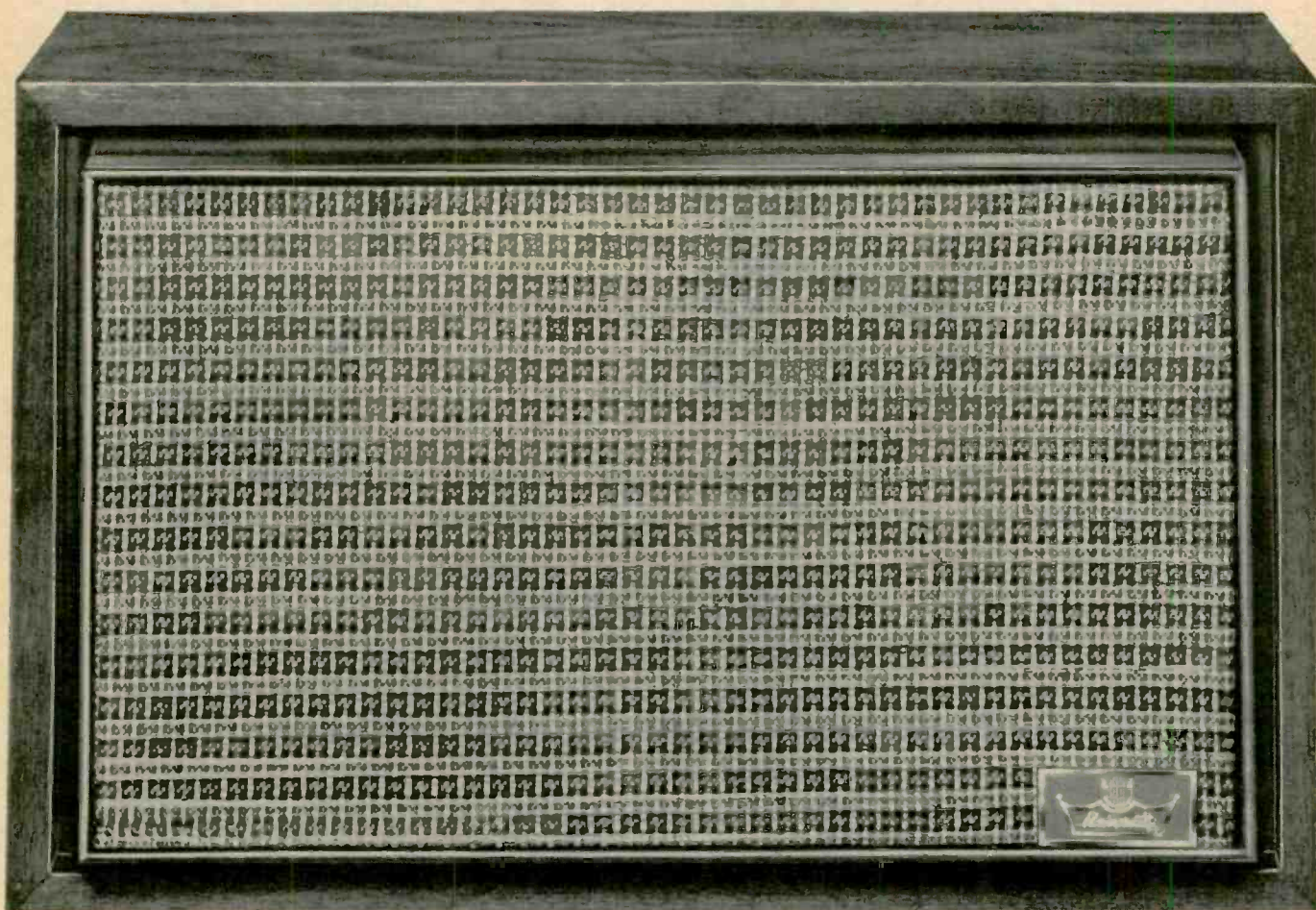
(Continued on page 8)



looks  
like this



sounds  
like this!



## Sensational University Mini-Flex with Optimum Q breaks through the small speaker quality barrier!

The Mini-Flex, another acoustic breakthrough from University, is the first speaker system of its type designed to fulfill its optimum performance potential—as stated in its printed specifications—without the use of “trick” amplifiers. It is a true 3-way speaker system, providing exciting bass response down to 40 cycles, exceptionally smooth mid-range and crisp, peak-free highs to 20,000 cps! Less than 0.4 of a cubic foot (15”x9”x5”)! A size hitherto considered impossible to produce performance to such specifications!

The reason—Optimum Q, the principle that eliminates the acoustic problems which, up to now, have prevented high fidelity bass performance in an ultra-compact enclosure. Optimum Q—in essence, the most ideal “marriage” of woofer and miniaturized enclosure yet devised, to assure the lowest resonant frequency possible in a sys-

tem of Mini-Flex dimensions. Other factors behind its superb performance include: special mass-loading; unusual viscous-treated “moving seal” suspension; new mid-range speaker and tweeter, each with exclusive “diffractor barriers” for ideal stereo sound dispersion. And, it looks as good as it sounds! Its crafted “cabinet-within-a-cabinet” styling will enhance any room, any home. It may be used on a wall, floor, shelf—on a table (or even under it)! Oiled walnut. Only \$69.95—at your audio dealer. For free 20-page Guide to Stereo High Fidelity, write: Desk D-5.

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# ORIGINAL RECORDING

of the

## Broadway hit

• Dorothy Tutin • Max Adrian • John Barton

Presented by The Royal Shakespeare Co.



Mono A 4253

Stereo OSA 1253

exclusively on **LONDON** RECORDS

(Continued from page 6)

viewed under more difficult conditions than any other tuner. Comparability could have been had by rating all the tuners as stereo tuners—this would have preserved the same characteristics that were shown for the Dynatuner, while the other units would have had less sensitivity and higher distortion than indicated.

We feel that the reviewer failed to mention one of the most important features of the Dynatuner—to our knowledge a completely unique attribute: the Dynatuner can be completely aligned, including the stereo section, without external instruments, and this alignment



will give performance equal to laboratory alignment. When the comparison between tuners is based on tenths-of-microvolt differences in sensitivity and fractions of one per cent of distortion, then the alignment will have far greater effect on performance than the differences in specifications shown in the ratings. In normal home use, the tuner with most precise alignment capability offers the greatest performance potentiality.

DAVID HAFER, PRESIDENT  
Dynaco, Inc.  
Philadelphia, Pa.

### Toscanini on the Air

● Being a dauntless optimist who still believes in an eventual meeting of minds between New York's striking printers and the newspaper publishers, I have not broken down and subscribed to any publication listing FM broadcasts. But rumors penetrate the news silence that blankets the city, and I have heard one about a series of Toscanini broadcasts on a local station. Can you enlighten me further?

NOEL DEVLIN  
Staten Island, N.Y.

Riverside Radio, Station WRVR (106.7 FM), is presenting the Toscanini performances in two series of thirteen programs apiece. "Discography: 1920-1954" includes commercial and private recordings, and is being broadcast Monday nights at 7:00 p.m. (the first was April 1). "The NBC Era" presents original broadcasts with the NBC Symphony Orchestra culled from seventeen seasons. This series is heard Tuesday nights at 8:30 p.m. (the first was April 2).

Meanwhile, other performances—details of which were not available as we went to press—will be broadcast on the

(Continued on page 10)

*New!*

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Dynamic Mikes, Output  
Cable, Tape Reel and  
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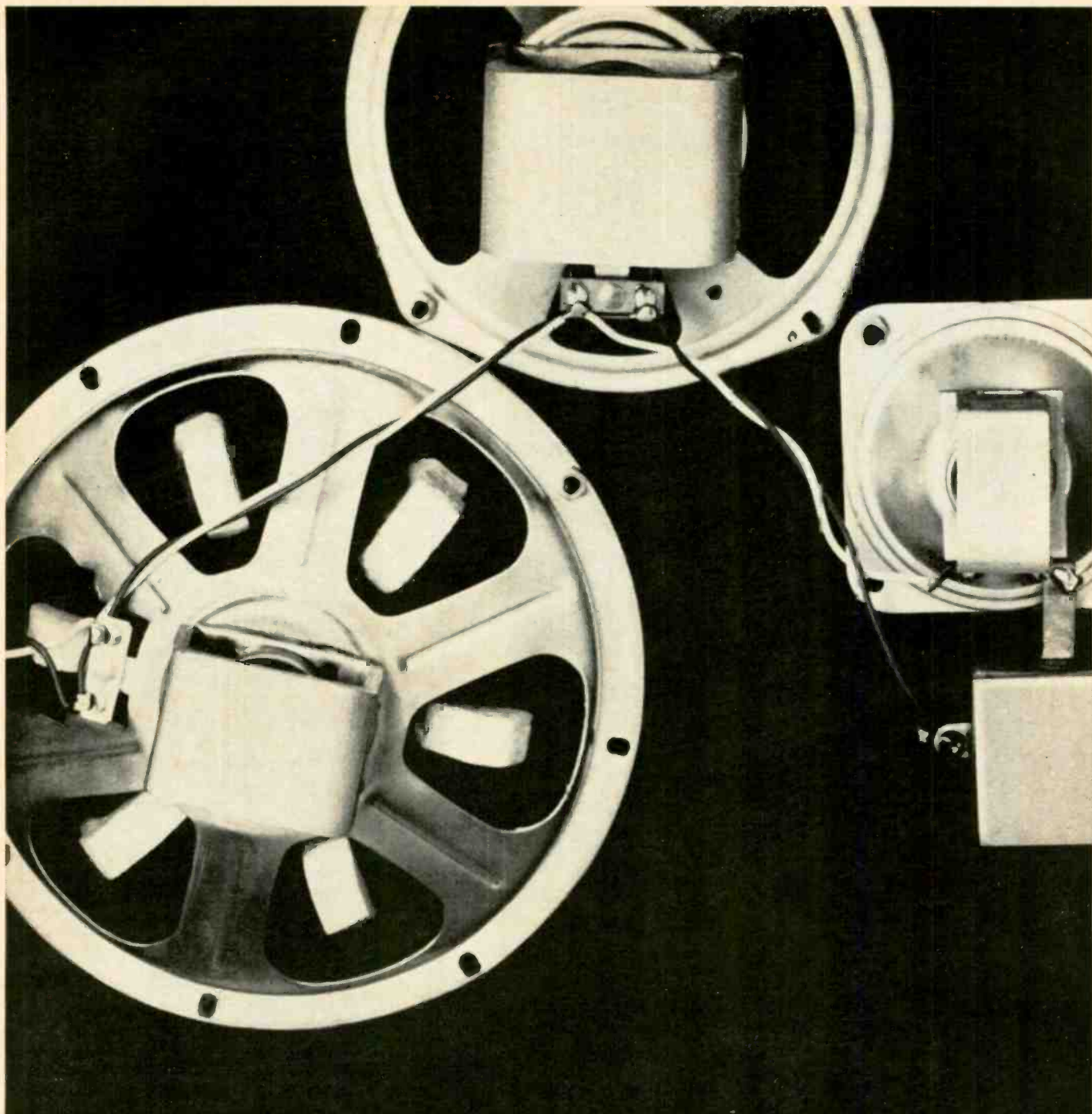
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following schedule: Wednesdays at 11:15 p.m., repeated at 3:00 p.m. Thursdays; and Saturdays at 8:30 p.m., repeated at 1:00 p.m. Sundays.

### Art (?) of the Album

● Your idea of displaying what you consider to be the best record covers of the year (January) is a very good one. I hope it will encourage record companies to please our eyes as well as our ears. With the money some firms spend for their



covers, surely they could obtain high-quality visual results. However, sometimes it appears that a record company's staff must be composed of its artists' worst enemies. Take, for example, most of the cover photographs of Simionato, Berganza, or Tebaldi. Worst of all is the ludicrous cover photograph of Birgit Nilsson on her *Salome* album, which is inevitably laughed at when displayed. Other types of covers also offend—for example, that for the Mahler Fourth Symphony conducted by Solti. London is certainly not the only culprit—there is Angel's *Tannhäuser* album, and many others from a variety of our leading record companies.

A. CERNADAS QUESADA  
Buenos Aires, Argentina

### Bells across the Sea

● I found Richard Mohr's "Roman Summer of Madama Butterfly" (February) very interesting. But if the instrument referred to as the "Japanese" bells, borrowed from the Metropolitan Opera for the recording occasion, is the same one the Met used in 1907, as Mr. Mohr says, then it is not Japanese at all. The original instrument was provided by Frank Wolf, whose sons now operate Wolf Drummers Supplies on 48th Street, New York, and was an adaptation of an ordinary bell lyre or glockenspiel.

GEORGE S. CLINTON  
New York, N.Y.

*The instrument sent to Rome for the recording session is indeed the original. Constructed for the Met's 1907 Butterfly premiere, it has since been used only for that opera—with the exception of occasional stints in Turandot—and has become known in the halls of the opera house as the "Butterfly bells." Puccini's score calls for campanelli giapponesi—thus Mr. Mohr's name for the instrument.*



# Here's a really advanced custom stereo system with 7 separate components. Count them:

This is the left-channel speaker.

This is the right-channel speaker.



- This is the left-channel power amplifier.
- This is the right-channel power amplifier.
- This is the stereo master-control-preamplifier.
- This is the FM tuner.
- This is the FM-Stereo-Multiplex converter.

Who says a seven-component custom stereo installation has to come in seven pieces? Not Fisher.

This professional-caliber Fisher system is complete in *three* handsome units, occupying a total of only 5½ feet of shelf space. That means you can have stereo sound of the quality heard in a broadcasting studio control room—without making your living quarters look like one.

The key to this no-compromise space saving is the new Fisher 500-C integrated stereo receiver. On a *single* chassis, only 17½ inches wide\* and 13½ inches from front to back, the 500-C incorporates all of the electronic components of a high-fidelity perfectionist's stereo system—five superb components in all. The total music-power output is 75 watts (IHFM Standard); all switching and control functions are ingeniously consolidated; the FM-Stereo-Multiplex section is a built-in part of the equipment. A remarkable feature of the Fisher 500-C

is the exclusive STEREO BEACON\*\*, a Fisher invention that shows instantly whether or not an FM station is broadcasting in Multiplex stereo and at the same time automatically switches to stereo or mono operation, as required.

Only a few minutes after you have taken a new 500-C from its carton, it can flood your room with life-size stereo of astonishing purity. Simply connect two really fine loudspeaker units to it—preferably as fine as the Fisher XP-4A.

Julian D. Hirsch, the noted high fidelity equipment reviewer, calls the Fisher XP-4A "one of the best, most truly musical reproducers available today." Indeed, the 2½-cubic-foot XP-4A rivals in sound quality the mammoth theater-size loudspeaker systems of only a few years ago. Its uniquely damped woofers, its two highly specialized mid-range drivers, its dome-type tweeter with a six-pound magnet structure are the talk of speaker designers and audio enthusiasts.

Together, the Fisher 500-C and a pair of

Fisher XP-4A's constitute a minimum-space high-fidelity stereo component system that even an electronic engineer would be proud to own—and even a wife would approve. Prices: 500-C, \$389.50. 800-C (virtually identical but with AM-FM), \$449.50. Walnut or mahogany cabinet for either model, \$24.95. XP-4A, in walnut or mahogany, \$199.50†.

FREE! \$1.00 VALUE! The new 1963 edition of The Fisher Handbook, a 40-page reference guide to custom stereo. Includes full details on Fisher stereo receivers and speakers.



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12

# JUST LOOKING

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



● **Altec Lansing** adds a second stereo FM tuner to its Royale family line. The new Model 315A includes such features as: automatic all-electronic switching to stereo FM reception, stereo-indicator

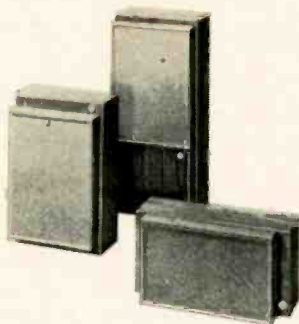


light, AFC, and frequency response of 20 to 20,000 cps. The Empress Royale has been styled to match the 353B Royale stereo amplifier. Price, including cabinet: \$256.

circle 181 on reader service card

● **Audio Dynamics** announces three new loudspeaker systems, the ADC-14, the ADC-16, and the ADC-18. Rectangular woofers with expanded styrene cones to prevent break-up are used in all three units. In the ADC-16 and ADC-18, the rectangular shape provides a radiating area twice that of the usual 12-inch woofer. A slightly smaller woofer serves the ADC-14. All woofers have a high-compliance surround of molded cambric and a nine-pound ceramic magnet to provide proper damping and resonance characteristics.

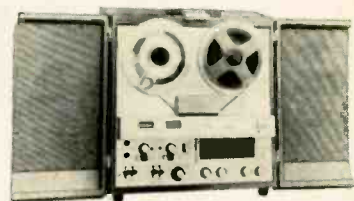
The tweeter's 1½-inch Mylar diaphragm is driven by a 1½-inch voice coil designed for wide dispersion of the higher frequencies. A vented cabinet with



an acoustic filter applies resistive loading to the woofer cone and damps its low-frequency resonance. Frequency response of the systems is from 20 to 20,000 cps for the ADC-16 and ADC-18 and 38 to 20,000 cps for the smaller ADC-14. Prices: ADC-14 \$175, ADC-16 \$220, ADC-18 \$250.

circle 182 on reader service card

● **Bell Sound** has re-entered the tape-recorder field with an exceptionally versatile four-track stereo machine that is furnished with a playback amplifier and speakers. The most novel aspect of the RT-360 is its ability to accommodate 10-inch outboard reels by means of optional outboard-drive units. A special head configuration in conjunction with the outboard-drive mechanism allows simultaneous use of two reels for dubbing program material from one reel to another. The 10½-inch reels extend the playing time of the machine to six hours of stereo and 12 hours of quarter-track mono at 3¾ ips.



Separate playback heads make possible off-the-tape monitoring, sound-on-sound, and echo effects. Two 6- by 9-inch speakers are housed in the removable lids and are driven by two 8-watt amplifiers. Other mechanical features include push-button controls, three-motor drive, electrodynamic braking, and dual VU meters. The record-playback response at 7½ ips is 30 to 16,500 cps ± 3 db. Playback-only response extends to 20,000 cps ± 3 db. At 3¾ ips, frequency limits are 12,000 cps and 15,000 cps under the same conditions. Shipping weight, 48 lbs. Price: \$449.95, plus \$49.95 for adapter kit.

circle 183 on reader service card

● **Freeman Electronics'** twenty-four-page booklet on portable tape recorders supplies information on microphones: how to select them for specific uses, recording tricks, maintenance and operating hints, and other data of interest to both prospective and present owners of tape recorders. Technical data on Freeman's Models 550 and 660 are included. Price: 50¢.

circle 184 on reader service card

● **Olson Electronics'** stereo preamplifier/mixer RA-502 will handle two microphones or other high- or low-level signal sources on each channel. The VU

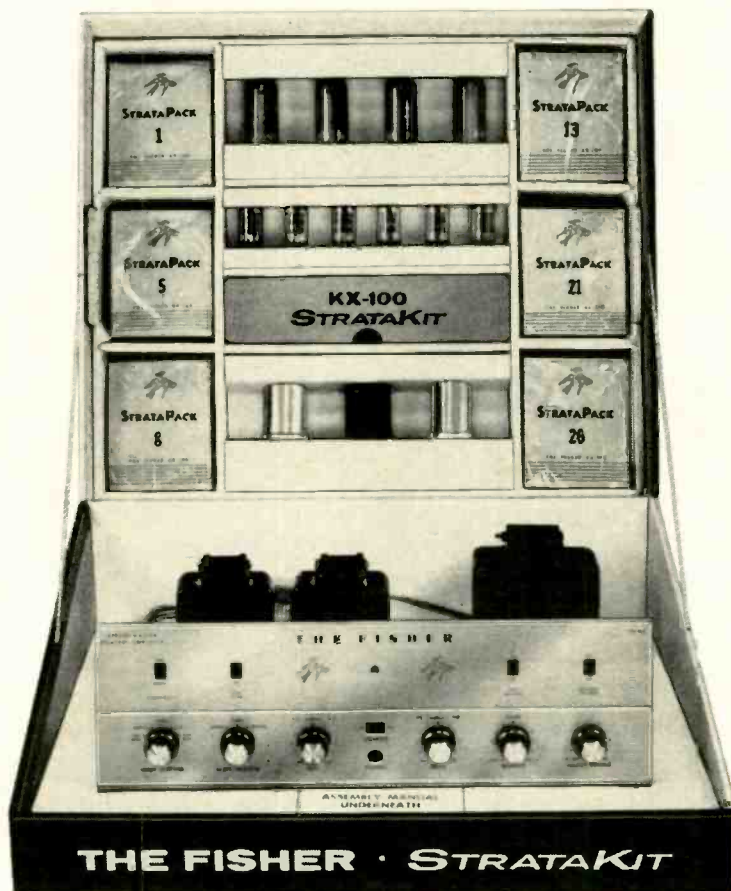
(Continued on page 14)



# No manufacturer can make a top-quality 50-watt stereo control-amplifier for less than \$130.

## But you can.

(With the Fisher KX-100 StrataKit, for only \$129.50.)



If you want a no-compromise amplifier at a compromise price, you can't buy it—you have to build it yourself. And no one can build a better 50-watt single-chassis stereo control-amplifier than the Fisher KX-100, at any price!

Here is today's most spectacular value in amplifier kits. The 50-watt music power output (IHF Standard, both channels) assures superior dynamic range regardless of speaker efficiency. Harmonic distortion at rated output is only 0.5%. A special power output is provided for driving a third speaker (center channel or mono extension) without the use of an additional ampli-

fier. The exclusive Fisher DIRECT-TAPE-MONITOR\* permits the use of all controls and switches during tape monitoring without any change in cable connections. The convenient front-panel headphone jack is equipped with a switch for silencing the main loudspeakers, if desired. All other control and switching facilities are equally professional in their flexibility.

And *who* can build the KX-100? Anyone. Previous experience is immaterial. The exclusive Fisher StrataKit method makes kit construction so easy and error-proof that there is no longer a difference between the work of a skilled technician and that of a total novice. You can't help

ending up with a faultless Fisher amplifier. All you need is the desire, a few evenings of free time and \$129.50.\*

FREE! \$1.00 VALUE! The Kit Builder's Manual: a new, illustrated guide to high-fidelity kit construction.

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The  
Kit Builder's  
Manual

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The characteristic of a good speaker system that is hardest to achieve under \$100, once you have established a satisfactory frequency range, is freedom from distortion. This takes a lot more than engineering devices or production shortcuts. No matter what the speaker's price, freedom from distortion always requires the same precise uniformity of components, the same patient testing and care in assembly, the same amount, and quality, of workmanship. Only because these things have already been established at KLH in the production of our other speakers can we afford to apply them to the Model Ten. In a very real sense, the Model Ten is subsidized by every other speaker KLH makes.

Uncompromised in quality of performance, lower in price, and operated with smaller, less costly electronic components, the KLH Model Ten substantially lowers the cost threshold for a good high fidelity system.

We have never been prouder of any other speaker we have made.

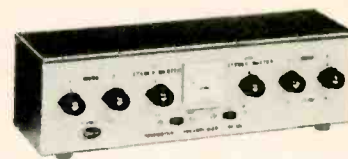
*Descriptive literature, with the name of your nearest franchised KLH dealer, is available on request.*

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KLH RESEARCH AND DEVELOPMENT CORPORATION  
80 CROSS STREET, CAMBRIDGE 38, MASSACHUSETTS

(Continued from page 12)

meter can be switched to monitor either the right or left channel. Each channel has a master gain control in addition to individual controls of the signal sources.



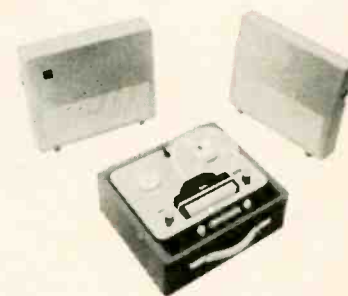
Transistorized and battery operated, the unit's signal-to-noise level is -65 db. If desired, the RA-502 can be used as a four-input monophonic mixer. Price: \$34.98.

circle 185 on reader service card

● **Shure's** Model N33-1 replacement stylus for the Shure M33 or M77 stereo Dynetic cartridges is designed for use with mono LP's. The stylus has a 0.001-inch diamond tip that tracks at 1½ to 3 grams and has a compliance of 20 × 10<sup>-6</sup> cm/dyne. The frequency response is 20 to 20,000 cps, and the output level is 6 millivolts when installed in an M33 or M77 cartridge. Price: \$19.50.

circle 186 on reader service card

● **United Audio's** Dual TG 12 SK four-track stereo tape recorder offers three speeds and a number of special operating features. There is mechanical push-button control of all operations and an automatic shut-off that functions both at the end of reel or if the tape should break. The unit operates without pressure pads and is equipped for automatic control of slide or movie projectors. The top



and bottom lids of the recorder's carrying case house twin extension speakers. Technical specifications include a frequency response to 8,000 cps at 17½ ips and to 20,000 cps at 7½ ips—both within ±3 db. Signal-to-noise ratio is better than 46 db, and wow and flutter are better than 0.15 per cent at 7½ ips. Channel separation is greater than 60 db throughout the recorder's frequency range. Two microphones are included with the unit. Size is 13 x 15 x 10 inches, and weight is approximately 32 pounds. Price: \$349.95.

circle 187 on reader service card





*Here's why you need this amplifier...*

Marantz Model 8B, Dual 35-watt Stereo Amplifier, \$264.

There are three amplifier characteristics which determine the realization of maximum performance quality from a given loudspeaker. First in importance is stability (a characteristic which is not fully understood by many in the industry). Next in importance are low distortion and wide power response. These are the prime factors which make one amplifier sound better than another. In all these respects the Marantz Model 8B is conceded to be in a class by itself. Other designs may have succeeded in approaching one or another performance characteristic, yet none have equalled the 8B amplifier in overall excellence. In fact, except for its conservative 35 watt rating, it is virtually identical in characteristics to the remarkable Marantz Model 9 amplifier.

Long term reliability is also important to the owner. As is true with all Marantz products, parts and construction are of the highest grade in the field. An individual report is packed with each amplifier stating its performance under rigid tests. Assurance of the continuation of its fine performance is backed by a full two year warrantee.

The vast majority in the high fidelity industry use Marantz in their own personal systems, as well as for demonstrations and tests of their products. Follow their lead where only the best possible results are acceptable. Send for free booklet 56V.



The precision quality of the Model 7 Stereo Preamp makes it a perfect match for the 8B Amplifier. \$264. Cabinet extra

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Whether you're dancing under the stars, swimming in the pool or relaxing around the barbecue... the new Electro-Voice Musicaster provides high-fidelity music from your present hi-fi system, radio, phonograph or TV set.

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CIRCLE NO. 30 ON READER SERVICE CARD

16



**BEGINNERS  
ONLY**

by HANS H. FANTELE

## PHONO CARTRIDGES

**W**HAT you might hear from your phonograph as a smooth and shiny trumpet note is to the stylus of your cartridge a grueling journey of hairpin curves—as many as 18,000 each second. For added thrills, if the frantic jaunt is in stereo, the stylus must move not merely from side to side but up and down as well. It has been calculated that the accelerations of the stylus tip of a phono cartridge are greater than those experienced by an astronaut taking off for outer space.

On such a twisting trip, the stylus will stay in the proper track better if its mass—and therefore its inertia—is as low as possible. Light moving parts, thanks to their lower inertia, permit the stylus to follow the record groove's turns accurately.

This is why the specifications of high-quality cartridges often include a statement of dynamic mass, which is the effective weight of the moving parts whose inertia affects the stylus tip. Recent progress in microassembly techniques has reduced this figure to less than a milligram (about 3/100,000 of an ounce) in some cartridges. Together with high compliance—discussed in last month's column—low mass also reduces the downward force required for the stylus to trace the groove properly. Low mass thus contributes to the phenomenally light tracking pressures of today's top cartridges.

Low mass has still another advantage. As the mass of the moving parts is made lower, their natural resonance is raised—ideally, far above the audible range. Harsh-sounding response peaks are thus eliminated. The sonic transparency and silkiness typical of the best recent cartridge designs are largely the result of this upward shift of their mechanical-resonance frequencies.

Of the remaining cartridge specifications, it should be said that frequency response, as in other components, should always be qualified by a plus-or-minus figure ( $\pm$ ) indicating maximum deviation from perfect response—for example, 20 to 20,000 cps  $\pm$  3 db. Be wary of deviations greater than 3 db; they may be audible if a resonant peak in your speaker system occurs at the same frequency.

Channel separation is usually stipulated at 1,000 cps; such a specification doesn't tell you how well separation is maintained at the higher frequencies, where it is more difficult to keep the left and right channels from interacting. A statement of separation at several points such as 1,000, 5,000, 10,000, and 15,000 cps is far more informative. This practice has lately been adopted by some firms.

A final consideration is the stylus-tip size. Most manufacturers offer a choice of styli with a tip radius of either 0.7 or 0.5 mil (1 mil = 1/1000 inch). Being smaller, the 0.5-mil stylus is capable of finer resolution of the high-frequency signals in the groove, for it fits more snugly into tight curves, especially where they are densely packed in the inner grooves. However, the small stylus may tend to rattle loosely on monophonic discs more than about five years old, which were cut with wider grooves. The 0.7-mil point tracks both new and old records quite adequately. But if you are averse to compromise, use a 0.7-mil stylus for your older LP's and a 0.5-mil stylus for stereo discs.



# 3 FOR 4-TRACK BY HEATHKIT



## 4-TRACK STEREO TAPE RECORDER\*

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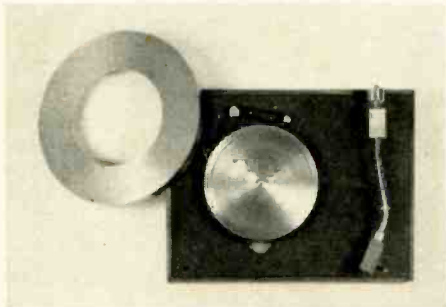


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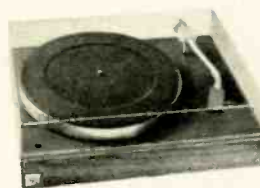
**PROFESSIONAL** quality. The AR turntable meets NAB specifications for broadcast equipment on wow, flutter, rumble, and speed accuracy. It is belt-driven from synchronous motors.



**STABLE** performance. The suspension design makes it insensitive to mechanical shocks from the floor or to acoustic feedback.



**FOR BUTTERFINGERS.** This is a picture of the tone arm a second after it has been "accidentally" dropped. It floats down, but when the needle is in the groove the arm is free of restraint.



complete with arm, oiled walnut base, and dust cover, but less cartridge.

quoted from **HiFi/Stereo** review (Julian Mirsch)

"The wow and flutter were the lowest I have ever measured on a turntable... The speed was exact... the only rumble that can be heard with the AR turntable, even with the tone controls set for heavy bass boost, is the rumble from the record itself.

"I found that records played on the AR turntable had an unusually clean, clear quality. The complete freedom from acoustic feedback (which can muddy the sound long before audible oscillations occur) was responsible for this."

quoted from **MODERN HI-FI SYSTEMS GUIDE** (John Milder)

"... the best answer so far to the interrelated problems of rumble and acoustic feedback... the only time rumble is audible is when it has previously been engraved on a record by a noisy cutting lathe. Nor is feedback audible — even when the turntable, against customary warnings, is placed directly on top of a wide-range speaker system. There is simply silence."

quoted from **INDUSTRIAL DESIGN**

"... noteworthy for elegant simplicity." (The AR turntable was included in an exhibit staged by Industrial Design Magazine, as an example of functional beauty in product design.)

Literature on AR speakers and turntables, including reprints of the complete AR turntable reports from HiFi/Stereo Review and Modern Hi-Fi, will be sent on request.

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# THE BASIC REPERTOIRE:

## updatings and second thoughts

A RE-EXAMINATION, WITH MR. BOOKSPAN'S CURRENT PERFORMANCE PREFERENCES,  
OF TWENTY-SIX SYMPHONIC AND CHAMBER-MUSIC WORKS

by Martin Bookspan

### PART TWO OF TWO PARTS

**I** CONTINUE this month my reappraisal of the recordings of the fifty works that have figured in the "Basic Repertoire" series thus far. The first twenty-four were discussed in the April issue; the concluding twenty-six follow:

**FRANCK:** *Symphony in D Minor* — Monteux and the Chicago Symphony Orchestra (RCA Victor LSC/LM 2514) have said the last word in this symphony as far as I am concerned. It is a performance of enormous power and drive, while at the same time the depths of Franck's mystique are explored.

**GRIEG:** *Piano Concerto in A Minor* — Katchen's recent recording (London CS 6336, CM 9336) leaves unchanged my preference for the Rubinstein performance (RCA Victor LSC/LM 2566) as the best available, and for Solomon's (Capitol SG/G 7191) among those that couple the Grieg and Schumann Concertos.

**HAYDN:** *Symphony No. 94, in G ("Surprise")* — Beecham (Capitol set GCR 7127, which also includes the other five of the first set of "Salomon" Symphonies) continues to be my mono preference, and Giulini (Angel S 35712) for stereo—this despite the fact that both conductors employed texts that have been discredited by recent research. Scholarship, however, is no substitute for Beecham's special brand of urbanity and wit, nor for Giulini's feline elegance.

**MENDELSSOHN:** *Symphony No. 4, in A ("Italian")* — The recent Klemperer recording (Angel S 35629) falls short of the sophistication and joyous exhilaration of Steinberg's (Capitol SP/P 8515), one of the conductor's most winning performances.

**MOUSSORGSKY-RAVEL:** *Pictures at an Exhibition* — Ansermet's splendidly imaginative performance (London CS 6177, CM 9246) offers superb playing by the Suisse Romande Orchestra and lumi-



nous recorded sound, and still dominates the field of modern recordings of this score. But for a performance of even greater artistic insight, there is the mono original—not the reprocessing—of Toscanini's reading (RCA Victor LM 1838), one of the very best of all his recordings.

