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HiFi/Stereo Review

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EDITORIALLY SPEAKING

By William Anderson

THE French have a fine sense of theater, and a fine vocabulary to go with it. Our own vocabulary can describe the ups and downs of our theatrical performances accurately, but, it seems to me, too bluntly, too unkindly: hit, flop, smash, bomb, turkey. A college French class long ago contributed to the furniture of my mind a few phrases I like a little better: *succès fou* (wildly successful), *succès d'estime* (not good, but it was brave to try), and *succès de fiasco* (they shouldn't have tried).

These phrases come in handy just now in assessing what Harold Schonberg of the *New York Times* justly called "the most spectacular event in New York musical history"—the long-awaited opening of the new Metropolitan Opera house the night of September 16. The beautiful new house itself, the glamorously bedizened audience, the hoopla and the window dressing understandably distracted the eye and ear from what should have been the center of attention in this event: Samuel Barber's new opera *Antony and Cleopatra*, specially commissioned for the opening. What we optimistically and perhaps unwisely hoped for was a miracle, a *succès fou*; what we got fell somewhere between *estime* and *fiasco*.

The critics did their sad duty: Schonberg in the *New York Times*: "Mr. Barber's score . . . is something of a hybrid—neither fully traditional nor fully modern; skillfully put together but lacking ardor and eloquence; big in sound but stingy with arresting melodic ideas." Peter Heyworth in the *London Observer*: ". . . rather conventional and unremarkable, like one of those well-tailored London suits, whose virtue is supposed to lie in the fact that no one notices them." *Time* magazine, in its cover story on Met general manager Rudolf Bing, managed to say almost precisely nothing ("a musical extravaganza") in one perfunctory paragraph. *Newsweek*, unembarrassed by a cover story, could afford candor: "Barber's 'Antony and Cleopatra,' unfortunately, is a disaster."

No opera premiere in history ever had as large an audience—in addition to the 3,800 seats in the house itself, millions must have heard the coast-to-coast broadcast. And although the many parties concerned elected not to have the performance recorded by RCA Victor, off-the-air and perhaps even a few on-the-spot tapes will shortly reach the underground market. Operatic history, at least, will be served.

What it all proves, I suppose, is that we live in a non-operatic age. *Interest* in opera has probably never been higher—\$45,000,000 worth of new opera house is some testimony to that, as is activity in other opera houses around the country—Dallas, San Francisco, Chicago, Boston. But modern composers, by and large, shy away from writing operas, and when they do write one, the public stubbornly rejects it in favor of another *Carmen*, another *Traviata*, another *Bobème*. The Met was right to unveil the centerpiece of American musical life with an American work, an American cast—a noble effort against tremendous odds. But couldn't the bet have been hedged a bit? Need it have been a new work? Would this not have been just the time to give the public what it wants, a work grandly passionate, tuneful, singable—a splendidly mounted production of (heresy!), say, *Porgy and Bess*? Or is there not, somewhere out there, a young composer with the courage to tune his ear a little less to the opinions of his composing peers and a little more to the tastes of the public, one who could usher in the new Golden Age that seems to be so unmistakably beckoning?



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LETTERS TO THE EDITOR

The Castrati

● Being a composer in the Baroque tradition and a connoisseur of the high male voice, I found Henry Pleasants' article on "The Castrati" (July) very interesting. It contains much biographical data, particularly regarding Professor Alessandro Moreschi, for which I had been searching elsewhere in vain. The vindication of Farinelli's character is as admirable as it is necessary; I have hardly been able to tolerate the abuse heaped on the Sun King of Singers by authors of Handel biographies and other books.

Aside from the excellent presentation of unfamiliar historical facts, however, the tone of Mr. Pleasants' article struck me as being both pedantic and bourgeois. . . . I do not believe the practice of producing *castrati* for their special musical purpose "ghastly" or "shameful" when the operation is performed on the initiative of the individual, as was often the case, nor do I regard the *castrati* themselves as being "mutilated": there is an enormous difference between mutilation and a precise, delicately performed operation! I have many friends, some of them quite prominent in musical circles, who agree with me that if there is to be a serious and widespread revival of Baroque and *bel canto* opera, there must necessarily be a return of the *castrati* to sing the roles they alone can handle with dramatic and vocal legitimacy. . . . I definitely do not advocate force, but if a young singer should possess a fine voice which he wishes to preserve, I can sympathize with no reason for discouraging him. Children in general are far more reasonable, intelligent beings than most adults want to believe, and a gifted child is a thorough pragmatist to whom nothing is really more important than his talent. The type of child who would choose to devote his life to his art in this manner would not be one for whom music is a passing fancy, but a great little artist who really loves his voice, and knows and wants to keep what he has rather than risk its loss. As far as thus depriving an individual of a "normal" sex life, there have been many "normal" geniuses who have done their best work without marriage or children; what is good for one man is not necessarily good for another. . . . As our age and society become increasingly liberated and sophisticated, it would hardly result in political, social, economic, and moral upheaval and decay to restore the *castrati* to their place in music. The age which permits

the threat of mass annihilation and the society which has come to accept as a matter of course homosexuality, abortion, artificial birth control, etc. could certainly accept a practice which contributes to culture!

One further point on which Mr. Pleasants is completely in error is his statement that "the Catholic Church could not, and never did, countenance a *castrato's* marriage (because procreation was impossible). . . ." The Catholic Church has never held that the purpose of marriage is solely the procreation of children; rather its doctrine is that procreation is morally legitimate through marriage. After the great soprano Tenucci eloped with his pupil Dorothy Maunsell in 1766, the Church pronounced the marriage legal on July 4, 1767.

ANNE-MARIE DOURISBOURE
Burbank, Calif.

Mr. Pleasants replies: "I defer to other readers for comment on Miss Dourisboure's view of how gifted choir boys might best contribute to our better appreciation of Baroque vocalization. But the Tenucci case merits some elaboration.

"Miss Dourisboure draws her conclusions, surely, from the following statement in the Grove's entry on Tenucci: 'He got married by a Roman Catholic priest at Cork. . . . On July 4, 1767, this marriage was legalized in the parish church at Shauraban [Shahraban],

(Continued on page 8)

G. F. TENUCCI

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County Tipperary.' In this she has been misled by the word 'legalized.'

"It doesn't mean what she thinks it does. The fact is that the Tenduccis were married twice. The first marriage was certainly clandestine and probably Catholic. The second was public and Protestant. It was this second marriage that constituted the 'legalization,' the Catholic Church in Ireland at that time having no legal status and Catholics as individuals enjoying neither civil nor legal rights. Mrs. Tenducci was a Protestant. Tenducci, of course, was a Catholic, but he recanted a few days before the Protestant ceremony. According to Grove's, the girl's parents finally succeeded in having the marriage annulled in 1775. I have been unable to determine the grounds for annulment, as the pertinent church records no longer exist.

"It was a scandalous case, and would have been even had Tenducci not been a castrato. Dorothea Maunsell was only fifteen, and her family was one of the most illustrious of Limerick and, indeed, of Ireland. Their reaction to her elopement with a castrated Italian opera singer and secret marriage by a Catholic priest was predictably apoplectic. The available documentation is sparse, consisting of three brief dispatches to the Freeman's Journal of Dublin, but it tells all that need be told.

"The first of these dispatches, from Limerick, dated August 28, 1766, reports: 'We are sorry to acquaint the public that an amiable young lady has deserted her parents and friends and thrown herself away upon an Italian singer; a most extraordinary matter of amazement, and no doubt great distress to a very respectable family.'

"The second, from Cork, dated September 1, tells us that 'last Thursday night [August 28] Mr. Tenducci, an Italian singer belonging to our theater, was arrested on an action of damage for having seduced and married a young lady of good family and fortune, who had lately been his pupil. He was enlarged on Saturday, but was this morning arrested again and now remains in confinement.'

"And the last, from the issue of June 30-July 4, 1767, under a Dublin dateline, simply says that 'Signor Tenducci read his recantation in the parish church of St. Bridget.'

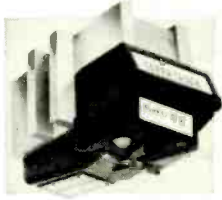
"Dorothea, in 1768, published a fanciful account of the matter under the title A True and Genuine Account of the Marriage of Mr. and Mrs. Tenducci, according to which her father was initially set on having Tenducci hanged. But the family, in the end, seems to have opted for a legal son-in-law, even if Catholic, Italian, a singer, and castrated, as preferable to one illegal and ignobly dead. Recantation [i.e., disavowal of the Catholic Church] was the price that Tenducci had to pay to get out of the scrape alive.

"Curiously, there is nowhere in Mrs. Tenducci's account any reference to her husband's having been a castrato. And he may not, indeed, have been as fully handicapped as his fellows. Angus Heriot, in his The Castrati in Opera, quotes the following from Casanova: 'At Covent Garden... the castrato Tenducci surprised me greatly by presenting me to his legitimate wife, by whom he had two children. He laughed at those who argued that, as he was a castrato, he could not reproduce his kind. Nature had made him a monster to keep him a man: he was a triorchis [i.e., born with three testicles], and as in the operation only two of his seminal glands

(Continued on page 12)

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THE PROBLEM:

While audiophiles prefer minimum tracking forces to minimize record wear and preserve fidelity, record makers prefer to cut recordings at maximum levels with maximum cutting velocities to maximize signal-to-noise ratios. Unfortunately, some "loud" records are cut at velocities so great that nominally superior styli have been unable to track some passages: notably the high and midrange transients. Hence, high level recordings of orchestral bells, harpsichords, pianos, etc., cause the stylus to part company with the wildly undulating groove (it actually ceases to track). At best, this produces an audible click; at worst, sustained gross distortion and outright noise results. The "obvious" solution of increasing tracking force is impractical because this calls for a stiffer stylus to support the greater weight, and a stiffer stylus will not track these transients or heavy low-frequency modulation, to say nothing of the heavier force accelerating record and stylus wear to an intolerable degree.

Shure has collected scores of these demanding high level recordings and painstakingly and thoroughly analyzed them. It was found that in some cases (after only a few playings) the high velocity high or midrange groove undulations were "shaved" off or gouged out by the stylus . . . thus eliminating the high fidelity. Other records, which were off-handedly dismissed as unplayable or poor pressings were found to be neither. They were simply too high in recorded velocity and, therefore, untrackable by existing styli.

Most significantly, as a result of these analyses, Shure engineers established the maximum recorded velocities of various frequencies on quality records and set about designing a cartridge that would track the entire audible spectrum of these maximum velocities at tracking forces of less than 1½ grams.

ENTER THE COMPUTER:

The solution to the problem of true trackability proved so complex that Shure engineers designed an analog-computer that closely duplicated the mechanical variables and characteristics of a phono cartridge. With this unique device they were able to observe precisely what happened when you varied the many factors which affect trackability: inertia of tip end of the stylus or the magnet end of the stylus; the compliance between the record and the needle tip, or the compliance of the stylus shank, or the compliance of the

bearing; the viscous damping of the bearing; the tracking force; the recorded velocity of the record, etc., etc. The number of permutations and combinations of these elements, normally staggering, became manageable. Time-consuming trial-and-error prototypes were eliminated. Years of work were compressed into months. After examining innumerable possibilities, new design parameters evolved. Working with new materials in new configurations, theory was made fact.

Thus, the first analog-computer-designed, superior trackability cartridge was born: the Shure SUPER-TRACK*V-15 TYPE II. It maintains contact between the stylus and record groove at tracking forces from ¾ to 1½ grams, throughout and beyond the audible spectrum (20-25,000 Hz), at the highest velocities encountered in quality recordings. It embodies a bi-radial elliptical stylus (.0002 inch x .0007 inch) and 15° tracking.

It also features an ingenious "flip-action" built-in stylus guard.

It is clean as the proverbial hound's tooth and musical as the storied nightingale.

THERE ARE MANY WAYS TO PROVE ITS SUPERIORITY TO YOURSELF:

- (1) Shure has produced a unique test

recording called "An Audio Obstacle Course" to indicate cartridge trackability. It is without precedent, and will be made available to Shure dealers and to the industry as a whole. You may have your own copy for \$3.95 by writing directly to Shure and enclosing your check. (Note: The test record cannot be played more than ten times with an ordinary tracking cartridge, regardless of how light the tracking force, because the high frequency characteristics will be erased by the groove-deforming action of the stylus.)

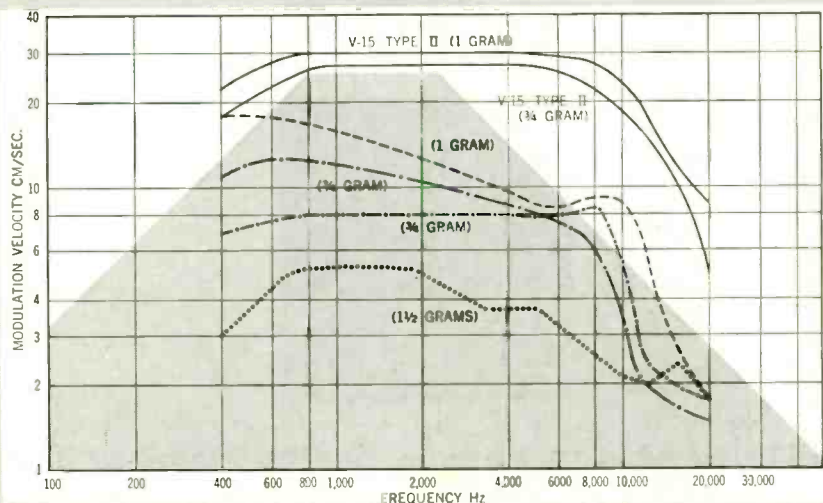
- (2) A reprint of the definitive technical paper describing the Shure Analog and trackability in cartridges, which appeared in the April 1966 Journal of the Audio Engineering Society, is available (free) to the serious audiophile.

- (3) A representative list of many excellent recordings with difficult-to-track passages currently available is yours for the asking. These records sound crisp, clear and distortion-free with the Shure V-15 Type II.

The Shure Super-Track V-15 TYPE II is available at your dealers at \$67.50.

Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204

TRACKABILITY AS A NEW SPECIFICATION:



This chart depicts the new performance specification of *trackability*. Unlike the oversimplified and generally misunderstood design parameter specifications of compliance and mass, trackability is a measure of total performance. The chart shows frequency across the bottom, and modulation velocities in CM/SEC up the side. The grey area represents the maximum theoretical limits for cutting recorded velocities; however, in actual practice many records are produced which ex-

ceed these theoretical limits. The smoother the curve of the individual cartridge being studied and the greater its distance above the grey area, the better the trackability. The trackability of the Shure V-15 TYPE II is shown by the top (solid black) lines. Representative curves (actual) for other cartridges (\$80.00, \$75.00, \$32.95, \$29.95) are shown as dotted, dashed and dot-dash lines for comparison purposes.

*T.M.

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"Dizzy"?



Beethoven?



Uncle Louie singing
"Danny Boy"?



Build a world of your own on Scotch Magnetic Tape

Whatever your listening preference . . . "Scotch" Brand "Dynarange" Tape helps you create a new world of sound. Delivers true, clear, faithful reproduction across the entire sound range. Makes all music come clearer . . . cuts background noise . . . gives you fidelity you didn't know your recorder had.

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had been removed, that which remained was sufficient to prove his vitality."

"Heriot adds that this cannot be true as it stands, since Casanova was in London in 1763-64, before Tenducci was married. He concedes, however, that Casanova may have been mixed either in his dates or in his places. Heriot is probably right when he concludes: 'It seems almost impossible to know what the real truth was.'"

Anti-Skating

● As a follow-up to the debate on anti-skating (July, and also September Letters to the Editor), here are two practical experiments with which a person without technical training can check for himself the points at issue:

(1) Effect of anti-skating on optimum stylus force and tracing performance: On a record player with anti-skating, measure the stylus force necessary to pass the tracing tests on the HiFi/STEREO REVIEW test record Model 211, with the anti-skating in and out. Assuming that the arm allows fine adjustments, you can expect to find that anti-skating makes possible a reduction in stylus force of the order of $12\frac{1}{2}$ per cent, and that the arm performs these stringent tests equally well, or equally badly, with or without anti-skating.

(2) Effect of anti-skating on record wear: If skating force increased record wear, it could only be on the inner groove wall, or left channel. Select a group of loud, brassy, well-used records that have been played without anti-skating. Using your preamplifier's channel-mode switch, play the left and right channels separately, through the same speaker or both speakers together. If you find greater deterioration on the left channels, an anti-skating device would have helped. I find no signs of greater left-channel wear on my records.

In relation to the letter from Mr. James H. Kogen of Shure Brothers, I would like to point out again that, in the better arms of greater length and lower inertial mass (among which the Shure SME arm is certainly included), anti-skating has a lesser effect, and one can expect to find less than the $12\frac{1}{2}$ per cent reduction in stylus force cited above.

EDGAR VILLCHUR
Acoustic Research, Inc.
Cambridge, Mass.

Sinatra

● In the August issue, Morgan Ames (like hundreds of her ilk) continues her blind worship of Frank Sinatra *ad nauseam*. No one can believe that the current screaming hordes of female children who follow the Beatles *et al.* could appreciate fine music or recognize a top singing voice. Twenty-five years ago the female children then were doing their screaming and fainting for Sinatra, and their musical perspicacity was no better than that of the current generation. Sinatra may fight, love, marry, sing effortlessly, *etc.*, but he doesn't have the prime requirement of a singer, and that's a voice.

W. HOWARD REED, JR.
South Bend, Ind.

● In the Letters to the Editor column of your September issue, two readers expressed the opinion that Frank Sinatra is not great, that he is not an entertainer, that his vocal
(Continued on page 14)

SCOTT



Scott 388 120-watt FET AM/FM stereo receiver outperforms finest separate tuners and amplifiers

The new 120-Watt solid-state 388 is specifically designed for the accomplished audiophile who demands the best . . . and then some. Every feature . . . every performance extra that you'd expect to find in the finest separate tuners and amplifiers is included in the 388 . . . along with many features that you won't find anywhere else. The 388's enormous power output, suitable for the most demanding applications, is complemented by Scott's

exclusive 3-Field Effect Transistor front end*, which approaches the maximum theoretical limit of sensitivity for FM multiplex reception. The 388 offers virtually flawless reception of both local and distant AM, too . . . thanks to Scott Wide-Range design and wide/narrow switching for AM bandwidth. * Patents pending

388 specifications: Music power (at 0.8% harmonic distortion), 120 Watts @ 4 Ohms load; Frequency response, 15-30,000 Hz \pm 1 dB; Power

bandwidth, 20-20,000 Hz; Cross modulation rejection, 90 dB; Usable sensitivity, 1.7 μ V; Selectivity, 40 dB; Tuner stereo separation, 40 dB; Capture ratio, 2.5 dB; Signal/noise ratio, 65 dB. Price, \$529.95.

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timbre is reedy and thin, and that without a mike he's nothing.

I have seen Sinatra perform several times during the last two years. To say that this man is not an entertainer is absurd. At each of the performances I viewed, he had complete control of audiences that ranged in age from sixteen to sixty. His effect on them was electrifying.

Take the mike away from him, and I'll tell you what you have. You have an astonishingly talented, perceptive, intuitive, spontaneous, and creative individual.

As a consumer of the entertainment product, I call Frank Sinatra "great" in the entertainment field. Gene Lees has already gone into Sinatra's outstanding vocal control, timing, and range. I would stress too that Sinatra vividly tells you what a song's lyrics mean to him. He's a sensitive man who brings about great empathic responses in anyone listening to him. He is a man whose product has matured with the years, yet has eschewed the maudlin and remained fresh and vital.

Yes, Sinatra is the greatest entertainer of our times.

ED OLDANI
Grosse Pointe, Mich.

● Frank Sinatra's singing has always left any critic at a disadvantage in describing the impact of the "Voice." It doesn't matter what material he chooses; in front of a mike today he has no equal at holding attention.

The "Voice" possibly has many flaws, but I'll leave this topic to the music critics. For today there is no American popular singer who can make a song live like Sinatra.

MARWOOD FUNT
Camp Hill, Pa.

With Love from an Amateur

● Dipping (always the amateur) into the prose of your September issue, I was pleased by the decorum and control of Editor William Anderson's cold eye cast on "those flutes... still unravished by their first full scale," and of Mr. George Augspurger's

relegating speakers designed by a watchmaker's brains to the condition "perished un-mourned in the marketplace." I hope your magazine will continue to uphold its high level of prose.

THEODORE BURAKOFF
Buffalo, N. Y.

Errata

● George Jellinek's review (June) of Lotte Lehmann's recital (Odeon 83396) is mistaken when it says that her performance, with Lauritz Melchior under Bruno Walter's baton, of selections from Act II of *Die Walküre* is new to LP. It has been available for some time as Odeon E 80686/7/8 or WCLP 734/5/6 in a three-record album including both Acts I and II.

ROLLAND S. PARKER
New York, N.Y.

Mr. Jellinek replies: "What I meant to say was that the performance had not been (Continued on page 16)"

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...and Now Our Finest Achievement: The SX-1000TA 90 Watt AM-FM Solid State Receiver

Unquestionably the finest AM-FM Solid State Receiver under \$500, the SX-1000TA has been rated by a leading testing laboratory as the highest quality Solid State Receiver evaluated.

We, of Pioneer, are extremely proud of this achievement. Its introduction comes at a time when the audiophile can now select a Solid State Receiver with complete confidence, to upgrade his hi-fi system and begin a new adventure in sound reproduction by the mere flick of a switch. No matter what other components are used with the SX-1000TA, their performance has to be superior.

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| SPECIFICATIONS | |
|--|--|
| FM SECTION | |
| Circuitry — Front-end using 3 gang variable capacitor, 4 dual-tuning IF stages equipped with muting circuit. | Hum & Noise (rated output; (IHF rating) — TAPE HEAD: better than 60 db |
| Usable Sensitivity (IHF) — 2.2 μ V | MAG: better than 70 db |
| Signal to Noise Ratio — 60 db | AUX: better than 85 db |
| Antenna Input — 300 ohms (balanced) | Inputs and Audio Sensitivity (for rated output) — MAGnetic PHONO: 2.5 mV |
| Multiplex Circuitry — Time Switching Circuit equipped with AUTOMATIC MONO-STEREO switching | TAPE HEAD: 1.5 mV |
| Channel Separation — 38 db (at 1,000 cps) | CERamic PHONO: 55 mV |
| AM SECTION | TAPE MONITOR: 200 mV |
| Circuitry — Superheterodyne circuit with tuned RF stage | Auxiliary: 200 mV |
| Usable Sensitivity (IHF) — 18 μ V | Output Terminals and Jacks — |
| Antenna Input — Built-in Ferrite loopstick Antenna with terminal for external Antenna | Speakers: 8 — 16 ohms |
| AUDIO SECTION | Stereo Headphones Jack |
| Circuitry — Single Ended Push-Pull circuit (O.T.L.) | Simultaneous Tape-Recording jacks, equipped with "TAPE MONITOR" switch. |
| Music Power Output — 90 watts total (8 ohm load / IHF rating) | Tape recording/Playback; (DIN standard) |
| RMS Rated Power Output — 40 watts per channel (8 ohm load) | Equalization Curves — PHONO; RIAA; |
| Harmonic Distortion — 0.5% (at 1 kc and rated output) | TAPE NAB |
| Frequency Response 20—60,000 cps (Over-all) | Filters — LOW: cut 9 db (at 50 cps) |
| Power Bandwidth (IHF) — 15—40,000 cps | HIGH: cut 11 db (at 10,000 cps) |
| Damping Factor — 30 (8 ohm load) | POWER SUPPLY, ETC. |
| | Protection Circuit — Electronic Switch |
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| | 175 watts (Max) |
| | Tubes — 6HA5 (1), 6CW4 (2) |
| | Dimensions (Overall) — |
| | 16" (W) x 5 3/4" (H) x 13 1/2" (D) |
| | 405 (W) x 137 (H) x 350 (D) mm |
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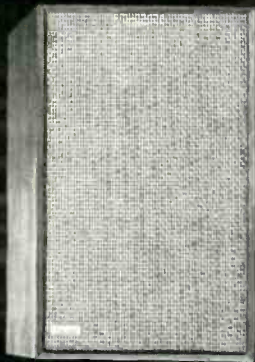
This new deck is small enough to fit on a bookshelf, as a part of your hi-fi component system. Light enough (only 44 lbs.) to take wherever you want it to perform. Adaptable enough to use with any TV monitor, small or large screen (the new Sony 8 $\frac{1}{2}$ -inch and 22 $\frac{1}{2}$ -inch receiver/monitors are perfect mates). It can be adapted to work with most home TV sets. Handsome too, in walnut-finish cabinet.