**MOZART: Clarinet Quintet in A** — Boskovsky, with members of the Vienna Octet (London mono CM 9121), remains my over-all favorite among versions currently available. Kell and the Fine Arts Quartet (Concert-Disc 203) are my choice for stereo fans.

**MOZART: Symphony No. 40 in G Minor** — Dorati's recent recording (Mercury SR 90280, MG 50280) is a good one, but Klemperer is supreme in a performance of impassioned drama and nobility (Angel S 35407).

**PROKOFIEV: Symphony No. 5, in B-flat** — It has been a couple of years now since we have had a new recording of this contemporary colossus. Ormandy's version (Columbia MS 6004, ML 5260) leads the current entries by virtue of its careful blend of fantasy and fire.

**RAVEL: Daphnis and Chloë** — In his second recording of the complete score, Munch creates an irresistible synthesis of poetry and passion (RCA Victor LSC/LM 2568), despite recorded sound that is rather distant. Giulini (Angel S 35820) is my choice among recordings of the second Suite from the ballet, with Dervaux (Command 11005 SD) for those who want the chorus included.

**RIMSKY - KORSAKOV: Scheherazade** — Beecham's magical performance (Angel S 35505) of this perennial remains unrivaled. Ansermet delivers a reading of punch and imagination coupled with superlative sound (London CS 6212, CM 9281), but even this combination of virtues must take second place to Beecham's sorcery.

**SCHUBERT: Symphony No. 8, in B Minor ("Unfinished")** — The warm and poignant account by Bruno Walter (Columbia MS 6218, ML 5618) leads the field, with Reiner's lyrical view (RCA Victor LSC/LM 2516) a good second choice. The recent Szell performance (Epic BC 1156, LC 3828) is rather too stern and unyielding for my taste.

**SCHUBERT: Symphony No. 9, in C** — I admire greatly the monumental strength of Klemperer's way with this music (Angel S 35946). For those who want a more relaxed performance, either Walter (Columbia MS 6219, ML 5619) or Krips (London CS 6061, CM 9007) is recommended.

**SCHUBERT: Quintet in A for Piano and Strings ("Trout")** — The version by Schnabel with members of the Pro Arte Quartet in Angel's Great Recordings of the Century series (COLH 40) is the finest recording the "Trout" Quintet has had. The sound is still

surprisingly good. A fine stereo version is London's (CS 6090) by Clifford Curzon and members of the Vienna Octet.

**SCHUMANN: Piano Concerto in A Minor** — London's recent performance by Katchen and Kertész (CS 6336, CM 9336) is a rather high-powered, driven one. My preference among stereo versions rests with the Fleisher-Szell collaboration (Epic BC 1080), and the mono account by the late Dinu Lipatti (Columbia ML 4525) remains absolutely incomparable.

**SCHUMANN: Symphony No. 1, in B-flat ("Spring")** — That no really first-class performance of the "Spring" Symphony currently exists is one of the enigmas of the recording industry. In the meantime, Szell's (Epic BC 1039, LC 3612) is the most praiseworthy of those available.

**SIBELIUS: Symphony No. 2, in D** — No new versions have come along to displace either Ormandy (Columbia MS 6024, ML 5207) or Monteux (RCA Victor LSC/LM 2342) from pre-eminence where this symphony is concerned.

**STRAUSS: Don Juan; Till Eulenspiegel** — Klemperer's coupling of these two favorites (Angel S 35737) was released after my last survey of the available versions, but the performances conducted by Szell (Epic BC 1011, LC 3439) are more lushly romantic in the case of *Don Juan*, more impudent in the case of *Till*.

**STRAVINSKY: Petrouchka** — The recent intense Maazel performance (London CS 6339, CM 9339) is brilliantly reproduced and played by the Israel Philharmonic, but the mellow personal qualities of both Ansermet (London CS 6009, CM 9229) and Monteux (RCA Victor LSC/LM 2376) remain more attractive and persuasive as far as I am concerned. Stravinsky's own lean and analytical performance (Columbia MS 6332, ML 5732), meticulously reproduced, has its attractions too.

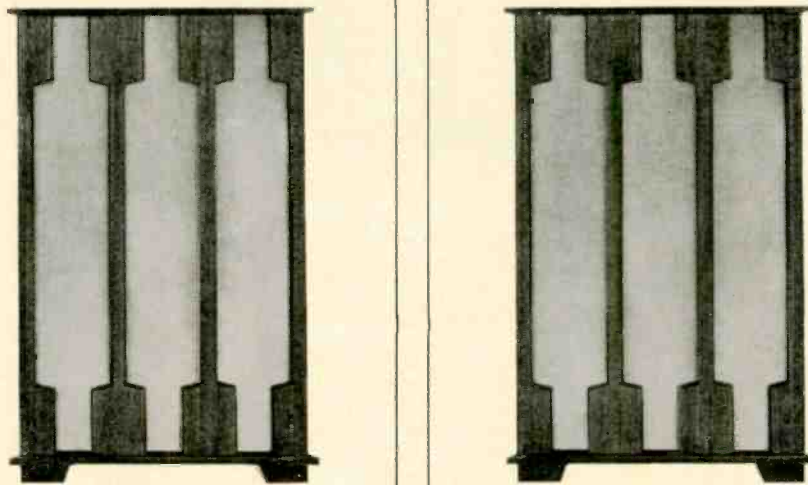
**STRAVINSKY: Le Sacre du printemps** — Bernstein's recording (Columbia MS 6010, ML 5277), for its unremitting savagery, is my first choice. I find myself more favorably impressed than heretofore by Stravinsky's own account (Columbia MS 6319, ML 5719), stark and rather terrifying in its elemental fury. Markevitch, too, delivers a worthy performance (Angel S 35549).

**TCHAIKOVSKY: Piano Concerto No. 1, in B-flat Minor** — The poetry and freshness of Cliburn's playing (RCA Victor LSC/LM 2252) still exert their powerful impact five years after the recording's issue. Janis (Mercury SR 90266, MG 50266) is more kinetically exciting, in a reading of musicianly bravado. The recent Richter-Karajan collaboration (Deutsche Grammophon 138822, 18822) strikes me as a tortured, contrived affair that misses the mark completely.

(Continued on page 24)



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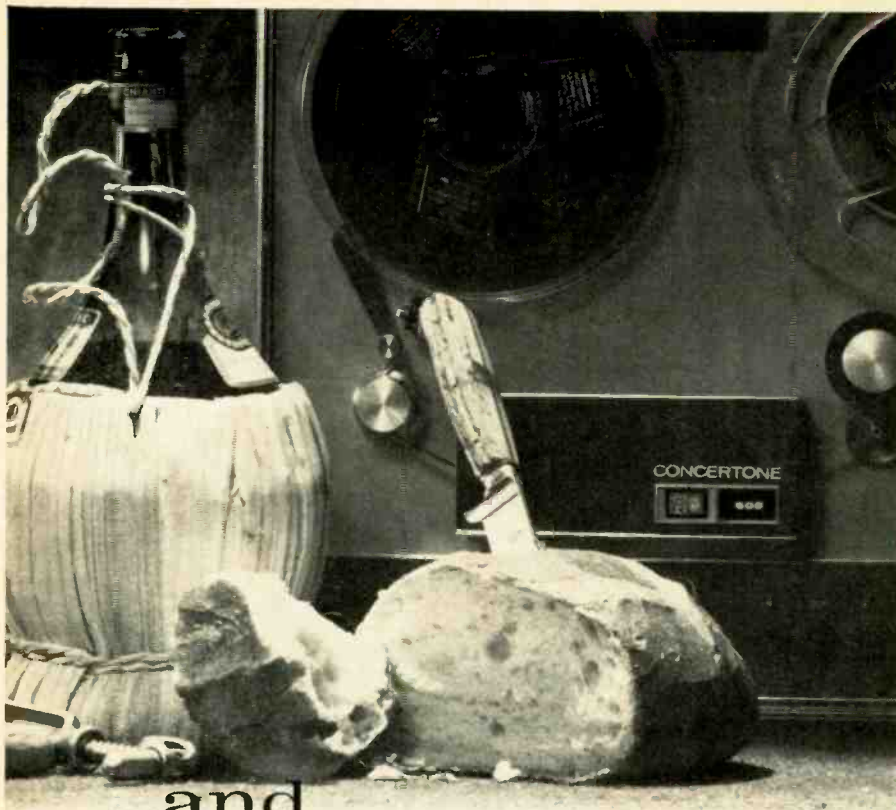
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(Continued from page 22)

**TCHAIKOVSKY: The Nutcracker** — Dorati's new rendering of the complete score with the London Symphony Orchestra (Mercury SR 2-9013) is everything his old one was — sparkling, alive, and sensitive — with superb stereo sound added. It clearly leads the field now, with Ansermet's performance (London CSA 2203, CMA 7202) a considerably less vital second choice.

**TCHAIKOVSKY: Symphony No. 4, in F Minor** — No recent versions have displaced the capricious but engrossing Bernstein performance (Columbia MS 6035, ML 5332) from my affections. A good reading is also to be found on the low-cost Richmond label (29082, 19082).

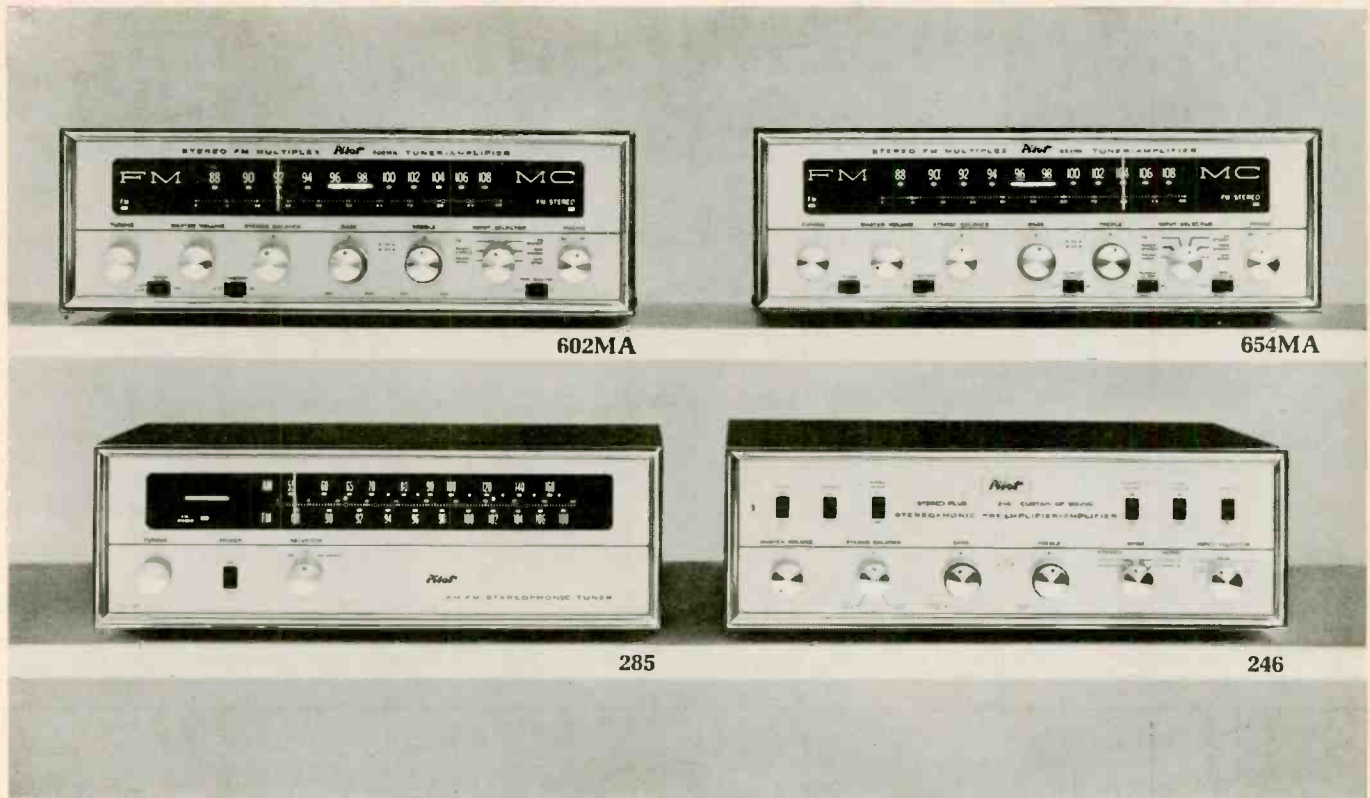
**TCHAIKOVSKY: Symphony No. 5, in E Minor** — Ormandy (Columbia MS 6109, ML 5435) retains his hold on the top position, with a reading of great emotional intensity and sweep. The older Mravinsky mono-only recording (Decca DL 9884) is a unique ballet-like treatment.

**TCHAIKOVSKY: Symphony No. 6, in B Minor ("Pathétique")** — The Klemperer recording (Angel S 35787) is the only significant new version. Its restrained and inhibited understatement is no match for the intensity of Ormandy (Columbia MS 6160, ML 5495) or the lyrical excitement of Mravinsky (Deutsche Grammophon 138659, 18659).

**TCHAIKOVSKY: Violin Concerto in D** — Heifetz reigns supreme on RCA Victor LSC/LM 2129. The recorded sound, however, is quite harsh, and the balance between violin and orchestra is not good; *but* the disc is a breathtaking demonstration of the wizardry of Heifetz. Almost as satisfying is the serene and lyrical performance by Stern (Columbia MS 6062, ML 5379).

**VIVALDI: The Four Seasons** — The performance under the late Max Goberman for the Library of Recorded Masterpieces maintains its place as the most inventive, most tastefully ornamented, and most stylistically authoritative ever recorded. Of the others, the one by Janigro and I Solisti di Zagreb (Vanguard-Bach Guild 5001, 564) impresses me more and more: it is a performance of strength and vigor.





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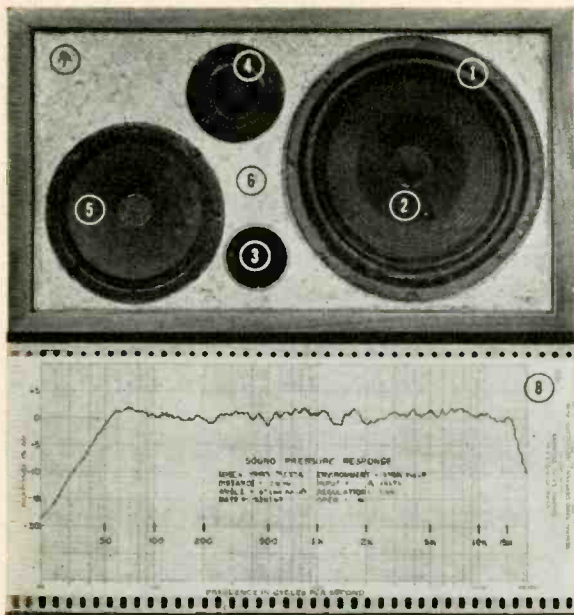
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top-rated by an independent consumers' laboratory—with 12 stereo inputs and 14 controls, 199.50.

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7. **One-inch resin-filled flakeboard baffle**, plus cross-bracing, provides rigid, non-resonant mounting for speakers.
8. **Individually tested speakers** are performance-matched. Response curves (see above) run on each system guarantee adherence to Sherwood's quality standards for use as stereo pairs.

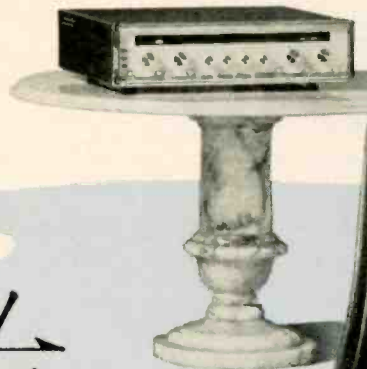


READ WHAT THE EXPERTS SAY about Sherwood's Ravinia Speaker System, (the slightly larger version of the Berkshire). C. G. McProud, Editor, *AUDIO*, April, 1962—"... solid, non-boomy bass, smooth midrange with good presence and clean highs." Hirsch Houck Labs., *ELECTRONICS WORLD*, June, 1962—"... response  $\pm 5$  db. from 27 cps to beyond 15,000 cps ... sounds as good as it measures ... unlike most, the woofer did not 'let go' or lose coupling to the room at any frequency down to 20 cps ... high frequency sound almost indistinguishable from that of good electrostatic ... good dispersion ... no peaks." Equipment Reviewers, *HIGH FIDELITY MAGAZINE*, January, 1963—"... the Ravinia confirmed its claim to response and then some. Bass was free of boom ... midrange and highs were honest and clean ... did not impart any particular coloration or tonal emphasis to any group of instruments or voice. Apparent sound source larger than cabinet size, yet system could be enjoyed fairly close up."

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**M**Y FEBRUARY discussion of amplifier frequency response elicited some comments from Robert Furst of Harman-Kardon. Although I am not in complete agreement with a number of the points made, Mr. Furst's interesting letter is printed below.

I read with interest your editorial in the February issue of *HiFi/STEREO REVIEW* concerning amplifier bandwidth. Your position, as I understand it, is essentially that amplifiers, being part of an imperfect audio reproducing chain, should be designed with a bandwidth limited to 20 to 20,000 cycles per second. We at Harman-Kardon are convinced that a preset restriction in frequency response in any component in the reproducing chain severely affects the tonal quality of the system.

To cleanly reproduce a 20,000-cps square wave, the bandwidth of the audio equipment must extend to at least the tenth harmonic of 20,000 cycles, or 200,000 cps. The greater the bandwidth, the sharper the rise slope of a square wave. Since rise time is a direct reflection of transient response, the faster the rise time, the cleaner and more transparent the sound.

We also differ with you on how far an amplifier's low-frequency response should extend. We have determined through careful listening tests that audio equipment with a frequency response extending below 5 cycles has greater transparency and tightness in the audible range, especially between 20 and 100 cycles.

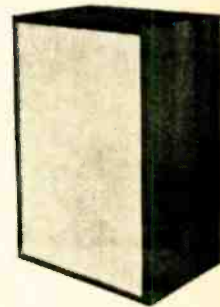
When you reviewed the Citation II power amplifier you indicated that many of the measurements appeared to be no better than those of some other fine amplifiers and yet, "The Citation II seems to have a special quality which may be unique." It may be unique, but it is explainable. The superior listening quality in the Citation II is due to its extended bandwidth, which results in near-perfect square-wave response from 20 to 20,000 cycles per second.

Furthermore, rolling off the response above 20,000 cps, as you favor doing, introduces phase distortion in the entire audible range. We contend that bandwidth limitations should not be built into audio equipment. Instead of a preset filter, why not give the listener the *option* of using a well-designed roll-off filter?

We recommend a simple experiment that will dramatically prove our point. Substitute a high-quality wideband component, such as the new solid-state Citation A, for its narrow-band equivalent in your system. We believe you will hear superior tone quality and instrument definition. This is the best evidence we can offer that the improvement in tone quality is neither unexplainable nor mystical. It is clearly a result of wideband response, resulting in less phase shift and improved square-wave response.

ROBERT FURST, VICE PRESIDENT—ENGINEERING  
Harman-Kardon, Inc.

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LOUDSPEAKER**



● THE IMF STYRENE PRESSURE speaker uses British-built drivers and is distributed in the United States by Lectronics of City Line Center, Inc. The compact cabinet, which houses a 12-inch woofer and 3-inch tweeter, is well damped with glass-fiber sound-absorbent and is ported with five 1-inch diameter holes.

From the rear, the woofer looks conventional. However, the cone front is filled with polystyrene foam  $3\frac{1}{2}$  inches thick at the center and tapering off at the edges. This cone structure is very light and rigid, and the inert polystyrene is inherently nonresonant. The highly compliant suspension is designed for a free-air cone resonance of 20 cps.

The tweeter unit has an impregnated fabric diaphragm, behind a slotted metal plate which provides air loading and improves dispersion. Crossover at 1,600 cps is by a simple series capacitor.

The specification sheet accompanying the speaker system includes a machine-run response curve taken in an anechoic chamber and a warning that this curve cannot be compared to other curves run under different conditions. My response curve, also plotted automatically, was made in a live room, but nevertheless shows a remarkable similarity to the manufacturer's curve. Above 60 cps the curves have the same essential shape, with a broad rise around 300 to 600 cps, a smaller bump at 2,500 cps, and very smooth, flat response from 3,000 cps to 15,000 cps. Only below 60 cps, where room effects are significant, do the curves differ appreciably.

Even so, my data show a response of  $\pm 8$  db from 40 to 15,000 cps, and  $\pm 5$  db from 100 to 15,000 cps, which is excellent performance. The rise in response in the lower middle frequencies was not audible as such, but caused the sound to appear to originate at



the front surface of the enclosure, rather than within or behind it. Dispersion, particularly at high frequencies, was outstanding—in fact, the speaker sounded pretty much the same from any angle. Very low frequencies were reproduced cleanly, with no tubbiness and low harmonic distortion down to about 40 cps. The IMF speaker was free of coloration and eminently musical and well-balanced throughout its frequency range.

A final clue to the fine sound of this loudspeaker was its transient response, as revealed by tone-burst tests. Except at the crossover frequency, there was virtually no ringing or other spurious responses.

As a bonus, the IMF is fairly efficient. I drove it with a good 15-watt amplifier, and never felt the need of more power. The price of the IMF Styrene Pressure loudspeaker is \$200. The standard finish of the 25½ x 16½ x 11½-inch cabinet is oiled walnut.

#### HEATH AAW-21 AMPLIFIER



● IN MY EXPERIENCE, many moderate-price transistorized amplifiers have failed to live up to their advance notices in performance or reliability. The new Heath integrated stereo amplifier AAW-21 appears to herald a change in this situation.

A full complement of adjustments and control functions is accessible from the front, and yet an uncluttered appearance is achieved by concealing most of them behind a hinged door at the bottom of the front panel. Among the concealed controls are individual input level-set adjustments, tape-monitor switch, loudness-compensation switch, and speaker phase-reversal switch. Power is switched on and off by pressing a section of the lower right portion of the amplifier's front panel.

There are five visible controls: concentric volume and tone controls, concentric input-selector switches (controlling left and right channels separately), and the stereo/mono mode-selector switch. The dual volume and dual tone controls have slip clutches, which permit either simultaneous or individual adjustment of each channel.

Printed-circuit boards are used in the amplifier's preamp and tone-control sections, and a large number of the components are encapsulated in modules. Each output stage uses four high-power germanium transistors mounted on large finned heat sinks, which in normal operation remain quite cool.

The output transistors are direct-coupled to the speakers, with each output stage driven through a husky interstage transformer. Twelve transistors are employed in each channel, and the power supply uses

four silicon rectifiers, plus four additional transistors for regulation and electronic filtering.

Heath has come up with a highly successful solution to the problem of output-transistor damage from overload or overdrive. Overdriving either channel will trip a power-supply circuit breaker, and shorting the speaker leads will similarly open a speaker-line circuit breaker, before the transistors are damaged or destroyed. A few seconds after the fault is removed, the breakers automatically reset and restore normal operation.

The 100,000-ohm input impedance of the AAW-21 is slightly lower than that of tube amplifiers, but this should present no problems since most program sources have low output impedances. However, the 30,000-ohm phono input impedance may slightly reduce the high-frequency response of some cartridges.

I measured the frequency response of the Heath AAW-21 as  $\pm 2$  db from 20 to 20,000 cps, with the bass controls advanced to the two-o'clock position. In the indicated flat position, the bass response fell off gradually to  $-6$  db at 20 cps. RIAA phono equalization was excellent,  $\pm 0.7$  db from 20 to 20,000 cps, but the tape-playback equalization fell off slightly below 100 cps, to  $-4$  db at 20 cps.

In the unit I checked, channel-balancing had to be done with the input-level adjustments, since the concentric volume controls track poorly when offset by only a few decibels.

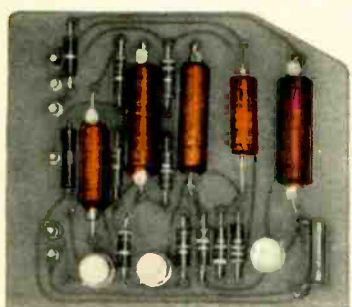
Hum was low:  $-60$  db on phono and  $-75$  db on high-level inputs, referred to 10 watts output. Gain was exceptionally high; only 0.85 millivolt at the phono input or 80 millivolts at a high-level input were required to drive the amplifier to 10 watts output. Mid-frequency channel separation was slightly better than 50 db.

The true mettle of the AAW-21 was indicated by its power-response curves. At 2 per cent harmonic distortion it delivered 38 to 40 watts at 1,000 cps, and a full 30 watts at 30 and 20,000 cps, with both channels operating into 8-ohm loads. Output at 0.5 per cent distortion was about 10 per cent lower. Unlike amplifiers using output transformers, the AAW-21's distortion level was fairly constant throughout the audio range. At 2 or 3 watts, the distortion was about 0.5 per cent and fell to about 0.25 per cent at 35 watts. Clipping was symmetrical, abrupt, and free of blocking and oscillation. I suspect that this has much to do with the fine sound of this and other well-designed transistor amplifiers. In listening tests, the AAW-21 sounded very clean and had the punch associated with a good 75- to 80-watt amplifier.

Selling for \$219.95 factory-wired, the Heath AAW-21 is a good value by any standards. The same performance can be had at a saving by constructing the unit from a kit, which is priced at \$134.95.

For additional product information, use the reader service card. Circle number 188 for the IMF Styrene Pressure loudspeaker, 189 for the Heath AAW-21 amplifier.





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# Chopin

milk. It was a Polish characteristic, and he employed it in everything he played. But to ears not accustomed to those delicate rhythmic displacements, the meter sounded awry. In 1842, Chopin was giving a lesson to Wilhelm von Lenz, author of studies of Beethoven and articles on Liszt and Chopin, when Meyerbeer walked in. The tiny Mazurka in C, Op. 33, No. 3 was being played, and von Lenz tells what happened:

Meyerbeer had seated himself; Chopin let me play on.

"That is two-four time," said Meyerbeer.

For reply, Chopin made me repeat, and kept time by beating loudly on the instrument with his pencil; his eyes glowed.

"Two-four," Meyerbeer repeated quietly.

I never but once saw Chopin angry; it was at this time! A delicate flush colored his pale cheeks, and he looked very handsome.

"It is three-four," he said *loudly*, he, who always spoke so softly.

"Give it to me for a ballet in my opera."—*L'Africaine*, then kept a secret—"I will show you, then."

"It is *three-four*," almost screamed Chopin, and played it himself. He played it several times, and stamped time with his foot—he was beside himself! It was of no use; Meyerbeer insisted it was two-four, and they parted in ill humor.

Chopin's rubato differed—in the mazurkas at least—from all others in that it was broader, thanks to his

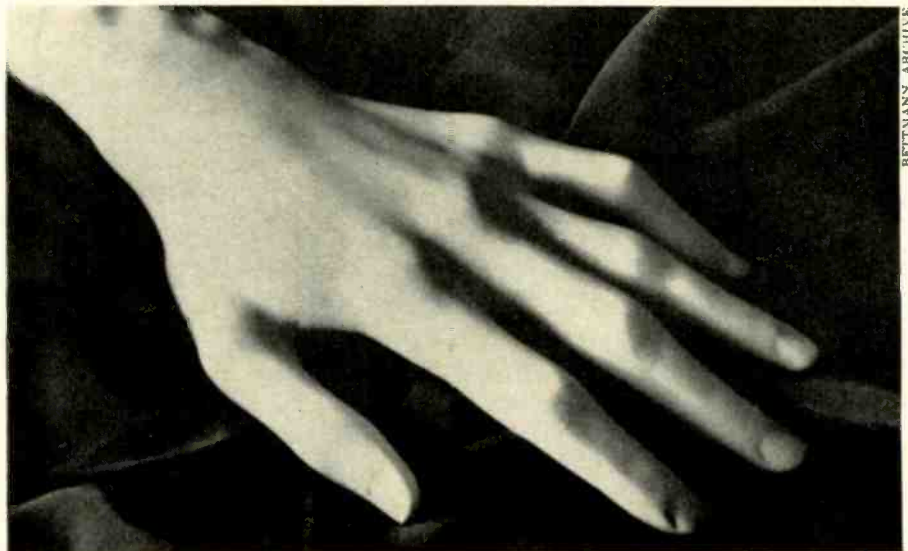
Polish heritage, and hence that much more puzzling to his contemporaries. And he probably used far less rubato while playing his non-nationalistic music. But it seems certain that his rubato was always controlled, never capricious. When the English pianist Salaman heard Chopin in 1848, he wrote, "In spite of all I had heard of Chopin's tempo rubato, I still recollect noting how precise he was in the matter of time, accent and rhythm, even when playing most passionately, fancifully and rhapsodically."

Liszt, Hallé, and von Lenz all testify to the control that Chopin brought to his rubato. Liszt described it as "a tempo agitated, broken, interrupted, a movement flexible, yet at the same time abrupt and languishing. . . . All his compositions should be played with this accented and measured swaying and balancing." The key word here is "measured." In matters of exact, measured rhythm Chopin was, as his pupil Mikuli said, inexorable, and he always had a metronome on the piano. Rubato was never for him an invitation to license.

The secret, as Chopin practiced it, was that the feeling of individual note values was always preserved, whatever the temporary rhythmic displacement; the rhythm would fluctuate but never the underlying metrical pulse. Thus, a quarter-note remained a quarter, a dotted eighth a dotted eighth. Hallé and Meyerbeer notwithstanding, Chopin's rubato must have been metrically precise. They had trouble counting because of the unusual and unprecedented freedom Chopin employed—his approach was too novel for anybody trained in the old school.

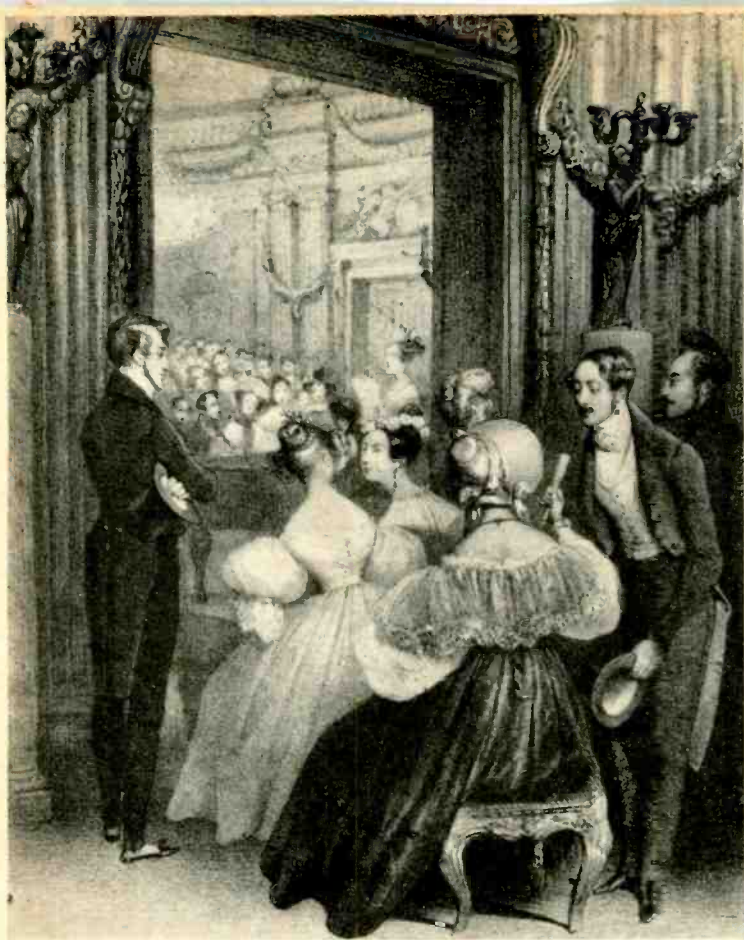
Indeed, Chopin's rubato, except for its broader quality, was probably not unlike Mozart's. Mozart wrote that in an adagio rubato the left hand should go on playing in strict time. Von Lenz, who could not

*Auguste Clésinger's cast of Chopin's left hand reveals its delicacy and the congenital weakness of his fourth finger, as indicated by its suppressed knuckle.*



BETTMANN ARCHIVE





An 1835 lithograph of a concert in an aristocratic Paris salon, the world in which Chopin established his pianistic reputation.

have known of Mozart's letter, quotes Chopin as saying, "The left hand is the conductor, it must not waver or lose ground; do with the right hand what you will and can. Supposing that a piece lasts a given number of minutes; it may take just so long to perform the whole, but in the details deviations may occur." Liszt's famous definition says much the same thing, but allegorically: "Do you see those trees? The wind plays in the leaves, life unfolds and develops beneath them, but the tree remains the same—that is the Chopin rubato!" In short, vary as much as is necessary, but never lose the basic meter.

Although many nineteenth-century pianists went wild in the name of rubato, it is unlikely that Chopin ever did, for his classical streak was strong. Chopin and classicism may sound incompatible, but of all the Romantics he was at once the most revolutionary and the most classical—classical in that for the most part his forms are perfectly matched to content, his workmanship jewelled and precise. There is little padding, and no superfluous passage work. Bach always inspired him: before a concert he would shut himself away and play from the *Well-tempered Clavier*.

The year Chopin died he spent much time with Delacroix, and the great French painter relates in his journal the story of one afternoon he spent with Chopin. "During the day he talked music with me and that gave him new animation. I asked him what established logic in music. He made me feel what

counterpoint and harmony are; how the fugue is like pure logic in music, and that to know fugue deeply is to be acquainted with the element of all reason and all consistency in music." The classical element was always there. His *Préludes* in all the major and minor keys were inspired, at least in key concept, by the *Well-tempered Clavier*. Is not Chopin's first *Prélude*, in C, a compliment to Bach's first *Prelude*? If you play both at a slow tempo, the resemblances are too striking to be coincidental.

Chopin's second great love was Mozart. The Trio in E (K. 542) figured repeatedly in his programs. He achieved little identity with Beethoven, though once in a while he would play the A-flat Sonata, Op. 26. He told Hallé that the E-flat Sonata, Op. 31, No. 3, was "very vulgar." Mendelssohn's *Songs without Words* were not vulgar, but he did not like them. Only Bach and Mozart attracted Chopin mightily. He studied them thoroughly, and their ideals of workmanship figured in his own music and piano-playing.

Delicate as his playing was, it never seemed to miss fire when heard in a small room. As the Czech pianist Moscheles said, his pianissimos were a mere breath: "He requires no powerful forte to produce the required contrasts. The consequence is that one never misses the orchestral effects that the German school demands of a pianoforte player." Naturally, Chopin's perfect technique provided absolute ludicity, but his contemporaries were more impressed with his freedom, poetry, and nuance. When he played the climax of his *Barcarolle* he had to use a pianissimo instead of fortissimo as marked. "But with such wonderful nuances," exclaims Hallé, "that one remained in doubt if this new reading were not preferable to the accustomed one."

ONE RELIABLE observer of Chopin's playing in his last years was Alfred Hipkins of the London piano-manufacturing firm of Broadwood. He was Chopin's piano tuner—as well as being a fine pianist himself—a historian, and a pioneer in harpsichord research. In 1848 Chopin played in London's Eaton Place, which had about 150 seats, just the right size for the sick pianist's fragile touch. Near death, he was so emaciated that "he looked transparent," according to one observer. Hipkins has left a record of Chopin's super-pianissimos and singing legato on this occasion. He says that Chopin used plenty of pedal, especially in left-hand arpeggio passages, "which swelled or diminished like waves in an ocean of sound. He kept his elbows close to his sides and played only with finger touch—no weight from the arms. He used a simple, natural position of the hands... adopting the easiest fingering, although it might be against the rules, that



# Chopin

came to him. He changed his fingers on a key as often as an organ player." Chopin never hesitated to use the thumb on the black keys, a practice frowned upon by adherents of the Czerny-Hummel school, or to pass the thumb under the fifth finger, or to slide a finger from black key to white key, or even from white key to white key.

But Hipkins's statement that Chopin played only from the fingers must not be taken to mean that Chopin always played so. At that stage in his last illness, his motions had to be extremely economical, and his weakness would not have permitted many shoulder or arm movements. Chopin himself is on record as saying that the upper arm must be used. Physically, however, Chopin was the least flamboyant of all the great pianists.

Disliking public performance, and further handicapped by his illness, Chopin made surprisingly few public appearances. His reputation as a pianist rests on about thirty concerts. He did not have to play much, for he derived a thoroughly satisfactory income from teaching and the publication of his music. He was a busy society teacher—"I have to give a lesson to young Mme. Rothschild, then to a lady from Marseilles, then to an Englishwoman, then to a Swedish one. . . ."

He apparently had only one pupil of genius. That was Karl Filtsch, the blond, delicate Hungarian who died of consumption at the age of fifteen—Liszt said of him, "When the little one goes on the road, I shall shut up shop." A youth named Paul Gunsberg, who, like Filtsch, died very young, was also considered one of Chopin's few really brilliant pupils. Otherwise, the list of Chopin's pupils was a social register—Princess Marcelline Czartoryska, Princess C. de Souzzo, the Countess d'Apponyi, Princess Elisabeth Czernicheff, Baroness Bronicka, and so on. As a teacher Chopin was *very* fashionable.

Other than the unfortunate Filtsch, there were a few talented pupils; some of them went on to careers in music, but none was outstanding. Georges Mathias became a prominent teacher at the Paris Conservatoire; Carl Mikuli (whose editions of Chopin were standard for many years) went on to teach at Lemberg; and George Schumann (no relation to the composer) established a good reputation as a teacher in Berlin. Adolph Gutmann, to whom Chopin dedicated the C-sharp Minor Scherzo, made a career of being his pupil and friend, but nobody seemed to think seriously of Gutmann as a pianist. He was a man of large size, with big hands, and Chopin admired him



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*This painting of Chopin by Rubio, from Alfred Cortot's collection, shows the lionized pianist at the height of his Parisian celebrity.*

because of his strength. Von Lenz describes him as "a rough fellow at the piano, but with robust health and a herculean frame. . . I heard him at Chopin's; he played like a porter. . . Chopin took so much trouble to try and carve a toothpick out of this log!"

As a teacher Chopin was strictly business—both financially and artistically. Punctually ("With me, things go by the clock") at 8 A.M., he ushered the student into his studio, which contained two pianos—a Pleyel grand and a small cottage piano on which Chopin accompanied. The lesson cost twenty francs, and the student was expected to leave the money on the mantelpiece. Chopin always dressed impeccably for his lessons: hair curled, shoes polished, clothes elegant. Lessons were supposed to last an hour but sometimes ran more.

**H**IS PUPIL Mikuli is the authority for the statement that Chopin started all his pupils with Clementi. Then came Cramer, Moscheles, and Clementi again with the *Gradus ad Parnassum*. (The French pedagogue Marmontel said that in equality of fingers and perfect independence of hands, Chopin's playing stemmed from the school of Clementi.) Bach, Handel, and Scarlatti were also used. For advanced pupils Chopin's prescriptions were surprisingly catholic, whatever his own private feelings about contemporary compositions might have been. In the repertoire of his students were pieces by Mozart, Dussek, Field, Hummel, Ries, Beeth-





Taken shortly before his death, an 1849 daguerreotype now in Warsaw reveals a Chopin so emaciated "he looked transparent."

oven (up to Op. 57), Weber, Moscheles, Heller, Hiller—even Schumann, Liszt, and Thalberg—and, of course, Chopin.

He did much illustrating and explaining at the second piano, and he could be cutting. Pupils disagreed about how effective a teacher he was. One said that "his only method was to play like an angel and then tell me to do likewise . . . The hopeless part of it was . . . each time he played, his interpretation was entirely different."

Madame Rubio, one of his assistants, said that he was often irritable, and Mikuli bears this out by saying that some of Chopin's princesses and countesses went away in tears. Mathias once saw him break a chair in rage. But another pupil testifies that Chopin was patient and tolerant. All of which indicates that Chopin approached his pupils differently. Teachers are perhaps always patient and tolerant with their talented pupils, and irritated by the stupid ones.

Chopin intended to bring out a book on teaching, and left some preliminary notes. These are of great importance, not so much for what they actually say as for what they indicate about Chopin's own method. Following are some of Chopin's own strictures, not in his own words unless in quotation marks:

Everything depends on good fingering.

Kalkbrenner's method of playing only from the wrist is wrong. Forearm and upper arm should be used in addition to the wrist, hand, and fingers.

Suppleness is of extreme importance. [During Chopin's first lessons with a pupil his most often-used word was "easily . . . easily."]

Do not use a flat hand. Ease of movement is impossible if the fingers are outstretched.

Kalkbrenner is again wrong in advising his pupils to read a newspaper while practicing technical exercises. Practicing demands intensity and concentration. It is not purely mechanical.

Avoid muscular fatigue. [Chopin feared the *abrutissement* of his pupils—the stupor brought on by too much practice. He recommended no more than three hours of practice daily.]

The correct use of the pedal is a lifelong study.

Concentrate on legato. Hear great singers. "If you want to play the long cantilena in my Scherzo [in B-flat Minor], go hear Pasta or Rubini." [Chopin adored good singing all his life, was a friend of Bellini, and in his Nocturnes tried to capture a Bellini-type melody over a John Field bass. The legato style of the great singers had a decided influence on Chopin's playing.]

Fingers are unequal in strength. Special exercises should be developed to make the best of each finger. [Chopin derided teachers and schools of playing that aimed at the myth of equal finger strength. "Flying in the face of nature, it has become customary to attempt to acquire equality of strength in the fingers. It is more desirable that the student acquire the ability to produce a finely-graded quality of sound, or so it seems to me. The ability to play everything at a level tone is not our object. There are as many different sounds as there are fingers."]

These instructions may not seem revolutionary today, but in the 1840's they were prophetic—far in advance of their time, and a sharp break from traditional teaching. Here Chopin was the first modernist, just as he was the first modern pianist. It is unfortunate that he never got beyond a few pencilled pages of his *méthode*. It would have told us even more than we currently know about his philosophy of pianism. Fortunately the picture we have is quite complete, and the figure of Chopin as pianist clearly emerges: that marvelously controlled, original, poetic, classic-Romantic master of nuances and fine gradations, whose physical resources may have been small but whose spirit and conception were epochal.

Harold Schonberg is the senior music critic of the New York Times. The two parts of this feature (and the article about Leopold Godowsky in the February issue) were adapted from Mr. Schonberg's recently completed book, *The Great Pianists*, which is scheduled for fall publication by Simon and Schuster.



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# THE ESSENTIALS OF A LIBRARY OF RECORDED CONTEMPORARY MUSIC

A DISTINGUISHED YOUNG COMPOSER-CRITIC RECOMMENDS A SELECTION OF THE MOST VITAL TWENTIETH-CENTURY MASTERPIECES NOW AVAILABLE IN PREFERRED RECORDINGS

BY WILLIAM FLANAGAN

**T**HE FOLLOWING survey is concerned with the development of a basic and representative library of recorded contemporary music. Needless to say, these recommendations represent a quite personal view. Probably any critic who is also a composer cannot be altogether free from the bias, dogmatism, and mild schizophrenia inherent to that position. But I hereby offer evidence of my effort to overcome these limitations: several of the works listed below are not at all to my taste. I include them here because I can deny neither the magnitude of their influence, their admirers in legion, nor the musical gifts involved in their creation.

Since the term "modern music" is at best imprecise and at worst meaningless, the problem of selecting that point in the forward thrust of this century's music at which it all begins is bound to be a trying one. Although, for ex-

ample, I exclude the Impressionist masters Debussy and Ravel, I am nonetheless aware of the valid arguments that can be made for their inclusion. To me, the wide public acceptance of their major works justifies putting my limited space at the service of more controversial music.

Some readers will no doubt wonder at the omission of certain manifestations of today's highly publicized avant-garde. I have bypassed them simply because I do not believe that they will be found rewarding by the general listener—even with industrious relistening. I cannot in honesty recommend the expenditure of money for stunts, or for musical results that are, as of the present writing, less persuasive than the theories that lie behind them—no matter how valid these theories may appear to be.

Finally, I regret the necessity of omitting certain composers on the grounds that their more important works



are unavailable in satisfactory recordings. Roger Sessions and Virgil Thomson are two such musicians who come immediately to mind.

**BARTÓK:** *Music for Strings, Percussion, and Celesta*. **HINDEMITH:** *Matris der Maler—Symphony*. Berlin Philharmonic, Herbert von Karajan cond. ANGEL S 35949 \$5.98, 35949 \$4.98.

In the light of the twelve-tone revival that has so dominated the contemporary musical scene during the years following World War II, both Béla Bartók and Paul Hindemith now occupy relatively conservative positions in the present scheme of things. Be that as it may, both men cultivated extremely personal and vital musical styles. The two twentieth-century masterpieces on this single record share areas of common ground: they are both quite unflawed; each is sharply characteristic of its composer's distinctive musical personality; and each represents its composer at the peak of his creative vitality.

**BERG:** *Lulu—Suite, Wozzeck (excerpts)*. Helga Pilarezyk (soprano); London Symphony Orchestra, Antal Dorati cond. MERCURY 90278 \$5.98, 50278 \$4.98.

Alban Berg, along with Arnold Schoenberg and Anton Webern, was one of the founding fathers of the twelve-tone method. But whereas neither Schoenberg nor Webern has yet been able to gain a foothold with the larger musical public, Berg, by way of a highly communicative post-Romantic musical personality, seems to be the one of the three most likely to succeed in the foreseeable future. His two shattering assaults on the medium of opera, *Wozzeck* and *Lulu*, have already engendered a wide international interest. The excerpts here recommended are an excellent introduction to the composer's powerful musical individuality. And since Berg himself arranged the music into representative concert suites, the listener need not fear the lessening of the original that such synthesis so often involves.

**BERG:** *Concerto for Violin and Orchestra*. (With **BARTÓK:** *Rhapsodies for Violin and Orchestra*.) Isaac Stern (violin); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6373 \$5.98, ML 5773 \$4.98.

Surely this is the greatest of modern violin concertos. There are few works in the contemporary repertoire, no matter the medium, that so clearly bear the stamp of musical genius. Like *Wozzeck*, the Violin Concerto represents the triumph of humanism over method in its personal use of twelve-tone musical organization.

**BRITTEN:** *Spring Symphony*, Orchestra and Chorus of the Royal Opera House, Benjamin Britten cond. LONDON OS 25242 \$5.98, 5612 \$4.98.

The music of Benjamin Britten, England's finest living composer, is one of the most convincing arguments for the conservative position in today's musical world. The possessor of an astonishing musical facility, Britten is

possibly the most accomplished vocal composer alive today. His operas have achieved particular celebrity, but I know of no more persuasive a demonstration of the composer's brilliant eclecticism than the *Spring Symphony* (1949). An extension of the vocal-symphonic concept of Mahler's *Das Lied von der Erde*, it reveals the composer at a consistent high point of musical inspiration on a musical canvas that allows wide application of modern tonal techniques.

**CARTER:** *String Quartet No. 1 (1951)*. Walden Quartet. COLUMBIA ML 5104 \$4.98.

Elliot Carter's emergence over the last decade as a composer of international stature is a dramatic growth from



*A snapshot of Arnold Schoenberg (1874-1951) in the 1900's, before his public image was that of atonalism's stern prophet.*

musical beginnings that gave little promise of such spectacular development. If there is a single work to symbolize the arrival of this American composer, it is the *String Quartet No. 1*. This is sophisticated, complex, daring music with no nonsense about it.

**COPLAND:** *Piano Variations (1930); Piano Fantasy (1957)*. William Masselos (pianist). COLUMBIA MS 6168 \$5.98, ML 5568 \$4.98.

Aaron Copland, in the opinion of this writer, is the best all-round composer that the United States has yet produced. The *Piano Variations*, a work that dates from 1930, when the composer was thirty, is perhaps the most original achievement of a composer whose claim to a personal style is as strong as any living musician's. I know of no

# CONTEMPORARY MUSIC

work, composed before or since, that makes the sound that the *Variations* does, and the piece contains in embryo all of Copland.

The *Piano Fantasy*, a relatively recent work in a free serial style, is an imposing work of unfettered imagination—the composer at fifty-six in full command of his craft.

**COPLAND:** *Appalachian Spring*. (With *El Salón México*.) New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6355 \$5.98, ML 5755 \$4.98.

An American work among the few contemporary pieces to enter the standard repertoire, a classic ballet score, and a masterpiece. No representation of American music could be complete without it.

**IVES:** *Washington's Birthday; Hallowe'en; The Pond; Central Park in the Dark*. Imperial Philharmonic of Tokyo, Members of the Oslo Philharmonic, William Strickland cond. COMPOSERS RECORDING, INC. CRI 146 \$5.95.

Charles Ives is more than just an important American composer—he is a legend and a phenomenon, as difficult to explain and to account for as genius itself. For many years a prophet without honor, Ives's public life was that of the successful businessman who composed on the side. But this "amateur" composer not only produced a staggeringly large catalog of musical compositions, but found his way into areas of technical innovation that were later to be "discovered" by the European modernists.

The most accommodating approach to the recorded Ives is probably through the shorter orchestral works. The symphonies tend to be a little discursive, uneven, and at times naïve and academic. The *Concord Sonata* is difficult to listen to and, for the novice, even indigestible. On the

other hand, works like *The Pond* or *Central Park in the Dark*, together with some of the songs, are as close to perfection and complete creative fulfillment as anything in this composer's work. Ives the innovator, Ives the musico-philosophical counterpart of Emerson and Thoreau, Ives the naturalist—all of these phases of the composer's complex personality are distilled in these remarkable pieces.

**MILHAUD:** *La Création du monde* (1923); *Suite Provençale*. Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LDS 2625 \$5.98, LD 2625 \$4.98.

Two aspects of one of France's most gifted and ingratiating composers appear here on a single disc. Darius Milhaud cannot justly be placed among the twentieth century's important innovators, but there is enough that is interesting in his work for it to merit close attention. *La Création*, for example, is one of the first uses of the American jazz idiom in serious composition. The same piece makes liberal use of the simultaneous combination of different keys, called polytonality, the highly personal application of which is a striking characteristic of Milhaud's style. And even though *La Création* had its first performance in 1923, the same year as the first performance of Stravinsky's *Octet*, one observes a kind of neoclassicism in some of its attitudes.

*Suite Provençale*, although much less novel in its viewpoint, is a work that brings us in close touch with the wonderfully warm lyricism that informs the best of Milhaud's work—the quality by which his music, in the last analysis, is likely to be remembered.

**POULENC:** *Gloria in G Major*. Rosanna Carteri (soprano); French National Radio-Television Chorus and Orchestra. Georges Prêtre cond. (With *Concerto in G Minor for Organ, Strings and Timpani*.) ANGEL S 35953 \$5.98, 35953 \$4.98.

With England's Benjamin Britten, the late Francis Poulenc was one of the leading composers of vocal music

Aaron Copland (b. 1900).



Elliott Carter (b. 1908).





on the international musical scene. Originally one of *Les Six*, the group of nose-thumbing iconoclasts who enlivened the Paris musical world of the Twenties, Poulenc in his maturity was nonetheless conservative and eclectic. One cannot mistake the sound of Poulenc's music, even though Ravel, Stravinsky, and even Rachmaninoff can be easily pointed to as influences. The Gloria in G is a splendid illustration of the unending lyrical fantasy that accounts for the forty years that Poulenc remained one of France's leading composers.

**PROKOFIEV:** *Piano Concerto No. 3.* (With RAVEL: *Concerto for the Left Hand.*) John Browning (piano); Philharmonia Orchestra, Erich Leinsdorf cond. CAPITOL SP 8545 \$5.98, P 8545 \$4.98.

Serge Prokofiev, with far more success than his composer-colleagues in the Soviet Union, managed to produce a lifetime of work essentially unsullied by the compromises in taste and quality that so often characterize Soviet art. Surely no contemporary composer has given more pleasure to audiences than he, and his piano works, in particular, have pre-empted a niche in the repertoire second in importance to no modern composer's. The Third Concerto is the most popular of his works in this form and, quite probably, the best.

**SATIE:** *Socrate* (1919). Paris Philharmonic, Rene Leibowitz cond. ESOTERIC ES 510 \$4.98.

If the revolt against Wagnerian Romanticism that characterized musical activity in Paris during the first quarter of our century could be symbolized by a single name, that name would be Erik Satie. His was the figure that *Les Six* rallied around, and his deeply held conviction that the idea of music as High Art needed deflation carried powerful weight with such composers as Debussy, Ravel, and, perhaps more directly than any others, with Francis Poulenc and Virgil Thomson.

It is sometimes held that Satie's theories were more entertaining than the music he produced to demonstrate them. This may be because the music itself is, for all its surface accessibility, still not understood. Satie's music was, and remains, *avant-garde* in the purest sense: it holds its place somewhat aloof from the main stream, operates by its own rules, and cannot in any real sense be imitated.

*Socrate*, a symphonic drama, is his masterpiece. Its first effect can seem to be one of monotonous prettiness, but the listener should remember that repetition will reveal the work as a subtle, moving musical experience.

**SCHOENBERG:** *Pierrot lunaire.* Alice Howland (Sprechstimme). Gilbert Kalish (piano), Louise Burge (flute and piccolo), Chester Milosovich (clarinet, bass clarinet), Abram Loft (violin and viola), George Sopkin (cello). CONCERT-DISC CS 232 \$5.98. 232 \$4.98.

No attempt to represent the high points of twentieth-century music could be complete without including Arnold Schoenberg's "melodrama" (so designated by the composer), *Pierrot lunaire*. The modalities of German Expressionism—in which the most subjective of personal emotions are given free poetic utterance—are somehow synthesized in this extraordinary work. Technically, the piece, considering the period of its composition (1912), is even more startling. Schoenberg's ultimate preoccupation with totally organized chromaticism is here foreshadowed by his complex musical language. And the vocal soloist is called upon to deliver the Giraud text in Sprechstimme—a half-sung, half-spoken articulation that in itself evokes the twilight world of Pierrot's fantasies.

**SCHOENBERG:** *Variations for Orchestra, Op. 31* (1928). (With *Four Pieces, Op. 27*, and *Canon, Op. 28, No. 1; Serenade for Septet and Baritone, Op. 24* {1923}.) Ensemble, Robert Craft cond. COLUMBIA ML 5244 \$4.98.

*Variations for Orchestra*, which is generally understood to be the first true twelve-tone work for orchestra, is one

Dmitri Shostakovich (b. 1906).



Francis Poulenc (1899-1963).



# CONTEMPORARY MUSIC

of Schoenberg's most impressive musical utterances. The work consists of an introduction, a separate statement of theme, nine variations, and a finale. Taken in historical perspective, the piece is a landmark in the development of a music organized by a system of twelve tones; taken simply as musical expression, it is one of Schoenberg's most original, powerful, and convincing claims to major status as a creative artist.

**SHOSTAKOVICH:** *Symphony No. 5*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6115 \$5.98, M 5445 \$4.98.

The disdain in which the cognoscenti once held the symphonies of Tchaikovsky has now been switched to the popular symphonic works of Dmitri Shostakovich. There may, indeed, be eyebrows raised at the inclusion of this composer on a list that purports to deal with significant music of the twentieth century.

But Shostakovich, at the height of his popularity in the Forties, was the most famous composer in the Western world, and his work, whatever one may think of it, has had wide influence both in and out of the Soviet Union. The Fifth Symphony is representative of this composer's best work.

**STRAVINSKY:** *Le Sacre du printemps*. (With *Petrouchka*.) Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA D3S 614 three 12-inch discs \$14.50, D3L 300 \$12.50.

*Le Sacre du printemps* is the ballet score that, with its appearance in 1913, revolutionized the techniques of Western music. Harmony, thanks to Stravinsky's method of simultaneously combining chords from different keys, was never to be the same again. Rhythm, by virtue of Stravinsky's destruction of normal symmetries, was effectively liberated by the single blow of this work. A new dimension in the use of the instruments of the symphony orchestra was also shaped by the achievement of *Le Sacre*. In short, it is a key work in the history of twentieth-century music.

**STRAVINSKY:** *Symphony of Psalms*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6031 \$5.98, CM 9288 \$4.98.

Despite the fact that Igor Stravinsky's Octet for Wind Instruments (1923) is the specific work by which its composer's particular vision of a new classicism was introduced to his somewhat baffled admirers, no one, I think, would suggest that it was the most impressive work to result from these neoclassic preoccupations. Since this aesthetic, in one manifestation or another, was to dominate the composer's thinking for approximately thirty years, a best example or a most significant illustration is all but impossible to choose. But the *Symphony of Psalms*,

which dates from 1930 and was composed for the Boston Symphony Orchestra, is a work that friend and foe alike concede to be a masterpiece. I cannot imagine a record library of contemporary music without it.

**VAUGHAN WILLIAMS:** *Fantasia on a Theme by Thomas Tallis*. (With **SCHOENBERG:** *Verklärte Nacht*.) New York Philharmonic, Dimitri Mitropoulos cond. COLUMBIA MS 6007 \$5.98, ML 5285 \$4.98.

England's great master, Ralph Vaughan Williams, was born in 1872 and died in 1956. He was somewhat older than Maurice Ravel, with whom he elected to study when he was forty years old. He came to musical maturity rather later in life than is usual, and he composed prodigiously into his old age. Although the Fourth Symphony is the composer's most startling and uncompromising work, the *Fantasia* is more typical. The composer's intense honesty is nowhere to be experienced more keenly than in this oddly archaic, oddly modern English masterpiece.

**WEBERN:** *Complete Works*. Ensemble, Robert Craft cond. COLUMBIA four 12-inch discs K4L 232 \$23.98.

No matter the individual reaction to the otherworldly atmosphere of the strange, vivid microcosms that were this composer's habitual mode of expression, their major influence on contemporary music since the end of the Second World War cannot be denied. None of Webern's more important works is available alone as a single release, the extreme compression and brevity of his style precluding such presentation. There would thus seem to be no alternative but to recommend Robert Craft's four-record album of Webern's complete works.

**WEILL:** *The Three-penny Opera*. Lotte Lenya, soloists and chorus, Sender Freies Berlin Orchestra, Wilhelm Brückner-Rüggeberg cond. COLUMBIA O2S 201 two 12-inch discs \$11.96, O2L 257 \$9.96.

If the lyric theater ever attains to a significant role in our century's musical achievements, it may be that Kurt Weill's *Three-penny Opera* will one day be regarded as a work quite as significant as either *Le Sacre du printemps* or *Pierrot lunaire*. For there are many who argue convincingly that an American lyric theater will grow out of our Broadway musical stage, and that such Weill-influenced musical comedies as Richard Rodgers's *Pal Joey*, Marc Blitzstein's *The Cradle Will Rock*, or Leonard Bernstein's *West Side Story* are more germane to the American composer's dream of an indigenous musical theater than all the ponderous resuscitations of nineteenth-century opera that the Metropolitan can produce.

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*William Flanagan, known to New Yorkers as a former Herald Tribune critic, is familiar to our readers for his provocative features and monthly reviews. Notable among his own compositions is The Lady of Tearful Regret, now available on the CRI label.*



# THE PERSISTENCE OF PAN



*This bronze figure of a ram-headed Pan (fifth century B. C.) comes from Arcadia, the god's birthplace.*

By ROBERT OFFERGELD

WHEN THE Great God Pan appears in the clearings of Western myth he is still a crude and prehistoric figure. He is unmistakably a Greek divinity but a rather no-account one. At first he is sacred only in provincial circles and the Olympians appear not to have heard of him at all. At this early point in his career he is ram-headed as well as goat-hooved, the frankly bestial deity of a fertility cult among the mountaineers of Arcadia (a barbaric region noted for the drunken and wildly promiscuous orgies of its inhabitants).

Such was Pan's pre-Homeric status in Greece. But as it happened, this goat-like god—complete with tail, horns, hooves, shaggy thighs, and unbridled sexuality—was already known under other names in other cultures, the priests of ancient Egypt claiming for example that he was really the oldest (and logically the most venerable) of all the gods.

However, even at the time Herodotus recorded this Egyptian claim (in the fifth century B.C.), the more highly civilized Greeks were disinclined to admit it. The truth was that the earliest Greek poet-mythographers had been embarrassed by Arcadian Pan. He simply wasn't made for epic, and though he received a sophisticatedly approving press much later (from Plato, Theocritus, Ovid, Virgil, Lucian, *et al.*), neither Homer nor Hesiod (ninth and eighth centuries B.C.) so much as mention him. It is true that an apparent exception to this pointed neglect, the so-called Homeric Hymn in Pan's honor, praises his "honey-sweet" piping (his bird-calls, for example, put the nightingales to shame) and finally provides him with a distinguished

Olympian genealogy. But this poem appeared only in the fifth century B.C., and it probably reflects a largely patriotic gratitude dating from Pan's intervention on the Athenian side in the battle of Marathon. This quasi-historical episode centers around the famous Athenian runner Phidippides, who allegedly encountered Pan in the mountains and made a bargain with him, promising to institute Pan-worship in Athens. In return for this long-delayed recognition of his divinity, the god sabotaged the Persians with his well-known psychological trick, unnerving the invading army with the dark and "panic" terror he habitually inflicted on intruders in his mountain solitudes.

Actually, the early mythographers' embarrassment had been largely snobbish, not squeamish. It didn't really disturb anybody that Pan was an obstreperously phallic deity: indeed, his handsome father Hermes (and several other Olympians in Homeric good standing) had shared this lusty trait, one that only became poetically disreputable in the Christian era.

BUT primitive Pan unfortunately was ugly: at his birth, his mother fled in fright at his beard, his hairy and half-animal body, and the alarmingly uninfantile noises he made. Even more to the point, he soon proved to be a congenital hick, a goatishly uncouth frequenter of woods and pastures. His chosen associates were youthful rustics of both sexes, goatherds and shepherds, whose manners left even more to be desired than their morals, which were next to nonexistent. In sum, Arcadian Pan was entirely too much of a clownish rube for the elegant social doings on Mount Olympus, and

# ARKANSAS PANPIPE: 100 A. D.

**A**LMOST unrecognizable from nineteen centuries of corrosion, the object illustrated at the right is a musical instrument, a small reed-and-metal artifact indicating no mean degree of civilization in its maker and user. Surviving from an unlikely moment in time at an even more unlikely place, it is a North American panpipe to which the carbon-14 process assigns the date of 100 A. D., give or take a century.

In terms of *American* time, of course, this date is virtually ungraspable, a grey pre-Columbian void, and the imagination of the non-archeologist retreats to the European history books to provide it with any tangibility at all.

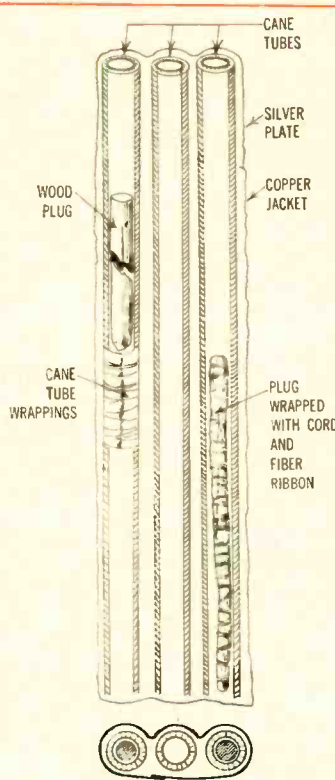
Two episodes in the history of Pan will serve to bracket it. About 40 B. C. the Roman poet Virgil composed his famous fourth Eclogue prophesying a new order of the ages and declaring self-confidently that nobody would equal his poetic song: "Even Pan," he

says, "if matched against me, and even with Arcadia judging, would declare himself the loser." To Virgil, the god was only a literary convention, but approximately two centuries later, the Greek geographer Pausanias, methodically investigating Plutarch's reports of Pan's death, reported that the god's Greek shrines were still flourishing.

At some point between these two events, the American panpipe was used by a nonliterary and highly religious musician living near the future site of Helena Crossing, Arkansas. This musician was quite probably a shaman in a chthonic culture, a sort of priestly witch doctor whose functions involved prophecy, healing, sacrifice, and elaborate ceremonies honoring the dead. His panpipe was obviously a cherished possession; in life he wore it suspended from his neck in a fabric wallet, and at his death it was buried with him in the great memorial mound where it was found (in 1960) by Dr. James A. Ford, Curator of North American Archeology at the American Museum of Natural History.

In its original state, the panpipe consisted of three reeds roughly ten inches long encased in a sheath of expertly beaten copper and provided with a mouthpiece of thin silver plate. According to William W. Suggs, the young

NICHOLAS AMOROSI, AMERICAN MUSEUM OF NATURAL HISTORY



*Before restoration (left), the Arkansas panpipe as found in its owner's tomb. The schematic drawing (right) reveals its construction and its system of tuning-plugs.*

musicologist who called Dr. Ford's discovery to our attention, the panpipe was tuned almost exactly in major ninths. The center reed was open and sounded a'. The outer reeds were tuned with unequally long cane plugs wound with raffia; one sounded g', the other b'''. The center reed could be silenced with the finger in order to play only the consonant tones of g' and b'''.

Where did the Arkansas musician come from? And what did he play?

Volumes of conjecture have been inspired by the first question. It seems likely that about 10,000 B. C., not too long after the last glacial retreat, his remote ancestors migrated from Asia across Bering Strait and eventually descended the Pacific coast to Mexico. Later this tall and shapely race colonized the valleys of the Ohio and the Mississippi, leaving there the thousands of great mounds—burial sites, altars, fortifications, and vast animal effigies acres in extent—which for centuries have

mystified the area's more recent inhabitants and earned this vanished people their generic name: the Hopewell Mound Builders.

Their civilization far exceeded that of their Indian descendants. They were a Stone Age culture, unfamiliar with smelting, but their beaten metal work, magnificent incised pottery, clay figurines, and ceremonial weapons of obsidian are aesthetically and technically equal to similar artifacts from Europe and South America. They loved jewels as personal ornament and carried on a lively transcontinental trade in fresh-water pearls.

Judging from the structure of his panpipe, and by analogy with other cultures, the repertoire of the Arkansas musician was almost certainly based on birdcalls. Bird effigies are prominent in his arts and mortuary contrivances, and though he doubtless hunted birds as a hunter, it is also probable that he imitated them ritually for the ceremonies of a totemic society. In any case, the sound of his instrument is known to us beyond any doubt. Its plaintive fluting tone was identical with the sound that Pausanias heard at Pan's Greek shrines, and it carries us beyond the last horizons of known antiquity to Asia, the dim pre-Homeric homeland that all panpipes remember.

*Robert Offergeld*



# PAN



not long after his infancy (when his monstrous appearance and characteristic snuffling chuckle had greatly delighted the other gods), his attendance in the celestial marble halls was firmly discouraged.

This snub offended young Pan not at all. He was the laziest creature known, seldom found standing when he could lie down (note our current cover), and as a permanent nonresident of Olympus he had no divine duties whatever, so that ordinarily he emerged from sleep only to play his panpipes and seduce nymphs, activities that he managed on one occasion to combine.

Fleeing his ruttish embraces, the chaste nymph Syrinx got the immortals to change her into a reed (the nymph Pitys, under similar circumstances, got herself turned into a fir-tree). Unable to tell which reed among several was Syrinx, Pan seized a handful and applied them to his lips, where his heated breathing at once produced music. Reed tone has been universally associated with erotic lament ever since (most notably perhaps in Debussy's *L'Après-midi d'un faun*), so that the thwarted god presented history simultaneously with the first wind instrument, its Greek name (*syrinx*), and its most characteristic idiom.