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RM-2A SPECIFICATIONS: Features 8" woofer and 3½" tweeter. 100 watts peak power. 8 ohms. Freq. resp. 40-20,000 cps. Size 19" x 11½" x 8½" deep.

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available before on an LP distributed domestically. The album referred to by Mr. Parker is very rarely seen even in New York shops dealing in the esoteric."

● I was delighted to see two of our *Reader's Digest* albums, "The Great Band Era" and "The Swing Years," reviewed in your September issue.

I wonder if I may, however, call your attention to errors in the prices quoted. "The Great Band Era" (RDS 4-25, electronic stereo) sells for \$21.96. The mono version (RD 4-25) sells for \$18.96. Shipping is additional. Prices for the six-record "Swing Years" album are correct as quoted.

WILLIAM L. SIMON
The Reader's Digest
New York, N.Y.

"Emperor" 's Clothes

● Please allow a minority opinion in regard to David Hall's negative review (September) of the Glenn Gould-Leopold Stokowski "Emperor" Concerto. For twenty-five years the concerto has sounded increasingly bombastic to me, and the lyricism that Gould and Stokowski put into the score is most welcome—they make it a worthy companion to the G Major, in my view. The new version might repel most Beethovenites, but for me, thanks to Gould and Stokowski, the "Emperor" finally has decent clothes.

BOB THARALSON
Vancouver, British Columbia

Our People in Pops

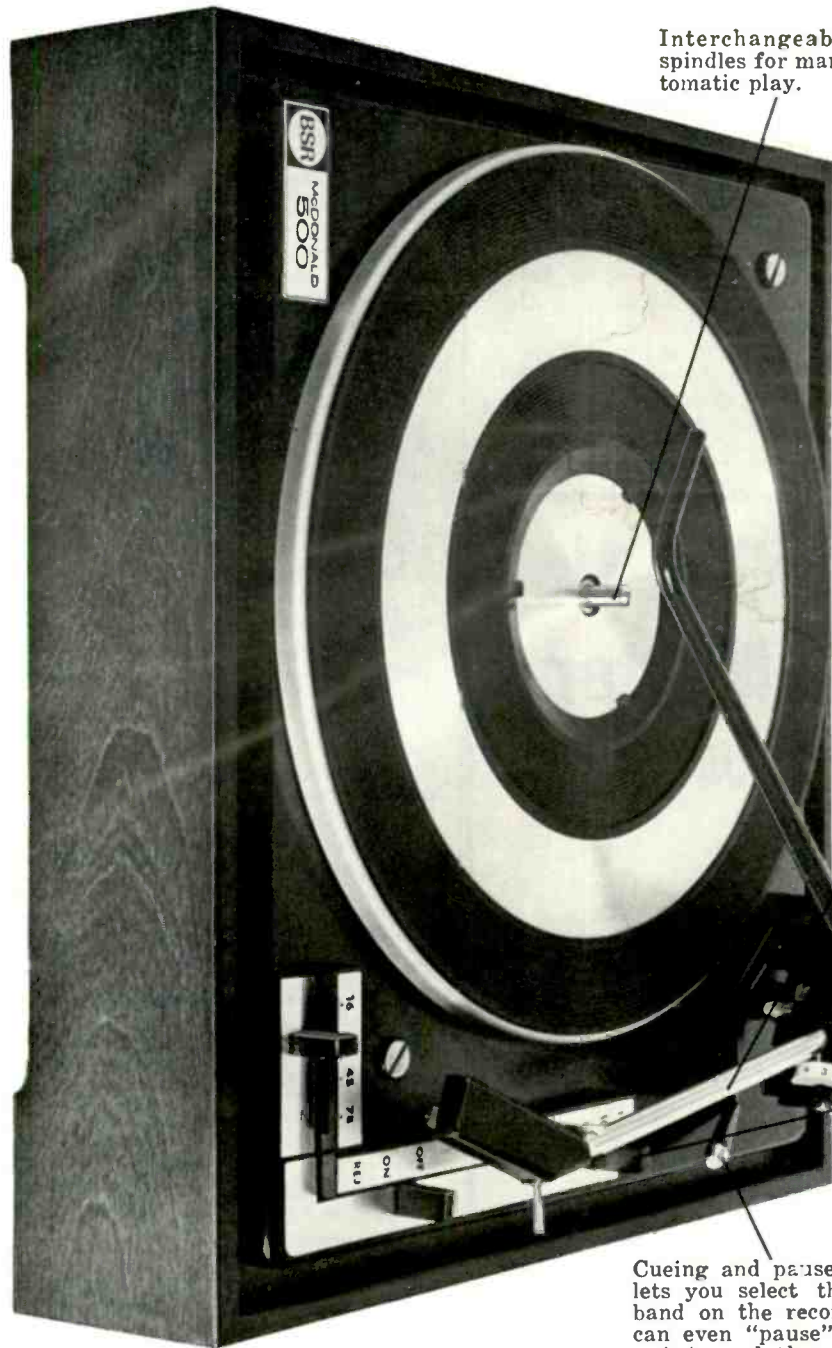
● I have been reading your fine magazine for a couple of years now without feeling the need to write a letter, but as patient as I am, I have been thoroughly aroused by Gene Lees' latest ridiculous comments on film music (July). Lees' only guidepost in reviewing sound-track albums seems to be a measure of how much jazz they contain. And he criticizes Maurice Jarre's *Doctor Zhivago* for being borrowed and ordinary, yet considers Henry Mancini, who is not exactly avant-garde, to be one of the best. As much as I admire Mancini, he is neither more original nor more exciting than Maurice Jarre.

Lees also said that he felt that John Barry let orchestrators do the arranging of his scores for *The Chase* and *Thunderball*. Just by glancing at the liner notes for these and other Barry albums, one can see that either the record companies or Mr. Lees is wrong. All say that the music was composed, *arranged*, and conducted by John Barry. I believe Gene Lees owes Mr. Barry an apology.

WILLIAM FINN
Bedford, Ind.

● Dear Gene: You crack me up.
BUCK SMITH
Kaiserslautern,
Germany

● In a review of the Rolling Stones' "Big Hits" (August), Morgan Ames stated that the Rolling Stones had no talent at all, and were just plain rotten. I can say without any afterthoughts that this is the most offensive and degrading article I have ever read about this group. While I agree with Miss Ames that the stereo quality of the disc is terrible, I do not agree with her on some of her other statements including her going as far as to
(Continued on page 18)



Interchangeable center spindles for manual or automatic play.

Dynamically balanced, resiliently mounted 4-pole motor shielded from hum. The heavy-duty, constant speed design assures minimum wow and flutter. (wired for either 110 or 220 volt operation—easily convertible to 50 cycle operation).

Low mass tubular aluminum pickup arm is perfectly counter-balanced both horizontally and vertically—less susceptible to external shock, even tracks upside down! The arm is supported on virtually frictionless pre-loaded horizontal ball bearings for sensitive and accurate tracking.

Resiliently mounted, coarse and fine vernier adjustable counterweight. Exclusive micrometer stylus pressure adjustment that permits $\frac{1}{2}$ gram settings from 0 to 6 grams.

Automatic lock secures the pickup arm whenever the machine is "off." Another exclusive BSR development prevents jamming—without having to reset the arm! The controls are easy operating for manual or automatic selection of 7", 10" or 12" records at 16, 33, 45 or 78 rpm.

Cueing and pause control lets you select the exact band on the record—you can even "pause" at any point, and then gently lower the stylus into the same groove.

All Kidding Aside, would you spend \$49.50 for a \$74.50 automatic turntable?

You already know that the British are experts at building the world's finest changers. And now there's a new automatic turntable available in America from BSR Limited. It's the McDonald 500 Automatic Turntable—\$74.50 features for \$49.50.*

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has a truly adjustable, counter-balanced arm... a feature you would expect to find only on the \$74.50 model. Look over the other McDonald 500 features, too. Think about all the records you can buy with the money you save by getting the McDonald 500—precision crafted in Britain.

*Suggested Retail Price



BSR (USA) LTD, McDONALD DIVISION, ROUTE 303, BLAUVELT, N.Y. 10913

say their performance is baby food and that deafness would almost be an attractive disability. I am just wondering how many people Miss Ames consulted before writing this most deleterious article. I consulted several people, including some at radio stations, and out of all of these none agreed entirely with Miss Ames' article.

CARYL MCPEEK
Tulsa, Okla.

● Dear Miss Ames: Have you recently visited your ear doctor? In the album "Don't Go to Strangers," which you reviewed in August, Eydie Gormé has no harshness of tone audible to my ears.

Miss Gormé has got soul. So what if she can sing in tune and has a great technique? Does this mean she can't be just as moving

as Barbra Streisand? Miss Gormé and Miss Streisand are very different. Miss Gormé is the more sophisticated of the two. She evokes a mood through use of her flawless delivery. Miss Streisand evokes the same mood through the use of effective mannerisms. The point is they both evoke the same mood. Don't hold it against Miss Gormé for never slipping out of pitch.

MICHAEL ACUNA
Los Angeles, Calif.

● After reading the reviews by Morgan Ames of the Rolling Stones' "Big Hits," and "James Brown Plays James Brown Today and Yesterday" (August), I was appalled. She obviously has never attended a performance by either, because the audience reactions to both are literally fantastic. Their

performances, called boring by Miss Ames, are anything but boring.

DAN KINGLOFF
Nashville, Tenn.

● Congratulations to Morgan Ames! When she reviewed the album "Big Hits" by the Rolling Stones, she put into words what I've been saying for a long time. They are talented. Anyone who will listen to the repetitious melody of one of their songs will see this.

Also, thank you, Gene Lees, for a good review of the Peter and Gordon album (August). Your piece made up my mind to buy the album, and it turned out, just as you said, to be excellent.

STEVE HALL
Tulsa, Okla.

● Your Gene Lees is constantly knocking music in the Nashville country-and-western vein. I have a taste for many styles of music, and have collected a large assortment of records and tapes. The country-music singers put more feeling into their efforts than all the others put together. Gene Lees should listen to an album by Ray Price; I guarantee that it will force favorable comments on country music from his pen.

DONALD H. ANTHONY
North Brunswick, N.J.

New Orleans Jazz

● I was encouraged when I read, in your September issue, two reviews by Nat Hentoff of a musical form heretofore neglected in your pages, namely New Orleans traditional jazz. Only this issue, with the reviews of two of George Buck's GHB recordings, "Victoria Spivey with the Easy Riders Jazz Band" and "Kid Howard at San Jacinto Hall," has evidenced a truly catholic spirit in this area. Granted, this type of music is "mouldy fig" to many so-called musical sophisticates in your audience. To many others, however, it is "the" sound of pure heart and joy.

In one recent twelve-month period I counted only one review of traditional jazz, as opposed to that menagerie of fury without impact—the Dukes, Al Hirt, Village Stompers, and Show-Biz Armstrong.

We aficionados of traditional jazz only expect a number of reviews proportionate to the quality recordings of this music (and granted, there are many, many very mouldy figs withering on the two-beat vine). It is indeed good to see HiFi/STEREO approaching this ratio.

DAVID RICE
Rochester, N. Y.

Parliamentarian

● Many times my interest in an unfamiliar work has been aroused by the excellent reviews of recordings that have appeared on your pages. One of these is the *Slavonic (Glagolitic) Mass* of Leoš Janáček. It was the review of the Kubelik performance on Deutsche Grammophon that aroused my interest, but it was the Ancerl-Czech Philharmonic performance on Parliament that I subsequently purchased, again thanks to your review. North of the forty-ninth parallel, DGG records are very expensive, and I was happy to find a good performance of the Mass on a low-priced record. This experience led me to discover several other fine performances on Parliament Records, too.

REV. JOHN E. MARRIOTT
Winnipeg, Manitoba

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Observe these prices - compare them with anyone's:

Albums that list for \$1.98, \$2.98, \$3.98, \$4.98, \$5.98 (not on special), \$1.23, \$1.85, \$2.39, \$2.99, \$3.69 respectively. Tapes are always at least 1/2 off list and auto cartridges are discounted 20%.

SPECIALS you can save on right now! Entire RCA Red-Seal classical series—\$2.75 Mono, \$3.25 Stereo; Verve Folk & Jazz—\$2.75 Mono, \$3.25 Stereo; Mercury PPS Percussion sound & Classic series—\$5.98 List—Only \$1.99 Mono & Stereo; Mercury Wing Series—List \$2.98—Only \$1.40 Mono & Stereo; Richmond Classics—99¢—Opera series \$1.25; (Mono only) COMPLETE CATALOGS included in every Series mentioned.

Plus you get **SCHWANN** and **HARRISON CATALOGS** sent to members **FREE**, lists 25,000 albums and every available tape. **RECORDING NEWS** lists latest releases, audio equipment, LP's and tapes on club "SPECIALS."

GIFT MEMBERSHIPS are welcomed. Lower enrollment costs in groups allow us to lower fee to \$2.50 from the second membership on. (Five in your group brings enrollment cost down to only \$3.00.)

IF YOU BELONG TO ANOTHER CLUB of similar features, you will find joining the **UNIVERSITY RECORD & TAPE CLUB** one of the most profitable extravaganzas ever!

SATISFACTION GUARANTEED Full refund within 30 days if we don't please you in every way. (We will!)

FREE GIFT: 25 polyethylene jackets to protect your recordings. It's yours for acting quickly: let us prove to you that we are the **BEST!**



university record & tape club

509 Fifth Avenue, Dept. HS-11
New York, N.Y. 10017

Sounds Great! Here's \$5.00 — This covers my full cost for lifetime Club privileges. Send the Free Catalogs and Club "specials." Satisfaction is guaranteed.

Name _____

Address _____

City _____ State _____ Zip _____

Check Money Order Cash

And while you're at it, I'd like gift memberships for the following people at \$2.50 each with full lifetime privileges.

Name.....

Address.....

City & State.....

Name.....

Address.....

City & State.....

Name.....

Address.....

City & State.....

For people who really listen, we offer the first receiver with \$400 specifications that sells for \$279

ADC 606

90 watt, solid-state, FM Stereo Receiver

SPECIFICATIONS

Amplifier Section

Power:

90 watts (IHF) @ 4 ohms

70 watts (IHF) @ 8 ohms

Total Harmonic Distortion:

@ rated output, .5%

3 db below rated output, .2%

IM Distortion:

@ rated output, .5%

3 db below rated output, .3%

Frequency Response:

10-60,000 Hz ± 1 db

Hum and Noise:

With volume control

minimum, -78 db

Magnetic phono input, -65 db

Musical instrument input, -60 db

Auxiliary input, -75 db

Input Sensitivities:

Magnetic phono, 3 mv

Musical instrument, 50 mv

Tape, 100 mv

Auxiliary, 100 mv

Tuner Section

Usable FM Sensitivity IHF:

1.6 uv

Harmonic Distortion

(100% modulation): .5%

FM Stereo Separation:

35 db at 400 Hz

32 db at 1,000 Hz

20 db at 8,000 Hz

Signal-to-Noise Ratio

(100% modulation): 70 db

Spurious Response Rejection:

80 db

Capture Ratio:

3 db

FEATURES

First, true bookshelf depth:
17" wide, 5" high, 9" deep

Side panels eliminate need for
separate cabinet

Large, readable, FM dial

Complete tape playback and
monitoring facilities

Headphone jack

Musical instrument input

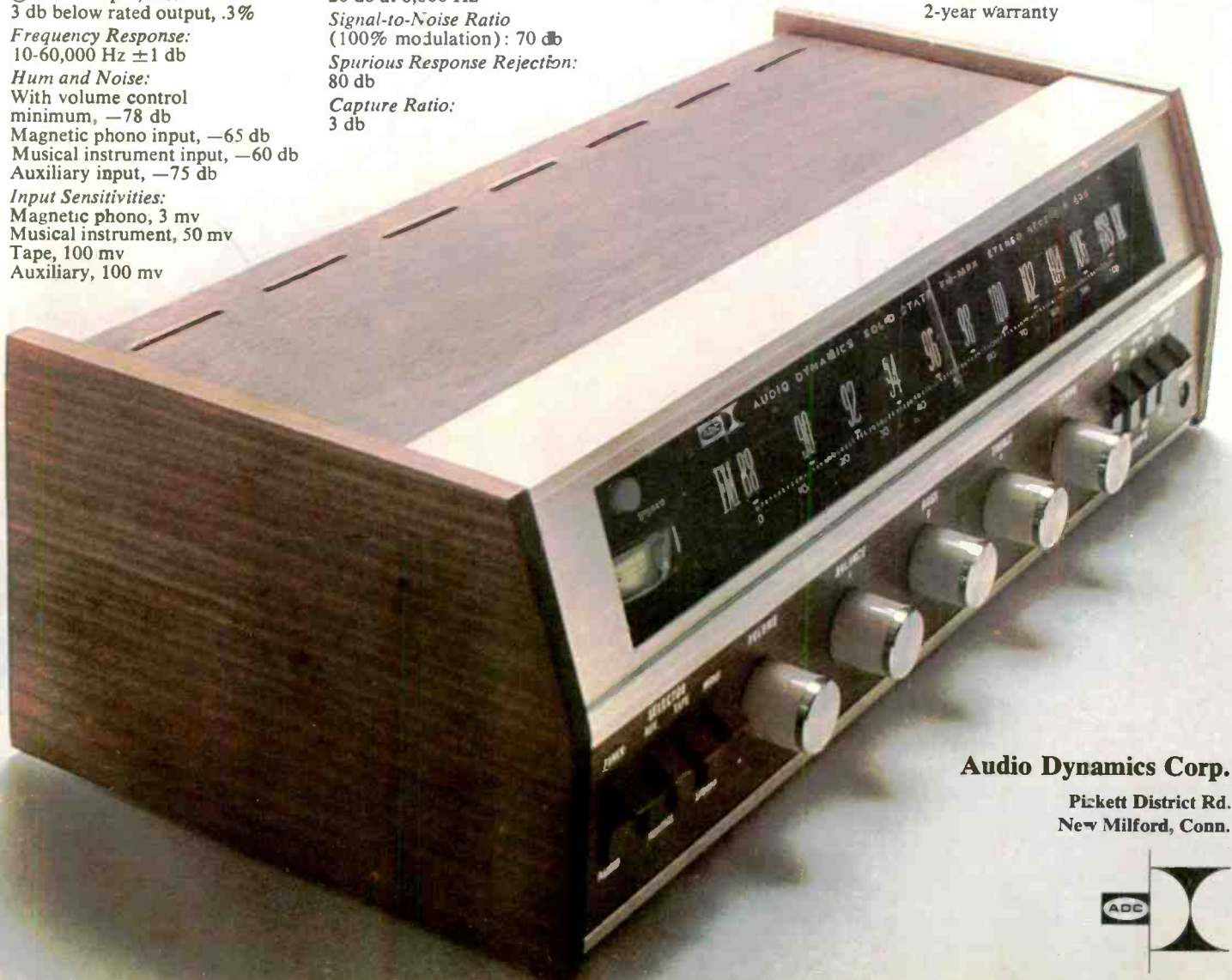
Automatic frequency control
(switchable) for FM

Independent control for 2
sets of speakers

Each channel separately fused,
plus main power fuse

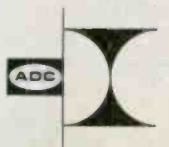
Automatic FM stereo switching

2-year warranty



Audio Dynamics Corp.

Pickett District Rd.
New Milford, Conn.



Have you heard the 60 watt, solid-state receiver that set the trend in low cost quality receivers?

The remarkable, \$219* ADC 600



Like our new 606, this ADC 600 Stereo Receiver was designed for people who *listen*—listen a bit more critically and knowingly than most. Solid-state from the concept on, it is not in any sense a re-do of older circuitry. Its size is a tip-off to newness: 5" high, 8½" deep! Inside, cool and uncrowded, are a lot

of new developments and ideas that completely new design lets us use without compromise.

Automatic multiplex switching and indicator
 Low distortion Fast flywheel tuning Full tape monitoring facilities Independent control for 2 sets of speakers Headset socket Double-fused, fully-protected circuits.

The ADC Sixty Amplifier

has the same power (60 watts at 4 and 8 ohms) and same features as the Amplifier section of the 600 Receiver. 3¼" high. \$129.50 (Walnut cabinet optional, extra.)



Have you heard the two top-rated ADC Speakers? The compact 404 and the impressive 303A.

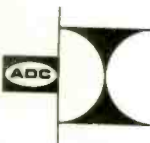
Both systems won top ratings where the ratings count most. The 404 shatters ideas on what can come out of a speaker only 12" high. Rated over speakers 8 times its size. \$49.50.

The 303A won the most impressive comparative test of the year and praise from every expert. \$95.00.



Have you heard the finest of ADC Cartridges? The unsurpassable 10/E.

This is the first cartridge of which it can be said, "no one will ever make a cartridge that performs perceptibly better." Behind that claim is a solid, startling technical achievement: reduction of "moving mass" to one-third previous best standards . . . below the critical point of groove "yield." For the first time, you hear the record exactly as pressed.

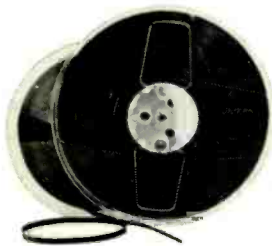


Audio Dynamics Corporation, Pickett District Rd., New Milford, Conn.

*Slightly higher in the West

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Magnecord's** 8-Plus reel provides 50 per cent more tape capacity than a standard 7-inch reel. Using $3\frac{3}{4}$ ips, a single reel can hold up to ten hours of single-track program material. A $2\frac{1}{2}$ -hour opera can be recorded in stereo without reversing the tape and

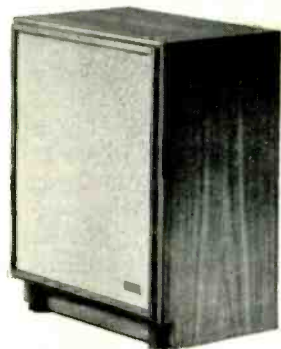
without interruption. One 8-Plus reel can store four operas or up to 200 musical selections of average length. It can play $1\frac{1}{2}$ hours in stereo at $7\frac{1}{2}$ ips or $2\frac{1}{2}$ hours in stereo at $3\frac{3}{4}$ ips. The empty 8-Plus reel, which can be used only on machines that will accept a larger-than-7-inch reel, is available at \$1.20 from Magnecord dealers.

● **Sherwood's** Model S-9900a all-silicon-transistor integrated stereo amplifier is rated at 140 watts music power with a 4-ohm speaker and at 100 watts with an 8-ohm speaker. Continuous power per channel is 50 watts at 4 ohms and 40 watts at 8 ohms, both at 0.6 per cent harmonic distortion. The S-9900a features a front-panel stereo-headphone jack and rocker switches that control the tape-monitor function, high- and low-frequency filters, loudness-contour, and the selection of either or both of two sets of stereo



speakers. A front-panel control also permits adjustment of the sensitivity of the phono-preamplifier section. Specifications include a frequency response of 20 to 20,000 Hz ± 1 db at 40 watts. Sensitivity at the tuner input is 0.25 volt, and at the phono input, 1.6 millivolts. The hum and noise level (below rated output) is 80 db at the high-level inputs and 70 db at the magnetic-phono input. The S-9900a carries a three-year parts and labor warranty. Chassis size is $14 \times 10\frac{1}{2} \times 4$ inches. Price: \$229.50; in a walnut-grained leatherette-covered metal case, \$237.