Among the more celebrated of Pan's conquests were poor Echo (who had even less luck later with Narcissus); the highly proper Eupheme, nurse of the Muses; and, most impressive of all, Selene, the Moon herself, who failed to recognize the swarthy god in a fetching disguise of snow-white fleeces. As might be imagined, modesty was not a Pandean attribute; the god once boasted that he had coupled with *all* the Maenads, an army of wine-crazed women who swarmed after Pan and his immortal friend Dionysus as they triumphantly carried their orgiastic cults into India.

**D**URING these adventures, Pan still much resembled his old Arcadian self. But as later represented in classic art, he inevitably became humanized and prettified. In numerous Hellenistic bronzes he is a dancing youth, still a lascivious nymph-chaser but much too handsome to be feared or resisted. In Roman art and poetry he becomes Faunus, an altogether gentler pastoral deity (though still promiscuous). And in the classical revival of the early Renaissance, in much the same way that Eros becomes Cupid, Pan becomes a mischievous laughing infant, a sort of grotesquely decorative Panlet. Elsewhere, however, lurking amidst the half-pagan cul-

tural wreckage of the Middle Ages, adult Pan reappears with a Satanic coloration, the horned and hoofed president of secret orgies in the European witch-cults.

Eventually, as an anti-industrial earth-spirit, Pan not unexpectedly got a new and enthusiastic run from the nineteenth-century Nature poets. Shelley recounts his musical prowess (Pan reduced Apollo to envious silence), and Wordsworth personally spotted him, up to his old scary tricks, in the English woods:

I heard among the solitary hills  
Low breathings coming after me and sounds  
Of indistinguishable motions, steps  
Almost as silent as the turf they trod.

Not the least singular tale about Pan is the report (given in Plutarch) of his death, the only such demise noted in historical times. In the reign of Tiberius, a Greek sailor named Thamus passed the isle of Paxi enroute to Palodes in Italy. At twilight he heard a "great voice" across the water, bidding him inform the Italians that "great Pan is dead." The news caused widespread consternation and Tiberius ordered an investigation. The obituary was premature: writing a century later, Pausanias notes that in his time the god's Greek shrines, altars, and sacred caves were still thriving, and the rowdy Arcadians, his original followers, still heard his wild piping in the mountains. But his first-century "death" pretty nearly coincided with the Crucifixion, and as portending the end of one world order and the beginning of another, this irresistibly symbolic event attracted numerous later writers—Rabelais, Milton, Schiller, and Mrs. Browning alluding to it, among others.

A rival theory has long held that the god merely found it expedient to go underground, and some unexpected support may be found for this view on the opposite page. It is certain at any rate that about the time Tiberius was investigating Pan's "death," *somebody* turned up in Arkansas—perhaps the old Arcadian Traveller?—who played bird-calls on a panpipe.

*The Greek gold coin above (about 350 B. C.) portrays a humanized Pan. In Aristide Maillol's illustration (below) for the Songs of Horace, Pan has become Faunus, a clean-limbed Roman.*



COMPETENT HI-FI REPAIR WORK ISN'T EASY TO COME BY.  
IS THE MANUFACTURER, WARRANTY STATION, OR  
LOCAL SERVICE SHOP YOUR BEST BET? HERE'S WHAT YOU CAN DO  
TO INSURE COMPETENT HANDLING OF YOUR EQUIPMENT.

# SERVICE...WITH A SMILE?

By IVAN BERGER

**H**IGH-FIDELITY servicing is a headache for everyone—for the manufacturer, for the dealer, and most of all, for the consumer. Breakdowns can range from cases of subtle distortion to the smoke-billowing catastrophe, but in any of these, the repair of the component cannot be considered complete until the unit meets its original specifications. Getting such critical servicing done competently is a far bigger problem than getting a washing machine fixed—and even washer repairs are a problem these days.

There are some precautions an audiophile can take to lengthen the functional life of his system. The most important item—proper ventilation—is so simple that there is no excuse for failing to take care of it.

“Placement of components is of utmost importance in ensuring stable operation,” says Fred Mergner, chief engineer of Fisher Radio. “Even if units are designed to take a large amount of self-generated heat, they will be more stable under normal temperature conditions. All the temperature-compensated circuits in the world cannot prevent some drift in an FM tuner under excessive temperature conditions. Component life is also shortened by excessive heat.

“The instructions that accompany our units specify placement that will allow sufficient air movement around the unit, and the proper ducting away of heat. It is a basic design philosophy with us to place the parts that generate the most heat—output tubes, for example—along the rear edge of our units, exposed to a greater flow of cool air, and away from temperature-sensitive parts of the circuit.”

Transistorization of audio equipment will not end this problem, adds Mergner. “There is a popular misconception that transistors do not generate heat. Although they do generate less heat than tubes, they are more temperature-sensitive, so ventilation is still critical with them—in fact, even more critical.”

Beyond insuring proper ventilation, and making periodic checks of bias and balance settings (if ap-

plicable), the best policy for the nontechnical person is hands off. Professional maintenance is definitely recommended. David Muirhead of New York's Audio Workshop points out: “The owner of high-fidelity equipment expects it to operate forever within narrow limits of perfection. A professional checkout, about once a year, is the only way to achieve this. You expect to service a car regularly; quality audio equipment should be given at least the consideration you give a quality car—a high-fidelity system can be nearly as expensive, and even more complex.”

But when components do fail, what can you do about it? If your unit fails during its warranty period—anywhere from thirty days to five years from purchase, depending on the manufacturer—your repair will be partly or completely paid for by the manufacturer. (Perhaps the most generous warranty-repair service is provided by Acoustic Research, which repairs without charge any AR speaker within five years of the purchase date, and even pays shipping charges to and from the factory.) Some dealers extend or amplify the manufacturer's warranty and provide service in the dealer's own repair shop, or at his expense in a local warranty station.

Though warranties are issued by the manufacturer, who is responsible for fulfilling them, the dealer can and should help. How much help you can expect probably correlates directly with how much discount you obtained when you bought your equipment. Obviously, if the dealer made a ten-dollar profit on your hundred-dollar purchase, he can't afford to devote any time to no-charge servicing. As a matter of fact, even if the dealer were to pay the cost of returning your defective unit to the factory, it would cut his profit margin disastrously. Most dealers will make simple, fast repairs to expedite the return of the unit to the customer, but it is simply not economically feasible for a dealer to sell at a discount and render free service. Many retailers, in fact, feel they are better





off not attempting to do major servicing. Says Sy Teitler of Newmark & Lewis, a Long Island appliance-store chain with a large high-fidelity department: "No dealer—I don't care who he is—should do deep servicing. He can't have the specialized facilities for it. Except for minor repairs, we rely entirely on manufacturers and their local warranty stations."

There are a few exceptions to this. One is the Audio Exchange, which operates a chain of high-fidelity stores in the New York City area and specializes in the sale of reconditioned audio equipment. Since the Audio Exchange puts its own ninety-day warranty on all equipment—both new and used—extensive service facilities are a must.

Whether your dealer maintains a full service department or not (and most do not), if you live in or near a major city, there will probably be a factory-warranty station somewhere near you. Most manufacturers have recognized that although returning a defective unit to the factory ensures top-notch service, it also involves shipping, delay, expense, and risk of transit damage, so they have set up warranty stations as local outposts of their own service departments. These stations are equipped to make in-warranty repairs under factory terms and to factory standards.

Warranty stations are independent organizations specializing in high-fidelity service, selected by manufacturers after investigation of their knowledge, test equipment, and reputation. Once selected, warranty stations are required to maintain a stock of replacement parts and all necessary test equipment, including whatever instruments might be required by new audio developments. Both Scott and Fisher, for example, made multiplex generators available to their warranty stations soon after the FCC's approval of stereo FM broadcasting.

Most manufacturers require that their local service stations report all troubles and repairs in detail, permitting engineering analysis of the difficulties occur-

ring in the field, and enabling the factory to take corrective measures. Some also send factory engineers or other representatives to visit their warranty stations regularly. A warranty station may represent several manufacturers at once, and most do out-of-warranty service on equipment of virtually any make.

A dealer cannot serve as a warranty station. This is because the manufacturers realize that no dealer would refer his customers to another dealer for service. And by the same token, warranty stations are forbidden to sell equipment.

ONCE the warranty period is past, where do you go when you need service? Actually, your area of choice opens up: you can have your unit serviced by the manufacturer, the warranty station, your dealer, other high-fidelity service shops, or even a TV repairman. How do you choose?

First, your local TV serviceman is out. He is probably no more equipped with the instruments and know-how to fix your stereo tuner than he is to overhaul a computer—though he would probably be the last to admit it. To maintain quality performance, factory-caliber service is mandatory.

As an example of what this level of service entails when units are returned to Dynaco, the factory reports that: "After repair, we test the unit in the same way a factory-wired new unit is checked. We will not release a unit that does not meet specifications. The sole exception is power amplifiers, where worn output tubes may be perfectly satisfactory yet not put out quite the full power of a new set. Here, to save the customer money, we do not replace them unless specifically requested. But we do guarantee that the unit will meet all its specifications if a new matched pair of tubes is installed." Dynaco performs such service free on factory-wired units, and at a flat fee of five to ten dollars per unit on kits. Major parts replaced beyond the warranty period are charged for at stand-

## SERVICE...WITH A SMILE?

ard prices, and small components (resistors, paper capacitors, etc.) are usually free.

This level of service is difficult to get, and expensive once the warranty period has ended. There are several reasons for this. "A competent serviceman," says Harry Kolbe of Manhattan's Audio Workshop, "must be a quasi-engineer, and quasi-engineers rarely go into service work. Furthermore, you cannot do competent hi-fi repair without test equipment—and very sophisticated equipment at that. We feel that a unit is not repaired until it meets manufacturer's specifications, and very good equipment is needed just to determine these. The amount of test equipment required also explains why we prefer to do all our repair work in the shop, rather than in the customer's home."

If you live in one of the large metropolitan centers, there may be several high-fidelity service shops in your area. The problem, then, is to choose the one best qualified to service your unit. Unfortunately, to evaluate a shop, you must be fairly knowledgeable in matters of test equipment and service approach yourself.

There are, however, some pointers that can steer you toward the right service shop. Short of the factory, the best place for post-warranty service of your components is the warranty station authorized by your unit's manufacturer. These shops will be familiar with the problems and requirements of your particular unit. And a manufacturer's approval of a warranty station is a pretty good guarantee of their competence. If no station near you does warranty work for your brand of component, the warranty stations of other manufacturers are your next best bet. After them, consultation with your dealer or correspondence with the factory may turn up somebody.

**T**HERE are touchstones for the competent service shop. These are the items of equipment that a technician must have to do competent work. Basic instruments such as the vacuum-tube voltmeter, tube tester, and oscilloscope are found in nearly all service shops. But the high-fidelity service organization must have such specialized items as a low-distortion sine-wave generator, a distortion analyzer (harmonic, intermodulation, or both), and an audio VTVM capable of measuring signals in the millivolt range.

FM tuner alignment requires all of the above plus a precision FM frequency generator. And stereo FM, of course, requires a multiplex generator. Some shops align tuners in a shielded cage to ensure that stray interference will not cause errors. While a cage is not an absolute necessity, its presence is a sign that the shop is taking pains to give you the best possible

service. Add a wow-and-flutter meter for tape-recorder and turntable service, and you have a well-equipped shop—and several thousand dollars worth of equipment. No shop will invest this much unless they know how to use this equipment: in itself it is proof of serious intentions.

The shop with such equipment is usually proud of it. As John Boulton, an independent audio consultant, puts it: "In general, the service areas of a repair shop should not be a dark secret. Just as a good restaurant should be proud to show you its kitchen, a good service shop should (time permitting) show you its service area, if it isn't in plain sight already."

**I**F no nearby service station measures up, your only recourse is the factory. Before you return a unit for repair, read the instruction manual carefully to see how the manufacturer wishes you to proceed. He may suggest some nearer service station, send you shipping cartons, or even send you a part that will enable you to repair the unit yourself.

If factory packing materials are not available, wrap the unit carefully and put it in a box large enough to allow at least three inches of crushed paper or other cushioning material on all sides. Pack paper around tubes to cushion them in their sockets, or wrap them loose in individual mantles of crushed paper. Any parts likely to work loose in transit should be secured or wrapped separately.

Be sure to include a packing slip if any parts are detached, and state if any were not shipped. It is wise to enclose your name and address, and a description of your difficulties, to ensure that your unit will not go astray, and that the service department knows what it is up against.

In high fidelity, as in most quality fields, the manufacturers are seriously concerned with their responsibilities to their customers. Their products are usually built well, and if difficulties do arise, most manufacturers do everything in their power to ensure swift correction through free technical advice, factory service facilities, and networks of local warranty-service stations. High-fidelity servicing is a problem, but even in this day of increasingly sophisticated circuits and rigorous specifications, it is still possible to keep your equipment in factory-new condition. With good care and good luck, your system should be working as well years from now as it did the day it left the factory.

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*Ivan Berger, an occasional writer on audio topics, has written for both U. S. and foreign publications. Professionally, Mr. Berger is a media representative for several foreign periodicals.*



# S&Q

## SOUND AND THE QUERY

A FORUM FOR ELIMINATING  
THE MOST COMMON AND  
OFTEN MOST EXASPERATING  
PROBLEMS OF STEREO HI-FI

BY LARRY KLEIN

### Stylus Pressure

**Q.** I am using a Shure M7D cartridge in a Garrard Type A changer. I do not know the proper tracking force to use. Several settings, ranging from 3 to 5½ grams, have been recommended to me. Which is right?

DEAN STARRET  
Rochester, N.Y.

**A.** In general, when in doubt as to the proper stylus pressure to be used in a specific setup, set the pressure for the lightest figure that will cleanly reproduce heavily recorded passages, such as orchestral crescendos, on a stereo record. With your present equipment, 3 to 4 grams is about right.

### Roar in the Background

**Q.** When I listen to records, there is a faint, low-pitched, steady roar in the background that appears whenever the volume is turned fairly high. Normally this is masked by the music, but on quiet passages it is quite evident. I have used several record players, and all have the same problem.

JOSEPH WEIGLEIN  
Milwaukee, Wis.

**A.** What you refer to as a "faint roar" is probably thermal noise caused by the tubes or resistors in the early stages of your preamp. I would suggest that you check the tubes in the preamp stages by substituting known good ones. If a tube is not at fault, a noisy resistor is probably causing the trouble.

### Stereo-FM Conversion

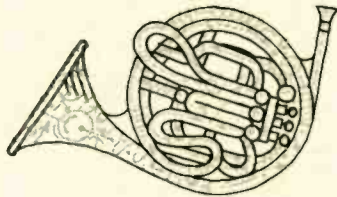
**Q.** I have an FM tuner that is about four years old, and I have been considering adding a stereo adaptor to it. Is there any way of knowing whether my tuner will provide acceptable results? What would be the best brand of adaptor to use?

ROBERT LATTIN  
Los Angeles, Calif.

**A.** There are several factors to consider in your choice of adaptors. For adequate stereo reception, the detector circuit in your tuner should have a bandwidth of at least 1 megacycle and preferably 2 megacycles. The nar-

rower the bandpass, the greater the phase shift within the circuit will be, and the more difficulty the tuner will have in putting out a distortion-free, well-separated stereo signal. Since few older tuners are free of phase shift, most manufacturers compensate the adaptor circuits for use with their particular tuners. Therefore, your best bet is usually an adaptor of the same brand as your tuner.

In any case, it is a good idea to check with the manufacturer on the compatibility of the two units before purchasing the adaptor. It is possible to adjust the circuits of mixed-brand tuners and adaptors to work together,



but the technician doing this must have both a multiplex generator and adequate know-how in this rather complex technical area.

### Power-Transformer Hum

**Q.** I am bothered by a hum in my amplifier that does not seem to be the usual sort of hum. It is a mechanical sound that occurs after the amplifier has been on for about half an hour and does not come through the speakers. What is causing the problem and how do I remedy it?

PHILIP TURCHIN  
Baden, Pa.

**A.** The hum is probably originating in your amplifier's power transformer. If an insufficient number of laminations were installed in the transformer during its assembly or if the bolts passing through the transformer are not sufficiently tight, electromagnetic effects will cause the laminations to buzz at a 60-cycle rate. If you are in luck, the problem may be easy to solve. Depending upon the transformer type, you might be able to tighten the holding bolts using a heavy-duty screwdriver and a pair of pliers. It is best to try this after the amplifier has been operating

for about half an hour, for it may take that long for the shellac or wax inside the transformer to soften. If the tightening procedure does not help, and the hum is really bothersome, you may have to replace the transformer. Write to the factory for advice; it may offer you a no-charge replacement even though your set is out of warranty.

### Speaker Specs

**Q.** I've been going over speaker specifications trying to decide on the system to use with my new hi-fi rig. I can't understand how a twenty-dollar full-range speaker can have essentially the same specifications as speakers costing four and five times as much. Are the figures lying, or are the liars figuring?

PAUL SIDNEY  
Burlington, Ia.

**A.** I assume the main specification you are referring to is frequency response, since this is practically the only technical spec given in most speaker advertisements. When manufacturers claim that their speaker has a response from 30 to 15,000 cycles, for example, they usually mean that if you were to feed in an audio signal anywhere between 30 and 15,000 cycles, the speaker would respond. It might twitch inaudibly at the low end and distort wildly on the highs—but it will respond. You will note that there is usually no statement as to the frequency response in plus or minus so many decibels. Furthermore, there is usually no statement as to the distortion that the speaker will produce. In short, speaker specifications presented by most manufacturers are so inadequate as to be meaningless. This problem will probably continue to exist until the high-fidelity industry settles on some rating standards for speakers, as they have done for other audio equipment.

### Upgrading a Williamson

**Q.** I have an old 12-watt Williamson amplifier made by the Radio Craftsman Company. I understand that this can be easily converted into a 25-watt amplifier. Where can I get further information on this?

IRWIN GREENE  
New York, N.Y.

**A.** The output transformer should be replaced with a Dynaco transformer, available (with complete conversion information) from Dynaco Inc., 3912 Powelton Ave., Phila., Pa.





# BALLADS BANJOS & BLUE GRASS

By **NAT HENTOFF**

THE "HOT RIZE" COUNTRY MUSIC OF  
EARL SCRUGGS AND LESTER FLATT  
IS A HIT FROM TENNESSEE'S  
GRAND OLE OPRY TO NEW  
YORK'S CARNEGIE HALL



THE limber man in the Stetson hat has the regular, chiseled features of the Mysterious Stranger in the classic western. Although his face seems expressionless, it has a flickering trace of a mocking smile. His hands move on a banjo with the seemingly effortless precision of the most dangerous quick-draw specialist. Except for his swift fingers, Earl Scruggs's body is motionless until certain moments of emphasis, when he leans lithely forward on his toes or dips slightly at the knees.

Beside Scruggs stands his partner, Lester Flatt. Bulkier, older, and less taut, Flatt strums the guitar and sings with the confidence of a man who gets paid for doing what he knows he does well. As cascades of deftly ornamented melody come from Scruggs's banjo, Flatt unfolds a ballad of disaster with deadpan understatement. Simultaneously, a violinist, a bassist, and two other guitarists move in and out of the front line. Sometimes they add their voices to the close, high-pitched, lonesome harmonies. During an instrumental, each musician takes turns in sizzling breaks and longer solos until all of them join in a climax that brings the tune to a dizzying end.

This exhilarating music is called Bluegrass, and its foremost practitioners are the Foggy Mountain Boys—leaders Scruggs and Flatt, guitarist-singer Billy Powers, fiddler Paul Warren, bassist Jake Tullock, and guitarist Buck Graves. Bluegrass is a form of improvised country music that is rapidly becoming a key to cultural status among collegians and intellectuals who are distant both in miles and in milieu from Southern folk sources. Sophisticates who used to dismiss all country music as hillbilly corn now collect albums by Flatt, Scruggs, and the Foggy Mountain Boys, attend their concerts, and refer knowingly to Scruggs-style banjo-picking. Last December Flatt and Scruggs made their first appearance at New York's Carnegie Hall—the day after their third engagement at Jordan Hall in Boston.

Down home in the Southeastern states—while records by the Foggy Mountain Boys are being analyzed on Northern FM stations and in scholarly folklore journals—farmers in Tennessee and neighboring states tune to WSM, Nashville, at 5:45 every morning to be recharged by Flatt and Scruggs's Bluegrass for another day in the fields. Country folk from Huntington, West Virginia, to Meridian, Mississippi, watch Flatt and Scruggs's weekly syndicated television show, and the Foggy Mountain Boys also have their own half-hour portion of WSM's four-and-a-half-hour Saturday night *Grand Ole Opry*, which has a listening audience of two and a half million. For the past nine years, this radio and television activity by Flatt and Scruggs has been sponsored by Martha White Mills, purveyors of cake mixes, feed for stock, and "the flour with the hot rize in it"—a slogan referring to the flour's special

suitability for making biscuits, and certainly suggestive of the special effects of Bluegrass music.

The Foggy Mountain Boys make four to five personal appearances a week, accumulating an average weekly log of 2,500 miles. Playing in firehouses, police-department recreation halls, high-school auditoriums, drive-in theaters, and churches. Flatt and Scruggs present family programs that encompass hoedowns, sacred songs, comic monologues, and old mountain ballads. Their rural audiences range from pre-school children to such fervent long-time fans as a seventy-six-year-old Tennessean who has been known to walk ten miles for a chance to carry Earl Scruggs's banjo. As a rule, these Southern audiences sit quietly, applaud briefly, and signify their approval by inviting Flatt and Scruggs back again and again. For example, the troupe has played Sandy Ridge, North Carolina, twenty times.

The thrust of Bluegrass is even beginning to reach the audience that lies somewhere between the country folk and the cultural hipsters. Flatt and Scruggs perform the theme for CBS's comedy hit of the current television season, *The Beverly Hillbillies*, and make occasional appearances on the show and on other network programs, including Tennessee Ernie Ford's eupeptic seminar in human relations.

AT THE center of the Bluegrass explosion is Earl Scruggs, a taciturn thirty-eight-year-old banjo virtuoso from Flint Hill, North Carolina. The opening chapter in the Bluegrass saga was written when Scruggs came, in 1945, to Nashville, the leading marketplace of the nation's country music. By that time, country music had begun to fuse with elements of popular music. This process of homogenization has intensified greatly in the past decade, and the result is more and more of what Nashville's recording directors call uptown country music. Bluegrass, however, remains directly and unmistakably linked to mountain fiddle-and-banjo dance music, religious tunes, and centuries-old Anglo-Saxon ballads that have been transmuted in the rural fastnesses of the South into a distinctively American folk expression.

Because of the largely traditional nature of its repertoire, the all-string Bluegrass band includes no electrified instruments, whose sound is too artificial for the Bluegrass stylists. Above all, Bluegrass is characterized by the bristling presence of the five-string banjo, played Scruggs-style. Bluegrass, in fact, came into being through the rebirth of the banjo as a more melodically resourceful and brilliant instrument than it ever was previously in its long American history. At the end of the nineteenth century, the less incisive four-string tenor banjo, with its larger head, shorter neck, and heavier strings, began to replace the more challenging five-string banjo. By 1930, even country bands were



# ● BLUEGRASS

abandoning the five-string banjo, and a decade later manufacturers had stopped making it. A few refuges for the five-string instrument did remain. One of the areas most resistant to the change was around Flint Hill, near Shelby, North Carolina.

"The town wasn't even on the map," says Scruggs, who was born there in 1924. "There was no post office. Just two stores, a grade school, and a church." But there were a lot of banjos. In Scruggs's own family, his father, three sisters, and two brothers all played the five-string banjo. As he puts it in his ruminative drawl, with long gaps between his words, "I just grew up around a banjo." He began with the traditional, two-finger, claw-hammer approach to the instrument. This technique produced a powerful attack, but it was rhythmically stiff and melodically constricted.

When he was about twelve, Earl remembers, "I was just sitting around, not especially conscious of what I was doing, when all of a sudden, I noticed I was



*Fiddler Paul Warren lends support to Earl Scruggs and Lester Flatt during a Foggy Mountain Boys stint for Grand Ole Opry.*

picking with three fingers. My mother encouraged me to go beyond the usual two-finger style." Flint Hill and the surrounding countryside was one of the few places in the South in which several banjoists had already "lucked up on" (Earl's term) a three-finger approach. Among them were his older brother, Junie, and such professionals as Snuffy Jenkins, Fisher Hendley, and Smith Hammett. Scruggs absorbed their essentially ragged and choppy style, but gradually developed a much more flowing, resilient manner with his own version of the three-finger technique, so that the banjo could be a lead as well as a background instrument.



*Earl Scruggs sometimes doubles on the guitar, as he does here leading the quartet in one of the quieter moments on tour.*

At twenty-one, Earl left home, going first to Knoxville and then to Nashville. By the time he arrived in Nashville, he had perfected what turned out to be a revolutionary way of banjo-playing. Robert Shelton, folk-music critic of the *New York Times*, explains Scruggs's picking as a "heavily syncopated style that sharply accents the melodic line to make it stand out in a shower of notes. Moving at gasping tempos, it is dominated by a brilliant technical shine."

In Nashville in December of 1945, Scruggs joined mandolinist Bill Monroe's Bluegrass Boys. According to Scruggs, until he arrived Monroe's was a conventional country group, and the epithet "Bluegrass" reflected only Monroe's Kentucky origins. Monroe, however, insists that he had already established the fundamental Bluegrass style years before. In any case, Scruggs's three-finger style markedly energized Monroe's music, but there was then no specific name for the more sinewy and authentic country string music that resulted. It wasn't until the early Fifties, in fact, that radio stations began to use the term Bluegrass for the kind of music Flatt and Scruggs were playing, in order to distinguish it from the increasingly motley nature of most other country recordings.

Already in Bill Monroe's unit when Scruggs joined it was Lester Flatt, a country singer with an unusually supple voice. Born in 1914 near Sparta, White County, Tennessee, Flatt had participated in "singin's" since

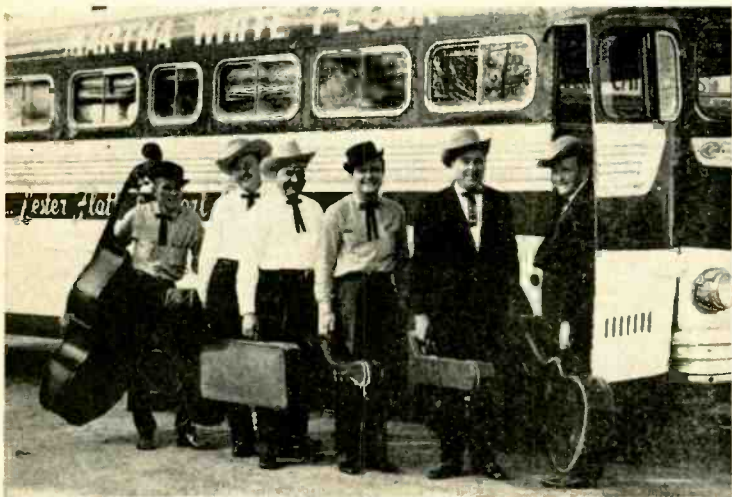


boyhood, and had also been a soloist in a local Baptist church. Flatt turned professional in 1939 on a Roanoke, Virginia, radio station. For the next five years, he wandered through North Carolina and Kentucky, finally advancing to the ultimate testing ground, Nashville, in 1944. After working three years as congenial colleagues in Bill Monroe's band, Flatt and Scruggs formed their own unit, the Foggy Mountain Boys.

Like Scruggs, Flatt has always preferred traditional country-music ways. "Many of the songs we do," Flatt says with satisfaction, "I've known practically all my life. We have hundreds, I guess even thousands, of them. They last so long because there's a lot of real life in this stuff, and quite a bit of history. Then, when Earl came along and added sharper flavor and more drive to the old material, we had a way to bring people back to real country sounds."

Flatt and Scruggs roamed through the South during the next four years, adding to their popularity and changing the base of their operations as their recordings picked up adherents in new regions. The advertising sachems of Martha White Mills discovered the Foggy Mountain Boys in Knoxville in 1953, and signed

LOUISE SCRUGGS



The boys prepare to board the bus for a visit to their biscuit-baking fans in the hill country. Guitarist Billy Powers drives.

them up for Nashville's *Grand Ole Opry*, the most effective institution for building and maintaining a musical reputation in the South. Daily radio shows and a weekly television program followed, and by the mid-Fifties, Flatt and Scruggs were established as the pacesetters of Bluegrass, a style then beginning to be widely copied.

Gradually, the Bluegrass music of Flatt and Scruggs began to attract Northern folk-oriented youngsters who were learning to distinguish between traditional mountain music and its commercial offspring. College folk societies began to get in touch with the Foggy

Mountain Boys—Earl's wife, Louise, had become their business manager—at the Scruggs home in Madison, a sprawling suburb seven miles from Nashville. By 1958, Flatt and Scruggs had started going to school up North—to teach.

Mrs. Scruggs, a slender, attractive woman from Lebanon, Tennessee, has been a partisan of country music all her life. Since her marriage to Earl, she has become expert in the history of the banjo as well as in the development of Bluegrass. A soft-spoken woman, Mrs. Scruggs is also an astute and efficient manager and booker. Her office is in the Scruggs's unpretentious, comfortably rambling ranch house, where her husband's three banjos may usually be found underneath his bed. Although more and more calls are coming to Mrs. Scruggs from other parts of the country, her husband asserts that the group will never spend the larger part of its time outside the South.

"It's like a dream come true to see how our music is taking hold in places I'd never expected it to. But just as we've never been willing to alter our course to accommodate rock-a-billy, semi-pop, and all those other moves away from what country music ought to

LOUISE SCRUGGS



The two leaders of the Foggy Mountain group step up to the mike with banjo and guitar to add a little sizzle to the Bluegrass.

be, we're not going to leave the people who made us. After all, they're people who don't change their minds about what they like. We're not about to forget that the core of our fans are people who get up early in the morning and bake a lot of biscuits."

Heightened popularity and prestigious trips to colleges do not appear to have changed Flatt and Scruggs. Although the income of each is estimated to be at least \$100,000 a year, the only major sign of increased consumption in their lives is their acquisition of land. Lester now owns three farms, totalling more than eight hundred acres, in White County, some ninety miles



# • **BLUEGRASS**

east of Nashville. Earl and his father-in-law own a 200-acre farm in Lebanon, Tennessee.

Since 1950, Flatt and Scruggs have recorded exclusively for Columbia. In country music, the equivalent of a popular hit sells a quarter of a million discs. Flatt and Scruggs have not yet reached that figure with any of their releases, but they do average sales of 60,000 to 100,000 for every single they put out, and their records are seldom deleted from the active catalog.

"Having a hit is real fine," Earl observes with customary deliberateness. "but you're gambling if you always try for them, and if you don't make it, you're hurt. We keep going along steady, and we're satisfied that way."

**F**LATT and Scruggs's record sales have been increasing year by year as Bluegrass spreads across the country. Their long-playing albums now sell nearly 50,000 each—a profitable number, particularly in view of the low overhead of a Flatt and Scruggs date, which involves no arrangers, vocal choirs, or large orchestras.

Flatt and Scruggs insist on as natural a sound as possible for their recordings, so their discs are unusual among Nashville products because they have so little echo. The Foggy Mountain Boys record with ease and speed. "They've been together so long," Don Law, Columbia's country-music director in Nashville, notes, "that they don't have to say much to each other. It just flows out." No take of a tune is ever exactly the same, because all the Foggy Mountain Boys play by ear. "One advantage to not reading music," Earl Scruggs says with a quarter-smile, "is that with nobody else's notes in the way, you're always playing what you feel."

Earl Scruggs frequently underlines his conviction that a Bluegrass band must age before it can be at its best. Except for newcomer Powers, the present Foggy Mountain Boys have been with the group for nine or ten years.

"You'd be surprised," says Scruggs, "how few country stars keep a regular unit together. Most of the leaders work hard to get a particular sound on their records, but then they go out on the road by themselves and pick up local musicians as they come through each town. That doesn't make sense musically. No one or two persons can be the entire show. It takes the whole band to make it work."

Because the art of Bluegrass requires intricate collective improvisation at racing tempos, Bluegrass musicians must combine considerable virtuosity with a spe-

cial rapport. "For something that's so easily understood when it's heard," Jake Tullock says, "this Bluegrass music is hard to play." A couple of months ago, a Nashville fiddler who had worked with many of the best-known country-music groups substituted for an ailing Foggy Mountain Boy. "I can sandy [fake] the music anywhere else," he complained after the first night. "But I can't with you boys. It's too damn tough."

Although they are at first impression rather reserved, Flatt, Scruggs, and their tightly knit unit do not display signs of the prickly insularity that is supposed to be characteristic of country folk of North Carolina and Tennessee. But it is true that Earl and Lester only rarely break into guffaws or even smile very broadly. "Most of the time," says Frank Jones, a young Canadian on Columbia Records' Nashville staff, "the only way I can tell if Earl is laughing is by looking into his eyes."

There is a continual by-play of dry barbs between the musicians as the troupe journeys into the hill country in its converted Trailways coach, and Flatt and Scruggs are not spared by their sidemen. "Naw, they ain't got big-headed," a rural fan said during intermission at a concert in the small town of Moulton, Alabama. "They don't change no more than their sound does."

It was a chilly November night in Moulton, a hundred and twenty miles south of Nashville. The local cotton crop had been bitterly disappointing, and the crowd talked of bank notes that could not be met. But some seven hundred of the local citizenry, from squalling babies to old people, had gathered at the Coliseum. Just before intermission, as is the custom on such rural trips, a dozen certificates were handed out at random to the audience. Each coupon entitled the recipient to five or ten pounds of Martha White flour free. "Like I say," remarked Earl Scruggs, allowing himself a smile, "our fans bake a lot of biscuits."