Circle 174 on reader service card

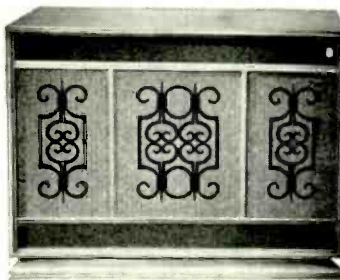


● **KLH's** Model Twelve is a three-way, four-speaker system using the acoustic-suspension principle for the bass range. The four speakers of the Model Twelve are a 12-inch woofer, a pair of small-cone mid-range drivers, and a $1\frac{3}{4}$ -inch tweeter. Each speaker is used conservatively to cover a range at least an octave short of its actual upper and/or lower limits. The nominal crossover points are 500 and

4,000 Hz. Four switched level controls at the end of a long cable permit remote adjustment of the response of the system over important areas of its frequency range to compensate for room acoustics, program material, and so forth. The first switch operates over the range of 300 to 800 Hz; the

second covers the 800-to-2,500 Hz range, the third operates over 2,500 to 7,000 Hz; and the fourth from 7,000 to 20,000 Hz. The Model Twelve is housed in an oiled walnut floor-standing cabinet measuring 29 inches high, 22 inches wide, and 15 inches deep. Nominal impedance of the system is 8 ohms. Price \$275.

Circle 175 on reader service card



● **Jensen** is producing the 1200XL-series loudspeaker systems, available in three different cabinet designs: Contemporary, Mediterranean (shown at left), and Early American. The 1200XL is a seven-speaker, four-way system that incorporates

four 15-inch Flexair woofers, a compression-driver horn midrange, a compression-driver horn super-tweeter, and a direct radiating Sono-Dome ultra-tweeter. Crossover points are at 500, 4,000, and 10,000 Hz and the system's frequency range is 15 to 25,000 Hz. The floor-standing cabinets measure $30\frac{1}{2} \times 40 \times 22\frac{3}{4}$ inches and are available in open-grained, oiled-walnut and distressed-pecan veneers.

Heavy wooden panels make all three styles exceptionally solid acoustical designs. The systems are designed to operate with a broad range of high-quality, high-fidelity amplifiers and provide sound without artificial coloration. Mid-range and high-frequency balance controls permit adjustments to suit room acoustics. Power rating is 100 watts, impedance is 8 ohms. Suggested retail price: \$895.

Circle 176 on reader service card



● **H. H. Scott** has announced the introduction of the 2000 series, a complete new line of compact stereo systems. The 2501 has a three-speed automatic turntable with magnetic cartridge and diamond stylus; direct-coupled all-silicon amplifier output circuits; microphone/guitar mixer inputs and controls; and provisions for plugging in a tape recorder, a tape-cartridge machine, stereo headphones, or extra speakers. The amplifier has dual-loudness, bass and treble, speaker balance, and tape-monitor controls. Price: \$299.95.

The 2502 (shown) is Scott's middle-of-the-line compact. It has the same features as the 2501 plus a field-effect transistor AM/FM stereo tuner with automatic stereo switching and stereo indicator light, and signal-strength meter. Price: \$399.95.

The 2502 (shown) is Scott's middle-of-the-line compact. It has the same features as the 2501 plus a field-effect transistor AM/FM stereo tuner with automatic stereo switching and stereo indicator light, and signal-strength meter. Price: \$399.95.

Scott's top compact, the 2503, is the same as the 2502 except that it employs Scott's S-10 extended-range speakers instead of the Scott S-9 speakers supplied with the lower-priced models. Price: \$469.95. A smoky-gray plastic dust-cover is optional on all models.

Circle 177 on reader service card

(Continued on next page)



● **Martel's** new compact speaker system, dubbed the "Baby Grand," measures approximately 11½ x 7 x 6 inches. A two-way, air-suspension unit, the Baby Grand incorporates a 3-inch tweeter and a high-compliance 5-inch styrene suspension cone woofer. Frequency-response is 40 to 20,000 Hz, and power rating is 35 watts. The oiled walnut cabinet is available with leopard- (shown), tiger-, or zebra-patterned fabric, or standard grille cloth. Price: \$39.95.

Circle 178 on reader service card



● **Lafayette** has introduced a new two-speed two-track monophonic solid-state tape recorder, Model RK-142T. Its features include a positive-acting lever-type record-playback motor control with a pause position for editing, a recording-level meter, and a built-in 4 x

6-inch speaker. Jacks are provided for microphone, phono, and an extension speaker. Specifications include a signal-to-noise ratio of -40 db or better. Record-playback response is essentially flat with the tone control at maximum treble. Wow and flutter are less than 0.25 per cent at 7½ ips. Power output is 2 watts. Dimensions are 11¾ x 6½ x 10¼ inches. Price: \$59.95.

Circle 182 on reader service card

● **Frazier** has introduced the Companion series of oiled walnut hi-fi furniture and speaker systems. The line consists of four different pieces, all available individually. Each of the Model F-103N speaker systems shown is a two-way unit incorporating a 10-inch woofer and 3-inch tweeter with a frequency range of 30 to 15,000 Hz. The speaker cabinet measures 24 x 12 x 12 inches. Each speaker system sells for \$89.50 without the pedestal. The pedestals are 18 inches



high and sell for \$25 each. The center cabinet consists of two separate pieces; the bottom section is a record-storage cabinet with sliding doors, and the top section is designed to house a panel-mounted receiver (not included) and a record player. The right-hand record-player compartment has a lift top. Overall, the stacked units measure approximately 36 inches wide, 16 inches deep, and 30 inches high. The cabinet sections sell for \$89.50 each.

Circle 183 on reader service card

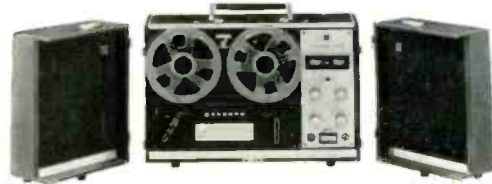


● **Tannoy** has added the Townsman, a compact bookshelf speaker system, to its product line. The new system employs two separate transducers, a departure from Tannoy's previous practice. The bass speaker has a frequency response ranging from 35 to 6,000 Hz, and has a free-air resonance of 20 Hz. It operates in conjunction with a high-frequency unit that employs a single-suspension diaphragm and has a frequency range extending to 20 kHz. The system has a power rating of 20 watts, and can be driven by low-power ampli-

fiers. Its oiled walnut cabinet measures 10½ x 13½ x 23 inches. Price: \$110.

Circle 184 on reader service card

● **Concord's** Model 776 is the first of the firm's new 700 series of solid-state, vertical-styled, four-track stereo recorders. The automatic-reverse Model 776 records and plays in both directions—without reel turnover and rethreading—then automatically shuts off. The automatic shutoff and reverse function operates by sensing the position of the tape on the feed reel. It replays at the touch of a lever. The two-speed (3¾ and 7½ ips) Model 776 can also record on all



four tracks monophonically with the same reverse and shut-off functions.

Among the other features of the 776 are dual VU meters, dual tone controls, a digital counter, and a cue control. The pair of detachable speaker systems that form the cover of the 776 are driven by the recorder's built-in 15-watt amplifier. Other specifications include a frequency response of 30 to 20,000 Hz ±3 db, wow and flutter of less than 0.15 per cent, and a signal-to-noise ratio of better than 50 db—all at 7½ ips. A pair of dynamic cardioid microphones are included with the machine. Price: under \$350.

Circle 185 on reader service card



● **Micro Media 25** ¼-mil ten-silized polyester recording tape is now available on 5- and 7-inch reels, in addition to the previously available 3¼-inch reel. The 3¼-inch reel accommodates 1,200 feet of tape; the 5-inch reel, 2,300 feet; and the 7-inch reel, 4,800 feet. A free, low-tension, take-up

reel is provided with each 5- and 7-inch reel of tape. These wide-hub reels are designed to improve machine performance when used with the ¼-mil tape, which maintains a more intimate contact with the recorder heads. List prices for the 3¼-, 5-, and 7-inch reels are, respectively, \$5.35, \$10.50, and \$20.

Circle 186 on reader service card

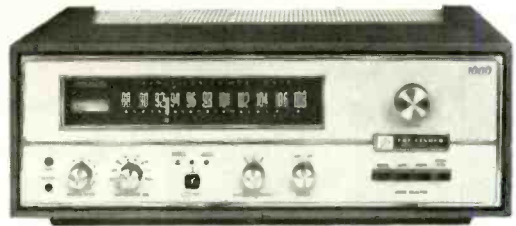


● **Wescraft's** vertical speaker system, the Vereo-IIa, stands 7 feet high and is 7½ inches thick. The speaker system includes a built-in solid-state power amplifier with a frequency response contoured to complement that of the speakers. The amplifier has an input sensitivity of 0.5 volt and distortion of less than 0.7 per cent (at 60 watts output), and it can be driven by most preamplifiers. Frequency response of the complete system is 20 to 19,000 Hz ±4 db. The drivers in the system consist of sixteen special full-range 5-inch speakers physically arranged to provide a very wide dispersion up to 15,000 Hz.

There are four controls on the system: sensitivity, which sets the input signal level requirement; low bass, which adjusts the response below 50 Hz; mid-range, which varies the mid-range response over an 8-db range; and high-frequency, a 5-position, 3-db step switch. The Vereo-IIa is available with a variety of grille cloths and wood trims and can be installed on a floor stand or mounted with a floor-to-ceiling pole arrangement as shown. Price, complete with power amplifier: \$369.

Circle 187 on reader service card

No ad man can do it justice.



If you follow the ads in the hi-fi publications, you know that every tuner from \$99 up is the absolute ultimate in sensitivity, selectivity, separation and frequency response.

That's what ad men get paid for.

But suppose somebody really does make the finest FM stereo tuner. What is there left for his ad man to tell you?

Only this:

Forget about the ads. Make the rounds of the stores and listen to as many tuners as you can. Compare. Especially on a live multiplex music broadcast where distortion is easily detected. Count the number of stations you can tune in clearly. And while you're tuning, watch the signal-strength meter. Between stations, it should drop all the way to zero. That's an indication of selectivity.

Even if you do nothing else, you'll have no trouble evaluating Fisher against other makes.

But if you feel technologically insecure, take an engineer friend with you. Or an electronics technician. Ask him what he thinks of the new all-solid-state TFM-1000, Fisher's most expensive FM stereo tuner at \$499.50.

Above all, ask your expert friend what he knows about Fisher and what the name means to him in comparison with others in the field.

Then you can read the stereo ads just for laughs.

(For more information, plus a free copy of the Fisher Handbook, use postcard on magazine's front cover flap.)

ILLUSTRATED: THE FISHER TFM-1000 BROADCAST MONITOR SOLID STATE TUNER. FIVE IF STAGES. NEWLY DESIGNED FRONT END UTILIZING FET'S. EXCLUSIVE COUNTER-DETECTOR CIRCUIT. SYMMETRICAL, HARD LIMITERS. USABLE SENSITIVITY (IHF), 1.8 MICROVOLTS. SELECTIVITY (IHF), 70 DB. CAPTURE RATIO (IHF), 0.6 DB. \$499.50. CABINET, \$24.95.

The Fisher

FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N. Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101.

New! Exclusive!

8-Track Stereo Tape Cartridges



POPULAR!

Music for the Young at Heart

The Shadow Of Your Smile/Tony Bennett; Theme from "A Summer Place"/Percy Faith; Quiet Nights Of Quiet Stars/Andy Williams; My Melancholy Baby/Barbra Streisand; Thunderball/John Barry; Malagueña/Andre Kostelanetz; What Now My Love/Robert Goulet; plus 5 more!

CLASSICAL!

The Sound of Greatness

Handel: "Hallelujah" Chorus from "Messiah"/Morman Tabernacle Choir, Philadelphia Orch. conducted by Eugene Ormandy; Chabrier: España (Spanish Rhapsody)/N. Y. Philharmonic conducted by Leonard Bernstein; Dvorak: Humoresque/Isaac Stern, Columbia Sym. Orch. conducted by Milton Katims; Liszt: Liebestraum/Philippe Entremont; plus 7 more!

TEEN!

Music for Swingers

The Sounds Of Silence/Simon & Garfunkel; All I Really Want To Do/The Byrds; Louie, Louie/Paul Revere and The Raiders; Red Rubber Ball/The Cyrkle; Positively 4th Street/Bob Dylan; Please Tell Me Why/Dave Clark Five; Over Under Sideways Down/The Yardbirds; Down In The Boondocks/Billy Joe Royal; plus 4 more!

ONLY \$250 EACH

Would sell in stores for as much as \$7.95 each!

MAIL COUPON NOW!

Columbia Stereo Tape Cartridge Service Dept. 400-1 Terre Haute, Indiana 47808 Please send me the Tape Cartridges I've checked below. You'll bill me only \$2.50 for each one I want, plus a small mailing and handling charge.

- Music for the Young at Heart
- The Sound of Greatness
- Music for Swingers

SAVE! Enclose your check or money order and we'll pay all mailing and handling charges!

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City.....

State..... Zip Code.....

Telephone Number.....

STG-1/F66

CIRCLE NO. 31 ON READER SERVICE CARD

Hi Fi Q&A



By LARRY KLEIN

Unbalanced Stereo

Q. In my stereo installation the right speaker system does not produce as much volume as the left system, and I have noticed that many of my friends have a similar problem. My speakers are both the same model, and I have checked the speaker leads, tightened the screws, and even switched the speaker systems, but the situation remains the same. What might be causing this?

ELMER WAYNE
Chicago, Ill.

A. A difference in gain between one or more of the amplifying elements in the right and left channels of your stereo system will result in unequal volumes from the two speakers. If you have a separate power amplifier and pre-amplifier, and the right channel of each has only a slightly lower gain than the left channel, the effect will be cumulative and obvious. In such a case, an easy solution is to bring the right-channel shielded signal lead from your preamplifier to the left-channel input of your power amplifier and vice versa. If you then interchange the right- and left-channel speaker leads (making sure to retain the same phasing) your stereo positioning will remain the same, and you may have eliminated the unequal-volume problem. If your power amplifier has input-level controls, a slight touch-up may equalize the volume of both channels.

Other possibilities come to mind. If you frequently find it necessary to reset the balance control as you change the volume control, this usually indicates that the various sections of the volume control are not tracking properly. The only cure for this is replacement of the control with the manufacturer's suggested unit.

You do not specify whether the same unequal-volume problem also occurs on both tuner and phono. If the problem occurs with the tuner only, then you may be able to adjust the tuner's output-level controls; if the problem is only on phono, then the cartridge may be defective or its stylus assembly damaged.

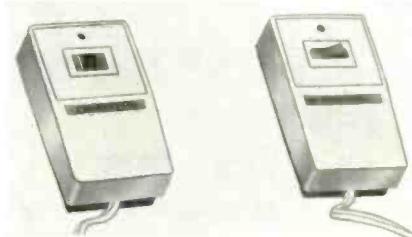
Remote Amplifier Switch

Q. After reading a number of articles on the subject in HiFi/STEREO REVIEW, I wired my rather sprawling ranch house for several pairs of extension speakers. Now I find that I have a rather annoying problem—the need to return to the amplifier when I wish to shut it off temporarily or permanently for the evening. Can you suggest any way I can

switch off the amplifier from the patio, playroom, or bedroom by remote control that does not entail running a.c. leads back to it?

RICHARD BERRY
Beverly Hills, Calif.

A. Your problem is not an uncommon one, and until recently there was no easy solution to it. However, Lafayette Radio shows in their latest catalog a device that appears to be ideal for remote



amplifier switching. Listed under stock number 99C9118 and selling for \$14.95, the two-unit device consists of a hand-size transmitter with an on-off switch and an equally small receiver with an a.c. socket on its front panel. The amplifier (up to 300 watts) to be switched on or off by remote control is plugged into the receiver unit, which in turn is plugged into the wall outlet. The switch on the transmitter unit will now turn on and off anything plugged into the receiver unit. Since the on-off high-frequency signal from the transmitter travels over the a.c. line, the operating range of the unit is probably limited only by the extent of your house wiring.

Stereo Test Tapes

Q. Is there an equivalent to a stereo test record which the owner of a four-track stereo tape recorder could use to check the performance of his machine? If one suspects that the head alignment of his recorder is not what it should be, is there any test that can be performed to verify his suspicions?

WILSON D. SNODGRASS
Dallas, Texas

A. To the best of my knowledge there are no test tapes available that can check head alignment and other matters of interest to the tape recorder owner, without the use of test equipment. To be sure, some tape recorders are designed so that their internal VU meters can be used to make adjustments, but these recorders are usually of professional caliber and (Continued on page 26)

Nine facts about the Fisher XP-15 that make advertising claims unnecessary.

Seven drivers. The new XP-15 incorporates seven speakers. Two 12" free-piston woofers; four mid-range units; one tweeter. Each driver an exclusive Fisher design.

21 pounds of magnet structure. Each woofer is powered by a 6 lb. magnet structure. A total magnet weight of 6 lbs. drives the mid-range speakers, and there are 3 lbs. for treble reproduction. These unusually large magnets provide increased power handling capacity, efficiency, and tighter control over voice-coil excursion.

Four-way system. The new XP-15 is a true four-way system allowing each driver to reproduce only one specific portion of the frequency spectrum. The woofers from 26 to 300 Hz; lower mid-range from 300 to 1000 Hz; upper mid-range from 1000 to 2500 Hz; high frequencies from 2500 to beyond audibility.

All-electrical crossover design. Each crossover point of the XP-15 (300, 1000, 2500 Hz) is treated like a two-way system. High frequencies above the normal operating range of the woofers and mid-range speakers are filtered out with precisely wound coils. Low frequencies below a driver's operational limit are filtered through series condensers. There is a total of twelve electrical elements.

Five pounds of copper wire. There are two air-core coils and two condensers in each network, providing a taper of 12 db per octave at the crossover frequencies. The six low-pass

filter coils utilize nearly 5 pounds of copper wire!

Exclusive Fisher soft-dome tweeter. A 1½-inch hemispherical cloth dome provides smoothness of response and uniform dispersion in this high-frequency driver, especially important in true stereo reproduction.

Three separate balance switches. Three switches, each with positions for Normal, Increase and Decrease, provide unusual flexibility in the all-important lower/upper mid-range and high frequencies. The XP-15 can adapt to any acoustical environment and retain its overall flat response.

Sub-enclosure design. All four mid-range drivers and the soft-dome tweeter are completely sealed off within the main enclosure to prevent interaction with the back-pressure of the woofers.

Solid 5 cu. ft. cabinet. The XP-15 weighs 90 pounds! Its sturdy construction eliminates enclosure resonances that could result from low-frequency modulation. The cabinet measures 27" high, 27" wide, 14" deep, and is finished in hand-rubbed oiled walnut.



The Fisher

No ad man can do it justice.

AT \$299.50, THE NEW XP-15 IS THE LARGEST AND MOST COSTLY SPEAKER SYSTEM FISHER HAS EVER PRODUCED. FOR MORE INFORMATION, AND A COMPLIMENTARY COPY OF THE FISHER HANDBOOK, USE POSTCARD ON COVER.

New from ROBERTS! Solid State COMPUTERIZED STEREO RECORDER



Featuring

CROSS  FIELD,

Model 7000RX

REVERSE, &
AUTOMATIC PROGRAMMING.

Incorporates sound adding,
waver-proof hysteresis-synchronous
motor, 4-speed option including the
new LP speed of tomorrow, and
countless other features to excite
even the most dedicated audiophile.

Less than \$579.95



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52

priced out of the range of the amateur.

The only test I can suggest in terms of checking performance is to record interstation "white" noise from an FM tuner when the recorder is new. (You may have to switch off the interstation muting and AFC circuits in the tuner to do this.) Compare the sound of the interstation noise as taped and played back with the noise directly from the tuner. Of course, both the tuner and the recorder should be played back through your hi-fi system. In your listening test concentrate on the hissy part of the white noise because this will be the first to go if your recorder heads slip out of alignment or become worn. Unless your tape recorder is of top caliber there will be an audible difference in the sounds. Note carefully what the difference is and to what degree it is present. Store the white-noise tape (and your notes) in a metal can. When at some later date you wish to check your recorder's response, simply play the tape and again make the same comparison between the tape and the "live" white noise from the FM tuner played through your system. If the change in sound quality is far more severe than when you first made the white noise recording, then you can assume that something has gone awry in your machine. White noise is particularly valuable for this sort of test since it consists of a somewhat random distribution of frequencies with emphasis on the higher frequencies.

Tape-Input Level

Q. If I am recording directly from a tuner or another tape recorder, should the program-source gain control be set at full volume, or should the level be reduced and the gain raised on the tape machine that is doing the recording? I have been given conflicting recommendations; one is to have the signal full strength, and the other is to have a relatively weak signal as the program source. What do you suggest?

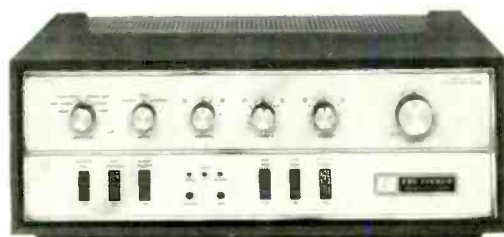
JOHN A. WINCHESTER
APO New York, N.Y.

A. In general a signal source such as a tuner or another tape recorder will have the best signal-to-noise ratio in its output signal if its output level control is set to the highest-gain position.

However, when recording from a radio or TV set by means of leads clipped to the set's speaker terminals, it is best to keep the signal from the speaker at a normal listening level. This will help minimize the distortion inherent in the radio or TV set's output stage.

Because the number of queries we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!

Amplifiers today sound pretty much alike. Until you hear them.



Reading amplifier specifications in the hi-fi publications is one thing. Hearing them is another.

You would assume that two amplifiers with identical specifications would sound identical.

But they don't. And that can make things quite confusing.

Why they sound different and how much difference exists is irrelevant. The point is that they do, and your choice should be based on how an amplifier sounds, not how it reads.

For example, take the Fisher TX-200 all-solid-state control amplifier. It can deliver 45 watts per channel IHF, 35 watts per channel RMS. Harmonic distortion at rated output is 0.5%; IM distortion 0.4%. We believe it to be a 90 watt amplifier that sounds like a 90 watt amplifier.

But don't take our word for it.

Instead, listen to the TX-200 and compare it with any other solid state amplifier in its class. We think you'll finally hear two amplifiers that do sound alike.

The one you just read about. And the TX-200 at your dealer's. (It sells for \$279.50; cabinet \$24.95).

(For more information, plus a free copy of the Fisher Handbook, use postcard on magazine's front cover flap.)

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No ad man can do it justice.

We're full of it!

Inside information on music, that is. And you can be full of it, too.

Get smart. Bone up on background. And embarrass your wiseacre friends the next time cocktail-party conversation turns to music.

Send for The Crossroads Digest of Musical Minutiae. No Beethoven-Brahms-and-Bachophile will ever bully you again.

Wise up. With this.

For once in your life, would it kill you to clip a coupon? (It's even free.)



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HFS

CIRCLE NO. 33 ON READER SERVICE CARD
28



AUDIO BASICS

by HANS H. FANTEL

AUDIO SPECIFICATIONS III: TONE ARMS

WHEN you look at it, a phonograph tone arm seems simple—just a horizontal bar or tube on a swivel that holds the cartridge and supports it on its way across the disc. But today's stereo cartridges are pretty demanding about the kind of support they get while their styli travel through the record groove. The stylus assembly of a high-compliance cartridge is so flexible that a clumsy, heavy tone arm would simply squash it, and even the best cartridge can't live up to its specified promises if the arm won't "play along." The tone arm, then, is an active working partner of the cartridge. How well it acquits itself in this partnership depends on four main factors: (1) stability, (2) tracking accuracy, (3) resonant properties, and (4) friction. Whether the arm is bought as a separate component or (as is now more common) whether it comes as an integral part of a manual or automatic turntable, these are the characteristics by which to judge its merits.

Unlike the other three specifications, a tone arm's stability cannot be expressed by a simple number, yet it represents a vital requirement: the ability of the arm to keep a correct and constant downward force on the stylus at every moment of playing. On low-fidelity phonographs the arm is usually balanced by a spring whose effect is to pull the arm upward to counteract the weight of the arm and cartridge pressing downward on the record. However, the pull of the spring makes the arm jumpy. Heavy footsteps, passing traffic, or a warp (even a small one) on the record may cause the stylus to skip grooves. The stylus, the record, and the listener's nerves are the chief victims of such poor tone-arm design. It isn't that the manufacturers don't know any better—it is just very difficult to design a good (and cheap) tone arm.

Quality tone arms, however, are never balanced by an upward-pulling spring. Instead, they are balanced by some type of adjustable counterweight at the rear; springs, if they are used, serve only to provide the necessary tracking force. In many designs a rear counterweight is set to balance the front part of the arm so that the stylus pressure is zero. By means of some sort of calibrated adjustment of a spring or counterweight, the exact amount of downward force required is then added for optimum performance from the cartridge. Balance of this kind lends such stability to the arm that the tracking force remains constant regardless of floor vibrations or slight accidental jolts. Result: the arm won't jump. Moreover, the centers of gravity of the forward and rear sections of a quality arm are so positioned that the stylus tends to remain centered in the groove even when the turntable is tilted at some precarious angle.

Several new tone arms include additional "balancing" mechanisms called anti-skating devices. The purpose of these devices is to assure that the stylus pushes against both sides of the groove wall with equal force. Because of a slight amount of frictional drag on the stylus in an offset tone-arm head as it travels through the groove, the stylus leans a little harder against the inner groove wall than the outer one. Anti-skating devices overcome this imbalance, and thereby make it possible for somewhat lower tracking force to be used, all other things being equal.

The remaining tone-arm specifications—tracking accuracy, resonance, and friction—will be discussed in next month's column.

For a free copy of the new Basic Audio Vocabulary booklet, circle number 181 on the Reader Service Card, page 9.

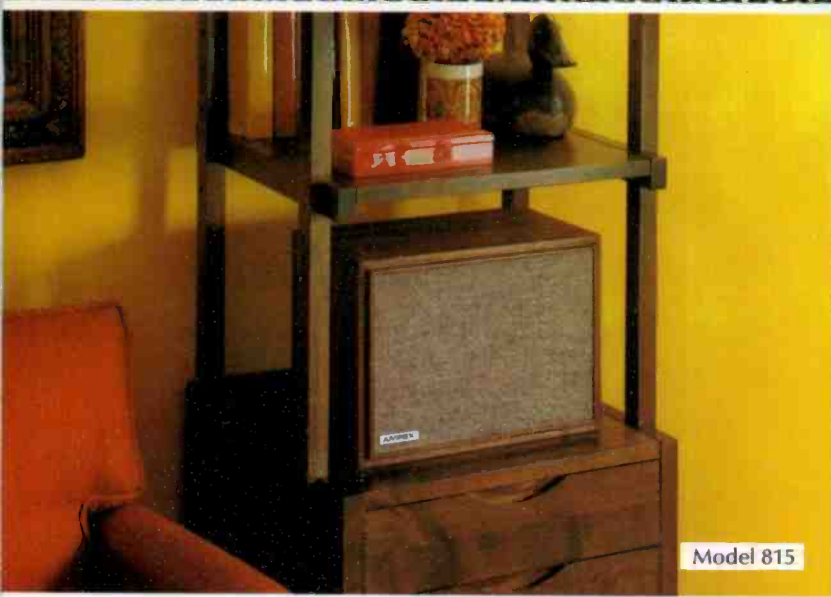


Most speaker systems are toys

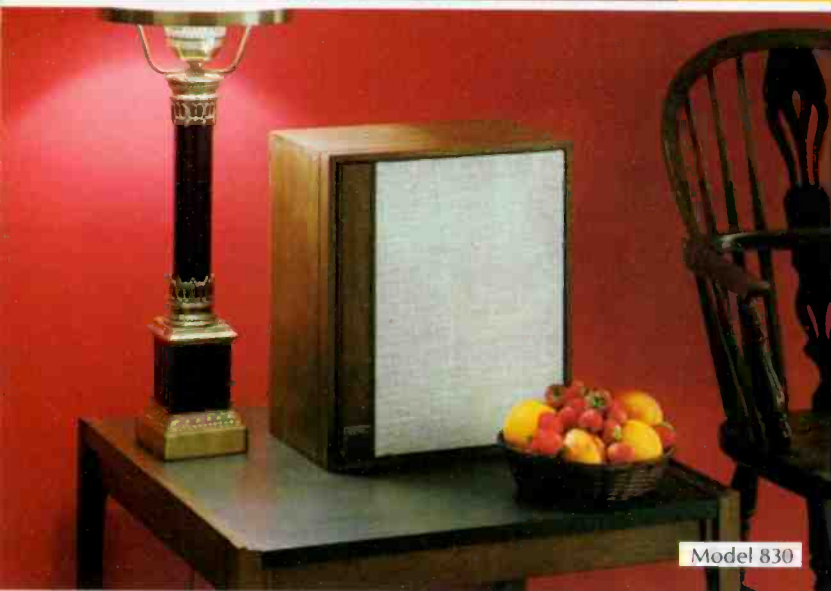
AMPEX speaker systems bring you the presence and excitement you expect. Just close your eyes and you're where it's happening. If it's a parade, you're on the reviewing stand. If it's an orchestra, you're the conductor. If it's a play, you're in the fifth row center. So don't settle for shallow sound or sound with holes in it. Enjoy the full range from resounding lows to exciting trills. Get the speaker system with the name everyone's talking about. Get Ampex. Because . . .



Model 2115



Model 815



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If it's a speaker system by Ampex...

Model 2115 (12" woofer, two 3" Mid-trebles) \$129.95 each

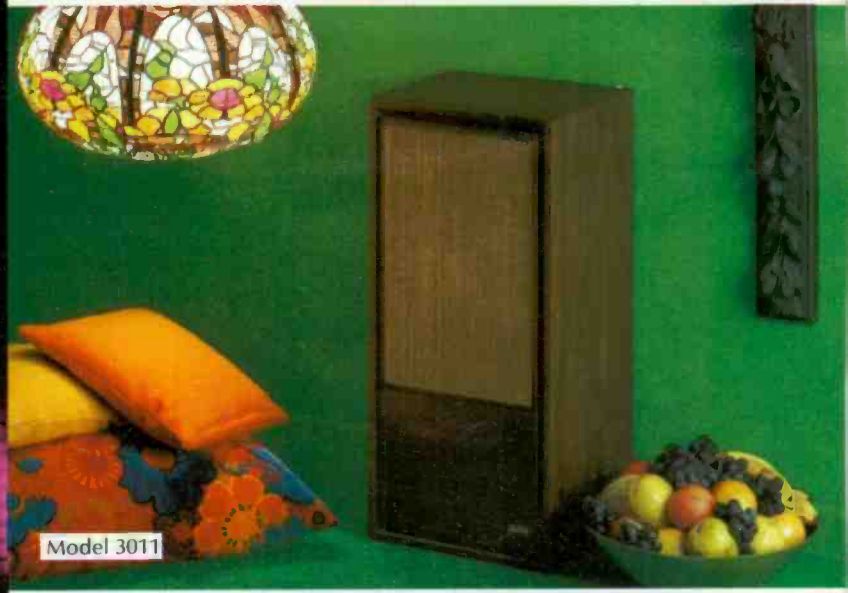
Model 815 (6" woofer + 3 1/2" tweeter) \$59.95 pair

Model 830 (8" woofer + 3 1/2" tweeter) \$99.95 pair

How to choose your speaker system? Listen to your favorite tape on all Ampex models—for the speakers that are just right for your system cannot be selected without using your ears and knowing your family, your home and your pocketbook. Each speaker in the Ampex line differs not only in price, also in personality. Any Ampex speaker will bring you the most sensitive and true concert-hall sound repro-



Model 1115



Model 3011



Model 915

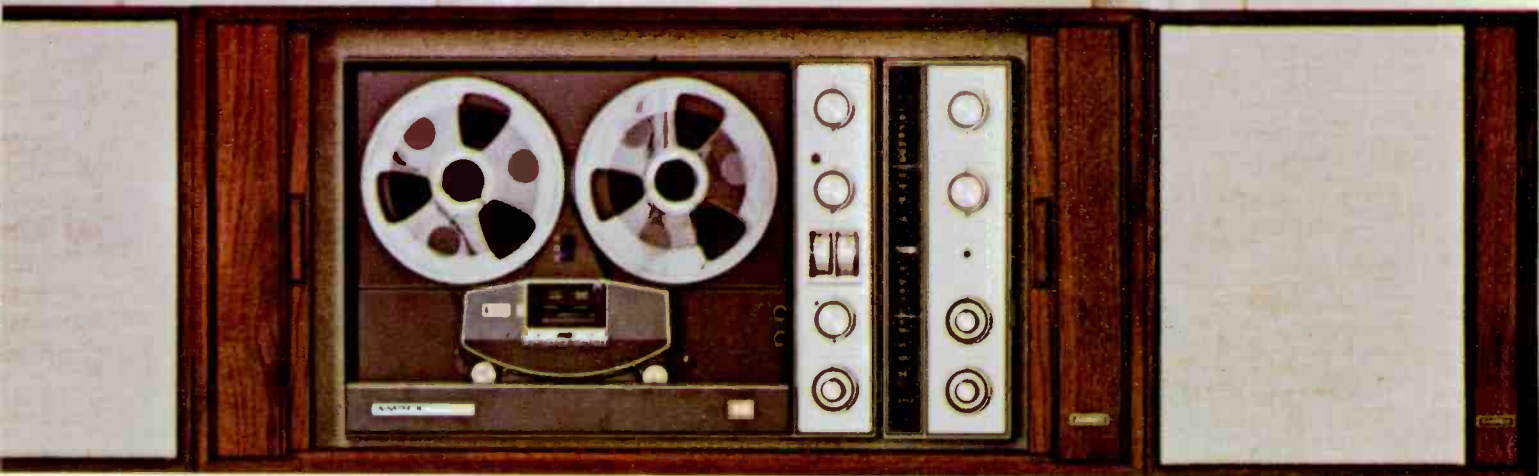
it's sound in focus

duction your money can buy. Do visit your Ampex Dealer—and listen!
 Shown above: Model 4010, finest of all Ampex speaker systems. In magnificent oiled walnut (like all speakers on these pages) with handsome eggshell grille cloth. Perfectly sound-matched to famous Ampex Recorder/Players, with 12-inch woofer, two 3-inch Mid-trebles plus Ultra tweeter. \$189.95 each.

Model 1115 (10" woofer, two 3 1/2" Mid-Range; Ultra tweeter) \$99.95 each

Model 3011 (10" woofer, two 3 1/2" tweeters) \$149.95 each

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Ampex tape recorders are the full scope music source

If you take your music seriously, you should go to the same source the professionals use . . . Ampex, choice of famous musicians throughout the world. So don't let anyone kid you about the quality of sound you get from toy-type tape recorders. When you want something more than a plaything you

need an Ampex Tape Recorder/Player. Each Ampex Tape Recorder/Player is the perfect partner when teamed up with Ampex speakers. No kidding about that! ■ The full range of new Ampex Tape Recorder/Players let you choose from walnut, portable, or deck models from \$249.95 to \$599.95.

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TECHNICAL TALK

By JULIAN D. HIRSCH



● **FM-TUNER TESTING:** The IHF (Institute of High Fidelity) standards on tuner measurement, IHF-T-100, were released in December, 1958, before the advent of stereo FM broadcasting. Fortunately, the standards are generally applicable to modern stereo FM tuners, whose stereo quality is closely related to their monophonic performance in a number of areas.

A complete tuner test, as defined in IHF-T-100, is a formidable procedure. It includes measurement of dial-calibration accuracy, usable sensitivity, capture ratio, selectivity, AM suppression, frequency response, distortion, spurious response, hum and noise, frequency drift, spurious signal radiation, plus AFC (automatic frequency control) and squelch action (where applicable). It is not practical for me to perform all these tests on each tuner I evaluate. However, aside from the tests whose results appear in the text of our reports, I do verify the dial accuracy, check for drift and AFC action (when present) and make a very thorough "on the air" check which includes reception of weak signals adjacent to strong local stations to evaluate selectivity and cross-modulation effects.

Drift is no longer a factor in FM-tuner performance. Most drift in older tube sets was caused by heating of the oscillator components. Transistor tuners generate little or no heat, so drift is no longer encountered, even in very low priced units. Because of this, AFC is rarely found in modern FM tuners. Interstation-noise muting circuits, which remove interstation hiss, are sometimes found on the more expensive tuners. Their action is best evaluated subjectively, judging the degree of "thump" or other transients heard when tuning across a station, and how easily it can be adjusted to suppress noise, but not weak stations.

Most spurious responses fall into one of two categories: image responses to aircraft or other mobile signals between 109 and 130 MHz, and intermodulation between two strong signals in the FM band which produces a third signal at another point on the dial. This overload phenomenon may also appear as cross-modulation, where the program content of a strong signal is superimposed on that of a nearby weaker signal.

I do not make quantitative measurements of spurious-signal response. However, with the tuner receiving a weak

FM station, I inject a modulated generator signal at several different strengths and I tune the generator across the FM band. If an interfering signal of moderate strength from the generator (such as 10,000 microvolts) can be heard, it indicates a weakness in the tuner design. On the other hand, the better tuners can withstand a 100,000-microvolt injected signal without cross-modulation effects.

Usable sensitivity is one of the most important specifications of an FM tuner, although it is not in itself sufficient to ensure quality reception. Usable sensitivity is defined as a single point on a sensitivity curve. The sensitivity curve is actually a plot of distortion *vs.* signal strength, using an r.-f. signal fully modulated with a 400-Hz audio signal. The signal generator is coupled to the receiver through a resistive matching pad which simulates the 300-ohm antenna impedance, and which loses half the generator output voltage before it gets to the tuner. In other words, it is necessary to set the generator output to 10 microvolts to deliver 5 microvolts to the tuner's antenna terminals.

A harmonic-distortion analyzer is connected to the tuner's audio output (or to the tape-recorder output if a receiver is being tested). This measurement is made with the tuner set to mono. Some test labs prefer to make the usable-sensitivity test in the stereo mode, with a stereo signal. However, since the distortion analyzer lumps all hum, noise, and distortion together, it would then read any stray leakage of the 19- or 38-kHz pilot signal as distortion, and would therefore indicate much poorer performance than a mono measurement. I do not believe that such a measurement would correlate well with listening tests, since these ultrasonic signals are quite harmless unless strong enough to overload a subsequent portion of the system, in which case they are readily detectable by other means.

If a low-pass filter is used to filter out these high-frequency multiplex components before measuring distortion, a more valid measurement results. Unfortunately, we would then be including the unknown (and very difficult to measure) distortion of the multiplex generator, in addition to the signal-generator distortion. I prefer to minimize the number of distorting elements in the measurement chain, so I use the mono mode for all FM distortion tests.

(Continued on page 36)

REVIEWED THIS MONTH

●
JBL SA-600 Stereo Amplifier
Uher 9000 Stereo Tape Recorder
●

from
Harman-Kardon,
the new
look of elegance...



... the new sound of realism



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Harman-Kardon wideband sound
been just a little out of your reach?
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NOCTURNE™

50-watt solid-state stereo receivers

You may be one of the thousands of discriminating music lovers who have wanted the incredible realism of Harman-Kardon solid-state stereo in a price range where such quality simply couldn't be offered before. These new *Nocturne* receivers are your answer.

You expect styling innovations from Harman-Kardon. You expect the newest advances in solid-state circuitry from Harman-Kardon. You expect controls and other quality features on Harman-Kardon units that appear only on more expensive competitive models. But now even Harman-Kardon seems to have outdone itself in sheer high-fidelity value.

You know you're experiencing something entirely new when first you see a new Harman-Kardon *Nocturne*. The tuning scale, meter, and stereo indicator disappear behind gleaming ebony when *Nocturne* is off. Turn it on and the panel comes to life in rich amber that complements the golden accents of knobs and trim.

MOSFET front end • Typical of Harman-Kardon's emphasis on outstanding quality is the use of the most advanced and effective MOSFET (metal-oxide silicon field-effect transistor) in the FM front end. The MOSFET provides significantly better front-end performance than any other transistor or FET. It makes possible advances in *Nocturne* circuitry which produce lower cross-modulation and crosstalk, improved rejection of unwanted signals, and superior sensitivity due to lower inherent noise. Also, it isolates the antenna circuit to assure an improved match with the antenna under all conditions.

Superior Harman-Kardon quality features are here: Inherently cool operation for installation anywhere without fans; no heat deterioration with age; two-system speaker switches permitting enjoyment of

stereo in one or two rooms separately or simultaneously; front-panel headphone jack; tape monitor; contour and continuously variable balance controls . . . and of course the wideband realism that distinguishes Harman-Kardon instruments from all others.

All for \$239.50 • The beauty, the great sound, the complete controls—all are designed into the *Nocturne Two Hundred* (FM and FM stereo) for the low suggested retail of \$239.50*. The *Nocturne Two Ten* adds AM radio at just \$269.50*. Treat yourself to the thrill of Harman-Kardon's new look of elegance . . . new sound of realism, at your Harman-Kardon dealer's. Or write for illustrated brochure, *Harman-Kardon, Inc., 401 Walnut St., Philadelphia, Pa. 19105.*

*Slightly higher in the West. Walnut enclosure optional.

SPECIFICATIONS

Power Output: 50 watts IHF • *Frequency response* ± 1 db: 8 to 25,000 Hz at 1 watt (normal listening level); 10 to 23,000 Hz at full rated power • *Harmonic distortion:* Less than 1% • *Hum and noise suppression:* 90 db • *Damping factor:* 25:1 from 20 to 20,000 Hz • *Square-wave rise time:* 4 μsec • *Usable FM sensitivity:* 2.7 μV IHF • *Image rejection:* Better than 45 db • *Spurious-response rejection:* Better than 70 db • *FM I.F. rejection:* Better than 75 db • *Multiplex separation:* 30 db • *AM sensitivity:* 50 μV/meter • *AM selectivity:* 10 kHz bandwidth at 6 db points • *AM I.F. rejection:* 55 db (AM specifications refer to Model *Two Ten* only) • *Dimensions:* 14¹/₁₆" wide, 4¹/₂" high, 13³/₄" deep • *Shipping weight:* 20 pounds.

harman kardon

A subsidiary of The Jerrold Corporation

LEADER IN SOLID-STATE STEREO COMPONENTS

At a number of signal levels, from the weakest usable value to the maximum output of the generator, the distortion at the tuner's audio output is measured. It is important to tune the receiver critically for minimum distortion at each signal level. Most tuners require a slight readjustment as levels are changed. I also measure the actual value of the audio output voltage, to show the effectiveness of the limiting action of the tuner.

The older IRE standard sensitivity ("quieting") measurement merely determined the reduction in hiss relative to the audio level as a function of signal strength, using a 30 per cent modulated signal. It is possible to design or adjust a tuner for much higher sensitivity if its bandwidth is reduced. Obviously, a receiver whose i-f. amplifier and detector are limited to only a 22.5-kHz deviation can be more sensitive than one which has to handle a full 75-kHz deviation. Unfortunately, a limited-bandwidth tuner will also distort badly with a fully modulated signal, which accounts for some of the painful sounds that came out of early FM tuners which had impressive sensitivity specifications.

The current IHF standard, now used almost universally, penalizes a tuner with inadequate bandwidth, since the increased distortion resulting from the narrow bandwidth will nullify any improvement in listening quality achieved by the noise reduction. The IHF standard is therefore much more realistic and meaningful than the older method. Look for the reference to "IHF" in the sensitivity rating and be very suspicious of any claims that a low-priced tuner has a sensitivity of better than 2 microvolts (IHF).

When the distortion is plotted against the signal level, it is easy to find the point at which the distortion is -30 db (or 3 per cent) relative to the audio output. The signal level at this point is the usable sensitivity. At higher input levels, the distortion usually levels off at a residual value, typically less than -40 db (or 1 per cent). This is negligibly low, since 100 per cent modulation is normally attained only at the program peaks, and they usually have more distortion than this if they are coming from a disc.

In a later article, I will describe the remaining tuner measurements, particularly those concerned with the stereo performance of the tuner.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

**JAMES B. LANSING
SA-600
STEREO AMPLIFIER**



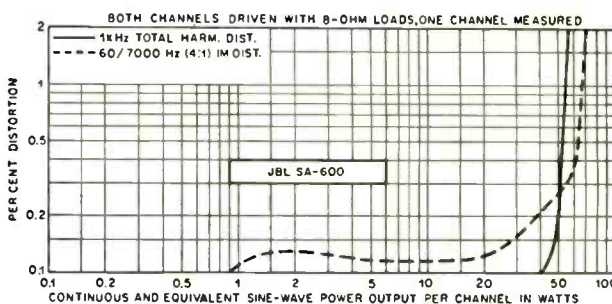
● ALTHOUGH it is now the rule rather than the exception for modern transistor high-fidelity amplifiers to be of good quality, we occasionally find one that is outstanding. The James B. Lansing SA-600 is the most recent of these to come to our attention, and it truly sets a new standard of performance for integrated amplifiers.

The JBL SA-600 is a large, powerful, and attractive unit, rated (with great conservatism) at 40 watts per channel. Like a few other amplifiers, the SA-600 is claimed to have unmeasurably low distortion within its rated power. Unlike most of them, however, it lives up to this claim. At or below its rated output, we were unable to measure its harmonic distortion, which means that whatever distortion was present was below our test-equipment residual of about 0.1 per cent. The SA-600's frequency response was flat within ± 0.25 db from 20 to 20,000 Hz. The RIAA phono equalization was accurate within 1 db from 30 to 20,000 Hz, and NAB tape equalization was within 1 db from 75 to 20,000 Hz, falling off to -2 db at 50 Hz.

The distortion characteristics of the JBL SA-600 prove that it is not necessary for a transistor amplifier to have increasing distortion at low power levels. From 0.1 watt to over 40 watts, the harmonic distortion was somewhere

under 0.1 per cent, and even at 50 watts it was only 0.25 per cent. Intermodulation distortion was under 0.15 per cent up to 30 watts, increasing to only 0.25 per cent at about 50 watts.

Since the distortion at the manufacturer's rated power of 40 watts per channel was too low for us to measure reliably, we made measurements of harmonic distortion from 20 to 20,000 Hz at a 50-watt level. It was 0.25 per cent from 50 to 10,000 Hz, increasing to about 0.4 per cent at 20 and 20,000 Hz. At half power or less, the distortion was under 0.15 per cent over the entire audio-



frequency band. All distortion measurements, in accord with the IHF standards, were made with 8-ohm loads, both channels driven, and with a 120-volt line. At 16 ohms, power output is reduced to 32 watts per channel. At 4 ohms, the SA-600 can put out 65 watts per channel
(Continued on page 40)

This twin-tonearm **Dual 1019**
 belongs to a noted audio editor.
 We can't tell who.



We can tell why.

When testing a 1019 for an equipment report, he found it to be the finest turntable he had ever used. With no exceptions. Not even his "reference" turntable and separately mounted tonearms... essential equipment for making accurate "A-B" comparisons of cartridges.

The 1019's tonearm tracked better... and as low as 0.5 gram. (He didn't need his own gauge to measure tracking force. The 1019's direct-dial numerical scale proved equally accurate.)

skating distortions eliminated

With Dual's continuously variable Tracking-Balance Control, he was able to eliminate the distortions originating from skating, again just by dialing. And these calibrations were also exact.

single play spindle rotates

Rumble, wow and flutter were also better on the 1019. An important factor here was the rotating single play spindle which eliminates both binding and slippage of records that can occur with the usual stationary spindle found on all automatics but Duals.

variable Pitch-Control

Also exclusive to the 1019 is its variable Pitch-Control which allows speed to be varied over a 6% range... more than a half note. This feature is especially important to anyone who tapes from records or uses records to accompany voice or instrument. The 1019's powerful Continuous-Pole motor and massive 7-pound-plus dynamically balanced platter combined to keep speed constant within $\pm 0.1\%$ even when voltage was varied $\pm 10\%$.

automatic cueing

Although the Cue-Control doesn't contribute to performance, it does to operating convenience, not to mention preservation of stylus and record. And it can be used not only for manually lowering and lifting the tonearm anywhere on the record, but also when starting automatically if an ultra-gentle descent is desired.