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*Nat Hentoff, author of the book The Jazz Life, has written much on jazz, folk, and country music. To prepare this article, he travelled with the Foggy Mountain Boys on a Southeastern tour. Mr. Hentoff is also a contributing editor of HIFI/STEREO REVIEW.*

## **Recordings by the Foggy Mountain Boys**

*With the Foggy Mountain Boys.* HARMONY HL 7250.

*Songs of Glory.* COLUMBIA CS 8221, CL 1424.

*Foggy Mountain Boys.* COLUMBIA CS 8364, CL 1564.

*Songs of the Famous Carter Family.* COLUMBIA CS 8464, CL 1664.

*Folk Songs of our Land.* COLUMBIA CS 8630, CL 1830.



# BEST OF THE MONTH



## CLASSICAL

### UNBLEMISHED ELOQUENCE IN STRAUSS'S *METAMORPHOSEN*

*An expressive and poignant memorial for a vanished European grandeur*

**R**ICHARD STRAUSS'S *Metamorphosen*, under Otto Klemperer's baton, makes this new Angel disc, in my view, a candidate for the company's Great Recordings of the Century series in the future. The initial impulse behind the eighty-year-old composer's writing of the work was the destruction, in a 1943 air raid,

BETTMANN ARCHIVE



RICHARD STRAUSS  
*Magnificent tonal tapestry*

of the Munich Opera, where the composer had learned his craft as a young man. What began as an elegiac adagio for strings eventually became a magnificent study in thematic transformation built around a motive much like that of the Funeral March of Beethoven's "Eroica" Symphony. The work grew expressively to the dimensions of a poignant memorial for the Europe that passed away with World War II.

Otto Klemperer's rise in musical stature coincided with the between-the-wars era, and in this recorded performance there is no mistaking his close identification with the emotional substance of the *Metamorphosen*. Indeed, for comparable eloquence, I can call to mind only a live performance by Bruno Walter and the New York Philharmonic. What is more, Klemperer's feel for polyphonic line and large-scale musical architecture is ideal in this music, for he clarifies every detail of Strauss's cunningly woven tonal tapestry and thereby heightens its expressive content. Angel's recording is absolutely first-rate, conveying unblemished the intensity and grandeur of Klemperer's reading.

The *Death and Transfiguration* performance is a lesser achievement. The opening pages are superbly atmospheric, but the

*(continued overleaf)*



remainder fails to live up to the promise of the opening's intensity, ensemble polish, and properly balanced sound. In many of the tutti episodes, string tone lacks presence and brasses seem overprominent. The result is not altogether satisfying. Like Saint-Saëns's "Organ" Symphony, Strauss's tone poem is convincing to today's listeners only when played with the utmost virtuosity, intensity, and cumulative power. Reiner on RCA Victor or Szell on Epic come closer to the mark than does Klemperer. In spite of this, run, do not walk, to your nearest record shop and buy this *Metamorphosen*. It is a musical experience you will not soon forget. *David Hall*

© ® STRAUSS: *Death and Transfiguration—Tone Poem, Op. 24; Metamorphosen—Study for 23 Solo String Instruments (1944-45)*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35976 \$5.98, 35976\* \$4.98.

## A BLOOD-CURDLING REALIZATION OF MILHAUD'S *CHOEPHORES*

*Savage and unique sound in a forceful reading by Bernstein*

SINCE DARIUS MILHAUD's stage works are little known in the United States, his frequently proclaimed reputation as one of the major figures in twentieth-century composition must be a little puzzling to those who know only the *Suite Provençalle*, let us say, or even *La Création du monde*.

The lyrical Milhaud, the chic Milhaud, the elegant Milhaud, delicious as these phases of the composer's musical personality can be, do little to prepare one for the Milhaud of this blood-curdling and intense realization of *Les Choéphores (The Libation Bearers)* by Leonard Bernstein, the New York Philharmonic, and Columbia's group of excellent solo performers. For this is the Milhaud of the big gesture and the tragic evocation.

*Les Choéphores* is a Paul Claudel adaptation of the second play of *The Oresteia*, the trilogy by the Greek dramatist Aeschylus on the Electra-Orestes tragedy. Milhaud's score for it, far from being mere incidental music, is a major artistic conception unto itself. And the sound it makes remains quite unlike any other in the annals of contemporary music. This is music so savage and so intense that it seems more like an upheaval than a calculated work of art. It is not enough to



COLUMBIA RECORDS

LEONARD BERNSTEIN

*Through clarity, a necessary tension*

describe its effect by the musical resources that its composer has put to work for the piece, although it is fiercely dissonant and clangorous. But its power lies ultimately with the near-pagan violence that the composer has brought to his musical conception. The listener who encounters it for the first time is not likely soon to forget it.

Bernstein's performance is a real blockbuster. Since his way with music of this sort is intuitive, one would look for a forceful reading. What surprises is the extraordinary clarity of detail that has been achieved in a work whose textural opacity is almost legendary in musical circles. And this same sharpness of detail brings a necessary tension to music that, in its insistence on huge polytonal harmonic masses, can too easily go all sluggish and lumbering.

A couple of minor reservations: Vera Zorina's reading of the spoken incantation is rather less subtle and accumulative than Claude Nollier's for Igor Markevitch's version on Epic. And, at least on my phonograph, the choral sound tends to distortion when the dynamics move much beyond forte. But, this aside, the recording and performance are both spectacular achievements.

*William Flanagan*

© ® MILHAUD: *Les Choéphores*. Vera Zorina (speaker), a Choéphore; McHenry Boatwright (baritone), Orestes; Irene Jordan (soprano), Electra; New York Schola Cantorum, Virginia Babikian (soprano), Hugh Ross (director); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6396 \$5.98, MI. 5796 \$4.98.



\*\*\*\*\*JAZZ\*\*\*\*\*

ELLINGTON  
ORCHESTRATES FOR PIANO

*An underestimated solo performer  
in vivid relief*

**I**N "MONEY JUNGLE," an album Duke Ellington made for United Artists before he signed his new contract with Reprise, he records for the first time with Max Roach and Charles Mingus. Although we might expect from this a cooperative effort by these virtuosi of modern jazz, the disc is actually an Ellington solo recital for which Mingus and Roach provide only discreet support. As a recorded document, it is important because it is one of the too-rare occasions on which Ellington's scope as a pianist can be heard. It is true that he constantly uses his orchestra as a remarkably personal instrument, but his capacities as an instrumentalist have long been underestimated.

In this session, Ellington has an opportunity to improvise at length on three of his standards, as well as on four new pieces. We hear how he utilizes the full range of the piano—how he orchestrates his music on the piano, as it were. From his resourceful hands come plangent chords and joyful polyrhythms as well as distinctive melodic inventions. By contrast, the average modern jazz pianist, with his atrophied left hand, sounds no less than anemic.

Above all, Ellington's solos have the impact of an exceptionally forceful, vivid personality. In this set, there are the prickly ironies of *Money*

*Jungle*, the sensuality of *Les Fleurs Africaines* and *Warm Valley*, the dark yearning of *Solitude*, and the mocking wit of *Wig Wise*. As a public personage, Ellington usually hides behind his urbane noncommittal master-of-ceremonies mask. But in his music, he reveals himself as an uncommonly subtle chronicler of his times. The complexity and the life-savoring gusto of the man himself are particularly clear in his solo work.

It is to the credit of Max Roach and Charles Mingus that they sublimate their own formidable talents to Ellington's here. Mingus unobtrusively provides fascinating and apposite accompaniment patterns for most of the tracks. The quality of sound could have been crisper and warmer, but it detracts little from this variegated portrait of the essential Ellington. *Nat Hentoff*

© © DUKE ELLINGTON: *Money Jungle*. Duke Ellington (piano), Charles Mingus (bass), Max Roach (drums). *Money Jungle*; *Les Fleurs Africaines*; *Very Special*; *Warm Valley*; *Wig Wise*; *Caravan*; *Solitude*. UNITED ARTISTS 15107 \$5.98, 14107\* \$4.98.

✻ ENTERTAINMENT ✻  
OF CONTUMELY AND KINGS

*The Hollow Crown :  
Britannia's private lives  
and public personages*

**C**ONTAINING most of the material that brought cheers from critics and audiences when *The Hollow Crown* was performed on Broadway this past winter, these two London discs trace a pageant in sound that highlights the exploits and foibles of the British monarchy from William I

DUKE ELLINGTON  
*Chronicler of the times*

COLUMBIA RECORDS



to Queen Victoria. Since this was primarily an evening of readings, little is missed by not seeing the performers. The program is headlined by a quote from Shakespeare's *Richard II*: "For God's sake, let us sit upon the ground/And tell sad stories of the death of kings." But the stories, culled from the Anglo-Saxon and Holinshed Chronicles and the writings of Jane Austen, Horace Walpole, Fanny Burney, William Thackeray, and other magicians of the English language, are not all sad by any means. To add to the color and interest of the album, there are songs and harpsichord pieces of varying quality but invariable interest, actually composed by the men and women who once sat on the throne, and beautifully sung by John Barton with harpsichord accompaniment by James Walker.

One of the most diverting episodes comes at the end of side one when Dorothy Tutin delivers a brief history of England written by Jane Austen at the age of fifteen. The brilliance of the essay, which touches on the lives of thirteen monarchs from Henry IV to Charles I, and the naïveté of Miss Austen's finger-shaking over such matters as the wickedness of Elizabeth—"that disgrace to society"—for her treatment of Mary Tudor, are underlined with subtlety and mischief by Miss Tutin, who is nothing less than a sensational performer. The rest of the cast, all members of the Royal Shakespeare Company, cannot top the work of Miss Tutin. She reappears at the end to bring Queen Victoria's coronation diary so amusingly and so movingly to life that it is difficult to realize one has been listening only to the reproduction of a voice.

Another of Miss Tutin's great moments comes in the reading of a description by Fanny Burney, the great novelist and diarist, of an encounter with the Teuton George II. And there is much more—indeed, there isn't a slow moment—as Richard Johnson reads Henry VIII's proposal to Anne Boleyn, and Miss Tutin returns with Anne's heartbreaking note to Henry just before her execution; as John Barton delivers Thackeray's spiteful and devastating description and evaluation of George IV; as Max Adrian and John Barton re-enact Henry VII's unconsciously hilarious injunction to his ambassadors to bring him the measurements of the Queen of Naples and the "condition of her breath and breasts"; as Johnson and Barton make the air crackle with tension and bitterness in the re-created treason trial of Charles I, who seems unable to comprehend that mere mortals could question his integrity. The songs, poems, and harpsichord pieces



DOROTHY TUTIN  
*Subtle, mischievous, superb*

by the various monarchs come as sweet interludes, and the show winds up forcefully with a vigorous performance by Mr. Walker of Beethoven's piano variations on "God Save the Queen."

This is a brilliantly edited and acted anthology, and one that is in sum irreverent. As the barbs of wit, insult, and merciless revelation of character hit their royal targets time after time, this listener was almost ready to shed a tear with the self-pitying Henry VI, who said that "kingdoms are but cares."

*Paul Kresh*

© © THE HOLLOW CROWN. Devised and produced by John Barton. Dorothy Tutin, Richard Johnson, Max Adrian, and John Barton (performers); Tony Church (narrator); James Walker (harpsichord). LONDON OSA 1253 two 12-inch discs \$11.96, A 4253\* \$9.96.



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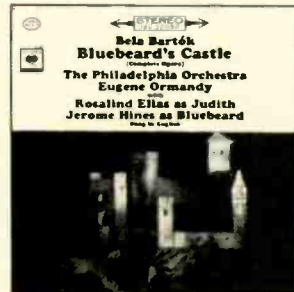
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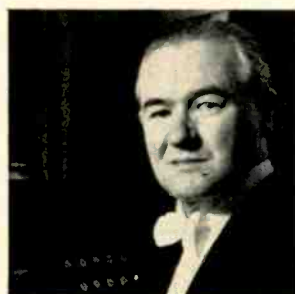
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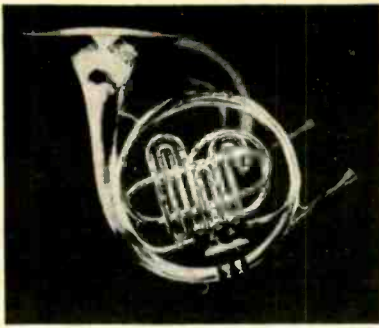


Eugene Ormandy conducts The Philadelphia Orchestra in an exciting program of orchestral showpieces by Bizet, Grieg, Glieere, Saint-Saens, Borodin and Ravel.



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# classics

Reviewed by WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

### Explanation of symbols:

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

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BARTÓK: *Bluebeard's Castle*.** Rosalind Elias (mezzo-soprano), Jerome Hines (bass); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6425 \$5.98, ML 5825 \$4.98.

Interest: Early Bartók  
 Performance: Handsome  
 Recording: First-rate  
 Stereo Quality: Excellent

Bartók's *Bluebeard's Castle* was written in 1911, when the composer was about thirty. His musical personality had by no means developed at this stage of his career, but, if you know what to look for, it can be detected in occasional folk overtones, in flashes of raw dramatic power, and in its utterly convincing musico-dramatic continuity.

But the work lacks genuinely vocal lyricism. I am not suggesting that a vocal line is mere recitative because it does not shape up like middle Verdi, but I strongly suspect that an opera consisting largely of lyric declamation between two characters could occasionally stand the relief of a more song-like gesture.

Even this reservation must await the experience of the visual production, however. An opera can be justifiably based on even the most outlandish vocal concepts if it works in production.

The present performance, sung in English, is an excellent one. Jerome Hines and Rosalind Elias are both in top form, and Ormandy has given them orchestral support that could scarcely be better.

W. F.

Ⓢ Ⓜ **BARTÓK: *Concerto for Orchestra*.** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2643 \$5.98, LM 2643\* \$4.98.

Interest: Bartók show-stopper  
 Performance: Pow!  
 Recording: Faultless  
 Stereo Quality: Excellent

This release marks the recording debut of the Boston Symphony Orchestra in the new era of Erich Leinsdorf's succession to leadership. And the liner notes tell us that, along with a new conductor, we are to have a new BSO recorded sound, one that Leinsdorf and Victor's engineers have brought about as the result of considerable experiment.

The achievement, let it be said straight off, is an unqualified technical success. The recording is perhaps not quite as rich and sonorous as Munch's last releases, but it is a miracle of clarity. And Leinsdorf leads the orchestra in a performance of the sort of mechanical brilliance and élan



RCA VICTOR RECORDS

ARTUR RUBINSTEIN  
*Beethoven with thunder and brio*

that we associate more with the Ormandy-Philadelphia manner than with Boston.

Granting all of this, the performance does not cut very deep. But I am not prepared to write this off as Leinsdorf's fault, since I am far from sure that the piece itself achieves much more than its frankly virtuosic aim.

W. F.

Ⓢ Ⓜ **BEETHOVEN: *Piano Sonatas: No. 8, in C Minor, Op. 13 ("Pathétique"); No. 11, in C-sharp Minor, Op. 27, No. 2 ("Moonlight"); No. 26, in E-flat, Op. 81a ("Lebewohl")*.** Artur Ru-

binstein (piano). RCA VICTOR LSC 2654 \$5.98, LM 2654\* \$4.98.

Interest: Basic Beethoven  
 Performance: *Con brio*  
 Recording: Crystal clear  
 Stereo Quality: Sufficient

Beethoven's "Farewell—Absence—Return" sequence of solo piano movements, which he called the "*Lebewohl*" Sonata (not "*Les Adieux*," as insisted upon by his publishers even in the face of the opening three-chord "*Le-be-wohl*" motive), has always been one of the choice items in Artur Rubinstein's Viennese classical repertoire. This, his second recorded performance of it, is a beauty, brimful of beautifully molded phrasing in the poignant episodes and infectious brio in the jubilant finale.

Some listeners may be put off, as I was, by Rubinstein's deliberate pacing of the middle movement in the "Moonlight," but I hope they will share my joy in the shimmering Chopin-nocturne-like beauty that he brings to the celebrated opening movement, and my thrill at hearing the thunderous drama of the finale.

His current approach to the "*Pathétique*" is a bit of a puzzler—as is the work itself, which is a curious marriage of eighteenth-century formalism and nineteenth-century Romantic rhetoric. To this listener, what emerges from the recording here is an attempt to understate the more obviously rhetorical elements that yet fails to achieve a wholly effective eighteenth-century sense of proportion. This music should be taken whole either as an example of early Romanticism, or else as a late eighteenth-century work after the manner of Mozart's C Minor or A Minor sonatas. Rubinstein tries to play both sides of the stylistic street here, and the result remains unconvincing, to my way of thinking. But *chacun à son goût*.

RCA's recording job is clean and clear—I have no complaints whatever in this department.

D. H.

Ⓢ Ⓜ **BELLINI: *La Sonnambula*.** Joan Sutherland (soprano), Anina; Margreta Elkins (mezzo-soprano), Teresa; Nicola Monti (tenor), Elvino; Sylvia Stahlman (soprano), Lisa; Fernando Corena (bass), Count Rodolfo; Giovanni Foiani (baritone), Alessio; Angelo Mercuriali



(tenor), Notary; Chorus and Orchestra of the Maggio Musicale Fiorentino, Richard Bonyngue cond. LONDON OSA 1365 three 12-inch discs \$17.94, A 4365\* \$14.94.

Interest: Bel canto opera  
Performance: Sutherland starring  
Recording: Full  
Stereo Quality: Appropriate

Two factors seem to indicate that *La Sonnambula*'s return to the Met repertoire—an event coinciding with this release—will be successful: one is that the languid charm of bel canto opera seems to have a soothing effect on our anxiety-ridden age, and the other is simply a phe-

nomenon by the name of Sutherland.

These assets should compensate for what the opera lacks in theatrical effectiveness—it is almost too much to ask a modern audience to be seriously involved with the plight of a Swiss maiden whose sleepwalking lands her in an embarrassing predicament. On records, at any rate, credibility will be of little concern to the sympathetic listener, who will find in the sad sweetness and delicacy of Bellini's writing a perfect complement to this idyllic tale. But gratifyingly uncomplicated as it is for listeners, *La Sonnambula* is, for the singers, an extremely demanding and hazardous score.

In the gallery of Joan Sutherland's vocal portrayals, Amina is virtually in-

terchangeable with Lucia, Gilda, or Alcina—none of the characters manage to come alive. Amina is hardly a subject to reward penetrating character study, but one should at least be able to determine from her utterances when she is sleepwalking and when she is not. Miss Sutherland's unvarying vocal quality blankets this distinction, but of course she sings with consistently beautiful tone and altogether superlative art, and her concluding "*Ah, non giunge*" is breathtaking, reminiscent of Trazzini.

Characterization through singing, elusive though it may be for the brilliant Sutherland, is second nature to Fernando Corena. His portrayal of the amorous  
(Continued on next page)

## DYNAGROOVE MAKES ITS BOW

RCA VICTOR, with its March releases, introduced a new recording process called Dynagroove. Rather than being an improvement of any single aspect of recording technology, the Dynagroove process constitutes what might be called a total approach to recording, and includes a number of new engineering techniques. These begin with the careful matching of acoustical environment and performers, and of every piece of equipment, from microphones and tape machines to cutting-heads, amplifiers, and monitoring speakers. Given the choice between 35-mm magnetic film or 30-ips half-inch tape for use at recording sessions, the RCA engineering staff decided on the latter. Further, the staff has developed what it calls a Recording Overload Indicator, a Dynamic Spectrum Equalizer, and a Dynamic Styli Correlator to insure maximum sonic cleanliness and clarity plus optimum frequency balance. The first of these devices provides a warning for the cutting engineer of dynamic peaks that might cause tracking trouble in home playback; the second amounts to an automatic frequency equalizer intended to give maximum clarity to high- and low-level dynamics without the use of over-all compression; and the third is intended to eliminate the tracing distortion that still plagues the inside grooves of too many stereo discs.

So much for the theory behind the Dynagroove process. How do the initial results measure up when heard in disc-for-disc comparison on home equipment?

After installing new styli and making a careful frequency check of my entire system, I undertook a comprehensive series of comparison checks. I paired the new Erich Leinsdorf-Boston Symphony RCA discs of the Mahler First Symphony with the recently released Bruno Walter ver-

sion on Columbia. I had Paul Paray's Mercury disc of the Ravel *Bolero* to compare with the Dynagroove recording by Munch and the Boston Symphony. I checked RCA's new *Madama Butterfly* against several other comparable operatic recordings, including London's recent *Rigoletto* and the celebrated RCA Leinsdorf-conducted *Turandot*. In the popular area, I checked out Sid Ramin's "New Thresholds in Sound" against Enoch Light's pace-setting "35-mm Sound" Command album of some two years ago. To provide myself with a further frame of sonic reference for symphonic listening, I also sampled some of the Command discs by Steinberg and the Pittsburgh Symphony Orchestra of Brahms and Wagner, Bernstein's Mahler Third on Columbia, and the Beethoven Fifth with the late Ferenc Fricsay and the Berlin Philharmonic on DGG—all the time paying special attention to sound quality of loud passages on the inner grooves.

Summed up in one sentence, I can say without qualification that the best Dynagroove sound, as exemplified by the *Madama Butterfly* and by the Leinsdorf-Boston Symphony Mahler First Symphony, was notable for its extreme clarity and cleanliness of sonic texture throughout the entire audible frequency range, even on the inner grooves. Over-all dynamic ranges were on a par with current standards; no radical departures from the norm were noticeable in either high- or low-level passages. Again and again, however, the extreme clarity of texture was apparent—as well as freedom from the type of distortion that arises from combination tones produced by human voices in duet or ensemble, or by certain brass and woodwind color combinations. The distinctive brightness and clarity of the Dynagroove sound was most apparent in

comparison with the new Bruno Walter Mahler First Symphony on Columbia, which sounded muffled when played side-for-side against the RCA disc.

On the questionable side of the Dynagroove ledger, one wonders if RCA has not achieved some measure of sonic cleanliness at the expense of solid bass reproduction. To my ears, only the *Butterfly* album had truly adequate bass. Certainly none of the Dynagroove orchestral discs had anything like the walloping bass of the best from Command, London, or DGG. It is hard to say at this point whether the lack of bass is a function of technological or aesthetic bias. I was surprised, too, at the tremendous variance in room sound and presence between the Boston Symphony under Munch and the same orchestra under Leinsdorf. The mike pickup seemed rather too distant in the Mahler and almost painfully close and harsh in Ravel. In the Munch Ravel disc I felt a tremendous urge to cut down mid-range frequencies (1,500-4,000 cps) and to hike the bass slightly, but in order to keep the comparison conditions constant, I resolutely kept my itchy fingers away from the controls.

Again, in comparing the Sid Ramin (RCA) and Enoch Light (Command) discs, the difference seemed to lie in the engineering aesthetics, with Light being favored by the splendid room sound of Carnegie Hall, while Ramin held forth amid a rather tight studio sound that tended to make brasses seem a bit harsh.

These, then, are some initial impressions of Dynagroove. The important thing, as I see it, is not so much whether RCA has entirely succeeded in its first efforts at a new approach to recording, but rather simply that it has adopted such an approach as a matter of general policy. Undoubtedly, Dynagroove will cause the rest of the industry giants to pay closer attention than ever to improving the sound quality of their discs. So much the better for everyone concerned.

David Hall



Count is touched with humor that, although probably unintentional, is not damaging. But the vocal richness and smooth legato that could make the aria "Ti ravviso" a sterling example of bel canto singing are no longer at his disposal—years of singing buffo parts have taken their toll. Corena is quite miscast, but he does his best. So does Nicola Monti, who labors manfully at a role Bellini composed with the legendary Rubini in mind. Despite moments of struggle and strain in the florid and high-lying passages, his over-all accomplishment is tasteful and creditable. The supporting singers are good, and Bonyngé does a thoroughly efficient job with what is anything but a conductor's opera.

As a total performance, I consider the earlier Angel and Cetra recordings superior. Angel's Maria Callas can make even Amina a flesh-and-blood figure, and the other principals, Monti and Zaccaria, as well as Cetra's stars, Pagliughi, Tagliavini, and Siepi, are equal to or better than their London counterparts. London's, on the other hand, is an uncut performance, and a decided sonic improvement over the others, although excessive reverberance obscures some ensemble details and blurs the clarity of enunciation. The accompanying booklet contains good illustrations, an informative essay by Mr. Bonyngé, and a complete libretto. *G. J.*

#### RECORDING OF SPECIAL MERIT

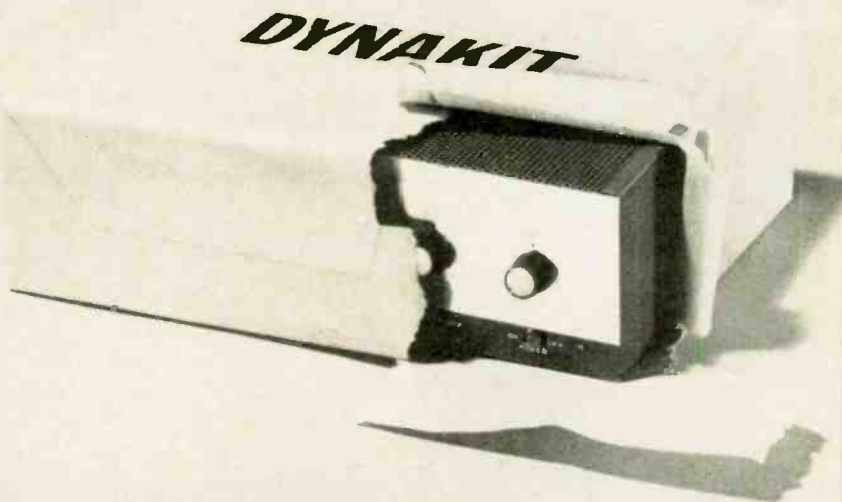
© **BIBER: *Fifteen Sonatas (Biblical or Mystery Sonatas); Passacaglia for Violin.*** Sonya Monosoff (violin); Melville Smith (organ and harpsichord); Janos Scholz (viola da gamba); John Miller (bassoon). CAMBRIDGE CRS 1811 three 12-inch discs \$17.94, CRM 811 \$15.94.

Interest: Scordatura violin  
Performance: Splendid  
Recording: Intimate  
Stereo Quality: Natural

Heinrich Franz Biber (1644-1704), although born in northern Bohemia, spent the better part of his illustrious career as violinist-composer in the service of the Archbishop of Salzburg, with roughly the same position Leopold Mozart was to hold later in the eighteenth century. Biber was celebrated and honored as one of the finest violinists of his day—a fact readily understood when one hears his imaginative compositions. His most famous work is a set of fifteen *Mystery* sonatas for violin and continuo, written about 1675, characterizing, sometimes in abstract and often in vividly if naively graphic terms, the events in the lives of Christ and His Mother that are meditated on during the prayers of the Rosary.

Perhaps the most startling feature of this music is that almost all of it re-

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quires a deliberate mistuning of the violin strings—*scordatura*—to achieve coloristic and technical effects. For instance, the violin in the twelfth sonata (*Resurrection*) gains its remarkable tonal quality thus: an A-string in the D position is tuned down to G above middle C, a D-string replaces the regular A-string in that position, an E-string is tuned down to D above high C, and the G-string is unaltered. The *Pentecost* Sonata (No. 13) features equally unusual sonorities; the G-string is tuned down to A below middle C, the D-string is tuned up to E above middle C, and a thick E-string is tuned down to C-sharp above high C. With the exception of the unaccompanied *Passacaglia* in G Minor, tacked on to the *Mysteries* and subtitled *The Archangel Michael*, the violin sonatas have anywhere from two to four movements, usually a mixture of dance, polyphonic, and improvisatory styles.

The technical demands of this virtuosic yet expressive music are enormous, largely but not entirely because the ab-



SONYA MONOSSOFF  
*Ease and artistry for scordatura*

normal finger positions required by *scordatura* create special problems of intonation. Miss Monosoff, a well-known specialist in the field of Baroque music—although she is at home in the entire violin repertoire—handles technical, interpretive, and stylistic problems with consummate ease and understanding, and the sonatas emerge as works of great power, dignity, and vitality.

The continuo accompaniments have wisely been varied between a small chamber organ and an eighteenth-century French harpsichord, with support from either a viola da gamba or a bassoon, depending on the mood of each piece. The late Melville Smith and his partners collaborate in a sensible and scholarly way with the soloist. The recording is intimate and very natural, its stereo giving the impression of slightly greater depth than

the mono pressing. The album commendably contains extensive notes and complete details on the *scordatura* used for each work.

I. K.

### RECORDING OF SPECIAL MERIT

© CHOPIN: *Four Mazurkas, Op. 6; Five Mazurkas, Op. 7; Four Mazurkas, Op. 17; Four Mazurkas, Op. 24; Four Mazurkas, Op. 30.* Alexander Brailowsky (piano). COLUMBIA MS 6402 \$5.98, ML 5802 \$4.98.

Interest: Chopin dance poems

Performance: Zestful

Recording: Good

Stereo Quality: Just

Alexander Brailowsky, now in his middle sixties, seems to have moved away from his previous coolly mannered style of Chopin playing, if we are to judge from this first disc of a set that will include all fifty-one of the mazurkas. The first twenty-one of Chopin's poetic idealizations of this Polish dance are offered here, and the most striking feature of Brailowsky's performance is his insistence on the priority of the dance feeling. But fortunately this does not operate at the expense of Chopin's poetic fancy as expressed through his amazing harmonic juxtapositions and metrical accentuation. Together with Johann Sebastian Bach, whose keyboard art he revered, Chopin stands as the supreme composer of idealized dance music, for what he did within the smallish forms of the mazurka and the polonaise—the inner-directed poetry of the one and the outer-directed epic power of the other—was a wholly unique musical achievement.

Before writing this review, I listened to many of the mazurkas as played by Vladimir Horowitz, Maryla Jonas, and the late William Kapell (I did not have access to the complete mazurkas recorded by Artur Rubinstein, a set widely regarded as definitive). Horowitz alternates between extremes of explosive dynamics and miraculous singing legato, Kapell emphasizes the brooding qualities of the music, and Jonas distracts by her combination of heavy-handedness and mannered rubato. Brailowsky for his part does not command the range of tonal coloration to be heard in the playing of Horowitz, Kapell, or Rubinstein; but, in company with the latter (if memory serves), he surpasses the competition in rhythmic lift and vitality. If his remaining mazurka discs turn out as well as this one, Brailowsky will give Rubinstein competition. Columbia's piano sound is thoroughly true-to-life.

D. H.

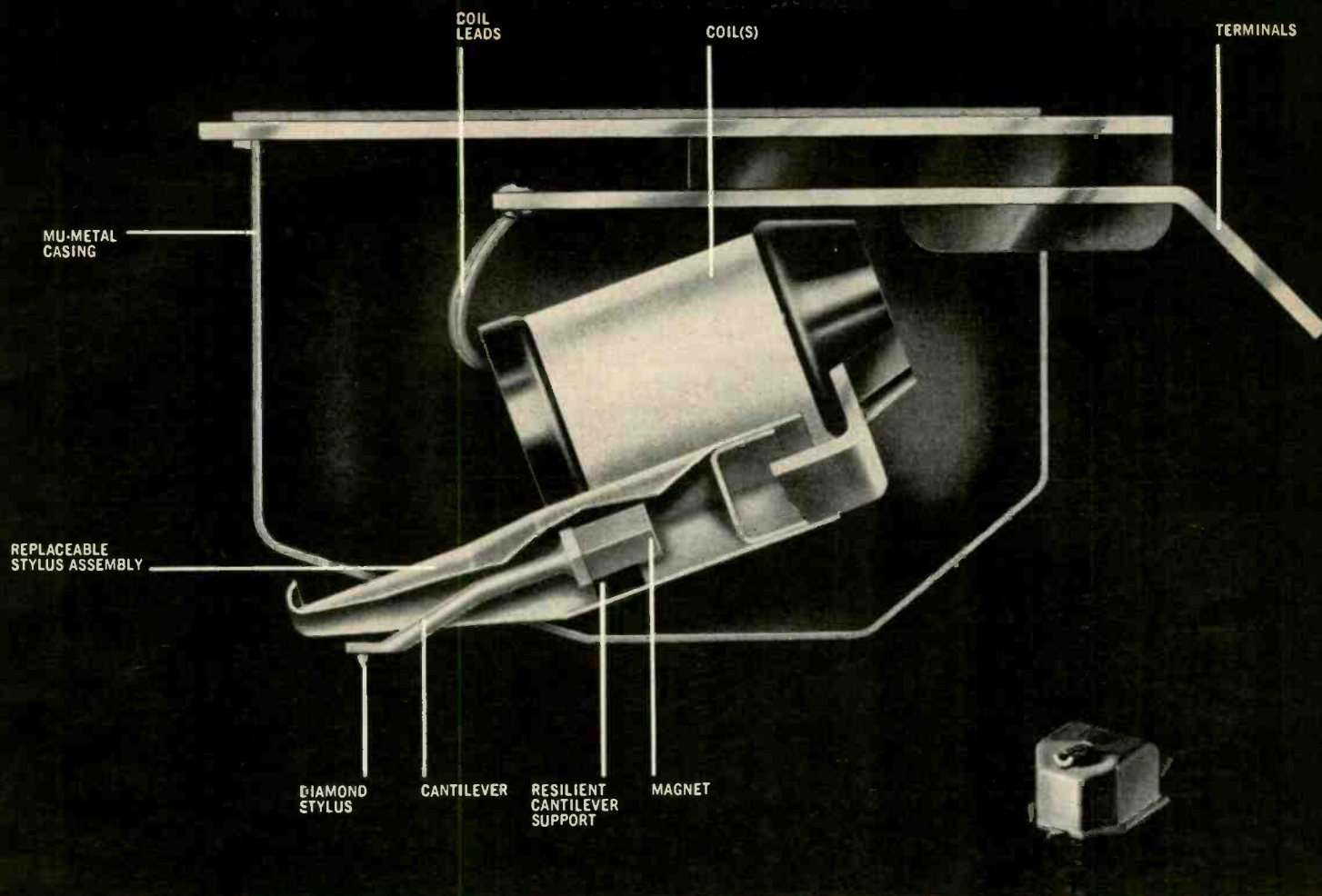
### RECORDING OF SPECIAL MERIT

© DEBUSSY: *Fêtes Galantes I and II; Chansons de Bilitis; Le promenoir des*

HIFI/STEREO REVIEW

CIRCLE NO. 17 ON READER SERVICE CARD →





## COMPLIANCE: can there be too much of a good thing?

Have you any idea of the quality you would hear from a record if the cartridge produced a perfect waveform of the sound groove? Yet, from all the talk you hear, you'd think *stylus compliance* were the only criterion of cartridge performance.