All equipment reviewers learned all this about the 1019's they tested. It's just that one of them took the next logical step.

test reports available

For ethical reasons, we cannot identify him, other than to note that his words appear in one of the seven test reports on the 1019 published to date... all yours for the asking.

The second tonearm is not available as a standard accessory. One tonearm at a time seems to be highly satisfying for even the most serious of record enthusiasts. And so, we are pleased to add, is the total performance

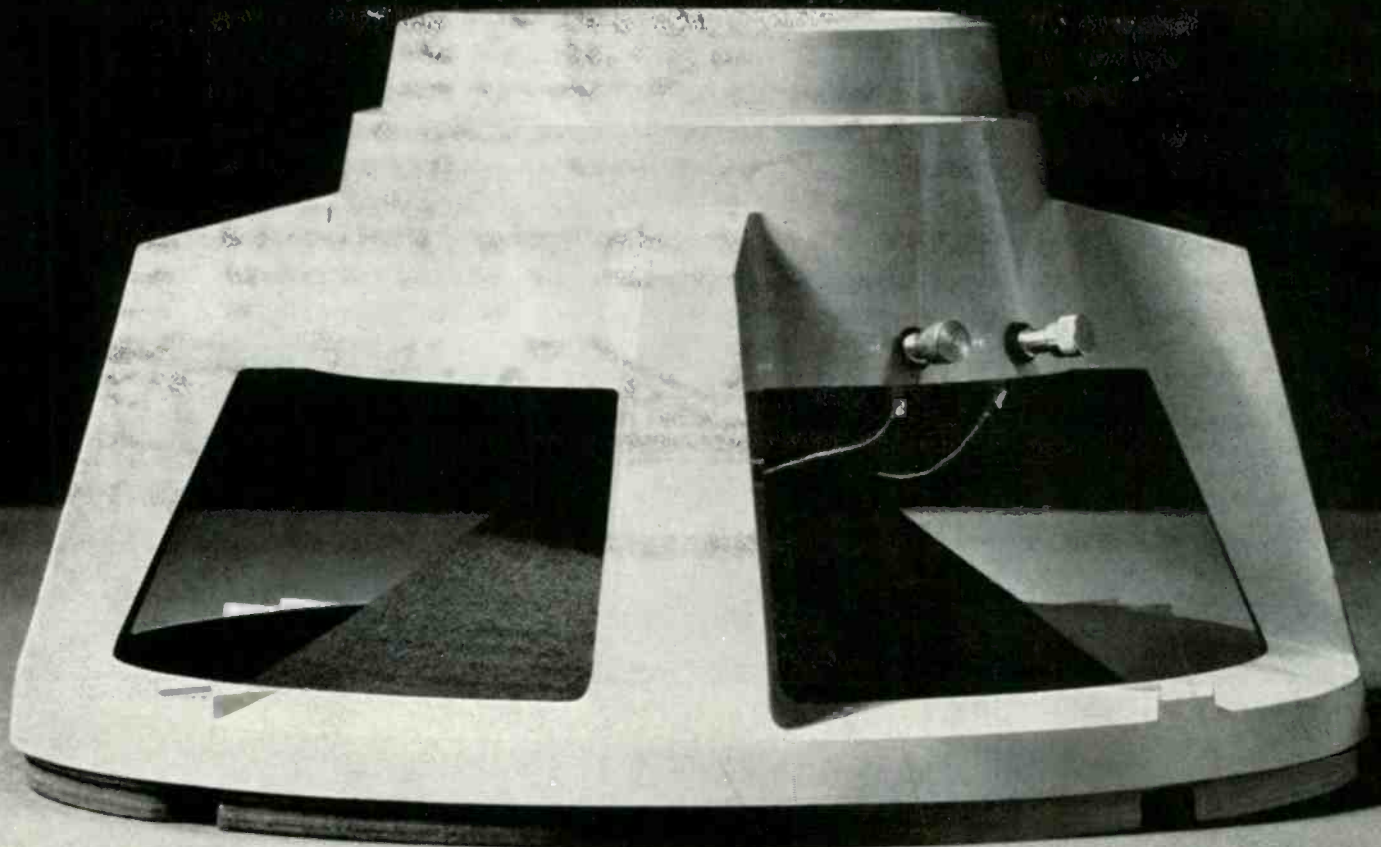
of the Dual 1019 Auto/Professional Turntable. \$129.50

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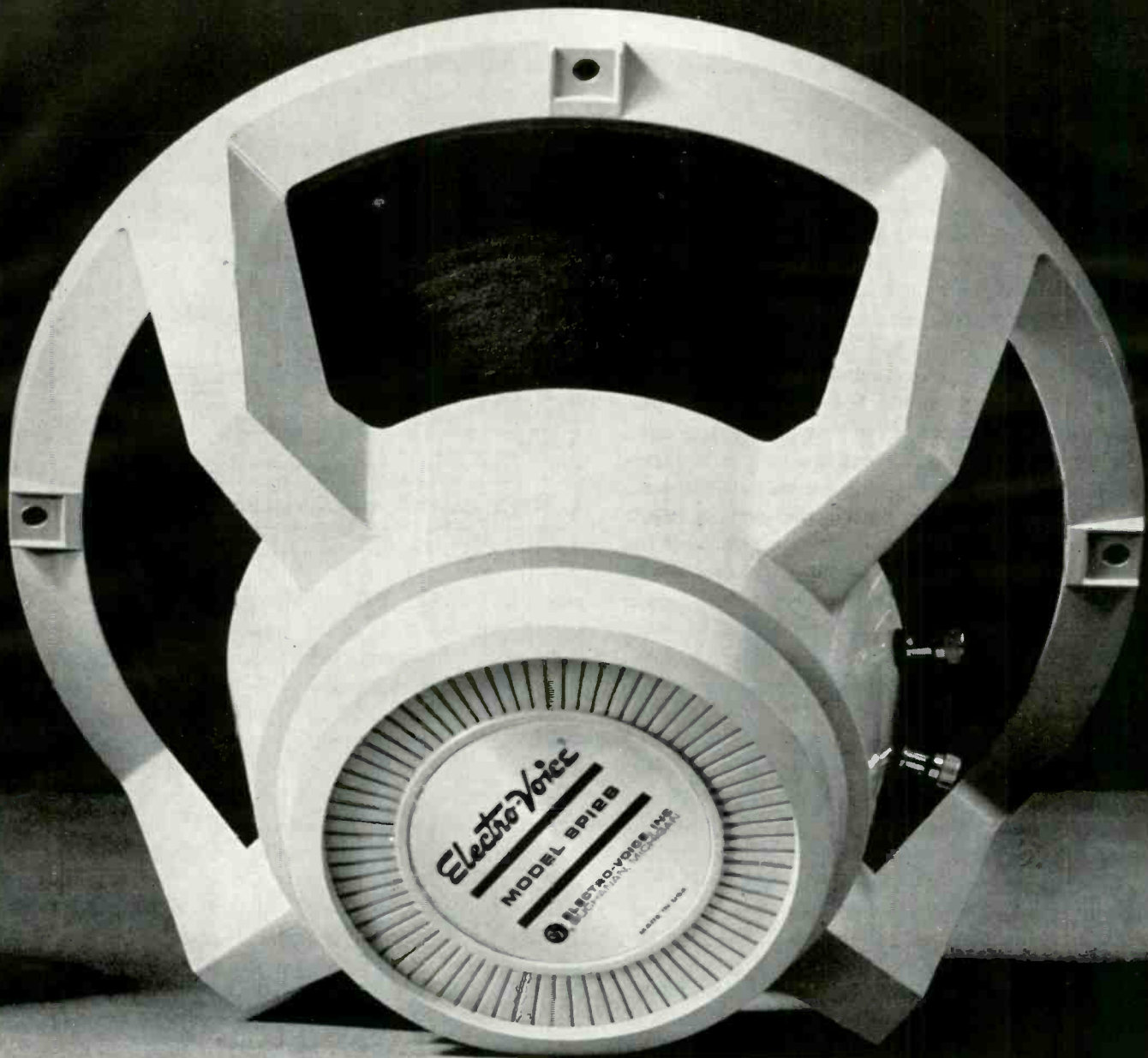
Now, One Look Tells You... **The Best Buys**

Take a close look at the all-new Electro-Voice SP12B and 12TRXB custom loudspeakers. Speakers with the honest beauty of precision . . . created by the sure, deft hand of a master designer.

Here is beauty with a reason . . . beauty that actively mirrors the superb performance of these famous speakers. Chosen for over a decade as "best buys" by listeners and laboratories alike, now the SP12B and 12TRXB look better and sound better than ever before.

No mystery about why they sound so good. Every detail of design has been refined, every manufacturing tolerance tightened to assure the highest level of musical performance and engineering integrity in your high fidelity system.

We urge you to carefully judge the SP12B and 12TRXB on every basis . . . on facts and figures, on appearance, and finally with your own critical ear. In every way these speakers give a full measure of satisfaction. And the real beauty is that they are very modestly priced.



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Coaxial Full-Range Loudspeaker. Features Radax dual cone plus long-throw, high-compliance suspension. Ideal for built-in and custom installations. \$39.00

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CIRCLE NO. 39 ON READER SERVICE CARD

for brief periods of time. Prolonged operation with more than 40 watts output per channel will cut in the automatic protective devices.

The SA-600 had the lowest noise level we have ever measured on an integrated amplifier. In spite of the very high gain of its phono inputs (there are three switch-selected sensitivities available; on the most sensitive position only 0.2 millivolt of signal was needed for 10 watts of output), the hum and noise were 66 to 75 db below 10 watts. On the high-level inputs, hum and noise were 100 db below 10 watts. This is the *only* amplifier we have ever used that could be operated at maximum gain on the magnetic-phono input without a trace of audible hum or hiss.

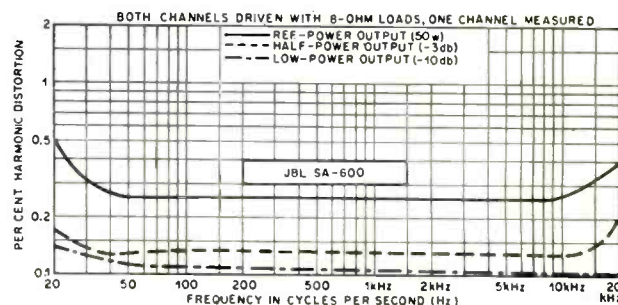
Space does not permit a complete exposition of the features and performance of the JBL SA-600. Let us simply say that it was superb in every detail. We were especially impressed by its tasteful design, simplicity, and freedom from gadgetry. The input selector has only four positions: TAPE HEAD, PHONO, TUNER, and AUX. A switch underneath the amplifier converts the tape-head input for use with a second magnetic-phono source. The other knobs are for setting volume, balance, bass, and treble. Toggle switches control loudness compensation, tape monitor, stereo/mono selection, and power. There is also a front-panel stereo headphone jack that mutes the speakers when phones are plugged in.

A special TEST switch provides a sensitive method of aurally balancing all inputs for equal channel gain. It connects the two speakers in series across the outputs so that they receive only the *difference* signal. With a mono program input, a definite sonic null is heard when the amplifier channels are balanced. This technique takes care of any electrical unbalance in the system, but cannot, of course, compensate for any differences in efficiency between two speakers.

From the standpoint of operation, the JBL SA-600 is one of the simplest amplifiers imaginable. All controls function with a silky smooth, yet positive action. The lack of the channel-reversing and other mode-switching

features found on some amplifiers is no drawback, since there is really no need for them in a well-designed stereo installation.

The circuits of the SA-600 are as sophisticated as its operation is simple. In the preamplifier section, all equalization and tone-control action is accomplished by negative-feedback circuits for minimum distortion. The power-amplifier stages are direct-coupled throughout, with most being of the push-pull, complementary-symmetry type. Overall negative feedback, extending down to 0 cycles per second (d.c.), results in a rock-stable, low-distortion



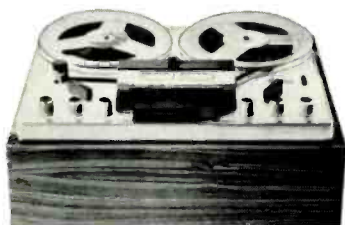
amplifier. Balanced positive and negative power supplies permit coupling direct to the speakers, thus preserving the damping characteristics of the amplifier from d.c. to the highest audio frequencies.

The SA-600 is designed to be stable with any kind of speaker load and to be immune to damage from any type of improper load from open circuit to short circuit. Improper operation may blow a fuse, but the amplifier's components will be undamaged. James B. Lansing backs this up with a two-year guarantee covering both parts and labor.

Using the JBL SA-600 is the quickest way to become convinced of its merit. It is absolutely noise-free, has no switching transients or crosstalk, and delivers more power than most users will ever require. It would be difficult to imagine a more satisfying amplifier for the most discriminating listener. It is worth every cent of its \$345 price.

For more information, circle 188 on reader service card

UHER 9000 STEREO TAPE RECORDER



● THE UHER 9000 stereo tape recorder, like the other Uher recorders, is unusually flexible. Into a compact (15 x 13 x 7 inches) and light (24 pounds) unit, Uher has designed an all-transistor, four-track, two-speed recorder, with three heads and independent stereo recording and playback preamplifiers. The 9000 has no speakers or power amplifiers, and it is intended for permanent installation as part of a high-fidelity system.

The Uher 9000 is housed in a walnut case with a hinged plastic cover that may be closed while the unit is playing. A tape-tension arm minimizes flutter and actuates an automatic shut-off if the tape breaks or runs out. There is a four-digit counter with pushbutton reset. Turning the speed selector to either 7½ or 3¾ ips turns on the recorder, which is ready for use almost immediately.

The tape transport is controlled by simple, logical piano-key levers. The PAUSE lever stops and restarts tape motion instantly. A red record-safety button must be depressed with the START lever to make recordings. An input selector switches the recording-amplifier inputs to the radio, phono, or microphone inputs, and two illuminated meters indicate the recording level. A momentary-contact pushbutton con-

(Continued on page 42)



PRESENTING THE NEW

Wharfedale

ACHROMATICS



ACHROMATIC W90c

SIX SPEAKER CONSOLETTA
2 bass, 2 mid range, 2 treble
... superbly matched and integrated with a magnificent sand-filled enclosure

The ultimate in Achromatic Speaker Systems. Each grouping of speakers is individually adjustable. The smart table-top cabinet is proportioned and styled to blend with any room decor. The grille is easily removed for custom grille cloth changes.

• Speakers: Woofers: one 12" with polystyrene 70 sq. in. piston, one 12" with conical diaphragm; Midrange: two 5" speakers; Treble: two Super 3" tweeters • Controls: Wire wound, continuous treble and midrange controls • Minimum Power Required: 8 watts (per channel) IHF • System Impedance: 4 to 8 ohms • Dimensions: Finished model: 23 3/4" x 30 1/4" x 13 7/8" deep; Utility model: 23 1/4" x 27 3/4" x 12 5/8" deep • Finishes/Prices: Genuine wood veneers: Choice of oiled or polished walnut, \$279.95; Utility model: Sanded birch hardwood with flat molding, no table top, \$263.95. Matching legs, optional.



ACHROMATIC W70c

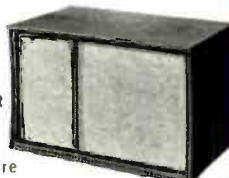
THREE-WAY HI/LO BOY SPEAKER SYSTEM
... in exclusive sand-filled enclosure

Provides excellent bass; clear, transparent highs, without stridency; and fullness from a superb midrange. Distinctive, exceptionally versatile cabinet may be used standing on end ("Hi-Boy") or on its side ("Lo-Boy"). Front grille removable.

• Speakers: Woofer: 12" high compliance, low resonance; Midrange: 8" heavy duty; Treble: 3" Super tweeter • Controls: Wire wound, continuous treble and midrange controls • Minimum Power Required: 8 watts (per channel) IHF • System Impedance: 4 to 8 ohms • Dimensions: Finished model: 24" x 23 1/4" x 14" deep; Utility model: 24" x 20 7/8" x 12 3/8" deep • Finishes/Prices: Genuine wood veneers: Choice of oiled or polished walnut, \$179.95; Utility model: Sanded birch hardwood with flat molding, no table top, \$160.95.

ACHROMATIC W60c

COMBINATION THREE-WAY BOOKSHELF/FLOOR STANDING SPEAKER SYSTEM
... in exclusive sand-filled enclosure



The W60c provides important benefits derived from its new 3-way speaker configuration. May be used bookshelf or floor standing. Individual, continuously variable treble and midrange compensation controls. Front grille easily removed.

• Speakers: Woofer: 12" high compliance, low resonance; Midrange: 5" acoustically isolated, heavy duty; Tweeter: 3" heavy duty omni-directional pressure dome • Minimum Power Required: 8 watts (per channel) IHF • System Impedance: 4 to 8 ohms • Dimensions: 14 1/4" x 24" x 13" deep • Finishes/Prices: Genuine wood veneers: Choice of oiled or polished walnut, \$129.95; Sanded birch hardwood with flat molding, \$113.95.

ACHROMATIC W40c

THREE-WAY BOOKSHELF SPEAKER SYSTEM
... in exclusive sand-filled enclosure

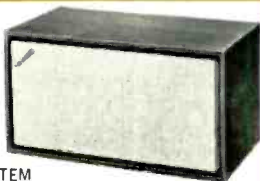


Now... a full three-way multiple speaker ensemble, yielding carefully tailored, ultra-linear response. A new dimension in sound realism for "bookshelf" speakers at a very reasonable price.

• Speakers: Woofer: 10" high compliance, low resonance; Midrange: 5" acoustically isolated; Treble: 3" omni-directional pressure dome • Controls: Wire wound, continuous treble and midrange controls • Minimum Power Required: 8 watts (per channel) IHF • System Impedance: 4 to 8 ohms • Dimensions: 12 1/2" x 23 1/2" x 10 1/8" deep • Finishes/Prices: Genuine wood veneers: Choice of oiled or polished walnut, \$89.95; Utility model: Sanded birch hardwood with flat molding, \$78.95.

ACHROMATIC W30c

TWO-WAY COMPACT SPEAKER SYSTEM

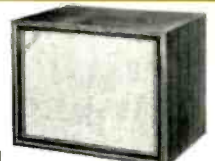


Despite its modest size and price, W30c may be used as the main system where space is at a premium. Compatible with all tube or transistor amplifiers having output of 4 to 8 ohms. Front grille removable.

• Speakers: Woofer: 8" acoustic suspension; Tweeter: 4" acoustically isolated • Control: Wire wound, continuous • Minimum Power Required: 8 watts (per channel) IHF • System Impedance: 4 to 8 ohms • Dimensions: 10" x 19" x 9 1/4" deep • Finishes/Prices: Genuine wood veneers: Oiled walnut, \$69.95; Utility model: Sanded birch hardwood with flat molding, \$63.95.

ACHROMATIC W20

TWO-WAY MINORETTE SPEAKER SYSTEM

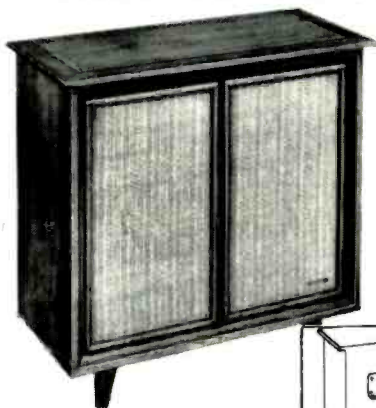


Wharfedale's W20 was designed to satisfy the requirements of good sound first, with dimensions and cost secondary considerations.

This handsome cabinet is finished in genuine walnut for decorating versatility. Front grille is easily removed.

• Speakers: Woofer: 8" acoustic suspension; Tweeter: 3" omni-directional pressure dome • Control: Wire wound, continuous • Minimum Power Required: 10 watts (per channel) IHF • System Impedance: 4 to 8 ohms • Dimensions: 9 3/4" x 14" x 8 1/2" deep • Finish/Price: Genuine wood veneer: Oiled walnut, \$49.95.

E-X-P-A-N-D-U-L-E-S



Bookshelf speaker slips into back of Expandule.



Wharfedale's exclusive Expandules convert Wharfedale and other bookshelf speakers into magnificent-sounding floor models. Each Expandule contains a high compliance, low-resonance woofer of appropriate size, plus the correct matching network to extend bass response and improve sound projection into the room... complementing the performance of the original bookshelf speaker. All Expandule enclosures are table-top (30") height, and of slim-line design. Finished in oiled or polished walnut, they blend perfectly with all home-decorating trends. Matching legs, optional, \$7.50.

• Model E35—29 3/4" high, 23 3/8" wide, 13 3/8" deep; uses a 12" woofer; has a 24 1/8" x 12 3/4" x 11" compartment. Takes Wharfedale bookshelf W30C. \$99.75.

• Model E45—30" high, 30 3/8" wide, 13 3/8" deep; uses a 12" woofer; has a 24 1/8" x 12 3/4" x 11" compartment. Takes Wharfedale bookshelf W40C. \$149.50.

• Model E65—30" high, 36 1/8" wide, 16 1/4" deep; uses a 15" woofer, has a 24 1/8" x 14 1/2" x 13 1/2" compartment. Takes Wharfedale bookshelf W60C. \$199.95.

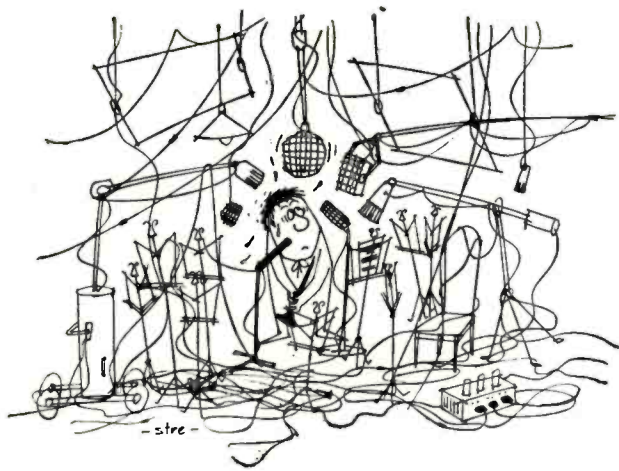
IMPORTANT READING: Colorful new Comparator Guide fully describing all the new Achromatic Speaker Systems, component loudspeakers, and crossover networks. Mail coupon today for complimentary copy.

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FILM + TON MAGAZIN

nects the recorder output either to the input of the record amplifiers or to the monitor head's playback amplifiers to simplify comparison between the signal source and the recorded program.

There is no playback-level control since this function is delegated to the external amplifier. There is, however, a level control for the headphone monitor jack.

The remaining control on the deck is a five-position function selector. It permits mono recording or playback of either channel, stereo operation, or "multiplay." This last is the familiar "sound-on-sound," in which one channel is copied onto the other together with new program material. Either channel may be so transferred to the other. The switching flexibility of the Uher 9000 makes this possible without requiring external patching cables.

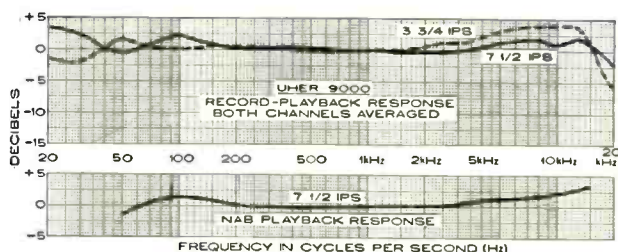
Among the many unique features of this recorder is a control for adjusting the playback-head azimuth to give optimum reproduction of tapes made on other machines that may not be in proper azimuth alignment. An index mark simplifies returning this adjustment to its normal setting. In addition, there is a three-position switch for adjustment of the machine's playback equalization to either of two European (CCIR) playback characteristics or the NAB playback curve.

In our laboratory measurements, the overall $7\frac{1}{2}$ -ips record/playback frequency response of the Uher 9000 was within ± 2.5 db from 20 to 20,000 Hz on one channel. The other channel had a similar response to about 13,000 Hz,

but dropped off to -6 db at 20,000 Hz. At $3\frac{3}{4}$ ips, the first channel was within ± 2.4 db from 20 to 3,500 Hz, rising to $+7.5$ db at 13,000 Hz and falling to -2.5 db at 20,000 Hz. The second channel was within ± 2.5 from 20 to 13,000 Hz. Needless to say, this is excellent response for a recorder operating at $3\frac{3}{4}$ ips. The NAB playback response at $7\frac{1}{2}$ ips, with the Ampex 31321-04 tape, was within ± 2.5 db from 50 to 15,000 Hz.

Wow and flutter were 0.05 and 0.085 per cent, respectively. The signal-to-noise ratio was about 49 db, with the noise consisting almost entirely of hiss—hum was very low. The distortion (combined record/playback) was quite low for recording levels of -5 db or less; at 0 db the distortion had increased appreciably.

Although the electrical and mechanical operation of the Uher 9000 were quite satisfactory (it sounded excellent, also), we found it to be somewhat deficient in its human-engineering aspects. All the inputs and outputs, located in the rear, use European connector jacks whose mating plugs



are not readily available in this country. The jacks are identified only by symbols whose meaning is often unclear. The instruction manual, though quite thick and written in three languages, was, in the English version at least, an inadequate guide to properly installing and using the tape recorder.

No doubt this recorder, designed for use in many parts of the world, is intended to be "all things to all people." If the inputs, outputs, and controls were clearly marked and the instruction manual thoroughly rewritten (we have been assured by Uher that a new clarified manual is being prepared and will be available to all purchasers of the recorder), we think the Uher 9000 would be a very satisfactory machine for the most discerning tape-recorder user. The Uher 9000 sells for \$400.

For more information, circle 189 on reader service card

DID YOU GET YOURS YET?

Did you get your FREE copy of HiFi/STEREO REVIEW's CALENDAR OF CLASSICAL COMPOSERS?

A limited number of reprints of the calendar, which appeared in the April issue, are still available. The calendar lists the most important composers from 1400 to the present and groups them according to the major stylistic periods—Renaissance, Baroque, Classic, Romantic, etc. Printed in color on heavy stock, it is suitable for framing. The calendar will be sent rolled in a mailing tube to prevent creases... we pay the postage... all you do is circle number 180 on the reader service card on page 9. But you must hurry—the remaining supply is limited.



AR^{INC.}'s *dirty laundry— the repair room*



This AR-2a was bought in 1962. Three years later it developed a buzz and was returned to us under the terms of our five-year guarantee.

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The entire transaction didn't cost him anything—we had even sent him a new shipping carton in which to return his speaker. It did put him to a lot of trouble, and we're sorry about that. But we don't think that the return rate of AR-2a's and AR-2a*'s (less than nine-tenths of one per cent over the five-year life of the guarantee) can be reduced much. It is already lower than the figures projected by many carton manufacturers for shipping damage alone. AR speakers are packed in heavy, over-designed cartons, and before being packed are subjected to testing and quality control procedures that border on the fanatical.

Reliability backed up by a complete guarantee is important, though certainly not enough reason to choose a particular speaker. The advanced design and superior performance of AR speakers is recognized almost universally. They have consistently been rated at the top by equipment reviews, and they are used in critical professional installations and by distinguished jazz and classical musicians.

AR speakers are \$51 to \$225. Literature will be sent on request.

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(Allen was chosen the first time, too.)

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In what many people described as a "major musical event" they presented their second concert of music for two organs.

For this special program, organists Ness and Whitehead alternated between a classic-voiced, two-manual Allen and a 55-rank pipe organ.

The concert was beautifully recorded and the album is already being called a collector's item.

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Side 1: Antonio Soler—Concerto No. 3 in G Major; Thomas Tomkins—A Fancy for Two to Play; Jean Langlais—Dialogue for the Mixtures; Johann Sebastian Bach—Jesu, Joy of Man's Desiring

Side 2: Luigi Cherubini—Sonata Per Due Organi; Joseph Jongen—Choral in E Major; Richard Purvis—Dialogue Monastique; Jean Langlais—Te Deum

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Dvořák's SEVENTH SYMPHONY

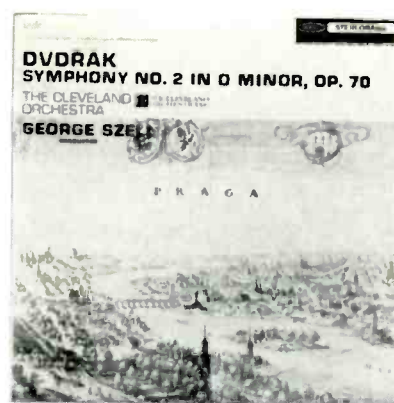
*Photograph of
Antonín Dvořák
taken in 1885*

OWING to Antonín Dvořák's highly self-critical nature and the scattering of the more than eight hundred musical manuscripts he turned out in his lifetime, there existed for many years a great deal of confusion concerning his output. But the thematic catalog of Dvořák's music published in 1917 by his biographer Otakar Šourek was revised and enlarged by Jarmil Burghauser and republished in Prague in 1960, and the most important effect of this musicological achievement has been a renumbering of the Dvořák symphonies. To the five Dvořák symphonies previously catalogued and numbered were added four earlier works, two that had been published posthumously and two that had not been published at all until very recently. Dvořák is now credited with nine symphonies, putting him on a par with such masters as Beethoven and Bruckner—not only quantitatively, but qualitatively as well, in the opinion of the present writer. Antonín Dvořák may well have been the most underrated symphonic composer of the nineteenth

century; the re-evaluation of his works is one of the most gratifying features of the contemporary musical scene.

Dvořák composed his Seventh Symphony in D Minor—formerly known as his Second—in Prague between mid-January and mid-March, 1885. The score was commissioned by the London Philharmonic Society on the occasion of Dvořák's election to the Society as an honorary member. Inevitably a symphony in D Minor suggested itself to Dvořák as homage to the great institution that more than sixty years earlier had commissioned a symphony from Beethoven, a symphony that turned out to be that composer's monumental Ninth (also in D Minor). Šourek writes: "Dvořák worked at the D Minor Symphony with passionate concentration and in the conscious endeavor to create a work of noble proportions and content, which should surpass not only all that he had so far produced in the field of symphonic composition, but which was also designed to occupy an important place in world music."

(Continued on next page)



Antonín Dvořák's Seventh Symphony can be heard in three fine stereo realizations: Pierre Monteux's mature reading with the London Symphony (RCA Victor); István Kertész's performance with the same orchestra (London), the best recorded of the three; and George Szell's interpretation with the Cleveland Orchestra (Epic), also available on tape.

On the 25th of March, 1885, Dvořák wrote to his publisher, Fritz Simrock: "Whatever may happen to the symphony, it is, thank God, completed. It will be played in London for the first time on April 22, and I am curious as to the result." Dvořák himself conducted the premiere, on a program that was otherwise led by Sir Arthur Sullivan, and he was able afterwards to report to Simrock, "It had an exceptionally brilliant success." About nine months later the score was introduced in the United States at concerts of the New York Philharmonic Orchestra; later, Hans Richter introduced it on the Continent with the Vienna Philharmonic, and Hans von Bülow led the Berlin premiere.

In its orchestral textures and colors the symphony is very Brahmsian, but its spirit and character throughout are Dvořák's own. The first movement, an Allegro maestoso, starts quietly and mysteriously in the timpani, horns, and low strings; a gently lyrical second theme contrasts with this primary material, and the movement then builds to an impassioned climax that subsides again into an aura of mystery. The slow movement, Poco adagio, establishes a mood of reverence at the beginning, and is especially noteworthy for the richness of its orchestration and for its melodic invention and ornamentation. The third movement is a driving Scherzo, full of slashing rhythms and contrasting themes, with a gentle Trio in G Major. And the Finale is a vigorous Allegro built almost entirely upon the opening phrase of the first theme.

It is only in recent years that Dvořák's D Minor Symphony has taken firm hold in the orchestral repertoire, and it is safe to say that much of the score's present standing derives from the number of recorded performances it has received during the past quarter-century. The pioneer recording was one released by RCA Victor about 1940 as a 78-rpm album (663), with Václav Talich conducting the Czech Philharmonic Orchestra. This performance had the field all to itself for about a decade, until London Records released a long-playing recording of the score with Hans Schmidt-Isserstedt conducting the North West German Radio Orchestra. Since then there have been perhaps ten other recordings of the symphony, originating

from such diverse locales as Prague, London, Amsterdam, and New York. Five recordings are listed in the current Schwann catalog, four of them stereo/mono versions: Leonard Bernstein with the New York Philharmonic (Columbia MS 6828, ML 6228); István Kertész with the London Symphony (London CS 6402, CM 9402); Pierre Monteux with the London Symphony (RCA Victor LSC/LM 2489); Karel Sejna with the Czech Philharmonic (Artia 177, mono only); and George Szell with the Cleveland Orchestra (Epic BC 1111, LC 3748, a performance that is also included in two three-disc collections with Dvořák's G Major and "New World" symphonies, BSC 109, SC 6038 and BSC 155, SC 6055). The Szell performance is available additionally as an Epic four-track 7½-ips stereo tape (EC 823, and in E3C 848, the tape equivalent of BSC 155). Also, a performance of the score by Rafael Kubelik and the Vienna Philharmonic Orchestra, the disc version of which is now withdrawn, is still available on a London tape (K 80008), paired with the Kubelik-Vienna Philharmonic performance of the "New World" Symphony.

The Bernstein and Sejna recordings need not long detain us, the former because of the conductor's strained, push-pull interpretation, the latter because it has no special insight into the composer's idiom (despite its originating from Dvořák's native soil) and because the recorded sound is inferior to that of more recent recordings. The three remaining discs, those led by Kertész, Monteux, and Szell, have just about equal merits. Kertész, the young Hungarian conductor who is now in charge of the musical destinies of the London Symphony, has the benefit of the most vivid recorded sound, and the orchestra is marginally more responsive to him than it was to Monteux at the time he recorded the score. Yet the latter conductor's long association with the score, which goes back at least to the early 1920's when he performed it with the Boston Symphony Orchestra, tells in the maturity of his interpretation. And Szell, who has this music in his blood, is at his most convincing here. Any one of the three will afford the listener a rich and rewarding musical experience. Though of these three only the Szell performance is available on tape, it is a worthy addition to any reel library.

REPRINTS of the 1966 review of the complete "Basic Repertoire" are available without charge. Circle number 179 on reader service card.

Compare these new Sherwood S-8800 features and specs! ALL-SILICON reliability. Noise-threshold-gated automatic FM Stereo/mono switching, FM stereo light, zero-center tuning meter, FM interchannel hush adjustment, Front-panel mono/stereo switch and stereo headphone jack, Rocker-action switches for tape monitor, noise filter, main and remote speakers disconnect. Music power 140 watts (4 ohms) @ 0.6% harm distortion. IM distortion 0.1% @ 10 watts or less. Power bandwidth 12-35,000 cps. Phono sens. 1.8 mv. Hum and noise (phono) -70 db. FM sens. (IHF) 1.6 μ v for 30 db quieting. FM signal-to-noise: 70 db. Capture ratio: 2.2 db. Drift \pm .01%. 42 Silicon transistors plus 14 Silicon diodes and rectifiers. Size: 16 $\frac{1}{2}$ x 4 $\frac{1}{4}$ x 14 in. deep.

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|-------------------------|--|--|------------------------------|-----------|------------------|
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| Altec 711A | S | 100 | 2.2 | 378.00 | 3.78 |
| Bogen RT8000 | T | 70 | 2.3 | 319.95 | 4.57 |
| Dyna FM-3, PAS-3 & S-70 | V | 90 | 4.0 | 404.85 | 4.49 |
| Fisher 700T | T | 120 | 1.8 | 499.50 | 4.16 |
| Fisher 440T | T | 70 | 2.0 | 329.50 | 4.70 |
| Harman-Kardon SR-900B | T | 100 | 1.85 | 449.00 | 4.49 |
| McIntosh 1500 | V&T | 85 | 2.5 | 499.00 | 5.87 |
| Marantz 8B, 7T, & 10B | V&T | 75* | 2.0 | 1340.00 | 17.87 |
| Scott 348 | V&T | 120 | 1.9 | 479.95 | 4.00 |
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References "T" or "V&T" (above) may include some silicon transistors. Figures above are manufacturers' published specifications except (*) which are published test findings.



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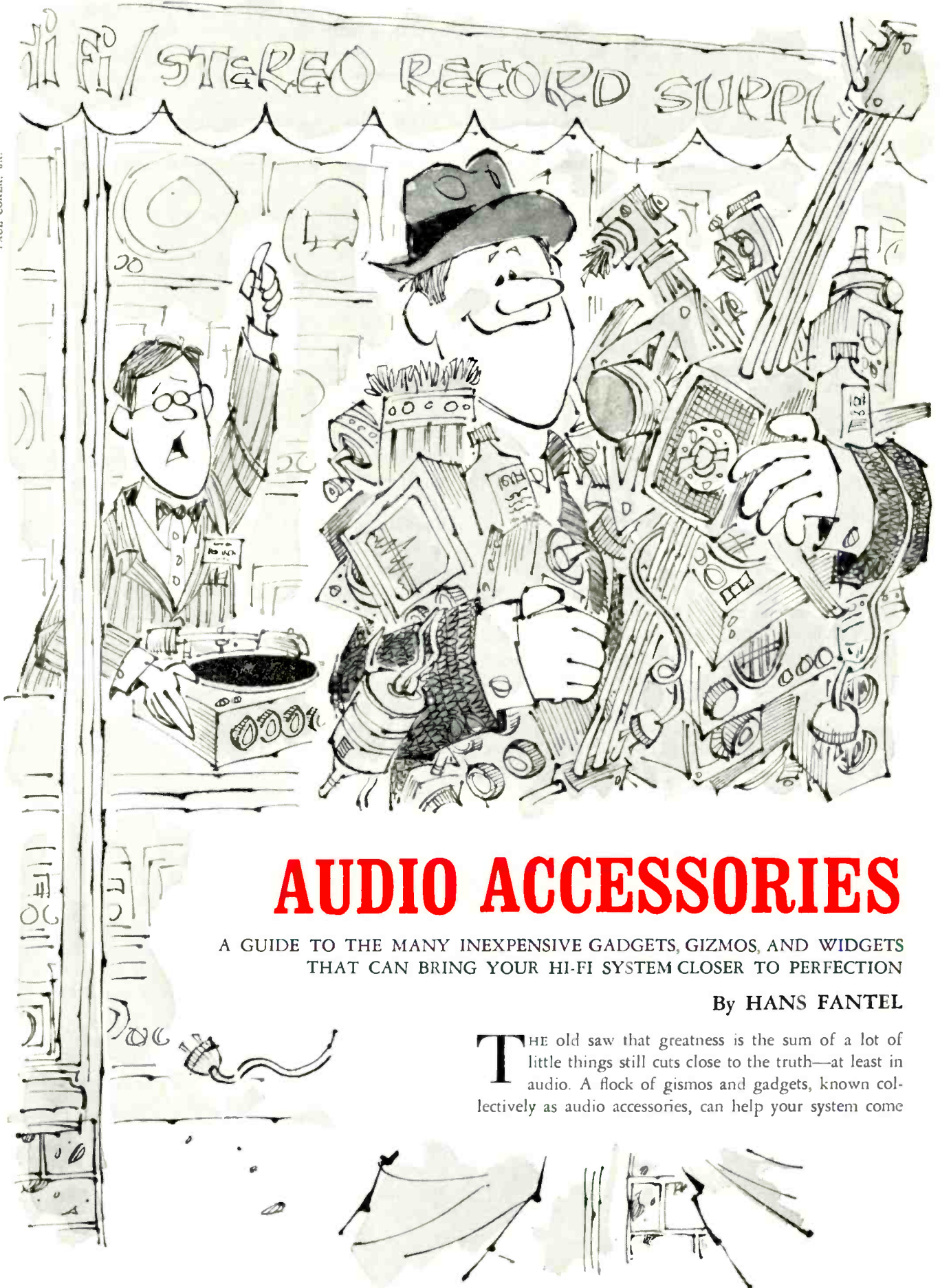
It isn't just that the Six is a magnificent speaker. More than any other speaker we have ever made, the Model Six embodies the qualities that the name KLH stands for — an engineering approach that separates the trivial from the important; cuts through the accepted to find the exceptional — a patient, painstaking effort to give you cleaner, finer performance at lower cost.

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AUDIO ACCESSORIES

A GUIDE TO THE MANY INEXPENSIVE GADGETS, GIZMOS, AND WIDGETS THAT CAN BRING YOUR HI-FI SYSTEM CLOSER TO PERFECTION

By HANS FANTEL

THE old saw that greatness is the sum of a lot of little things still cuts close to the truth—at least in audio. A flock of gizmos and gadgets, known collectively as audio accessories, can help your system come

closer to that elusive perfection that is the ultimate goal of high fidelity.

In the flush of excitement over the purchase of your main components, you may have overlooked such seeming trifles as record cleaners or tape-head demagnetizers. But just because such items are inconspicuous and usually inexpensive, don't underrate their contribution to your system's performance. Besides, they're the ideal answer to the problem of what to give to the audio man who has everything—almost.

Starting at the stylus tip—the point at which the disc-recorded music enters your system—a whole gaggle of gadgets immediately springs to mind: stylus-pressure gauges, stylus- and record-cleaning gadgets, cueing devices, and strobe discs. The pressure gauge is without doubt the most important of the lot. It tells you whether the downward force of the tone arm is within the limits specified for your cartridge.

Too much stylus force on the disc can be a real record killer. Besides, the excessive weight physically distorts the stylus assembly, bending it out of normal position so that it can no longer respond properly to the signals from the groove. Stereo separation is closed down, and the added friction even tends to grind down the diamond tip. On the other hand, too little weight causes the stylus to rattle loosely in the record groove. This feeds ear-grating distortion into your system (on loud treble passages) and gives the record-groove walls a real beating.

A stylus-pressure gauge helps you adjust stylus pressure correctly when you first set up your system, and afterwards you should check it every two or three months. Even if your tone arm has a calibrated stylus-force adjustment, it's a good idea to cross-check it against a reliable gauge. Don't be half safe. Incidentally, the less expensive your record player or tone arm, the more it needs a frequent and reliable check of its stylus pressure.

Two basic types of stylus-pressure gauges are on the market. Acoustic Research, Robins, Walco, and Weathers all offer lever-type units, ranging in price from 75¢ to \$2. Garrard has a somewhat more elaborate spring-loaded device selling for \$2.95. Personally, I like the Acoustic Research design for its simplicity: you put the stylus tip at one end of a balance beam and calibrated weights at the other. And it sells for just a dollar.

As you probably know, plain, ordinary household dust is deadly to discs. For this reason, a number of accessories are designed to keep dust from getting into the record grooves and to coax it out of the groove once it's settled there. One way to ward off dust is to keep a clean turntable mat. Nothing is more futile than to clean your records carefully before playing and then to place them on a turntable that has been standing on an open shelf collecting dust for a week. Many manufacturers of turntables and record changers therefore offer accessory plastic

dust covers for their equipment to keep the platter pristine. And if the records in your collection lack sleeves to defend them against dust and abrasion in their jackets, you can buy polyethylene record envelopes at the accessory counters of most audio and record shops.

Getting the dust out of the grooves once it's imbedded there is a little trickier. You might try any of a variety of cleaning devices designed by the British audio expert C. E. Watts and imported by Elpa Marketing Industries. An excellent example of Watts' ingenuity is the disc Preener (\$3.50), a roll of dust-hungry plush pile with a wick at the center that keeps the nap moist. A more elaborate design is the Watts/Elpa "Parastat" (\$15) featuring a brush with specially dimensioned nylon bristles that reach down to the very bottom of the groove, dislodge imbedded dust, and restore some of the lost tonal luster even to older neglected—and perhaps dirt-encrusted—record grooves. A similar device is ADC's Hush Brush (\$5.95). Elpa's arsenal of audio cleanliness also includes the popular Dust Bug (\$6), which looks like a fuzzy-headed tone arm "playing" the disc just ahead of the regular tone arm. Its job is to sweep out the grooves before the stylus traverses them. Grado's Dustat has a plush pile that sweeps the entire groove area once per revolution of the record.

When it comes to dust, records are like a blue serge suit. Dust clings to discs with the passion of a determined lover, and to sunder the illicit union between disc and dust, the formidable powers of atomic radiation have now been invoked. The audio industry may perhaps claim the honor of having pioneered the first household use of atomic radio-isotopes. It takes the form of the Staticmaster Record Brush (\$14.95) and is made by Nuclear Products Company. At the root of its soft jaguar-hair (!) bristles, this brush (aside from being partly responsible for bald jaguars) sports a strip of radioactive-isotope material just strong enough to ionize the air near the record and hence dispel the dust-collecting charge of static electricity on the record surface. A small atomic-radiation source called "Stat-Elim" is also available from Audiotex for \$3.95. This one clips to the tone arm and works while the record plays.

Various companies also make brushes designed to dislodge dust balls and other dirt globs from your stylus far more safely than your sometimes ungentle fingers. Some brushes come on little bases that have adhesive bottoms suitable for affixing to an appropriate spot on your automatic or manual turntable. Check the stiffness of the brush after installation and if it seems too rough on a delicate stylus, you can easily replace it with the hairy end from a child's cheap water-color brush.

As for the various anti-static record sprays and cleaning fluids widely sold in record shops, if your stylus is tracking at 1½ grams or below, you had best avoid all chemical treatments of the grooves. It takes only a minute quantity of residue to clog a fine-radius light-tracking stylus.

If you're a sing-along or play-along type, or afflicted with a sense of absolute pitch, you'll insist on having your turntable run at exactly the right speed. (Ordinary mortals easily tolerate a slight speed error—they just don't notice it.) For this reason, some turntables feature a variable speed control that lets you tune the musical pitch up or down by speeding or slowing the table. If your turntable is not already equipped with a strobe indicator of some kind, Robins and Audiotex will sell you (for under \$2) a stroboscopic disc along with a small neon strobe light that makes it much easier to read, and to make any necessary adjustment.

There is a host of other appurtenances available for records and the mechanisms on which they are played. Some are useless, some useful, and others just great—if you need them. For example, there are turntable mats of rubber and foam; lever-operated, add-on tone-arm lifters (very handy for the lighter tracking arms); and various types of disc storage devices ranging from the simple, inexpensive (\$3.50) twenty-disc storage boxes available from HiFi/STEREO REVIEW to the special "Disc Jockey" that sells for under \$16 and holds a hundred and twenty record albums in a permanently indexed file arrangement. And no list of phono accessories would be complete without mention of CBS Laboratories' line of professional test records and HiFi/STEREO REVIEW's own Model 211 test disc intended for use with no test instruments other than your own two good ears.