Admittedly, high compliance is essential if the stylus is to follow or 'track' the complex course of the record groove with reasonably low force. But, how high is high enough, and how much is too much?

While 'tracking', the stylus performs complex movements set up by the sound pattern pressed into the groove. But, the movement of the stylus doesn't produce the sound or the sound waveform. This is accomplished by the movement of the magnet which, as you can see from the cross-sectional view, is at the other end of the cantilever to which the stylus is affixed.

If magnet and stylus do not execute identical motion patterns, due to the slightest flexibility in the cantilever, an altered or distorted waveform will result. Quality and fidelity will suffer.

This problem becomes most acute with increased stylus compliance. For, in reaching for higher and still higher compliance, it becomes necessary to reduce the dynamic mass of all the moving components of the stylus assembly to the lowest possible magnitude.

The mass of the stylus itself is virtually fixed by the radius of the tip. Further reduction of the magnet mass is limited by minimum output requirements. But, the mass of the cantilever can be reduced by using less material. This, however, entails the risk of making it thinner, more flexible and more prone to bend during stylus excursions. This flexibility is often mistaken for compliance. It will, in fact, produce 'false' higher readings in compliance measurements.

As stylus compliance is increased, the tone arm also plays a more critical role. If arm friction is high with relation to the compliance of the stylus or—putting it another way—if stylus compliance is so high as to be greater than the arm's own compliance or responsiveness to the spiral action of the groove, the resultant 'drag' will prevent proper tracking. And if stylus force is increased to correct for this condition, the greater force is likely to compress or decenter the cantilever. In either case, distortion is inevitable.

The new Elac 322 is the culmination of an intense, year-long engineering program concerned primarily with improving cartridge performance. The ultimate objective was to achieve a cartridge without distortion, without crosstalk — a cartridge capable of reproducing a perfect waveform replica of the sound groove.

How close the Elac 322 has come to this

ideal is evident from its performance. Specifications offer some clue. But, numbers can never convey the emotional experience in quality, the personal gratification that comes with hearing good music and good sound.

The new Elac 322 reproduces all frequencies from 20 to 20,000 cycles,  $\pm 2$  db, and with less than 2% intermodulation distortion. Interchannel separation measures better than 25 db at 1000 cycles, and over most of the spectrum. It measures 20 db at 10,000 cycles, and an incredible 12 db at 20,000.

The stylus has a compliance in the order of  $14 \times 10^{-6}$  cm/dyne. Recommended tracking force with most arms ranges from 1.5 to 3 grams. It will, however, track at 1 gram with some arms. A magnesium cantilever is used because of its lighter weight and greater rigidity than aluminum, the material most often used in stylus assemblies.

Price of the Elac 322 stereo cartridge with .52 mil diamond stylus is \$49.50. Also available: Elac 222 compatible mono/stereo cartridge with .7 mil diamond stylus at \$39.50. At your hi-fi dealer. For further details, write to:

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*deux amants; Romance; Beau soir; Green; Le jet d'eau; Proses Lyriques: De rêve; De grève; De fleurs; De soir; Ballades des femmes de Paris.* Maggie Teyte (soprano); Alfred Cortot and Gerald Moore (piano). ANGEL COLH 134 \$5.98.

Interest: Important reissue  
 Performance: A classic  
 Recording: Fair sound, poor surfaces

Maggie Teyte's long-celebrated Debussy interpretations are an appropriate and welcome addition to Angel's Great Recordings of the Century series. To be ap-

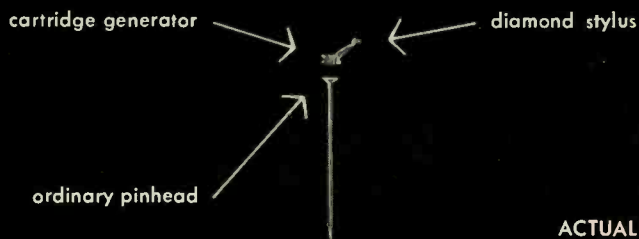
plauded even more highly is Angel's broadening of the relatively familiar program, which was once available on RCA Victor LCT 1133, to include four selections previously released only in a limited edition: *Le jet d'eau*, set to a Baudelaire poem, and three songs from the *Proses Lyriques* cycle. This cycle, representing Debussy's own impressionist poetry, appears here in complete form for the first time by this artist.

Maggie Teyte's approach to Debussy concentrates less on evoking a vaporous and sensual atmosphere, which was so uncannily accomplished in Gérard Souzay's DGG recital, than on musical

accuracy and perceptiveness of poetic meaning. Her way with these songs is relatively straightforward, but always responsive to subtle points of expressiveness. Cortot and Moore do their substantial share in the collaboration with brilliance, and, if you are attracted by the mystery and sensuousness of Debussy's songs—a spell to which I have not yet wholly succumbed—you will find this recital almost indispensable.

Again, Angel has supplied a booklet of texts and annotations that is a model of its kind. Not so the technical reproduction, which, though adequate for the age of the recording (1936-1948), is marred by incessant surface noise. G. J.

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### RECORDING OF SPECIAL MERIT

© © HAYDN: *Mass No. 9, in D Minor* ("Nelson"). Sylvia Stahlman (soprano), Helen Watts (contralto), Wilfred Brown (tenor), Tom Krause (baritone); Kings College Cambridge Choir; London Symphony Orchestra, David Willcocks cond. LONDON OS 25731 \$5.98, 5731\* \$4.98.

Interest: Great late Haydn  
 Performance: Spirited  
 Recording: Reverberant  
 Stereo Quality: Good

Of the six symphonic Masses that Haydn composed between 1796 and 1802, following the completion of his last symphonies, this "Nelson" Mass in D Minor vies with the *Mass in Time of War* as the most strikingly dramatic in expression and the most cohesive in form. As opposed to the quasi-operatic style of the Mozart Masses, Haydn, particularly in these two, but to a large extent in all six of these Masses, created imposing symphonic structures that were to pave the way for Beethoven's towering *Missa Solemnis*. However, scores like the "Nelson" Mass must not be viewed only as harbingers of Beethoven, but as masterpieces in their own right, and in this instance as a continuation and expansion of the achievement represented in Haydn's twelve "London" symphonies.

This, the third recording of the "Nelson" Mass and the first in stereo, is a beauty, done in the Kings College Chapel at Cambridge, England, from a completely authentic score. (The sleeve-note commentary by Haydn authority H. C. Robbins Landon is a model of its kind, providing valuable factual information on this and other aspects of the recording.) The soloists are splendidly matched one to the other, and Sylvia Stahlman does a first-rate job with her florid episodes in the stormy Kyrie. The Kings College Choir and London Symphony Orchestra acquit themselves splendidly, though I feel that the recorded sound tends to emphasize a little too much the hooty quality of the boys' voices. The



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ping, dynamics, and rhythmic vitality of Willcocks's conducting are just right.

This masterpiece, especially this particular recording, belongs with the "London" and "Paris" symphonies and the finest string quartets in every record library that makes any pretense to representing the works of Haydn. *D. H.*

## RECORDING OF SPECIAL MERIT

© © RACHMANINOFF: *Symphony No. 3, in A Minor, Op. 41; Chanson Gregorienne*. Netania Davriath (soprano); Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VSD 2119, \$5.98, VRS 1094 \$4.98.

Interest: Major Rachmaninoff

Performance: Excellent

Recording: Fine

Stereo Quality: Effective

It is a curious but unyielding fact that critical opinion of the music of Sergei Rachmaninoff has been rigidly frozen for the last few decades. What Virgil Thomson has called "the Intellectual Audience" continues to scoff at—or, at best, tolerate—the music, while the average music lover continues to love it.

Yet, with the rarest of exceptions, both of these attitudes are based on familiarity with only the same few works—mainly the Second Piano Concerto and, perhaps, the *Rhapsody on a Theme of Paganini*.

Actually, Rachmaninoff composed a great deal of music over a period of half a century in a wide variety of forms. And some of the later works, like this Third Symphony, present a picture of the composer as neither the facile melodist so beloved by the majority nor the stubborn reactionary that the avant-garde minority loves to hate.

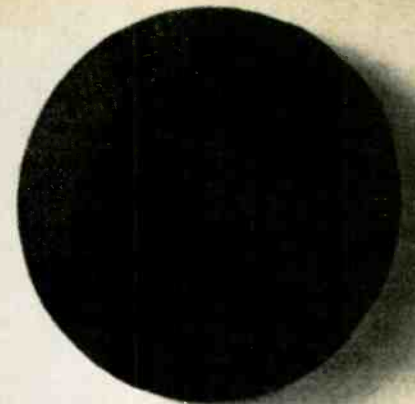
The Third Symphony is an ambitious, complicated work of no small stature. And if Rachmaninoff the tunesmith is still very much in evidence, one's way to him is through an increasingly sophisticated musical texture, a more subtle and complex formal structure, and an emotional climate that yields its secrets quite reluctantly.

Here, as in most Rachmaninoff, my own tendency is to admire the works for their inspired parts rather than for their larger embodiments. But I would nonetheless recommend the piece to anyone partial to the style. And, even if the symphony is perhaps a failure in its larger intentions, its acquaintance might even open an eye or two in Mr. Thomson's Intellectual Audience.

The Utah Symphony Orchestra continues to emit recorded sounds that are absolutely first-rate, and Maurice Abravanel offers us the symphony in a performance of sustained power and intensified cohesiveness. *W.F.*

(Continued on page 66)

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**RECORDING OF SPECIAL MERIT**

© **SCHÜTZ: *Musikalische Exequien***. Soloists, instrumentalists, chorus of the Westfälische Kantorei, Wilhelm Ehmann cond. CANTATE 650205 \$6.95, 640205 \$5.95.

Interest: Schütz's German Requiem  
Performance: Superlative  
Recording: Splendid  
Stereo Quality: Excellent

The *Musical Obsequies*, written by Schütz on commission as funeral music, consists of three parts: a concert in the

form of a German mass for the dead, a motet composed to the words of the funeral sermon, and a choral section to accompany the interment. It is music on a grand scale, powerful in its expression of piety, in the variety of its sections and its vocal scoring. The present performance ranks among the finest Schütz on records—the disc, as a matter of fact, received the 1962 International Edison Award for the interpretation of sacred music. The chorus is one of the most outstanding in Europe, and the vocal soloists, who are members of the Westphalian Kantorei, are ideal. The Baroque instruments, added by the Schütz authority Dr.

Ehmann according to the composer's intentions, are wonderfully effective both for their variety and their blended sonorities. To this has been added a first-class stereo reproduction. I can unhesitatingly recommend the disc. Texts, translations, and notes are included in German, French, and English. I.K.

**COLLECTIONS**

**RECORDING OF SPECIAL MERIT**

© **IVAN MORAVEC: *Piano Recital***. Beethoven: *Piano Sonata No. 23 in F Minor, Op. 57 ("Appassionata")*. Mozart: *Piano Sonata No. 14, in C Minor (K. 457)*. Ivan Moravec (piano). CONNOISSEUR SOCIETY CS 562 \$6.98.

© **IVAN MORAVEC: *Piano Recital***. Franck: *Prelude, Chorale, and Fugue*. Chopin: *Scherzo No. 1, in B Minor, Op. 20; Ballade No. 3, in A-flat, Op. 47*. Ivan Moravec (piano). CONNOISSEUR SOCIETY CS 662 \$6.98.

Interest: New pianistic talent  
Performance: Controversial  
Recording: Superb  
Stereo Quality: Natural

Purists will fume at Ivan Moravec's free-wheeling reading of Beethoven's "Appassionata," and eyebrows will be raised at his Furtwängleresque elongation of Franck's *Prelude, Chorale, and Fugue* to the extent of twenty-one-plus minutes—as opposed to the usual seventeen or eighteen. (By contrast, the Chopin A-flat *Ballade* is played a minute and a half faster than Rubinstein did on his RCA Victor disc of a year or so ago). However, after several hearings, I cannot question that the thirty-two-year-old Moravec knows exactly what he is doing, that he has the technique to match his conceptions, and that whether it discomfits us or not, the Czech pianist's readings—however theatrical—deserve serious consideration.

The Beethoven comes forth as an essay in Romantic rhetoric, wherein the transition between the second and third movements achieves an atmosphere of almost unbearable suspense through the pianist's exploitation of pregnant pauses and effective dynamic graduations. The Mozart sonata is taut and tensely tight-lipped in its outer movements, while the phrasing of its slow movement is stretched at times nearly to the breaking point.

The Chopin scherzo is done in masterly fashion, with emphasis on the fiery aspect of its main sections and on the nostalgic lyricism of its middle episode, which evokes an old Polish Christmas carol. The same high-contrast treatment of dynamics and tempo is applied to the A-flat *Ballade*. The Franck work is treated in a

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way that underscores its improvisatory basis, and with pacing so deliberate and massive that the end is overwhelming in its granitic power.

All told, Moravec seems to be an artist who revels in walking the tightrope between legitimate interpretive liberty and unjustified license. This technique, as applied to Beethoven's "Appassionata" and to the Mozart C Minor Sonata, does result in a curiously gripping listening experience. One may ask, though, how well this sort of thing will wear under repeated hearing.

No small part of the over-all effect of these performances is owing to the super-realistic recorded sound of these 12-inch 45-rpm discs—particularly as regards dynamic range, which in the Franck must be heard to be believed. The finest sonics, however, are in the Beethoven and the Mozart; in the Franck and the Chopin, the room reverberation of the Manhattan Towers Hotel ballroom becomes a shade obtrusive. The playing surfaces of the discs received for review were flawless; only the best DGG Archive discs fall into the same class.

A final evaluation of Moravec must wait until we have heard what he produces on a year-in, year-out basis. It may be that in the future he will moderate the more controversial elements of his performing style—especially his tendency

toward rhetorical extremes in tempos and dynamics. But considering the intellect, sensitivity, and absoluteness of control that he displays on these discs, there is no reason why Ivan Moravec could not become one of the great pianists of the coming decade. *D. H.*

RECORDING OF SPECIAL MERIT

© © HERMANN PREY: *Lieder Recital*. Schubert: *An Sylvia*; *Der Wanderer an den Mond*; *Im Abendrot*; *Erlkönig*. Schumann: *Der Hidalgo*; *Meine Rose*; *Der Spielmann*. Brahms: *Wiegenlied*; *Die Mainacht*; *Sonntag*; *Dein blaues Auge*; *Ständchen*. Strauss: *Heimliche Aufforderung*; *Heimkehr*; *Allerseelen*; *Ständchen*. Hermann Prey (baritone), Karl Engel (piano). LONDON OS 25757 \$5.98, 5757\* \$4.98.

Interest: The lied's Big Four  
Performance: Exceptional  
Recording: Excellent  
Stereo Quality: Beautiful

Collectors may be familiar with Hermann Prey's imported Electrola discs, but on recordings of wider circulation his appearances have been limited to such bit parts as the Night Watchman in Angel's *Die Meistersinger* and the Second Vagabond in Orff's *Die Kluge* for the

same company. Thus, despite his fleeting appearance as Wolfram in the Met's *Tannhäuser* in late 1960, he is still barely known to the American public. A new London release of a solo disc should do much to change this. For the young (born in 1929) Prey, who has sung in all the principal German opera houses, is in addition already in Fischer-Dieskau's class as a song interpreter. His voice has the same caressing warmth and the same liquid richness as his colleague, who is four years older, and it is used with similar sensitivity if not yet with the same range of tonal variety that Fischer-Dieskau commands.

Whether in the hushed reverence of *Im Abendrot*, the vivid drama of *Erlkönig*, or the impassioned climactic of *Allerseelen*, Prey is totally absorbing. Somewhat less successful is *Heimliche Aufforderung*, where the two contrasting sections are not balanced with the uncanny mastery evident in Fischer-Dieskau's interpretation. By all standards, however, this is an exceptional recital, beautifully accompanied and brilliantly recorded. Full texts and translations are supplied. *G. J.*





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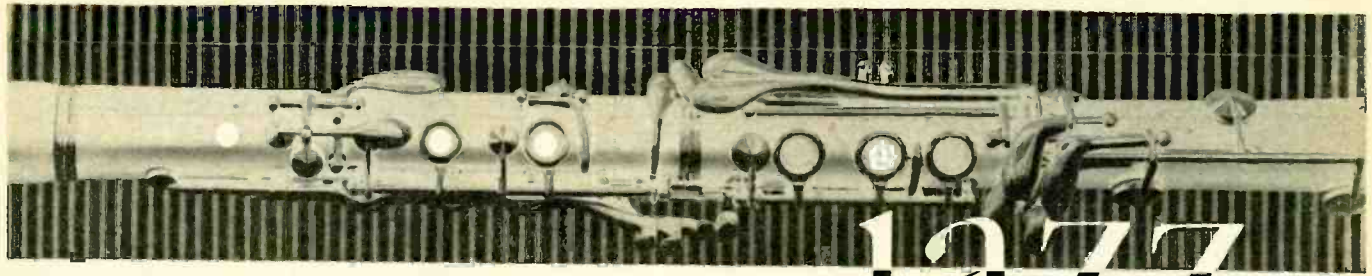
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# JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

### Explanation of symbols:

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

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **JOHN COLTRANE:** *Ballads*. John Coltrane (tenor saxophone), McCoy Tyner (piano), Elvin Jones (drums), Jimmy Garrison (bass). *You Don't Know What Love Is; All or Nothing at All; Nancy with the Laughing Face; Say it Over and Over Again; I Wish I Knew; It's Easy to Remember;* and two others. IMPULSE AS 32\* \$5.98, A 32 \$4.98.

Interest: The calmer Coltrane  
 Performance: Introspective  
 Recording: Very good

As I have observed in previous appraisals of Coltrane, the man's playing is in essence lyrical—even when he is at his most demoniacally complex. In this set of ballad interpretations, the quality of that lyricism should disarm even the most implacable of Coltrane's critics. He indicates, first of all, that like all major jazzmen, he can stay close to the melody in a first chorus, and yet infuse it with compelling individuality. In the subsequent variations, Coltrane further reveals how disciplined, sensitive, and economical his improvisations can be. The aching cry that is always characteristic of Coltrane's tone becomes particularly evocative in ballad performances. His rhythm support—and McCoy Tyner's solos—are a fitting complement, resilient and lucid.

N. H.

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **DUKE ELLINGTON COLEMAN HAWKINS:** *Duke Ellington Meets Coleman Hawkins*. Coleman Hawkins (tenor saxophone), Ray Nance (cornet and violin), Lawrence Brown (trombone), Johnny Hodges (alto saxophone), Harry Carney (baritone saxophone and bass clarinet), Duke Ellington (piano), Aaron Bell (bass), Sam Woodard (drums). *Limbo Jazz; The Jeep is Jumpin'; You Dirty Dog; Wanderlust;*

*The Ricitic;* and three others. IMPULSE AS 26\* \$5.98, A 26 \$4.98.

Interest: Ellington inspired  
 Performance: Unsurpassable  
 Recording: Excellent

It has been said that Duke Ellington responds well to challenges, but receives them too seldom. Perhaps so, for the presence of Coleman Hawkins in a relaxed, small-group atmosphere has resulted in a superb Ellington album.

In the happiest jazz release in months, Ellington has returned to the great spirit of the late Thirties. One is impressed by the soloists, but more by the texture of the band, an octet: the specific weight of the arranged portion of *Wanderlust*, or



IMPULSE RECORDS

JOHN COLTRANE

*Demonic complexity, disarming lyricism*

the way that, in *Mood Indigo*, the sound of Lawrence Brown's trombone followed by the sound of the still-magnificent Johnny Hodges on alto is the piece.

Hawkins, employing a smoother tone than usual, has perfected an all-purpose solo that he seems to use, instead of the pieces he is playing, as the basis for variations. It is, however, a wonderful solo.

The presence of Hawkins has also evoked some of the finest Ellington com-

positions of recent years. *Ray Charles's Place* seems oddly named, for it strongly resembles Monk's *Straight No Chaser*. The almost impromptu *Limbo Jazz* is an enchanting near-Calypto. *The Ricitic* is a charming rhythmic tour de force, played by a quintet made up of rhythm, Hawkins, and the romantic Ray Nance violin. On both violin and cornet, Nance continues on an unusually high level of imagination and musicianship. But the finest cut is probably the moody piece Ellington wrote for Hawkins and dubbed with Hawkins's nickname: *Self-Portrait of the Bean*. Hawkins plays it possessively and beautifully.

Brilliant as Hawkins is, the album is Ellington's—that piano, those songs, that band. When he is at the top of his form, as he so joyously is here, no one can touch him. The album is occasionally marred by drummer Sam Woodard, who seems to forget that he does not have the full orchestra in front of him, but even that detracts only slightly from the best Ellington in many a month. The recording is superb.

J. G.

Ⓢ Ⓜ **SLIDE HAMPTON:** *Jazz With a Twist*. Slide Hampton and Benny Jacobs-El (trombone), Willie Thomas and Hobart Dotson (trumpets), George Coleman (tenor saxophone), Jay Cameron (baritone saxophone), Horace Parlan (piano), Eddie Khan (bass), Ray Barretto (congo drums), Vinnie Ruggiero (drums). *The Jazz Twist; Mack the Knife; Strollin';* and six others. ATLANTIC S 1379 \$5.98, 1379 \$4.98.

Interest: Unique sound  
 Performance: Polished  
 Recording: Muddy  
 Stereo Quality: Directional

Despite its title, this is not a twist album, although several of the tracks could qualify. Slide Hampton's big-little band is usually an octet. This time, however, he has added conga drummer Ray Barretto and pianist Horace Parlan to his normal setup of brass, reeds, bass, and drums. As usual, Hampton maneuvers his limited array of instruments into various combinations, making his unit sound much larger than it actually is. This is pleasant, superficially exciting music that is never



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deep or incisive, and since its sound is the main feature of this band, it is unfortunate that the recording is not clearer.

The features are an exuberant *Mack the Knife*, a rousing version of Nat Adlerley's *Work Song*, and a *Day In, Day Out* that depends almost completely on one of Miles Davis' favorite tag endings for its effect. The high spot should have been a three-part piece called *The Barbarians*, a work that can be enormously exciting in jazz clubs. Here, however, it somehow misses.

J. G.

**RECORDING OF SPECIAL MERIT**

© © **COLEMAN HAWKINS: *Desafinado***. Coleman Hawkins (tenor saxophone), Barry Galbraith and Howard Collins (guitars), Major Holley (bass), Eddie Locke, Tommy Flanagan, and Willie Rodriguez (percussion). *Samba Para Bean; I Remember You; O Pato; Stumpy Bossa Nova*; and four others. IMPULSE AS 28 \$5.98, A 28\* \$4.98.

Interest: Durable bossa nova  
Performance: Masterful Hawk  
Recording: Warm and live  
Stereo Quality: Excellent

A majority of the attempts in the past year to cash in on the bossa nova fad will be as evanescent as those jazz versions of Broadway shows that proliferated a few years ago. But this album is an exception. Aside from his prowess as a continually inventive improviser, Hawkins has the temperament to understand the emotional core of this jazz-tinged samba. As played by its Brazilian originators, the bossa nova is lyrical and tenderly nostalgic. In these performances, Hawkins's stories are all in this soft, sensual vein, and are entirely convincing.

Adding to the appeal of the album are Manny Alban's spare, knowledgeable arrangements and an exceptional supporting cast. The guitar team of Barry Galbraith and Howard Collins fuses seamlessly, and Galbraith's glowing solos complement the controlled passion of Hawkins. The rest of the rhythm section also captures the lithe grace of the bossa nova beat. In sum, the album is a model of how American jazzmen can adapt the bossa nova to their own expressive needs without distorting its nature or limiting their own individuality.

N. H.

© © **JOHNNY HODGES: *The Eleventh Hour***. Johnny Hodges (alto saxophone); orchestra, Oliver Nelson cond. *Something to Live For; In a Sentimental Mood; Satin Doll; Solitude; Don't Blame Me; Warm Valley*; and six others. VERVE V6 8492 \$5.98, V 8492 \$4.98.

Interest: Hodges and strings  
Performance: Superb

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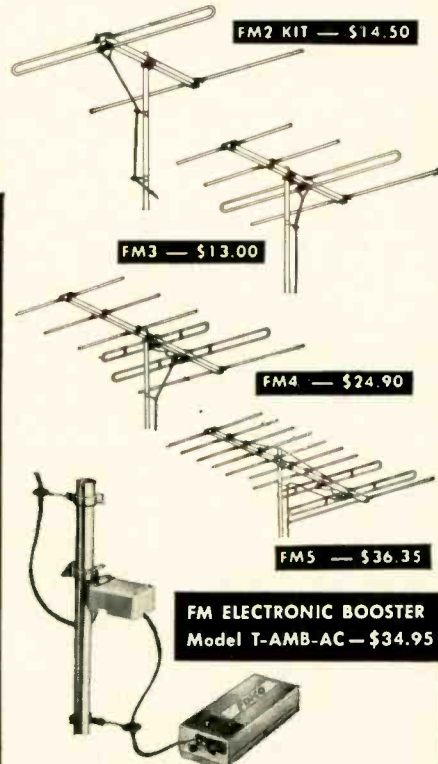
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HIFI/STEREO REVIEW



Recording: Good  
Stereo Quality: Adequate

If memory serves, this is Johnny Hodges's first album with strings. He is fortunate in having Oliver Nelson as his arranger-conductor for the session. Nelson, an alto saxophonist himself in addition to his other accomplishments, has always regarded Hodges as the supreme master of the instrument even when it was unfashionable to do so, and shows his respect in good arrangements. These scores, although you might not want to call them jazz, contain much more substance than is usual in sax-plus-strings sets. Nelson understands the nature of string instruments, and writes for them in a completely personal way. His total absence of syrup forgives the occasional melodramatics and the use of the organ. He could be one of the great pop arrangers.

Hodges, his powers undiminished, is still king. Here he gets the opportunity to display his sentimental side. Charlie Parker once dubbed him "Lily Pons" because of his ravishing tone, and it is this tone that carries the set. All the selections but one are less than three minutes long, and there is a minimum of improvisation. Happily, eight of the twelve tracks are by Ellington. On one, *Guitar Amour*, the underrated Ray Nance contributes a truly brilliant violin solo. On Hodges's own *You Blew Out the Flame*, the saxophonist sounds like the man of the old days. Only the unfortunate inclusion of themes from *Mutiny on the Bounty* and *The Eleventh Hour*, probably for extra-musical reasons, mars a lovely mood disc. Even so, it is far superior to most efforts in the string-accompanied genre. J. G.

© ILLINOIS JACQUET: *Illinois Jacquet*. Illinois Jacquet (tenor and alto saxophones), Roy Eldridge (trumpet), Sir Charles Thompson (piano), George Duviol (bass), Jo Jones (drums). *Frantic Fanny; Stella by Starlight; How Now; Reverie; Pucker Up*; and five others. EPIC BA 17033 \$4.98, LA 16033 \$3.98.

Interest: The real Jacquet  
Performance: Nostalgic  
Recording: Good  
Stereo Quality: OK

This album seems dedicated to the proposition that Illinois Jacquet's reputation as a honker, which stems mainly from his days with Lionel Hampton and Jazz at the Philharmonic, is largely undeserved. The point is proved handily in a series of Jimmy Mundy arrangements for medium-size band. Wisely, the musicians employed are not studio regulars, but jazzmen from bands of the appropriate styles. Notable are the Basie-like piano of Sir Charles Thompson, and the



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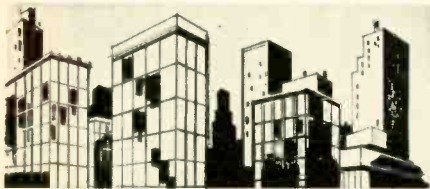
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72

trumpet of Roy Eldridge, who has a remarkable muted solo on *Indiana* that is reminiscent of the work of Dizzie Gillespie and Miles Davis.

As for Jacquet himself, he sounds much like Coleman Hawkins on ballads, and on up-tempo shows a much finer grasp of the essence of Lester Young's style than many of Pres's widely acclaimed followers. He plays alto, in a less effective way, on two numbers.

Whether or not it was intended as such, this album is a fine re-creation of the days when bands, for whom such men as Mundy, Moody, and Valentine arranged, played regularly in local clubs around the country. Too bad those days are gone.

J. G.

Ⓜ **BUNK JOHNSON:** *Bunk Johnson and His Superior Jazz Band.* Bunk Johnson (trumpet), Jim Robinson (trombone), George Lewis (clarinet), Walter Decou (piano), Lawrence Marrero (bajo), Austin Young (bass), Ernest Rogers (drums). *Panama; Storyville Blues; Weary Blues; Bunk's Blues;* and six others. GOOD-TIME JAZZ M12048 \$4.98.

Interest: Bunk's first session  
Performance: Disappointing  
Recording: Fair

When Charlie Parker began to scare them, the moldy figs found Bunk Johnson working in the Louisiana rice fields, bought him a set of store teeth, and recorded him. He told stories, some of which are in the interview included in this recording—how he had taught them all: King Joe Oliver, Louis Armstrong, Tommy Ladnier. *Jazzmen*, an anthology that is the Rosetta Stone of jazz historians, leans heavily on Bunk's reminiscences. He played with Bechet and became the object of adulation at New York's Stuyvesant Casino. According to historian Samuel Charters, he was "a petulant, spiteful man who drank too much and played only when he was in the mood..."

Since 1942, when the first Bunk Johnson recordings were made, most of the stories have been discounted, and his less-than-overwhelming music, now on long-playing records for the first time, has been explained away by some who say Bunk was too old then. Perhaps so, or perhaps he was not as great as his boosters insisted, but was only the figs' rallying point, in a futile attempt to protect themselves from Parker's achievement. Other performers on the record are still around. Clarinetist George Lewis still plays, and Chris Albertson recently resurrected trombonist Jim Robinson for a Riverside Living Legends series. But Bunk is dead, and his records, such as this, seem to me to be only weary exercises in an archaic style that should be left at rest.

J. G.

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HIFI/STEREO REVIEW



**RECORDING OF SPECIAL MERIT**

Ⓜ **EDDIE LANG AND JOE VENUTI: *Stringing the Blues***. Eddie Lang (guitar), Joe Venuti (violin), various groups. Thirty-two selections. COLUMBIA two 12-inch discs C2L 24 \$7.98.

Interest: Important partnership  
Performance: Continually intriguing  
Recording: Competent for the time

For care in preparation and good taste in selection, Columbia's current jazz re-issue series is unexcelled by similar American ventures. The most recent release from the company's archives is a valuable anthology of the jazz partnership of Eddie Lang and Joe Venuti. The guitarist and the violinist first met in 1915 when both were in elementary school. Although their careers occasionally took different directions, they worked and recorded together often until Lang's death in 1933.

Both were unique instrumentalists. Venuti was the first hot-jazz violinist on records, and although he was later surpassed by Stuff Smith, he achieved an improvisatory skill and a thoroughly idiomatic way of phrasing still beyond the capacity of most jazz violinists. Venuti's temperament was mercurial, and his playing always reflected his antic wit and passionate self-esteem. He was also a formidable technician. It is a measure of his accomplishment that his work on these recordings from the years 1927 to 1932 still has consistent interest—not only historical, but musical as well.

Eddie Lang was harmonically progressive among guitarists of his time, and developed a fluid single-string solo style more than a decade before Charlie Christian came upon the scene. Lang, moreover, was melodically inventive, his sound was unusually warm, and his timing was more subtle than most of the white musicians of his era could manage. He was so convincing playing the blues that he successfully recorded with Lonnie Johnson as "Blind Willie Dunn."

In this two-volume set, Lang and Venuti appear in diverse contexts. Some of the most stimulating tracks capture the small combo sessions in which they improvise duets. They are also heard with such Twenties recording stalwarts as Adrian Rollini, of the blustering bass saxophone, and the Dorsey brothers. (Tommy, incidentally, plays a crackling hot trumpet, rather than his customary trombone, on several numbers, and Jimmy appears briefly on cornet.) Particularly satisfying are the duets between Lang and Lonnie Johnson, and two performances combining the talents of Lang and King Joe Oliver.

Among the occasional surprises are a solo by Frank Trumbauer on bassoon,  
*(Continued on page 82)*



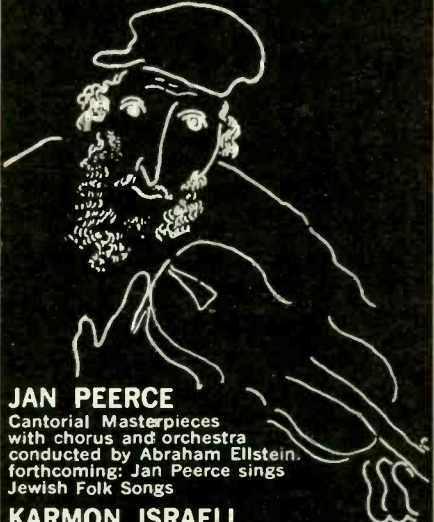
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and one by Adrian Rollini on what is identified in the accompanying material as a "hot fountain pen." In one number, Bing Crosby, whom Eddie Lang accompanied for a period, provides an example of unfettered 1932 scat singing.