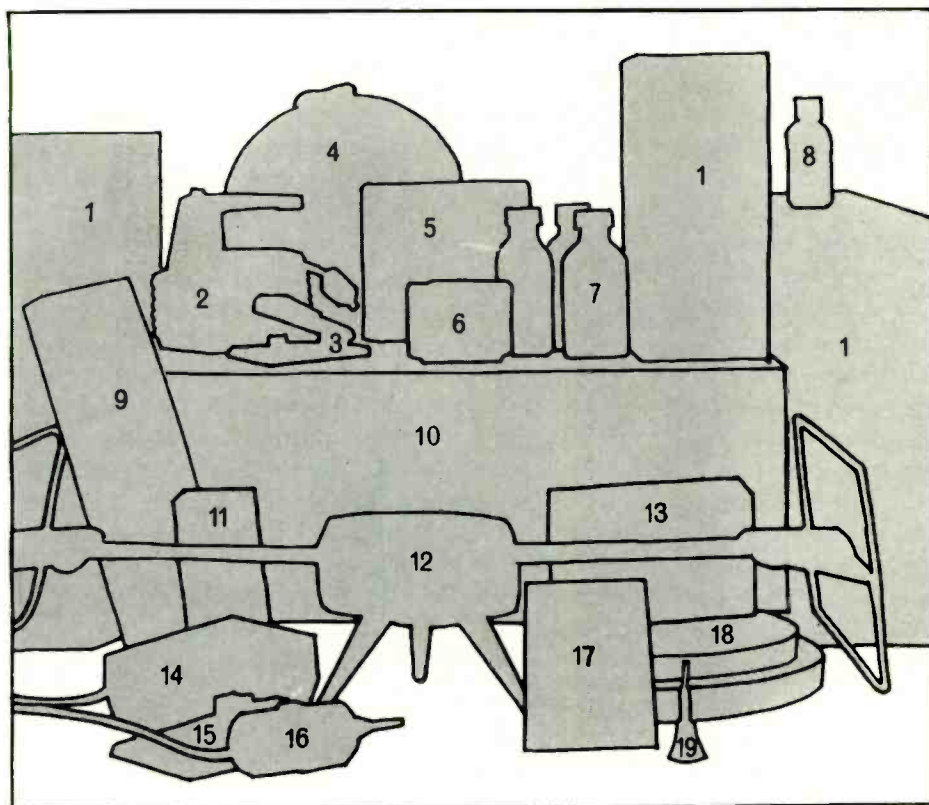
Tape recorders, too, benefit from a wide choice of ac-

cessories. One vital item, a head demagnetizer, helps keep your machine playing at its best. A recorder's heads must in themselves have no residual magnetic field in order to work properly. Yet, over a period of time, magnetism does build up in the heads, dulling the highs and raising the hiss levels of your recordings. That's where the demagnetizer comes in. You just switch it on, run its snout-like tip over the tape-recorder head gaps, take it away and switch it off. The unwanted magnetism of the heads is dispelled, and your machine regains its original range and clarity. Microtran, Lafayette, Audiotex, and Robins are among the various firms making such gadgets, and they are priced from \$2.50 upwards.

While your tape recorder is getting its heads examined, you might dab on some cleaning fluid (costing less than \$1 per bottle) to loosen up caked oxide rubbed off the tapes. Such deposits, which must be removed periodically, clog the head gaps and mush up the sound.

For editing your tapes, a good splicer is indispensable. You can take your pick from a variety of designs. BASF and Elpa have complete splicing kits available. Robins' "Gibson-Girl" tape splicers range from \$5 to \$8, and several Audiotex models (priced from \$2.75 up), though more elaborate, are not necessarily more effective. Robins also makes a "Tape-Editing Workshop" that looks like a movie-editing rig—two reels and a splicer in the middle. It sells for about \$14.50.

Don't overlook such necessary editing items as splicing tape (now also available from Elpa as pre-cut splice strips),



This month's cover shows only a part of the arsenal of audio accessories on the market: (1) HiFi/STEREO REVIEW's record and tape boxes. (2) Microtran hand-held bulk tape eraser. (3) Tape splicer. (4) 3M's self-threading tape reel. (5) Rotron cooling fan. (6) Switchcraft speaker-selector switch. (7) Robins cleaning and lubricating fluids. (8) Elpa anti-static fluid and (9) Dust Bug. (10) McIntosh FM tuning-indicator oscilloscope. (11) AR stylus-force gauge. (12) Channel Master indoor antenna. (13) Elpa Parasat record cleaner. (14) Lafayette remote-control power switches. (15) Slater antenna plug and jack. (16) Robins tape-head demagnetizer. (17) Speaker-selector switch. (18) Tape-storage cans. (19) Stylus brush.

leader tape, and other types of tape markers to show where individual selections start and stop on a reel. Prices are trifling, but the value in convenience is considerable. You no longer have to hunt back and forth to find just the part of the program you want.

Serious recordists may also want a bulk eraser, which wipes previous recordings off a tape at a single swipe and often leaves the tape quieter (less background noise) than any eraser built into a tape recorder could. Microtran, Audiotex, and Amplifier Corporation of America are among the manufacturers making such devices. Prices range from about \$10 for the hand-held models to about \$30 for the larger table-top types.

Anyone involved in the art or science of live-performance tape recording sooner or later is going to want a microphone mixer. Some mixers will not only do their basic job of allowing you to feed several microphones to one tape-recorder input, but in addition will match high and low impedances, provide additional gain, and even allow mixing-in of a phono source. Switchcraft has an inexpensive line of "passive" (no gain, that is) plug-in mixers that will fit the microphone jacks of most popular tape recorders. In addition, Switchcraft has a small transistorized device, the Mix-Amp, that provides gain and impedance matching for microphones and their mixers. For the more elaborate professional approach, Shure has recently developed a moderately priced (\$73.50) studio-quality mixer that will take up to four mikes (of either high or low impedance) plus an auxiliary channel. There is a variety of other quite inexpensive imported mixers on the market. Although not of professional caliber, they have neatly solved many an amateur's problems.

Your tuner may seem perfectly self-sufficient, needing no accessories other than a handful of FM stations out yonder. But with an antenna booster you may be able to extend your tuner's reach to lots of new stations you never heard before. These small transistorized devices are mounted at the antenna and strengthen weak signals at the very point of reception, making them strong enough to survive the journey down the lead-in wire to your tuner. Channel Master, Jerrold, JFD, and Winegard (noted for their excellent antennas) offer several such devices. If you live in a thinly settled area where FM stations are few—and, literally, far between—a booster of this type may greatly widen your program choice.

For hypercritical stereo FM listeners, particularly those living on the outer fringe or amidst the urban steel jungle, McIntosh makes the MT3, one of the fanciest—and most expensive (\$249)—accessories on the market. Basically, it's an oscilloscope designed to be connected to a McIntosh or other good tuner. The pattern drawn on the oscilloscope screen indicates, among other things, the pathways by which the incoming FM signals reach you. Multipath interference, a common FM bugaboo caused by signal reflections from relatively nearby structures, shows up im-

mediately. Being alerted to the trouble, you should be able to reduce it by rotating the antenna for minimum reflection pickup.

And speaking of antenna rotators—and antennas—the vast majority of faults in stereo FM reception can be traced to an inadequate antenna. In a strong signal area, an 18-inch piece of wire or an indoor TV antenna, such as the Channel Master "Showman" (shown on this month's cover) may do the job, but if you are out in the sticks, or, conversely, stuck among the high-riser cliffs of the city, then an outdoor antenna may become a must. The suburbanite needs the outdoor antenna's signal-pulling sensitivity, while his city cousin requires its multipath-evading directionality. And both gentlemen will probably need a rotator to point the antenna in the proper direction. Consult the pages of *HiFi/STEREO REVIEW* and the radio parts catalogs for the antennas and rotators that seem to suit your particular circumstances best.

THEN, once your playback components and tuner have been properly accessorized, you may want to pipe the lovely sound all around the house, putting auxiliary speakers in bedrooms, kitchen, den, and out on the porch. To switch such speakers on and off and regulate their volume individually, you can get a variety of remote speaker switches and volume controls from Moseley, Switchcraft, and others. And as an accessory to your extension speakers, Lafayette offers a two-unit remote-control amplifier switch (99C9118, \$14.95) that allows you to turn your amplifier on and off from anywhere in the house.

When you've got your whole installation augmented, enhanced, and accessorized to the limits of its latent possibilities, there's just one final precaution to take: make it last. Any service technician will tell you that overheating is the chief cause of casualties among components. Tube equipment has been known to cook itself to death; yet transistors, too, develop a surprising amount of heat if confined to tight quarters in compact cabinet installations. To let cooling breezes soothe those hot items, put a fan in the cabinets. Rotron and IMC both offer compact models specially designed for audio applications. They run so quietly you can barely hear them during a *pianissimo*.

This rapid survey of the audio-odds field is not nearly complete, of course. If there is some pesky problem interfering with your audio pleasure that requires a gadget, chances are somebody has already thought of it and brought it to market. Beat a path to the door of your local audio dealer and inspect some of the better mousetraps he has on his shelves. If you have been thinking of yourself, audiowise, as the man who has everything, there may be a few surprises in store for you.

Hans Fantel, a long-time audiophile and writer on audio subjects, will be familiar to regular readers of HiFi/STEREO REVIEW as author of the helpful monthly column "Audio Basics."

THE PAPER: A CRITIC'S TALE

By VIRGIL THOMSON

ONCE upon a time there was a great newspaper. It was called the New York *Herald Tribune*. And on the great newspaper, for fourteen years, toiled a great music critic. His name was Virgil Thomson. The New York

Herald Tribune is now departed, but Virgil Thomson is still very much alive and kicking. We present here a chapter from his just-published autobiography (*Virgil Thomson*, Alfred A. Knopf, 1966) in which he renders his account of those intellectually stirring times.



NEW YORK HERALD TRIBUNE (1940)

THE New York *Herald Tribune*, of which I became music critic in October, 1940, was a gentleman's paper, more like a chancellery than a business.

During the fourteen years I worked there I was never told to do or not to do anything. From time to time I would be asked what I thought about some proposal regarding my department, and if I did not think favorably of it, it was dropped.

But if the *Herald Tribune* was a decorous paper, it was also a hard-drinking one. The Artist and Writers Restaurant next door, in Fortieth Street near Seventh Avenue, a former speak-easy run by a Dutchman named Jack Bleek, received from noon till morning a steady sampling of our staff, of writers from *The New Yorker*, who seemed in general to like drinking with us, of press agents, play producers, and after-theater parties. After the Late City Edition had been put to bed (in those days around half past midnight), our night staff and the working reviewers would gather there to wait out the next half-hour

till freshly printed papers were sent down. Everyone read first his own column and after that those of the others. Then we all complimented one another, as one must before going on to discuss points of judgment or style.

The whole staff was pen-proud, had been so, it would seem, since 1912, when Ogden Reid, inheriting the New York *Tribune* from his father (Ambassador to England Whitelaw Reid), had turned it into a galaxy of stars. And until his death in 1950 it stayed luminous. After that, the care for writing faded and the drinking in Bleek's bar lacked stamina. I do not insist that drinking and good English go together, though certainly over at the *Times*, in Forty-third Street, the staff seemed neither to roister much nor to write very impressively.

Hired on a Thursday afternoon, I had covered the Philharmonic that night. The next day I reviewed from its home ground the Boston Symphony's opening. The following Tuesday I attended the season's first New York concert of the Philadelphia Orchestra. For the weekend

after that, in my first Sunday piece, I compared these groups. And if my first review had been brutal with overstatement, my second set a far more gracious tone ("peaches and cream," Chief Editorial Writer Geoffrey Parsons called it).

FROM my first review my editors received, as also did I, reams of protest mail. Mine I answered, every piece of it, and with courtesy. "I thank you for the warmly indignant letter," was one of my beginnings, before going on to some point raised, such as, for instance, that of my own incompetence. Before very long the editors, aware through the secretarial grapevine of how I could win over many an angry one, would send me their own mail for answering, thus making clear no protest could be made behind my back.

But at the beginning they showed me only the favorable letters. It must have been two years before Mrs. Ogden Reid, almost more active at the paper than her husband, admitted that there had been demands for my beheading. What kept the paper firm regarding me, she said, had been the fact that those who wrote to praise me were important novelists like Glenway Wescott, enlightened museum directors like Alfred Barr, art-minded lawyers like Arnold Weissberger, and public-spirited heads of university music departments, such as Douglas Moore—in short, what she called "intellectual leaders"—whereas the protesters were practically all just quarrelsome types without responsibility ("nuts") or, worse, spokesmen for the performing institutions.

The most persistent of these last turned out to be the Metropolitan Opera Association, whose powerful hostesses, bankers, and corporation attorneys seemed to feel that their names on the board of any enterprise should render it immune to criticism. At the slightest *lèse-majesté* they would make truculent embassies to the paper demanding that somebody or other, usually I, be fired.

The Philharmonic board, though no less disapproving, early gave up direct intervention in favor of a business maneuver. The business threat was early provoked, at the end of my second week, when I diagnosed the soprano Dorothy Maynor as "immature vocally and immature emotionally." From e.e. cummings came, "Congrats on the Maynor review. Eye 2 was there." The Columbia Concerts Corporation, however, of which the Philharmonic's manager, Arthur Judson, was president, held a board meeting over it, and not for determining Miss Maynor's fate, but mine. The decision, one heard, was to withdraw all advertising until my employment at the paper should be ended. This plan might have been troublesome to carry out since it would have denied our services to all Columbia's artists. But at the time the threat seemed real enough to provoke intervention by another impresario.

Ira Hirschmann, a business executive, had been presenting for several seasons, under the name New Friends of

Music, weekly Sunday concerts of the chamber repertory. But weekdays he was advertising manager of Bloomingdale's. So when Hirschmann heard about Columbia's plan, he went to our advertising manager, Bill Robinson, and said, "Mr. Thomson has not yet reviewed my concerts unfavorably, though he well may do so. But whatever happens, I shall match, line for line, any advertising you lose on his account." This incident I also did not know till two years later. But it helps explain the patience of my editors with a reviewer who was plainly a stormy petrel.

After twenty years of living inside Europe, I knew well the grandeurs and the flaws of music's past, also that with a big war silencing its present, composition's only rendezvous was with the future. America, for the duration, might keep alive the performing skills. But her strongest composers had shot their bolt in the 1930s and retired, as the phrase goes, into public life, while the younger ones who had not yet done so were getting ready either to be mobilized or to avoid that. The time was not for massive creativity, but rather for taking stock. My program therefore was to look as closely as I could at what was going on, naturally also to describe this to my readers, who constituted, from the first, the whole world of music. The method of my examination and my precepts for progress turned out to be those I had laid down exactly one year earlier in my book *The State of Music*.

These principles engaged me to expose the philanthropic persons in control of our musical institutions for the amateurs they are, to reveal the manipulators of our musical distribution for the culturally retarded profit makers

BROWN BROTHERS



that indeed they are, and to support with all the power of my praise every artist, composer, group, or impresario whose relation to music was straightforward, by which I mean based only on music and the sound it makes. The businessmen and the amateurs, seeing what I was up to, became enemies right off. Those more directly involved with music took me for a friend, though Germans and the German-educated would bristle when I spoke up for French music or French artists. They would even view my taste for these as a somewhat shameful vice acquired in France.

My literary method, then as now, was to seek out the precise adjective. Nouns are names and can be libelous; the verbs, though sometimes picturesque, are few in number and tend toward alleging motivations. It is the specific adjectives that really describe and that do so neither in sorrow nor in anger. And to describe what one has heard is the whole art of reviewing. To analyze and compare are stimulating; to admit preferences and prejudices can be helpful; to lead one's reader step by step from the familiar to the surprising is the height of polemical skill. Now certainly musical polemics were my intent, not aiding careers or teaching Appreciation. And why did a daily paper tolerate my polemics for fourteen years? Simply because they were accompanied by musical descriptions more precise than those being used just then by other reviewers. The *Herald Tribune* believed that skill in writing backed up by a talent for judgment made for interesting and trustworthy reviews, also that the recognition of these qualities by New York's journalistic and intellectual elite justified

their having engaged me. Moreover, in spite of some protests and many intrigues against me, all of which followed plot-lines long familiar, I caused little trouble. If some business or political combine had caused the paper real embarrassment, either through loss of income or through massive reader protest, I should most likely not have survived, for the Ogden Reids, though enlightened, were not quixotic. As Geoffrey Parsons remarked some two years later, "It is possible to write good music criticism now, because no group is interested in stopping you."

The *Herald Tribune* represented in politics the liberal right, a position usually favorable to the arts. The know-nothing right and the Catholic right, as well as the Marxist left, are in all such matters, as we know, unduly rigid. And papers of the moderate left tend, in art, to be skimpy of space, the sheets of massive circulation even more so. But papers that are privately owned and individually operated make their address to the educated middle class. The *New York Times* has regularly in its critical columns followed a little belatedly the tastes of this group; the *Herald Tribune* under Ogden Reid aspired to lead them. It did not therefore, as the *Times* has so often done, shy away from novelty or from elegance. So when I took as a principle for my column that "intellectual distinction is news," the city desk, though not quite ready to admit so radical a concept, found my results lively, especially my wide-ranging choice of subjects and my indifference to personalities already publicized to saturation, such as Marian Anderson and Arturo Toscanini. In fact, when somewhat later John Crosby, then a staff writer, was asked to start a radio-and-

ALFRED A. KNOFF



Mrs. Ogden Mills Reid (facing page) was a vital force at the old New York Herald Tribune. Geoffrey Parsons (left), besides being the chief editorial writer, also fulfilled the functions of guardian angel, athletic coach, and parent to young reviewers.



"Play! Play as you never played before! Here comes Virgil Thomson."

Reprinted by permission of Saturday Review and Char. Strauss © 1943

television column, hopefully for syndication, the managing editor warned him against overdoing big-time coverage. "Spread yourself around like Virgil Thomson," he said. "Surprise your readers."

Except for courtesy coverage of opening nights at the Philharmonic and the Metropolitan Opera, I must say that my choice of occasions was by the conventions of the time wildly capricious. My third review was of a woman conductor, Frédérique Petrides, leading thirty players in a piece by David Diamond. In my second week, reviewing two Brazilian programs at the Museum of Modern Art, I poked fun at the public image of that institution, at folklore cults in general, at all music from Latin America, that of Villa-Lobos in particular, and found an error in the museum's translation of a title from the Portuguese. I also discovered, for myself at least, a group of young people called the Nine O'Clock Opera Company, all just out of the Juilliard School, singing in English at the Town Hall to a pianoforte accompaniment Mozart's *The Marriage of Figaro*.

My attack on Dorothy Maynor appeared on October 24, a subsequently much-quoted piece in praise of Artur Schnabel on October 26. On the twenty-eighth I reported on a W.P.A. orchestra led by Otto Klemperer. On the thirty-first appeared a review of Jascha Heifetz entitled *Silk-Underwear Music*, in which I called his playing "vulgar." The imprecision of this adjective and the shocking nature of my whole attack brought protests on my head from Geoffrey Parsons as well as, through intermediaries, from Heifetz. Tasteless certainly were my adjectives weighted with scorn; but I could not then, cannot now, regret having told what I thought the truth about an artist whom I believed to be overestimated.

That winter, along with covering a handful of standard soloists—Josef Hofmann, Jan Smeterlin, Kirsten Flagstad, Arturo Toscanini, John Charles Thomas—and with a reasonable attention paid to the orchestras and the opera, I reviewed Maxine Sullivan (singing in a night club), Paul Bowles' music for *Twelfth Night* (on Broadway, with Helen Hayes and Maurice Evans), Walt Disney's *Fan-*

tasia, a score of musical books and magazines, a student orchestra, two youth orchestras, an opera at the Juilliard School, a Bach oratorio in a church, a Broadway musical by Kurt Weill, Marc Blitzstein's far-to-the-left almost-opera *No for an Answer*, Stravinsky's Violin Concerto turned into a ballet, several other dance performances involving modern music, an economics-and-sociology report from Columbia University on the "hit" trade in popular songs, the Harvard Glee Club ("fair but no warmer"), Holy Thursday at Saint Patrick's Cathedral, a Negro preacher in New Jersey who wore frilled white paper wings over his blue serge suit and played swing music on an electric guitar (he was my Easter Sunday piece), some comical press-agentry received, a W.P.A. orchestra in Newark, three other suburban and regional orchestras, a swing concert at the Museum of Modern Art, an opera at Columbia University, a *Southern Harmony* "sing" in Benton, Kentucky, the Boston "Pops" in Boston, and the Goldman Band in Central Park. By the following season's end I had got round to examining the High School of Music and Art and to considering the radio as a serious source.

REPLYING to my mail, to all those "letters fan and furious" that I sometimes published along with my answers in lieu of a Sunday think-piece, had early earned me stenographic aid. So when the managing editor lent me his own secretary for use on Tuesdays, his day off, this unprecedented precedent caused my music editor too to ask for help, which was granted. And eventually, at her own request, my secretarial abettor, Julia Haines, was allowed to work wholly for the music department, a happy arrangement that long survived my tenure.

Julia was a jolly and sharp-tongued Irishwoman who from having been around some twenty years was on girl-to-girl terms with the secretaries of Ogden Reid, Helen Reid, and Geoffrey Parsons. Her discretion was complete, and so was her devotion to me. She told her colleagues all the favorable news, showing them admiring letters from prominent persons and unusually skillful replies of mine to the opposition. In return they kept her informed of good opinions received in their offices. If they let her know of any trouble about me, she did not pass that on. They could hint, however, at some complaint that Parsons or the Reids would not have wished to make directly. And she would pass back my reply, embarrassing no one.

She also, on the paper's time, typed all my private correspondence—answers to inquiries about publication, to engagements offered, even to personal letters. And thanks to her use of the secretarial back fence, my life was completely exposed. I liked it that way, and so did my employers. Thus no tension that might arise risked becoming exaggerated, a situation especially valuable with regard to Helen Reid. For though we shared mutual admiration, I almost invariably rubbed her the wrong way. My impish-

ness and my arrogance were equally distasteful, and something in my own resistance to her dislike of being rubbed the wrong way led me over and over again to the verge of offense.

Nevertheless, in spite of our tendency to draw sparks from each other, we worked together quite without distrust. After I had once procured music for the Herald Tribune Forum, a three-day feast of famous speakers held every year in the Hotel Waldorf-Astoria ballroom, she offered to pay me for doing this every year; and when I declined payment, my salary was raised. She did not interfere in any way with my department's operations, but eventually she came to ask my advice about pressures and complaints received regarding these operations. And when the general manager of the Metropolitan Opera, Rudolf Bing, surely displeased with my reviewing of his policy statements, sought to cultivate her favor through invitations to his box, she showed him where her confidence lay

by inviting me, along with my chief supporter, my discoverer indeed, Geoffrey Parsons, to lunch with him at the paper.

With Parsons there was never misunderstanding. He admired me, forgave me, adopted me into his family. Besides, he was committed to making a success of me, since my appointment had been wholly of his doing. When I misbehaved, as in the Heifetz review, he would correct me kindly, clearly, with reasons, and with always a joke at the end. When during one of my contests with the Metropolitan Opera, he found in my answer to their protest a reference to the "ladies" of the Opera Guild, he reminded me that "lady" is an insulting term because of its irony. "Always attack head-on," he said. "Never make sideswipes and never use innuendo. As long as you observe the amenities of controversy, the very first of which is straightforward language, the paper will stand behind you."
(Continued overleaf)



Above left, composers David Diamond, Virgil Thomson, and Marc Blitzstein at a 1941 concert performance of Thomson's opera Four Saints in Three Acts.



Above right, Darius Milhaud accompanies amateur baritones Randall Thomson, Douglas Moore, and Thomson at a 1940 League of Composers conference. A review of soprano Dorothy Maynor (below left) early established Thomson's critical prerogatives. Below right, writer Dorothy Thompson sits for a musical portrait by Thomson (1942) as Andre Kostelanetz looks on.



NEW YORK HERALD TRIBUNE

NEW YORK HERALD TRIBUNE

CULVER PICTURES

My errors, when they occurred, were of two kinds, those which shocked the prejudices of readers and those which caused inconvenience to management. In the first kind of case I was merely cautioned to watch my language, use no slang, explain everything, be persuasive. For indeed, in expository writing, failure to convince is failure *tout court*. Inconvenience to management arriving through complaint from prominent persons was not necessarily unwelcome, however. The Metropolitan Opera, the Philharmonic, the Museum of Modern Art, the radio establishments that presented Toscanini or owned Columbia Concerts, these were familiar opponents; and battling with them was tonic to us all. For that sport, methods of attack and defense were our subjects of gleeful conference, punctilio and courtesy our strategy; getting the facts right was our point of honor, exposing them to readers our way of being interesting.

THE orchestras from out of town, such as Boston and Philadelphia, sent us no embassies. And the standard touring soloists one rarely heard from even indirectly. What seemed most to bother Mrs. Reid and Geoffrey was unfavorable comment on a suburban affair. My questioning the civic value to Stamford, Connecticut, of a quite poor symphony orchestra brought two strong letters from Parsons. Conflict with Manhattan millionaires, I could read between the lines, was permitted, but not with country clubs. Suburbia had long supplied the nut of our liberal Republican readership, and the paper's eventual drama of survival came to be played out against the sociological transformation of those neighborhoods. Discouraging suburbia about anything, I understood, was imprudent. For suburbs, like churches, accept only praise.