There is a wealth of lyrical, swinging jazz in this documentary of an association now almost unknown to jazz newcomers. Richard DuPage has written an admirably comprehensive biographical essay, and as is the practice with Columbia reissues, the discographical information is complete and clear. *N. H.*

© ® **HERBIE MANN:** *Brazil, Bossa Nova, & Blues.* Herbie Mann (flute), Haygood Hardy (vibes), Billy Bean (guitar), Dave Pike (marimba), Carlos Valdez (conga drum), Bill Salter (bass), Willie Bobo (drums), Jose De Paula (tambourine), Carmen Costa (maracas). *Brazil; Copacabana; Minha Saudade; B. N. Blues; One Note Samba; Me Faz Recorar.* UNITED ARTISTS UAJS 15009 \$4.98, UAJ 14009\* \$4.98.

Interest: Lukewarm bossa nova  
Performance: Soothing  
Recording: Very good  
Stereo Quality: Top-notch

Herbie Mann, as a result of his decision to de-emphasize the tumultuous Afro-

Cuban rhythms with which he has been associated, is now concentrating on more melodic and lyrical Latin-American material. More specifically, in view of the current ascendancy of bossa nova, Mann is focusing on that particular fusion of the subtle samba with jazz.

In this predominantly bossa nova set, Mann and his colleagues are at ease in the idiom, but they lack the wit, sensuality, and tart sense of nostalgia that characterize the Brazilian originators of the form. There is, however, consistently attractive work by marimbist Dave Pike, guitarist Billy Bean, and vibist Haygood Hardy. Mann himself still tends to be bland, no matter what material he tries to adapt to jazz. *N. H.*

#### RECORDING OF SPECIAL MERIT

© ® **KEN MCINTYRE:** *Year of the Iron Sheep.* Ken McIntyre (alto saxophone and flute), John M. Lewis (trombone), Jackie Byard and Ed Stoute (piano), Ron Carter and Ahmad Abdul-Malik (bass), Louis Hayes, Ben Riley and Warren Smith (drums). *Say What; Arisin'; Laura; 96.5; Cosmos; Someday.* UNITED ARTISTS UAS 15015 \$5.98, UAJ 14015 \$4.98.

Interest: McIntyre's growth  
Performance: Impressive

Recording: Very good  
Stereo Quality: Good

Alto saxophonist Ken McIntyre has been loosely placed in the same category as Ornette Coleman and Eric Dolphy because of his speech-like instrumental tone. In his adherence to chord sequences, however, he is more conservative than the others.

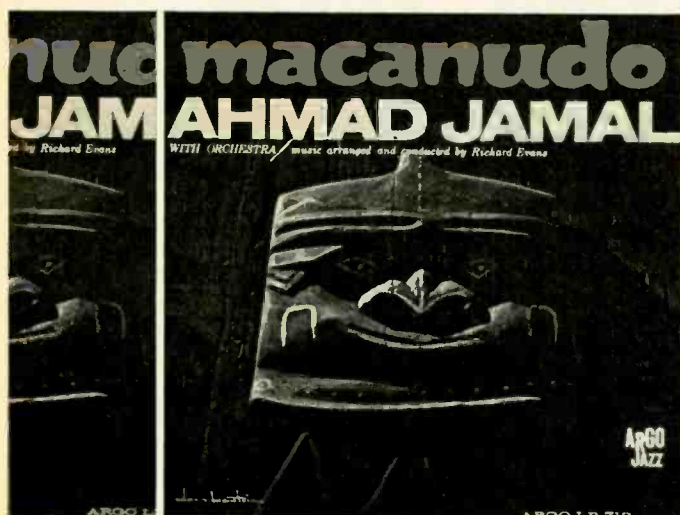
*Laura*, the one standard, shows McIntyre's debt to Charlie Parker. But he is a true original, and on this new album, his best, he has got his tone and technique more firmly in hand than previously. Here he also doubles on a warm, straightforward flute.

Two superb musicians, Jackie Byard and Ron Carter, support him, but unfortunately neither comes up to his best. Bassist Ahmad Abdul-Malik, who replaces Carter on one track, proves again that he is a strong, and underappreciated, musician. The listed trombonist does not play.

There are several interesting McIntyre originals on the set. The most impressive is *Arisin'*, a slow lyrical number on which McIntyre, sounding a little like both Oliver Nelson and Johnny Hodges, plays by far the finest solo he has ever put on records, to my way of thinking. *J. G.*

(Continued on page 76)

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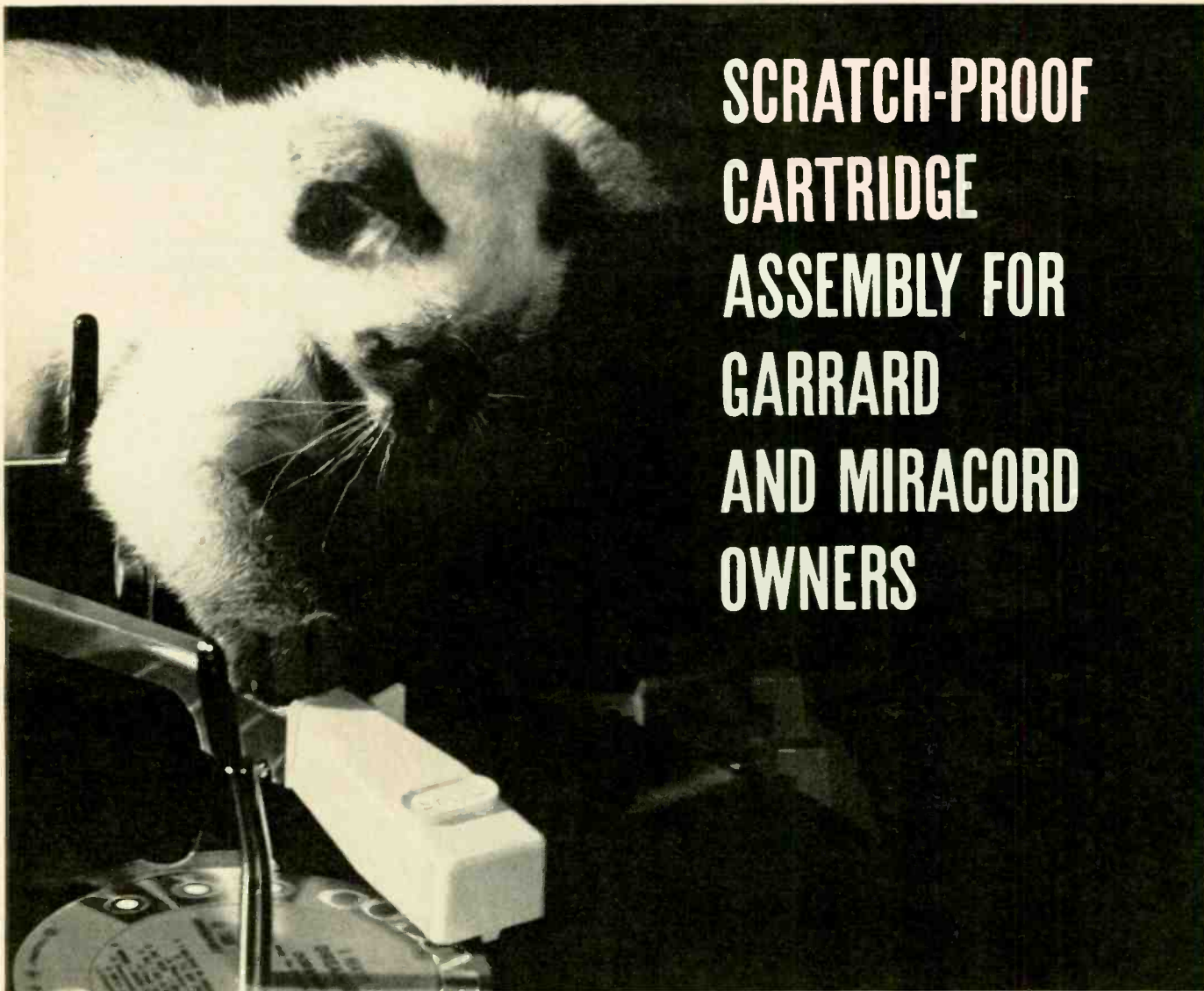
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© ® **RED NICHOLS:** *The All-Time Hits of Red Nichols and the Five Pennies*. Red Nichols (trumpet), orchestra. *Japanese Sandman; Margie; Ida; Avalon; Indiana;* and five others. CAPITOL ST 1803 \$4.98, T 1803\* \$3.98.

Interest: Nichols revisits Nichols  
Performance: In the style  
Recording: Very good  
Stereo Quality: Excellent

When Columbia issued a four-record set of Red Nichols a few years ago, I heard in it nothing but archaisms, men playing in a style rather than making music. Now

Capitol has come out with "The All-Time Hits," and my earlier feeling is reinforced. The musicians, whose names are not listed, contribute nothing personal; they give us only their anachronistic and second-hand impressions of Bix Beiderbecke and Paul Whiteman. Perhaps there is nostalgia, but many who, like me, are familiar with this music only as show-band set pieces heard in late-show movies made in the Thirties will not feel it.

The tricky *Battle Hymn of the Republic*, for instance, is another version of the trumpet battle between Louis Armstrong and Danny Kaye in the filmed story of

Nichols's life. *Saints* is an attempt to apply the same formula to a different tune. More vital music than Nichols's was played during the days of his great success, and to attempt to recapture his seems unnecessary. J. G.

© ® **OSCAR PETERSON:** *The Sound of the Trio*. Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen (drums). *Tricotism; On Green Dolphin Street; Thags' Dance; Ill Wind; Kadota's Blues*. VERVE V6 8480\* \$5.98, V 8480 \$4.98.

Interest: Skillful interplay  
Performance: Rhetorical Oscar  
Recording: Excellent

Recorded at the London House, Chicago, during what was clearly the dinner hour, this set by the Oscar Peterson Trio contains few surprises. As always, Ray Brown is extraordinary, both as a continually stimulating member of the rhythm section and as a formidably equipped soloist. Drummer Ed Thigpen is tasteful, and fulfills his responsibilities as a partner in the trio, not just a timekeeper.

The major flaw in the Peterson trio is the playing of the leader. Peterson has prodigious technique, but he too often yields to the temptation of showing just how swiftly and thoroughly he can cover the keyboard. The quality of his imagination is thin and oddly dispassionate. For all the polish of Peterson's work, there is small indication of a markedly personal point of view toward the music he plays. He is, in short, a superior grammarian who does not have much to say.

Engineer Val Valentin is responsible for recorded sound that has unusually bracing presence. N. H.

#### RECORDING OF SPECIAL MERIT

© ® **SONNY ROLLINS:** *Our Man in Jazz*. Sonny Rollins (tenor saxophone), Don Cherry (cornet), Bob Cranshaw (bass), Billy Higgins (drums). *Oleo; Dearly Beloved; Doxy*. RCA VICTOR LSP 2612 \$4.98, LPM 2612\* \$3.98.

Interest: Far-ranging improvisation  
Performance: Rollins masterful  
Recording: Good  
Stereo Quality: Very good

This is Sonny Rollins's third album for RCA, and it is easily several leagues beyond the other two in daring and in achievement. Recorded on location at the Village Gate in New York, the set, unlike previous studio sessions, shows Rollins in the churning context of completely spontaneous collective improvisation.

The first side is taken up entirely by a twenty-five-minute version of Rollins's *Oleo*. During much of this performance, he is a whirlwind of invention. Playing

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with sweeping confidence and swaggering tone, he provides a seminar in thematic improvisation—elasticizing, contracting, juggling—and then fusing motifs into a swirling whole.

Don Cherry, much more assertive now than during his years with Ornette Coleman, is not on Rollins's level of power and imagination, but he is caught up in the Rollins storm without losing his identity or balance. Cherry's tone could be still fuller and deeper. The rhythm team is superb, both behind the hornmen and in their own solo statements—particularly the fascinating solo by Billy Higgins.

What is most absorbing about the long, perilous *Oleo* odyssey is the variety of rhythms, sonorities, and moods (including a blues section) explored by the four. This first side can serve as a particularly illuminating demonstration of the challenges and fulfillments to be found in collective improvisation.

The second side begins with a transformation of *Dearly Beloved* into a constantly shifting foundation for spontaneous but complex solos. In the last, *Doxy*, Cherry is somewhat weaker in imagination than in preceding numbers, but Rollins is fiercely arresting. N. H.

#### RECORDING OF SPECIAL MERIT

© Ⓜ SONNY ROLLINS: *Shadow Waltz*. Sonny Rollins (tenor saxophone), Oscar Pettiford (bass), Max Roach (drums). *Someday I'll Find You*; *Will You Still Be Mine?*; *Till there Was You*; *Shadow Waltz*; *The Freedom Suite*. JAZZLAND AS 986 \$5.98, AM 86 \$4.98.

Interest: Rollins classic  
Performance: Brilliant  
Recording: Fair  
Stereo Quality: OK

When this album, recorded in February of 1958, was originally released, it was titled "Freedom Suite." At that time, I felt that the brief *Shadow Waltz* was more indicative of what was best in Rollins's work than the nineteen-minute *Suite*, so it is gratifying to see the set reissued with its new title. The entire album was made with the accompaniment only of the late Oscar Pettiford on bass and Max Roach on drums—a mercilessly revealing format for Rollins. Among other things, the album is one of the finest examples of Pettiford's work we have.

The *Suite*—apparently not all recorded on the same day, for one can hear splices—consists of two fast sections surrounding a ballad, which is in turn surrounded by a striking minor-key waltz interlude. The ballad, wonderfully played, is reminiscent of some of the pieces Ellington has written with New York in mind, and the *Suite* as a whole is a considerable achievement.

But *Shadow Waltz* is a near-classic. Recorded at a time when Rollins's sarcasm was uppermost of all the qualities in his music, it is playful, sardonic, full of inflected notes. It is still one of the finest performances that Rollins has ever recorded.

The entire album has been remastered at a higher level, so that Rollins sounds harsher now. J. G.

#### RECORDING OF SPECIAL MERIT

Ⓜ GERALD WILSON: *Moment of Truth*. Teddy Edwards and Harold Land (tenor saxophones), Carmell Jones

(trumpet), Joe Pass (guitar), Mel Lewis (drums). *Viva Tirado*; *Patterns*; *Latino*; *Josefina*; *Teri*; and four others. PACIFIC JAZZ \$4.98.

Interest: New big band  
Performance: Stimulating  
Recording: Good

Gerald Wilson is one of those musicians whose reputation preceded his first recording by a few years. He plays trumpet, but is primarily an arranger, and musicians who had worked on the West Coast spoke highly of his music. This is the second disc by his big band, mainly



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a recording organization, and the music is a heartening sign in a time when most big bands are rigid, disappointing, or both.

Except for one George Russell-influenced track by trombonist Les Robinson, all the music is Wilson's. His featured soloists are big-toned trumpeter Carmell Jones, the fine saxophonist Teddy Edwards (who has now begun to sound like Coltrane), and guitarist Joe Pass. This is the first time I have heard Pass, whose style varies from a basic blues solo on *Moment of Truth* to an uncanny harp-like sound on *Teri*. He is extraordinarily fluent throughout, and is so superior to the great majority of guitarists, that I look forward to hearing him in a small-group setting.

It is Wilson's album, however, no matter how good the soloists are. On various tracks, he shows that he can turn straight riffs, modality, or funk to personal use, making nonderivative, exciting music from them. In this connection, Miles Davis's *Milestones* is the most interesting track. Wilson gets a massed sound through the use of orchestral pedal point, over which Davis-type solos are played. The piece is a powerful lesson in how to make the current fashions into viable big-band jazz. J.G.

© © LEO WRIGHT: *Suddenly the Blues*. Leo Wright (flute and alto saxophone), Kenny Burrell (guitar), Ron Carter (bass), Rudy Collins (drums). *Dionysos; Tali; A Felicidad; The Wiggler; Greensleeves*; and four others. ATLANTIC S 1393 \$5.98, 1393\* \$4.98.

Interest: Carter's bass work  
Performance: Glistening but empty  
Recording: Good  
Stereo Quality: Good

Leo Wright, the young flutist-alto saxophonist who is a recent alumnus of Dizzy Gillespie's quintet, has recorded with the unusual instrumentation of guitar, bass, drums, and his own horns. He plays a bossa nova, *Willow Weep for Me*, *Greensleeves*, and contributions by young composers Tommy McIntosh, Lalo Shifrin, and himself. Although Wright and his associates (Kenny Burrell, Don Carter, Rudy Collins) are talented musicians, this album has little identifiable character.

Wright plays a pleasant flute and a fluent, Parker-like alto, but gives the impression of only going through the motions. His composition *Gense's Message* has the same curious unattractiveness of his playing. Rudy Collins is skillful, Kenny Burrell is ingratiating. Only bassist Ron Carter, in his arresting double-stop solos on *Sassy Lady* and *The Wiggler*, breaks through the glistening surface to make a personal statement on a disc that otherwise seems machine-made. J. G.

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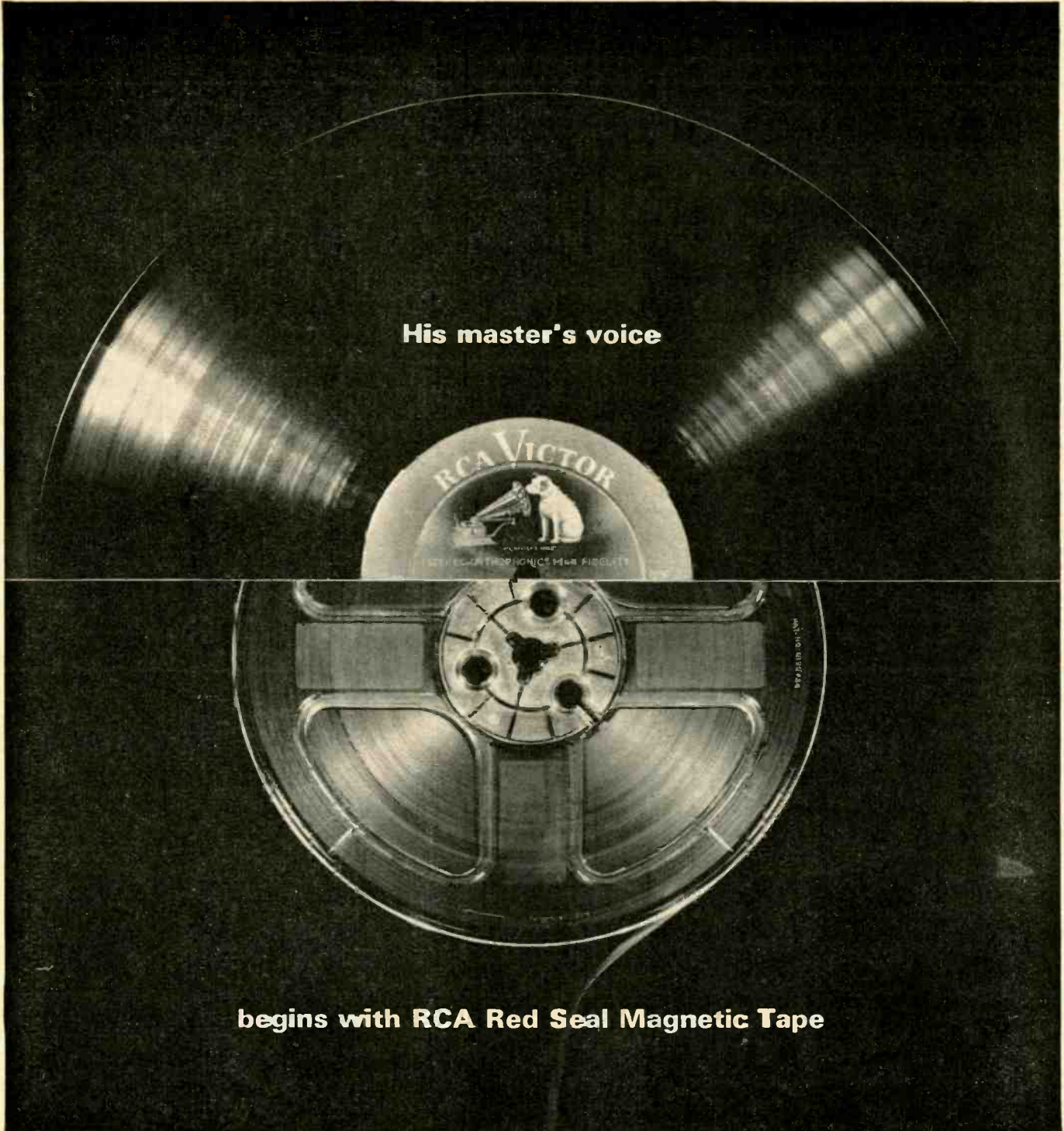
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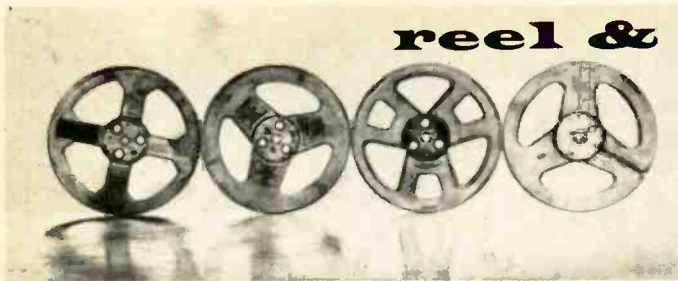
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### RECORDING OF SPECIAL MERIT

Ⓢ **BARTÓK: *Concerto for Orchestra*.** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR FTC 2130 \$8.95.

Interest: Leinsdorf-BSO debut  
Performance: Vivid  
Recording: First-class  
Stereo Quality: Near-perfect

This tape is no bargain, reckoned strictly in terms of total listening time, or compared with the prices of other excellent recordings of Bartók's *Concerto for Orchestra*. Yet in this instance value cannot be equated with cost. For here is one of the very finest reels in the catalog today: it offers a major contemporary score, a performance that may be rivaled but surely not surpassed, and recorded sound that exemplifies the art of musical reproduction at its most refined.

It is also the first recording by the Boston Symphony under its new conductor, Erich Leinsdorf. The Bartók *Concerto* is an especially appropriate choice, since it was commissioned by the late Serge Koussevitzky in 1943, when he was the orchestra's conductor, and it was first performed in Boston the following year.

Some space in the liner notes is given to a description by Richard Mohr, music director of RCA Victor's Red Seal operations, of the preparations that preceded the first recording sessions at Symphony Hall in Boston. Apparently in an effort to get from the orchestra exactly the sound Leinsdorf wanted, tests were made to explore the hall's sonic possibilities. These tests were subsequently evaluated and led to an extension of the stage by some eleven feet and the use of risers in each section. The latter is one of Leinsdorf's major innovations. As a result, the orchestra's brass has more heft and sounds more open than it has in previous BSO recordings, and the timpani, now dead-center and approximately two feet off the stage floor, are considerably sharper in focus. Thus, the objective, "to reproduce for records the unique sound of the Boston Symphony Orchestra," is admirably realized. The engineering

makes no attempt to do anything more than suggest a live performance heard from a good seat.

The *Concerto for Orchestra*, of course, is the perfect piece to illustrate the sound of an orchestra, and the Boston Symphony has both the ensemble and solo virtuosity to play it as it should be played—a virtuosity that Leinsdorf exploits to the hilt. The performance is lucid and taut, yet lyrical. It is perhaps less subtle in coloring than some, but its total impact is great.

C. B.

Ⓢ **BEETHOVEN: *Fidelio*, Op. 72.** Christa Ludwig (mezzo-soprano), Leonore; Jon Vickers (tenor), Florestan; Ingeborg Hallstein (soprano), Marzellina; Gerhard Unger (tenor), Jaquino;



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Gottlob Frick (bass), Rocco; Walter Berry (baritone), Pizarro; Franz Crass (baritone), Minister. Philharmonia Orchestra and Chorus, Otto Klemperer cond. ANGEL ZC 3625 two reels \$21.95.

Interest: Beethoven's only opera  
Performance: Unimpressive  
Recording: Very good  
Stereo Quality: Adequate

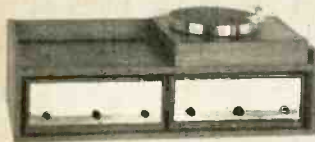
First, a salute to the Recording Angel, who with this release and the Strauss collection reviewed below, seems to be entering the tape market in earnest. As noted in these columns last November when the Knappertsbusch *Fidelio* was issued on tape (Westminster WTZ 154), the Klem-

perer version seemed to have barely a chance of making it, since Angel was notoriously wary of committing much of its catalog to this medium. But here it is, the first of two entries by the company's "house" conductor.

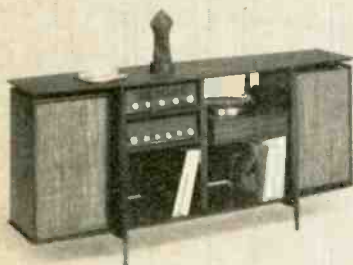
Under the circumstances, it would be nice to be able to recommend Klemperer's *Fidelio* without qualification. A number of reviewers of the disc performance have done so, yet, in the case of these reels, I cannot. The conductor, as might be expected, has a firm grasp of the score and an intensely personal view of it to project. It is unfortunate that he does not succeed in doing so—that his command of the vocal forces under his baton is less than compelling and that he fails to convey the impression of a wholly integrated performance. This is Klemperer's first major operatic undertaking in a recording studio, and I think this shows. Comparing the two available tapes, Hans Knappertsbusch leads a *Fidelio* that in some respects might be considered weak in an opera house. Its pace is slow, for one thing, so that it runs about fifteen minutes longer than Klemperer's (not counting the *Leonore* Overture No. 3, which Klemperer omits). But the impact of the Knappertsbusch performance is great. Klemperer, whose tempos are generally more buoyant from the start, only rarely makes us forget that this is after all a studio re-creation, a patchwork.

His principals respond accordingly. Christa Ludwig, a mezzo-soprano, is a kind of dark-horse Leonore and a very good one. She does not, however, invest her characterization with a personal identification, as does Sena Jurinac under Knappertsbusch's leadership. I feel she might have done so to a greater extent under a conductor more mindful of the unique problem of getting an operatic characterization across in a recording. The same may be said for Jon Vickers, a tenor with a fine voice, but one who urgently needs direction. His idea of Florestan is essentially correct, but he flounders on some points of style and technique—particularly proper volume levels. His initial outburst on the words "*Gott, welch Dunkel hier!*" is overpowering, but all out of proportion to the subdued lament that follows. Similarly, in the trio, his vocal emphasis is often much too strong. This is the sort of thing the artist himself should hear, but if he does not, the conductor most certainly should. By contrast, Walter Berry, in a role to which he is not

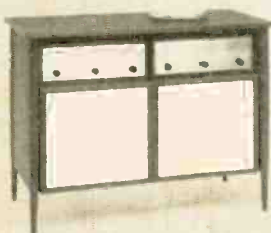
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accustomed and in which he was presumably on his own, contributes a splendid, menacing portrayal of Pizarro, and Gottlob Frick repeats the excellent Rocco he has recorded earlier. Ingeborg Hallstein is an able though somewhat tremulous Marzellina, and Gerhard Unger a first-rate Jaquino.

The sound is good, solid in the bass, and not overly bright on top. Stereo movement is discreet. The only real technical mistake is the miking on the "Abscheulicher!" which has Miss Ludwig so far to the right that she seems to be singing from the wings. Act I is contained on the first reel, divided between scenes, and Act II occupies the second reel, corresponding to sides five and six in the LP version and breaking at the end of the trio. No libretto is included. The tape on the first reel, in the set submitted for review, was wound on in reverse, requiring some fast-forwarding and rewinding to arrive at the proper playing sequence.

C. B.

⑤ **BERLIOZ: *Symphonie fantastique, Op. 11.*** Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 496 \$7.95.

Interest: Popular Berlioz  
Performance: Vigorous  
Recording: Sharp  
Stereo Quality: Adequate

This *Symphonie fantastique* is the sixth on tape, but good as it is, it must take at least second place to the recent Charles Munch recording (RCA Victor FTC 2113). The Ormandy treatment is colorful enough, but in the main it lacks the inner tension and excitement generated by Munch and the Boston Symphony, especially in the *Witches' Sabbath*. The Columbia recording, too, tends to be a little too brassy and strident in the mid-range, to lack adequate support in the bass—and it commits the cardinal sin of breaking the *Scene in the Fields* between sequences. The Boston Symphony tape has the first three movements on one sequence without interruption.

C. B.

⑤ **BRUCH: *Violin Concerto No. 1, in G Minor, Op. 25.*** MOZART: *Violin Concerto No. 4, in D Major, K. 218.* Jascha Heifetz (violin); New Symphony Orchestra of London, Sir Malcolm Sargent cond. RCA VICTOR FTC 2133 \$8.95.

Interest: Strange coupling  
Performance: Masterful  
Recording: Good  
Stereo Quality: Poor focus

Jascha Heifetz's recording of the Bruch concerto replaces an earlier monophonic disc, also with Sir Malcolm as conductor, and enters the catalog as the fourth, and probably the best, performance on

tape. Both the Bruch and the Mozart represent the veteran artist at his sovereign best. The liner notes do not make the point that both concertos were written when their composers were nineteen years of age, but this is the only reason I can see for pairing them. The eighty years separating them makes a whale of a difference, particularly in the technical and stylistic demands they make on the soloist. Yet it is a difference Heifetz surmounts completely and with apparent ease. The recording's sole flaw is its failure to come to grips with the problem of the "spreading violin." Focus on the solo instrument is decidedly poor.

C. B.

⑤ **JONGEN: *Symphonie Concertante for Organ and Orchestra.*** Virgil Fox (organ); Orchestre du Théâtre National de l'Opéra, Paris, Georges Prêtre cond. CAPITOL ZP 8573 \$7.98.

Interest: Minor but pretty work  
Performance: Robust  
Recording: Excellent  
Stereo Quality: Fine

This thirty-five-minute work, though written in 1933 by a Belgian who was director of the Brussels Conservatoire, is unmistakably French—in style somewhat to the left of Franck and to the right of Poulenc as organ music goes, and drawing much from Debussy and Ravel in its use of masses of sound for atmospheric effect. But this is not to say that it is not an attractive work in its own right. It is here recorded for the first time, and splendidly performed. The recording, made at the Palais de Chaillot in Paris, is undoubtedly one of the best works in its solution of the problem of pitting a large, modern organ against a full symphony orchestra. Usually one or the other suffers in the contest of might, but not here. Some credit goes to the composer, an organist himself, whose orchestration complements the tonal resources of the solo instrument. The stereo engineering, however, is absolutely topnotch. The organ's 16- and 32-foot stops are rock-solid on the bass end, and the upper registers of organ and orchestra alike are cleanly reproduced, without undue brightness.

C. B.

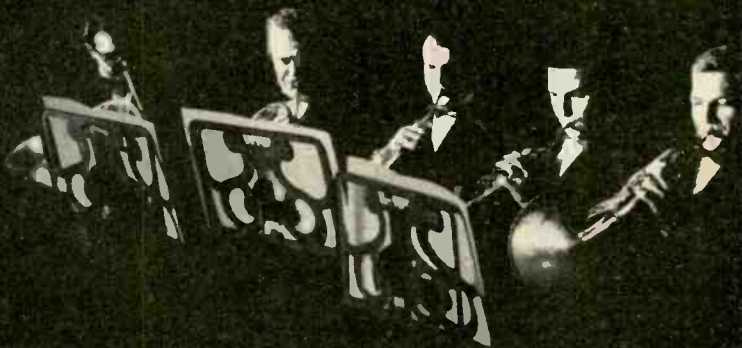
## RECORDING OF SPECIAL MERIT

⑤ **MOZART: *Quartet No. 11, in G Major, K. 387; Quartet No. 18, in A Major, K. 464.*** Juilliard String Quartet. EPIC EC 827 \$7.95.

Interest: Major Mozart  
Performance: Impeccable  
Recording: First-rate  
Stereo Quality: Nicely balanced

This reel introduces two of the "Haydn"  
(Continued on page 84)





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CIRCLE NO. 67 ON READER SERVICE CARD

Quartets—Nos. 14 and 18—released by Epic complete in an album of three records. Hopefully, the rest are forthcoming. For the moment these are the only string quartets by Mozart on tape, and the performances, by one of the country's leading ensembles, could hardly be improved upon. The Juilliard seems to be moving from the moderns to the classics as it matures, and the gain is ours. Its playing here, as always, is distinguished by perfect intonation, complete unanimity in bowing, incisive attacks, and a zestful approach. Their Mozart, in addition, is marked at all times by supple phrasing and by a silvery, eminently musical tone. The recorded sound, despite traces of print-through during pauses in the finale of K. 387 and the first movement of K. 464, is excellent. Background noise is low, and stereo separation is distinct at the same time that a sense of ensemble is consistently maintained. C. B.

© **SCHUBERT: Symphony No. 8, in B Minor, D. 759 ("Unfinished"); Rosamunde—Incidental Music, D. 797.** Minneapolis Symphony, Stanislaw Skrowaczewski cond. MERCURY ST 90218 \$7.95.

Interest: Another "Unfinished"  
Performance: Effusive  
Recording: Dry  
Stereo Quality: Pronounced

The seventh "Unfinished" on tape faces some stiff competition, notably from recordings by Walter (Columbia MQ 391) and Reiner (RCA Victor FTC 2090), yet it combines some of the best qualities of both—lyricism, warmth, and a fine sense of rhythmic control. Skrowaczewski conducts a wonderfully ebullient performance of the familiar work, one that for all its Byronic flair is not without discipline. His *Rosamunde*, too, has a youthful charm. The orchestra is fairly closely miked, so that the strings tend to be a little fibrous and the winds breathy. The over-all sound, however, is full-bodied and evenly balanced. C. B.

## RECORDING OF SPECIAL MERIT

© **STRAUSS: Till Eulenspiegel; Salome: Dance of the Seven Veils; Don Juan.** Philharmonia Orchestra, Otto Klemperer cond. ANGEL ZS 35737 \$7.98.

Interest: Three by Strauss  
Performance: Well done  
Recording: Very good  
Stereo Quality: Just right

Combinations of Strauss's tone poems are practically limitless, and this reel offers two of the shortest and most popular, along with the usual dance of Salome.

(Continued on page 86)

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CIRCLE NO. 61 ON READER SERVICE CARD

For Otto Klemperer as a recording artist, they represent new territory, but territory he covers with brio and refreshing style. His *Don Juan* has considerable flair, his *Till Eulenspiegel* commendable sauciness, and his *Salome* an unexpected seductiveness. The sound is full-bodied and warm, especially in the glow imparted to the strings. C. B.

© **WAGNER: *Tristan und Isolde: Prelude and Love-Death; Die Meistersinger: Prelude; Tannhäuser: Overture.*** Cleveland Orchestra, George Szell cond. Epic EC 826 \$7.95.

Interest: More Wagner  
Performance: Disciplined  
Recording: Transparent  
Stereo Quality: Very good

In recent months there have been excellent Wagner tapes by Antal Dorati (Mercury ST 90287) and Georg Solti (London LCL 80109), and still others remain from seasons past by Erich Leinsdorf (Capitol ZP 8411) and Leopold Stokowski (RCA Victor FTC 2071). In none, including the present collection, is the repertoire exactly duplicated. George Szell offers the shortest program in playing time, but the standard of performance is exceedingly high. The Cleveland conductor vigorously projects the music's ebb and flow within a framework of superb dynamic control. Clarity and balance are Szell's hallmarks, along with strict adherence to an over-all view. Yet some listeners may feel that Szell's hold on things is altogether too tight and unyielding. The *Tannhäuser* Overture is taken at a somewhat faster clip than usual, and the other excerpts move briskly too—Szell is not one to dawdle. The sound is unspectacular but very good. C. B.

## ENTERTAINMENT

© **TONY BENNETT: *I Left My Heart in San Francisco.*** Tony Bennett (vocals); orchestra. *I Left My Heart in San Francisco; Once upon a Time; Tender Is the Night; Smile;* and eight others. Columbia CQ 493 \$7.95.

Interest: Bennett's top twelve  
Performance: Meant to sell  
Recording: Sibilant  
Stereo Quality: Good

Here is Tony Bennett out to wallop the jukebox set with a vocalism awash with sentimentality. Since the disc was a national best-seller, it would be no surprise if the tape were to become the same. It has all the necessary ingredients. The repertoire, ranging from the classic *I'm Always Chasing Rainbows* to the genuinely poignant *Once upon a Time* (Continued on page 88)

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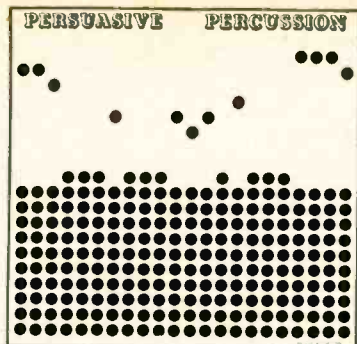
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CIRCLE NO. 13 ON READER SERVICE CARD





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CIRCLE NO. 31 ON READER SERVICE CARD

from last season's flop musical *All-American*, is unbeatable. But Bennett, in characteristically mediocre voice, does much to obliterate the high quality of the songs by laboring over the obvious in each and every lyric. **C. B.**

© **SERGIO FRANCHI:** *Romantic Italian Songs*. Sergio Franchi (tenor); orchestra and chorus, Wally Scott cond. *Core Ingrato; Funiculi-Funicula; O sole mio; Mattinata*; and eight others. RCA VICTOR FTP 2127 \$7.95.

Interest: Lanza's successor?  
 Performance: Idiomatic  
 Recording: Good  
 Stereo Quality: Good

After Sergio Franchi's smashing success on TV in Britain moved Sol Hurok to sign him for an American tour sight unseen, Franchi arrived last fall and almost immediately took up semi-official residence on the *Ed Sullivan Show*. Insiders indicated he could easily fill the vacuum left in the hearts of Mario Lanza's avid following. On the evidence presented here, he should. His voice, though at times it betrays a lack of training, has the stuff from which voices of gold are made. Franchi sings, too, with considerable flair, just what the standard fare on this introductory reel calls for. The recording cannot be faulted. **C. B.**

© **COLEMAN HAWKINS:** *Desafinado*. Coleman Hawkins (tenor saxophone); sextet. *Desafinado; I'm Looking Over a Four Leaf Clover; Samba para Bean; I Remember You*; and four others. IMPULSE ITC 303 \$7.95.

Interest: The new bag  
 Performance: In the frame  
 Recording: Very good  
 Stereo Quality: Same

Riding the crest of the musical *nouvelle vague* called the bossa nova, the Coleman Hawkins Sextet makes an auspicious debut on tape. With two Verve reels by Stan Getz, this release is the best of its kind, leading off with the bossa nova hit *Desafinado* by Antonio Carlos Jobim, a leader of the movement, and following with others—João Gilberto's *Um Abraço no Bonfá* (credited to an "unknown" composer in the liner notes), Jayme Silva's *O Pato*, and Jobim's *One Note Samba (Samba de uma nota so)*. The inclusion of *I'm Looking Over a Four Leaf Clover* is not so capricious as it may seem. It was on a Capitol disc by Gilberto that introduced the bossa nova up North in the early 1960's, so it has a certain claim to status in this genre.

What makes this set as good as it is is the ease with which Hawkins adapts to the jazz-samba style and the restraint he exercises throughout. His long-lined

solos are supple, and flow smoothly with a kind of quiet intensity; his sidemen, including guitarists Barry Galbraith and Howard Collins, support him with subtlety and grace. The gentle spirit of the bossa nova is never violated. The performances are complemented by clean, undistorted sound that is totally free of gimmickry. **C. B.**



SERGIO FRANCHI  
 Filling the Lanza gap

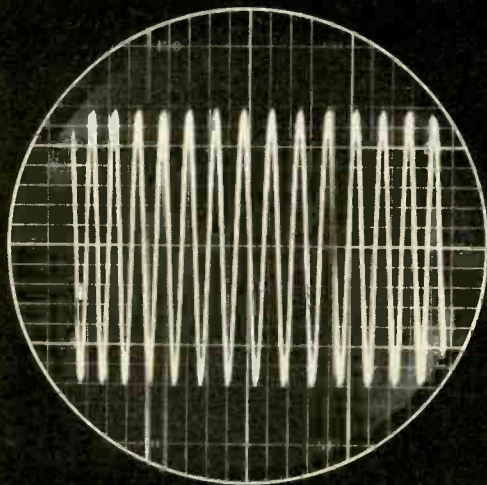
© **GYPSY (Jule Styne-Stephen Sondheim)**. Sound-track recording. Rosalind Russell, Natalie Wood, Karl Malden, Paul Wallace; chorus and orchestra, Frank Perkins cond. WARNER BROS. WSTC 1480 \$7.95.

Interest: Great score  
 Performance: Dull  
 Recording: Fair  
 Stereo Quality: One-sided

No use further bewailing the fact that Rosalind Russell, in the film version of *Gypsy*, sings (with assistance from Lisa Kirk) the role created by Ethel Merman. There is just no comparison between this rather leaden sound-track recording of *Gypsy* and the altogether brilliant job by the Broadway cast for Columbia, sparked by Miss Merman's energetic lead (OQ 434). Jule Styne's remarkably fine score is here left pretty much intact, at least. Paul Wallace repeats his heart-warming rendition of *All I Need Is the Girl*, but the rest is simply a pale carbon copy of a never-to-be-forgotten original. The present recording is often quite muffled and hollow in sound, and stereo directionality is minimal, tending to favor the left channel. **C. B.**

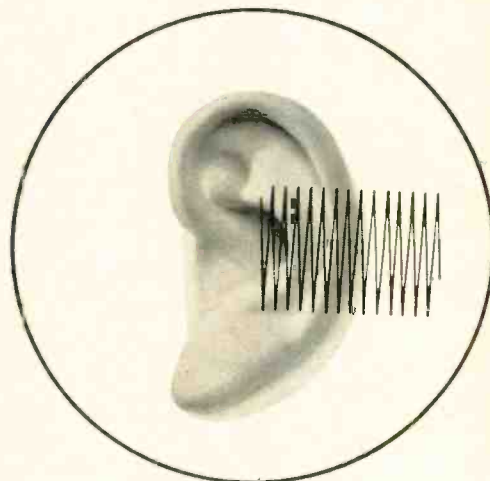


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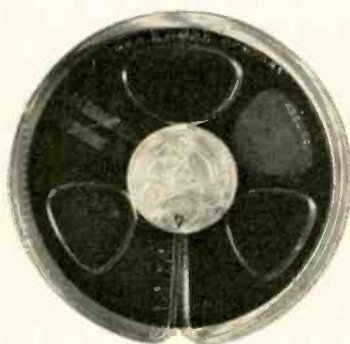


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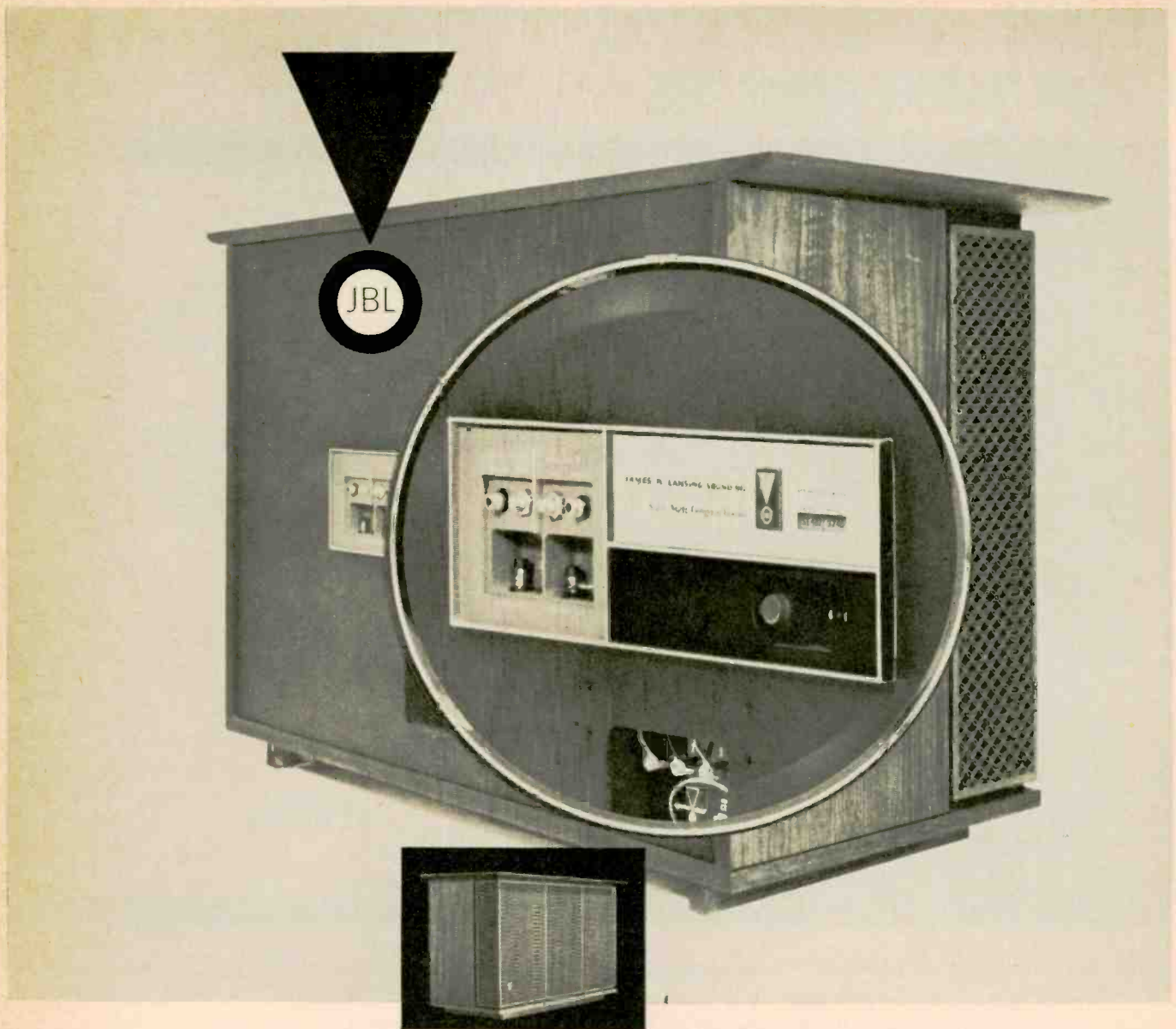


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CIRCLE NO. 42 ON READER SERVICE CARD

HIFI/STEREO REVIEW



Reviewed by STANLEY GREEN • NAT HENTOFF • PAUL KRESH

**Explanation of symbols:**

Ⓜ = monophonic recording

Ⓢ = stereophonic recording

\* = mono or stereo version  
not received for review

Ⓢ Ⓜ NAT "KING" COLE: *Ramblin' Rose*. Nat "King" Cole (vocals); orchestra and chorus, Belford Hendricks cond. *Twilight on the Trail; Goodnight Irene; The Good Times*; and nine others. CAPITOL ST 1793 \$4.98, T 1793\* \$3.98.

Interest: Back-country repertoire  
Performance: Smooth and relaxed  
Recording: Satisfactory  
Stereo Quality: Lacks depth

In his constant search for novel musical packages to put on long-playing records, Nat "King" Cole frequently travels through territory where he is definitely an outlander. Following his recent misguided Spanish efforts, he has now chosen the equally bumpy road of country and western songs. While his singing is here more relaxed—almost to the point of trailing off completely at times—the repertoire consists largely of the maudlin sentiments and juvenile emotions that are so large a part of this type of music.

S. G.

Ⓢ Ⓜ PEGGY LEE: *Sugar 'n' Spice*. Peggy Lee (vocals); orchestra, Benny Carter cond. *I Believe In You; The Sweetest Sounds; Big Bad Bill*; and nine others. CAPITOL ST 1772 \$4.98, T 1772\* \$3.98.

Interest: Uneven collection  
Performance: Her usual  
Recording: Very good  
Stereo Quality: Lacking presence

Granted that Peggy Lee has an unerring rhythmic sense and an ethereal vocal quality, I retain a nagging doubt about her fans' claim that she is a supreme vocalist. My chief complaint is that she seldom seems to be truly involved with her material. No matter how personal the sentiment, her approach is so unflinchingly aloof that I am more conscious of the singer's technique than I am of the intention of the song. Moreover, in the

current set, her small voice is almost buried by Benny Carter's insistently forward orchestra.

S. G.

Ⓢ Ⓜ ENOCH LIGHT: *Big Band Bossa Nova*. Orchestra, Enoch Light cond. *Perdido; Brazil; Besame Mucho*; and nine others. COMMAND RS 844 SD \$5.98, RS 33844\* \$4.98.

Interest: Lively program  
Performance: Stereophonic  
Recording: Great sound  
Stereo Quality: Directional

It was, of course, inevitable that Enoch Light would latch on to the bossa nova. Fronting a twenty-one-piece orchestra of outstanding sidemen, he and arranger



LEE FRIEDLANDER

LALO SCHIFRIN

*Compelling freshness for the bossa nova*

Lou Davies have created a series of bright, appealing interpretations of the current musical fad, using both new and familiar melodies. This is not the kind of bossa nova the purists will go for, but the combination of Light's musicianship and Command's sound help create a frequently exciting disc. *Desafinado*, the bossa nova national anthem, is here, as well as tributes to local institutions such as *Take the "A" Train* and *Lullaby of Birdland*.

S. G.

Ⓢ Ⓜ EDITH PIAF: *Chansons*. Edith Piaf (vocals); orchestra. *Toujours aimer*;

*Fallait-il . . . ; Polichinelle*; and nine others. CAPITOL ST 10328 \$4.98, T 10328\* \$3.98.

Interest: For the fans  
Performance: Piaf perfect  
Recording: Very good  
Stereo Quality: Satisfactory

As one who has always reveled in Piaf's songs of suffering, I must reluctantly confess that this current collation offers little that has not been done better before. Charles Dumont, who is responsible for ten of the twelve selections, has created rather monotonous melodies that are all too obviously plotted for the big socko ending that finds the lady flailing away in grief—present or anticipated. I prefer the two contributions of Mikis Theodorakis, *Les amants de Teruel* and *Quatorze Juillet*, though the latter sounds more like a Mexican street festival than it does Bastille Day. Translations are on the jacket.

S. G.

Ⓢ Ⓜ LALO SCHIFRIN: *Piano, Strings, and Bossa Nova*. Lalo Schifrin (piano); strings and percussions. *The Wave; Silvia; Maria*; and nine others. MGM SE 4110 \$4.98, E 4110\* \$3.98.

Interest: Buoyant program  
Performance: Stylish  
Recording: Satisfactory  
Stereo Quality: Effective

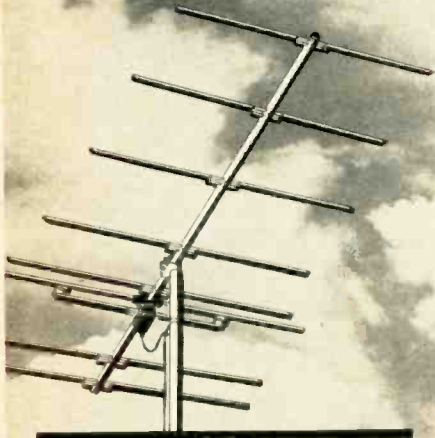
Backed by strings on the left and percussion on the right, pianist Lalo Schifrin offers a dozen melodies in a strikingly original and compelling bossa nova treatment. Schifrin is blessed with both firm rhythmic control and the ability to extract every last bit of melodic subtlety from his material, and he takes full advantage of the opportunities presented by the use of a string section on this disc.

Personally, I feel that if it has done nothing else, the popularity of bossa nova rhythm has brought forward a number of songs that have an unusual degree of melodic sophistication. In this collection, *Rapaz de Bem, Murmurio*, and the closer-to-home *Time for Love* by Leonard Feather are melodies of uncommon richness and, I hope, lasting appeal for musicians.

S. G.



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© M CAROL SLOANE: *Live at Thirtieth Street*. Carol Sloane (vocals); rhythm accompaniment. *Spring Is Here; Never Never Land; Chicago*; and nine others. COLUMBIA CS 8723 \$4.98, CL 1923\* \$3.98.

Interest: No surprises  
Performance: Appealing singer  
Recording: Good sound  
Stereo Quality: Good

Judging from the result, it was a good idea to pack Columbia's Thirtieth Street studio with an audience. The only sound you hear from the guests is their applause, but unquestionably they helped Miss Sloane to communicate her musical emotions. She has a husky, intimate voice that she projects well. Apart from an unfortunately fussy *It Never Entered My Mind*, all the numbers are given intelligent interpretations, and the singer is backed by sympathetic accompaniment.

S. G.

© M RICHARD TUCKER: *The Fabulous Voice of Richard Tucker*. Richard Tucker (tenor); orchestra, Skitch Henderson cond. *Love Letters; Shalom; With These Hands*; and nine others. COLUMBIA MS 6397 \$5.98, ML 5797\* \$4.98.

Interest: Intelligent program  
Performance: Impressive  
Recording: Splendid  
Stereo Quality: Fine

Obviously a good deal of thought went into the preparation of Richard Tucker's first foray into the light-music field. Subtitled "Great Songs of Love and Inspiration," the collection sticks closely to the aria-like song whose emotional content makes good use of the singer's vibrant tenor. Only the slightly up-tempo *Tonight* seems ill-chosen. But there is an obvious affinity between Mr. Tucker and such ardent expressions as *The Exodus Song, Shalom*, and *Climb Ev'ry Mountain*. Skitch Henderson's arrangements support the singer fully.

S. G.

## FOLK

### RECORDING OF SPECIAL MERIT

© M NETANIA DAVRATH: *Sings Yiddish Folksongs*. Netania Davrath (soprano); orchestra, Robert DeCormier cond. *A Chant; Chassidic Melody; The Town Is Burning; And When the Rabbi Sings*; and eight others. VANGUARD VRS 9117 \$5.95, VSD 2127 \$4.98.

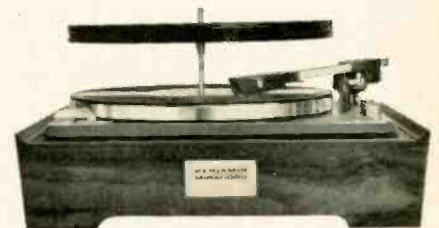
Interest: From the old country  
Performance: Davrath is superb  
Recording: Excellent  
Stereo Quality: First-rate

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HI-FI/STEREO REVIEW



cert artist and a folk singer who can be persuasive in several different traditions. She was born on the Russian-Polish border and trained in Israel. In this anthology of Yiddish music as it was experienced in eastern Europe in the nineteenth and early twentieth centuries, Miss Davrath is at full idiomatic ease. She has mastered the buoyant rhythms and unflagging ardor of the Chassidic style and is equally expert at secular lullabies, tales of robbery and disaster, and gentle love songs.

A superior musician, Miss Davrath is able to apply the skills of a classical singer without patronizing or chilling her material. Her voice is full, pliant, and warm. The recording would have been a total success were it not for the orchestral arrangements by Robert DeCormier. His scores are somewhat too sentimental, they make their narrative points too obviously, and the instrumental forces are too large for such intimate tunes. A small, semi-improvisatory ensemble would have been much more suitable. The liner contains full translations. *N. H.*

## THEATER

© © SING OUT, SWEET LAND! Original-cast recording. Alfred Drake, Burl Ives, Alma Kaye, Bibi Osterwald, Jack McCauley, Juanita Hall; chorus and orchestra, Elie Siegmeister cond. DECCA DL 7430† \$4.98, DL 4304\* \$3.98.

Interest: A classic  
Performance: First-rate company  
Recording: Very good  
Stereo Quality: Good doctoring

Although *Sing Out, Sweet Land!* lasted a bare hundred performances on Broadway in 1944, it has long been revered by both theater and folk-music buffs. Decca's original-cast album is here repackaged and stereophonically reprocessed—though this is not stated on the jacket—and it is most welcome. Here are Alfred Drake, fresh from his *Oklahoma!* triumph, and Burl Ives, with the sweetest voice this side of Old Smoky, leading a fine cast through a collection of seventeen folk and folk-inspired songs. Seldom has the spirit of these pieces been caught as effectively. A special nod must go to Drake's touching *Wanderin'*. Conductor Elie Siegmeister arranged the selections and also contributed the music for the rousing opening number, *As I Was Going Along*.

As I pointed out, this is not real stereophonic sound, in spite of Decca's deceptive claim. Don't be surprised that the voices of the four singers in *Frankie and Johnny* and the three in *The Rovin' Gambler* are all bunched in the middle. I was also disappointed that the singers are not linked with their songs either on the jacket or on the label. *S. G.*

## SPOKEN WORD

© CHAUCER: *The Canterbury Tales: General Prologue, Prologue to the Pardoner's Tale, and Chaucer's Retraction*. J. B. Bessinger, Jr. (reader). CAEDMON TC 1151 \$5.95.

Interest: Chaucer in Middle English  
Performance: Faultless  
Recording: Good

Mr. Bessinger is not only an authority on the man who was perhaps England's first important poet, but he also reads the stuff more than passing well. The album includes a good part of the General Prologue, in which is described a group of pilgrims thrown together by a delay on their journey to Canterbury to visit the shrine of Thomas à Becket; they later regale each other with a series of diverting and instructive tales. In the prologue, the author describes each of the characters minutely, and such character delineation has never been surpassed.

Although a text is provided, the packages seem here to assume a knowledge of Middle English (which sounds like the track of an Ingmar Bergman movie) on the part of the purchaser. You can understand most of the language by simultaneously looking and listening, but it is a rather demanding exercise. Folkways, which presents a portion of the prologue and several of the tales on FL 9859, surmounted this handicap by including, in the margin of their text, modern equivalents of the more obscure old words. Otherwise, the Caedmon release is of equal merit, and duplicates very little. It ends with Chaucer's famous retraction of his work, which he wrote to appease the Church. *P. K.*

© CHAUCER: *The Canterbury Tales: The Pardoner's Tale*, Michael MacLiammoir (reader); *The Miller's Tale*, Stanley Holloway (reader). CAEDMON TC 1130 \$5.95.

Interest: Solid Chaucerian spice  
Performance: Exactly right  
Recording: Fine

There seems to be a lot of Chaucer headed this way, most of it in Middle English, but the two tales read here have been translated into the language we speak, so you don't need a special course in medieval literature to understand it. Mr. MacLiammoir reads the Pardoner's Tale, in which the avaricious pardoner among the pilgrims on their way to Canterbury rails against avarice in a sanctimonious description of some fellows who undid themselves through their greed for gold. The relish of MacLiammoir's approach is quite infectious. The *pièce de résistance*, though, is on side two, where

(Continued on page 95)

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P. K.

© **JOHN DONNE: Love Poems.** Richard Burton (reader). CAEDMON TC 1141 \$5.95.

Interest: Great lyrical poetry  
Performance: On the cool side  
Recording: Excellent

John Donne, with his lean language and impatience with pomposity, his celebration of privacy coupled with his awareness of men's interdependence, seems more of our time than of his own. His lyrics have a particular fascination for us, as he tells the intruding sun, "I could eclipse thee with a wink, but that I would not lose her sight so long," or uses sweet sounds to persuade some wide-eyed quarry to give up her chastity. The love songs are not festooned with fussy verbal decoration—indeed, Donne once wrote a most pointed parody of Sir Philip Sidney's pastoral verse—but are charged with affection and tenderness. Mr. Burton, who would have seemed the ideal interpreter, is disappointing on the first side, as these elements are missing from his readings of the lyrics. More's the pity, since all our favorites are here, but the actor takes a cool, almost cruel tone, and the caress is only in the language, which seems at odds with the voice. He does much, much better on side two with a muted, wistful reading of *A Valediction Forbidding Mourning*, and really comes into his own with the passages of scalding scorn and satire in the three *Elegies* offered complete here. These are poems of hate more than of love, and the actor interprets their mood remarkably well.

P. K.

© **ALLAN DOWLING: Poems.** Read by the poet. GRYPHON COLLECTORS GUILD GR 905 \$4.98.

Interest: Poetry by a publisher  
Performance: Effective  
Recording: Good

As publisher of *Partisan Review* since 1948, Allan Dowling has been performing a significant service to literature. As a poet, he has made a few modest and competent contributions. Influenced by Eliot and some of the other great moderns whose work he has escorted to print, he has at times shaped some graceful lyrics, but at other times has prated rather hollowly about art or rather preciously about minosa. On the disc are

twenty-eight short poems, the twenty-ninth being an interminable ballad. In the last, the poet seems to be complaining about the attitudes of modern writers through the device of transforming them into birds dwelling on a mythical island. This allegory sags badly under the weight of many stanzas, and somehow conveys the impression that the poet feels the Obscurantists (bad guys) are out to get the Forthright Versifiers (good guys) like himself. He is much more effective in gentler lyrics such as *The Needle Point of Now* and *Ararat* as well as in a quite original extended tropical metaphor called *The Back Country*. And he reads everything—in quiet, sonorous, measured tones—extremely well.

P. K.

© **BERTRAND RUSSELL: Speaking.** An interview with Woodrow Wyatt. CAEDMON TC 1149 \$5.95.

Interest: Intellectual  
Performance: Incisive  
Recording: Fair

Still another session with Lord Russell, this time a skillfully guided series of interviews in which he is kept to the point rather than allowed to reminisce. Here he sums up his views on philosophy and science (philosophy is "incomplete science"); the influence of religion ("harmful"); "taboo morality," by which he means those rules of society created by superstition rather than rationally related to human needs; and, lastly, fanaticism, always the mainspring, according to Russell, for bad actions. This is a solid and challenging hour in the company of a fearless intellect.

P. K.

**RECORDING OF SPECIAL MERIT**

© **SHAKESPEARE: Henry V.** The Swan Theatre Players. SPOKEN ARTS 817 \$5.95.

Interest: Brilliant condensation  
Performance: Charming  
Recording: Bright and clear

The moral of *Henry V* might be summed up: never play a joke on a king. If the Dauphin of France had known what he was starting when he sent those tennis balls to the English court along with a couple of airy insults to the battle-eager Henry, I am sure he would have thought twice about it. On the other hand, we would have been without one of the most colorful of Shakespeare's historical plays. Once again, Spoken Arts is to be congratulated on doing an impossible job brilliantly: condensing this sprawling, treasure-laden drama to the space of an hour and yet preserving just about every great speech and major moment of the action.

(Continued on page 97)



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Colin Jeavons is a most interesting Henry—playing him more for nuances of character and agility of expression than for the hard, stubborn military aspects that Olivier, for example, emphasized in his spectacular movie version. Jeavons is best in the long soliloquies, especially the subtly subversive one in which Henry compares his lot unfavorably with that of an army private. He is never, though, sufficiently forceful or tough-fibered for this role. The direction is brisk and resourceful, the supporting cast strong, and there is a fine sheen to the entire presentation. It is hard to imagine a more charming rendition of the closing scenes, in which Catherine Clouzot makes a most delicious Katherine of the French court, and Jeavons, freed from the exigencies of the military scenes that are not really his cup of tea, plays the courtship episode sensitively and winningly. He is quite a bit better performing this side of Henry than he is as the "wretched and peevish fellow" the Dauphin lost his country to by teasing. All in all, a fine introduction to the moods, range, and plot of a great play.

P. K.

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SHAKESPEARE: *King Richard II*. John Gielgud, Keith Michell, Leo McKern, others. Peter Wood, director. CAEDMON Shakespeare Recording Society 216 three 12-inch discs stereo and mono \$17.85.

Interest: Shakespeare masterpiece  
Performance: Gala  
Recording: Topnotch  
Stereo Quality: Realistic

*Richard II*, with its glowing poetical passages and set speeches, is not only one of the most ingratiating of Shakespeare's historical plays to the ear, but offers at the same time a tremendous opportunity and challenge to the performer in the title role. As Richard is undone by the cousin whose life he has spared, and the foundations of his confidence and his kingdom are shaken in the mounting gripping episodes that lead to his arrest and murder, the character must move from detachment and loftiness to speeches that blaze with music and lightning eloquence, and finally to a plaintive nobility as Richard must "give this heavy weight from off my head,/ And this unwieldy sceptre from my hand,/ The pride of kingly sway from out my heart." All this is meat and drink to John Gielgud, who wraps himself in majestic remoteness during the early scenes, downstaging the rest of the cast by his underplaying until, gradually, he moves into the forefront of the action and his voice becomes the dominant instrument. He is surrounded by a dream

cast, with Leo McKern making the most of the ornamented speeches that stand the role of John of Gaunt, and Keith Michell contributing a wonderfully blunt and stubborn Bolingbroke with just the right amount of the common touch. The portrayal of the wily Duchess of York by Hazel Hughes is one of the most memorable contributions in an album that abounds in them.

Peter Wood makes the play move as suspensefully as a film, but he knows how to slow and build to the great poetic moments that emerge like arias in a grand opera, the jewels of the crown. Sound effects, musical bridges, and crowd noises are used sparingly but tellingly, and the stereo recording contributes considerably to the great breadth of the scenes of action.

P. K.

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SHAKESPEARE: *The Rape of Lucrece and Other Poems*. Richard Burton, Dame Edith Evans, Sir Donald Wolfit (readers). CAEDMON Shakespeare Recording Society 239 two 12-inch discs stereo and mono \$11.90.

Interest: Shakespearean poetry  
Performance: Matchless  
Recording: Good  
Stereo Quality: Erratic

Long before the Italians were making movies—in 1594, as a matter of fact—Shakespeare wrote the vivid *Rape of Lucrece*, a narrative poem in which the Roman, Tarquin, posts to Collatium to have his way with his friend Collatine's "fair love, Lucrece the chaste." Never was lust portrayed with less obscenity, nor yet with more vividness, as "pure chastity is rifled of her store" leaving "lust, the thief, far poorer than before." Mr. Burton reads the long poem in spine-chilling tones, right down to the classic moment of revenge. His is the right voice for the job. It wanders, however, from speaker to speaker in the stereo version, for no good reason and quite disconcertingly. *The Passionate Pilgrim* (much of which is attributed to writers other than Shakespeare), concerned mainly with the pursuit of the comely Adonis by the lustful Venus, is given the benefit of the virtuoso voices of Donald Wolfit (on the left speaker) and Dame Edith Evans (on the right), which is casting with a vengeance. The *Sonnets Set to Music* almost seem to be music the way the same team delivers them, and the wry parable of *The Phoenix and the Turtle* (concerning, like most parables, the race between Good and Evil—except that in this one, Good takes a terrible beating) is most movingly delivered by Wolfit. It is doubtful that there are three actors alive who could compete with the trio featured here. Texts are included.

P. K.

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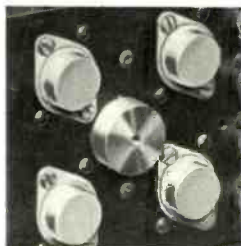
For example, consider its circuitry. Transistors are combined with new frame grid tubes to gain the best qualities of each. As another example, consider its unique stereo headphone facilities. The output receptacle is in the rear; you may leave the headphones plugged in permanently, out of sight when not in use. The headphone switch, however, is located conveniently on the front panel.

Or, consider the unique tape recording monitor that functions much like monitors in professional recording studios. Namely, it permits you to monitor any source material two ways *during* recording: the instant signal enters the record head or directly from tape, the moment it is recorded. And these features are only a sampling. Truly, the "Astro" is "ahead-of-its-time" even down to the smallest details such as the exclusive friction-lock controls that obsolete awkward dual knobs found on conventional stereo equipment.

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