Geoffrey was right, of course; he always was. My quality as a reviewer came from my ability to identify with the makers of music; and when I spoke both as an insider to music and warmly, my writing, whether favorable or not, was communicative. But I simply could not identify with organizers and promoters, however noble their motives. Going out of one's way to cover something not usually reviewed is a lark, provided you can get a lively piece out of it. If not, wisdom would leave it to the merciful neutrality of the news columns. But when you are new to reviewing and still reacting passionately, you are not always led by wisdom. And later, when you have more control, you are not so passionate. Neither are you quite so interesting. Because the critical performance needs to be based on passion, even when journalism requires that you persuade. And in the early years of my reviewing, Geoffrey was like a guardian angel, an athletic coach, and a parent all in one, hoping, praying, and probably believing that with constant correction and copious praise I could be kept at top form.

I had entered music reviewing in a spirit of adventure; and though I never treated it as just an adventure, I did

not view it as just journalism either. I thought of myself as a species of knight-errant attacking dragons single-handedly and rescuing musical virtue in distress. At the same time I ran a surprisingly efficient department, organized a Music Critics' Circle (still in existence), started a guest-column on radio music to be written by B. H. Haggin and a jazz column with Rudi Blesh as star performer. When the war removed two of my staff members, I took on Paul Bowles to substitute for one of them and later employed the composer Arthur Berger; I also caused the engagement of Edwin Denby for a year and a half as ballet reviewer; and I established a panel of music writers from outside the paper who helped us keep the coverage complete. This pool of "stringers" constituted a training corps that comprised my future music editor Jay Harrison and the present *New York Times* staff writers Theodore Strongin and Allen Hughes. At one time or another it included the music historian Herbert Weinstock and the composers Elliott Carter, John Cage, Lou Harrison, William Flanagan, Lester Trimble, and Peggy Glanville-Hicks.

I used no one not trained in music, for my aim was to explain the artist, not to encourage misunderstanding of his work. I discouraged emotional reactions and opinion-mongering on the grounds that they were a waste of space. "Feelings," I would say, "will come through automatically in your choice of words. Description is the valid part of reviewing; spontaneous reactions, if courteously phrased, have some validity; opinions are mostly worthless. If you feel you must express one, put it in the last line, where nothing will be lost if it gets cut for space."

I had established my routines very early. During seven months of the year I wrote a Sunday article every week and averaged two reviews. During the summer months I did no reviewing; I also skipped seven or eight Sunday articles. Since these could be sent from anywhere, I toured on musical errands of my own or stayed in some country place writing music. I also wrote music in town, published books, went in and out on lectures and conducting dates. The paper liked all this activity, because it kept my name before the public. Also because I usually came back with a piece about San Francisco or Texas or Pittsburgh (after the war, Europe and Mexico and South America, too), which was good for circulation. To the Herald Tribune Forum I added for musical relief opera singers, Southern hymn singers, Negro choirs, and Robert Shaw's Collegiate Chorale. In all these arrangements, my dealings with Helen Reid were quite without friction or misunderstanding. Indeed, unless I look at my scrapbooks I can hardly remember my last ten years at the paper, so thoroughly satisfactory were they to us all and so little demanding of my time. The dramas had all come in the first four, for those were the years when I was learning my trade while working at it. These were also, of course, the war years, naturally full of emergencies, revelations, excitements, departures, arrivals, surprises, and strange contacts.

THE PHANTOM PERFORMERS

SINCE, FOR REASONS THAT SOMETIMES DEFY LOGICAL ANALYSIS, RECORD COMPANIES HAVE BEEN KNOWN TO "INVENT" SINGERS, INSTRUMENTALISTS, CONDUCTORS, AND EVEN WHOLE ORCHESTRAS, DON'T BELIEVE EVERYTHING YOU READ ON RECORD JACKETS

By RICHARD FREED



Now, look. We have this Bolivian contralto singing folk-song arrangements from Australia. Wolfgang Bauer-Grünwald does a fine job of conducting, but his name just doesn't suggest this kind of music—and who's ever heard of him, anyway? Maybe Wolfgang wouldn't mind if we changed his name for this release. We ought to give it that real Down Under flavor."

"Well, I don't know any Australian names offhand, but there's one with a real international twist that just came to me: Cobber Krasnopolsky."

"Not bad. But it's a little unbelievable. No, it definitely sounds made up."

"Made up, hell! We can't use it because there happens to be a very fine conductor named Yuri Krasnopolsky, and he doesn't record for us. Anyway, I've got a better one, and I'm sure Wolfgang won't object. We're going to call him Gaston Montpélier."

And a star is born? Well, a name is born.

From the time of the introduction of microgroove, the number of record labels available in the United States began its staggering escalation from fewer than a dozen to well into the hundreds, and with the host of new labels came new performers. Dozens of unfamiliar names became familiar as they reappeared more prominently in each successive month's batch of new releases, and many of them were soon heading sizable discographies—so sizable, in some cases, that it seemed hard to believe that a single flutist or pianist or conductor could have made so many recordings in so little time.

Most of these new names did prove to identify real people, and we have even had glimpses of many of them in our concert halls after making an initial acquaintance via the turntable. Others, however, still loom as rather nebulous figures whom many suspect, and often rightly so, of being so many music-making Lieutenant Kijés. Philosophers have puzzled for centuries over the problems of telling the real from the unreal, but few have ever assumed that the game was set up with malice aforethought. In records it frequently is.

A good many name changes have come about in just

the way the opening dialogue suggests: not through a need for disguise, but by way of adding a little glamour to the package. Thus Westminster changed the name of the conductor on some of its records of light music from Leslie Bridgewater to "Montini," to be more in the style of the "Continental" conductors on other labels (who, like Bridgewater, also record with English orchestras in English studios). And when Vox broke down its three-record de luxe set of Gregorian Chant for reissue on three single discs, the members of Vienna's Hofburgkapelle Choir were transformed into "the Monks of the Abbey of St. Thomas, conducted by Brother Mowrey." Since the locale of the abbey is not specified, the renaming may have had something to do with Thomas Mowrey, who is no saint at all, but who is Vox's production supervisor.

Phony names have been used for years, by the major companies as well as the minors, and there were scads of them in the last decade. Many got by without ever being recognized for what they were, but many others were backed by plenty of "unofficial" publicity to make sure their real identity was known despite what might have to be shown on (or omitted from) the labels.

ASIDE from genuinely accidental errors—such as putting "Nicolai Malko and the Philharmonia Orchestra" on the LP transfer of the famous old Constant Lambert recording of Tchaikovsky's *Sleeping Beauty* excerpts (a real collector's item on 78's as Victor set M-673, but almost totally ignored in its mislabeled and short-lived reoffering as Bluebird LBC-1007)—there were all sorts of reasons for these disguises, ranging from contractual niceties to artistic temperament to out-and-out piracy, not to mention the promotional and psychological considerations illustrated in the by no means fictional scene described earlier.

The late Artur Rodzinski is said to have figured in some fairly well-known examples of the first two categories. His name was featured in Remington Records' roster of artists for some time, but it never appeared on the label of a Remington disc. "Conductor X," however, who led the Austrian Symphony Orchestra (itself a pseudonym) in the

Beethoven First Symphony and *Leonore* Overture No. 3 on Remington 199-156, was understood to be Rodzinski, still under contract to another company.

Rodzinski is also assumed to be the actual conductor on a still-current Westminster disc of Tchaikovsky's *Nutcracker Suite* and excerpts from *Swan Lake* attributed to "Herbert Williams" and an unidentified orchestra (XWN 18223). A comparison of the *Nutcracker* side with Rodzinski's recording of the complete ballet under his own name seems to bear this out. The story here is that Rodzinski was not satisfied with the *Swan Lake* performance and didn't feel like doing it over, but was persuaded to authorize the pseudonymous release—which did so well, by the way, that he wryly suggested issuing more of his recordings the same way.

There is speculation that another Westminster conductor, Eric Johnson, is actually Kurt List, who was that company's musical director at the time the "Johnson" records, of music by Fritz Kreisler and Eric Coates, were made. List has since conducted eighteenth-century concertos under his own name for the enterprising Musical Heritage Society, whose catalog once included (very briefly, about two years ago) some interesting Philips recordings which had been available earlier on the Epic label. In the short-lived MHS reissues, Josef Messner, who conducted the Benevoli *Festmesse für 53 Stimmen*, and Francesco Molinari-Pradelli, who led Pergolesi's *Stabat Mater*, were both rechristened "Otto Schneider," while the Hewitt Chamber Orchestra (in pieces by

Couperin and Corrette) became the "Marcel Gerot Chamber Ensemble," and I Musici were presented as "Pietro Lotti and His Chamber Orchestra."

This was a throwback to the early Camden releases, on which many of Victor's Red Seal orchestras masqueraded under such unlikely cognomens as "Warwick Symphony Orchestra," "Centennial Symphony Orchestra," "Festival Concert Orchestra," and the like. A full list of these, together with their true identifications, is given here for the many collectors who continue to enjoy these records and feel a certain frustration in not knowing just what it is they are enjoying. Actually, these names weren't meant to fool anyone and, in fact, most of the early Camdens were subsequently relabeled to show the actual names. They are all gone now, but there is current on the Period label a little series of operatic recordings identified as derived from a "Patagonia Festival" which, quite unheard of in Argentina, takes place only on the disc labels. The actual sources are easily traced by opera buffs, who are glad to have the unauthorized recordings so economically. (In the *Saturday Review* of June 26, 1965, John Ardoin identified the casts of the "Patagonian" *Traviata* and *Rigoletto*, and Martin Bernheimer was given as reference for tracing the same series' *Entführung aus dem Serail* to a 1961 Salzburg Festival performance under István Kertész.)

Before the Philadelphia Orchestra appeared on Camden as the "Warwick Symphony Orchestra," the ensemble made some Victor 78's (both Red Seal and Black



1. Leslie Jones?

2. Eric Johnson? ▶



3. Otto Schneider?



Label) as the "Victor Symphony Orchestra," a name applied to other groups as well from time to time. Today, in the same tradition, "Columbia Symphony Orchestra" serves as a handy *nom du disque* for the New York Philharmonic, the Cleveland Orchestra, various European orchestras, and pickup groups in New York and Hollywood. The Vienna Symphony Orchestra is among the orchestras that reverse the pattern. The VSO may not have made more records than any other group, but it has almost certainly recorded under more names than any other ensemble. For one reason or another, it has been presented on various labels as the "Vienna State Philharmonia," "Pro Musica Symphony," "American Recording Society Orchestra," "Vienna Festival Orchestra," and many other names in addition to its own. There is even some suspicion (fairly well founded) that the VSO and the Volksoper Orchestra, frequently and confusingly referred to as the Staatsoper Orchestra, have recorded under each other's names as well. London's several orchestras too have recorded under pseudonyms too copious to catalog.

IN general, names of ensembles are changed much more frequently than the names of individual performers, but it is the confusion or deception regarding the conductors, vocalists, and instrumentalists that most collectors find frustrating. While there is nothing in the sound of "Monks of the Abbey of St. Thomas," and perhaps even less in that of "Herbert Williams," to arouse anyone's suspicion, the names that do sound suspect generally turn

out to be bona fide. Joseph Bopp, Krafft Thorwald Dilloo, and Georges Boo are all honest-to-goodness flutists, and apparently there really are two different cellists named Claude Starck and Klaus Storck. Armando Aliberti, Sergiu Commissiona, Royalton Kisch and, for all I know, Enrico Valsevetti (who recorded waltzes) are all real conductors. The violinist who recorded the Haydn G Major Concerto for Concert Hall some years ago may not have been David Josefowitz (the company's president), as some suspected, but it's a safe bet "Joseph Skripcka" wasn't his real name either, despite the fame of an earlier and verifiable colleague named Mischa Violin ("skripka" is the Russian word for violin). Georg Friedrich Hendel, on the other hand, and Herbert Hoover are both bona fide violinists, and Raymond Viola is . . . well, not a violinist, but a real live pianist.

Hendel is the concertmaster of, and frequently soloist with, the Saarland Chamber Orchestra, a group whose authenticity has been questioned on occasion. Doubt in this area is understandable enough, since so many of the chamber orchestras in that neck of the woods seem to be one and the same, adopting different names to accommodate this or that conductor or record company. This one, however, is separate and distinct, and its founder-conductor Karl Ristenpart is not only a real conductor, but a Real Conductor.

Ristenpart's name, which first turned up here a little more than a dozen years ago (as conductor of his own chamber orchestra in Berlin, on one of the first records

4. Herbert Williams?



WESTMINSTER



NONESUCHI

5. Karl Ristenpart?

CONDUCTORS REAL AND UNREAL

Pictured are: (1) the real Leslie Jones; (2) really Kurt List; (3) really Francesco Molinari-Pradelli; (4) really Artur Rodzinski; and (5) the very real Karl Ristenpart.

THE CAMDEN RECORDS PSEUDONYMOUS ORCHESTRAS

- Carlyle Symphony Orchestra—Czech Philharmonic, Václav Talich cond.
- Centennial Symphony Orchestra—Boston Symphony, Serge Koussevitzky cond.
- Century Symphony Orchestra—Chicago Symphony, Frederick Stock, Desiré Defauw, and Artur Rodzinski cond. (The soloist in the Strauss *Burleske* and Weber *Konzerstück* was Claudio Arrau.)
- Claridge Symphony Orchestra—Danish State Radio Orchestra, Fritz Busch cond.
- Harold Coates Orchestra—Al Goodman
- Cromwell Symphony Orchestra—Cincinnati Symphony, Eugene Goossens cond.
- Danube Symphony Orchestra—Vienna Philharmonic, Bruno Walter cond. and piano
- Dominion Symphony Orchestra—Toronto Symphony, Sir Ernest MacMillan cond.
- Festival Concert Orchestra—Boston Pops, Arthur Fiedler cond. (The soloist in the Gershwin, Mendelssohn, and MacDowell concertos and the Liszt *Todtentanz* was Jesús María Sanromá.)
- Globe Symphony Orchestra—National Symphony, Hans Kindler cond.
- Golden Symphony Orchestra—RCA Victor Orchestra (itself unknown), Leonard Bernstein cond.
- Jewel Symphony Orchestra—London Symphony, Bruno Walter and Eugene Goossens cond.
- Marlborough Symphony Orchestra—Minneapolis Symphony, Eugene Ormandy cond.
- Harlan Ramsey Orchestra—Henri René
- Regent Symphony Orchestra—Victor Symphony (itself the Philadelphia?)
- Schuyler Symphony Orchestra—St. Louis Symphony, Vladimir Golschmann and Leonard Bernstein cond. (The soloist in Bernstein's *Jeremiah* was Nan Merriman.)
- Seine Symphony Orchestra—Orchestra of the Paris Conservatoire, Bruno Walter cond.
- Star Symphony Orchestra—Hollywood Bowl Symphony, Leopold Stokowski cond.
- Stratford Symphony Orchestra—London Philharmonic, Serge Koussevitzky, Constant Lambert, Efrem Kurtz, Eugene Goossens, and Antal Dorati cond.
- Sussex Symphony Orchestra—Indianapolis Symphony, Fabian Sevitsky cond.
- Sutton Symphony Orchestra—New York City Symphony, Leopold Stokowski cond.
- Thames Symphony Orchestra—BBC Symphony, Bruno Walter and Sir Adrian Boult cond.
- Warwick Symphony Orchestra—Philadelphia Orchestra, Eugene Ormandy and Leopold Stokowski cond. (The soloist in Bloch's *Schelomo* and Strauss' *Don Quixote* was Emanuel Feuermann.)
- World Wide Symphony Orchestra—San Francisco Symphony, Pierre Monteux cond., with the Stanford University Chorus in Ravel's *Daphnis et Chloé* Suite No. 1.

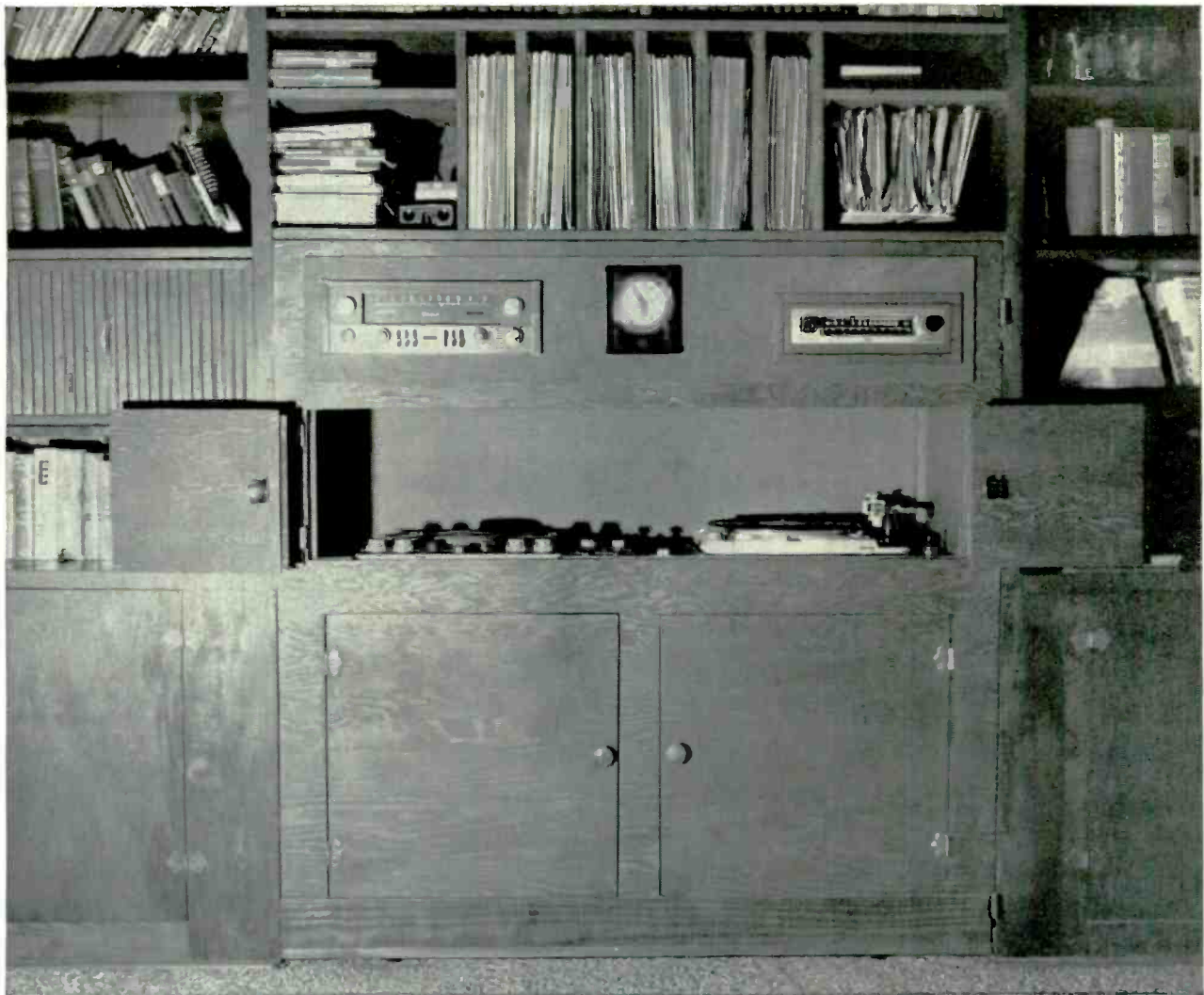
made by Dietrich Fischer-Dieskau, the Bach Cantatas Nos. 56 and 82 on DGG Archive ARC 3058), has since become almost as ubiquitous as Jean-Pierre Rampal's. With the Saarland Chamber Orchestra (or Chamber Orchestra of the Saar, as it is listed on most labels), Ristenpart is on at least nine U.S. labels now, with twenty fairly recent discs in the Nonesuch catalog alone, ranging from Bach and Vivaldi to Mendelssohn and Schumann.

Biographical matter on this conductor has been pretty skimpy. He was born in Kiel in 1900 and was associated with the RIAS (Radio In the American Sector) in Berlin during its early years (his present orchestra, which he founded in 1953, is attached to the Saarland Radio). Ristenpart may not be the Scherchen of the Sixties, but his name has become more than just familiar; it is virtual assurance of a variety of musical satisfaction we had begun to think no one had time for any more. The fact that most of his recordings are issued on "bargain" labels makes the experience all the more palatable.

Ristenpart is real enough, then, but many remain skeptical about another conductor currently attracting attention on Nonesuch: Leslie Jones. Jones leads the Little Orchestra of London, and has acquired a name as a Haydn specialist, having recorded twenty-six of that

composer's symphonies (and the Overture to *Armida*) on a total of nine discs. We are told he is a successful London barrister whose love for music, and for Haydn's in particular, led him to this activity. Jones himself, though, points out that it is just as accurate to call him a musician who loves the law as a lawyer who loves music, since his musical activity goes back at least thirty years, and now that he is in his sixties he is again devoting more time to music than to law. One wonders, though, about that name, and about whether there might not be a more credible one on the door of his law office—something like Quiller-Couch, perhaps, or Ormsby-Gore, or maybe Klemperer or Wenzinger or Medici or Mantovani or Welk. It is understandable that the man might wish to keep his two careers from colliding with each other, but "Jones," indeed! Of course, there have been musical Joneses in England almost constantly since 1485, but that isn't really the question. What we need for Haydn is a name with a real Austro-Hungarian flavor—maybe something like "Wolfgang Bauer-Grünwald."

Richard Freed, whose encyclopedic knowledge of records has contributed much to the New York Times and the Saturday Review, is Director of Public Relations at Eastman School of Music.



INSTALLATION OF THE MONTH

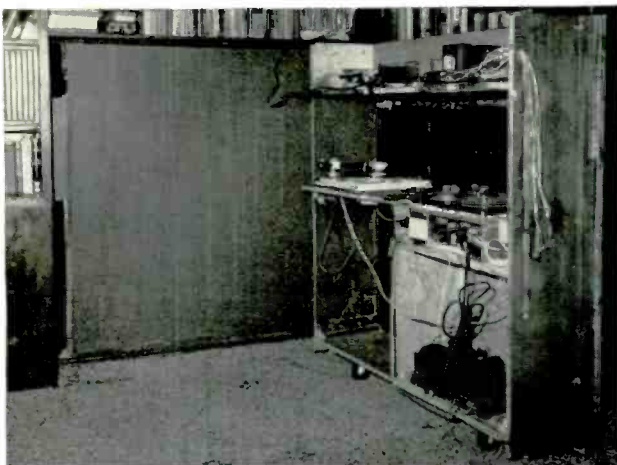
SWING-OUT STEREO

WHEN Gene D. Legler of Houston, Texas, enrolled in a radio-TV correspondence course, he did not dream that the electronics and acoustics of hi-fi would in time supplant his interest in radio and

TV. Mr. Legler's initial concern was with speakers, and it was to provide a musical program source for his speaker experiments that he built an Eico amplifier kit. Then his interest (and his component installation) grew to the point illustrated in the photograph above.

Mr. Legler found that a conventional shelf set-up for his components was not adequate to ensure ease of access for adjustment, servicing, and testing. For that reason, he built the novel swing-out arrangement shown at left. All the components are mounted on a wheeled subassembly that fits snugly into its alcove in the bookcase.

The components visible in the upper part of the sub-section are a McIntosh MX 110 tuner/preamplifier, a Telechron electric timer clock, and an Eico AM tuner. The two components seen in the recessed area below are an Ampex 960 stereo tape recorder and a Thorens TD121 turntable with Grado arm and cartridge. An Eico 70-watt stereo power amplifier is hidden in the cabinet area below the tape deck. A pair of Bozak B-207A speaker systems stand on the opposite side of the room.



INSTRUMENTS
OF THE ORCHESTRA

The eighteenth-century transverse flute, as pictured by the Czech painter Jan Kupecky, was made of wood and had a single key. Its two- or three-piece construction made it both tunable and pocketable.



The FLUTE

By BERNARD RABB

WHEN Mozart needed an instrument of magic capabilities, when Prokofiev wanted a bird for *Peter and the Wolf*, when Gluck described his dancing Blessed Spirits in *Orfeo ed Euridice*, when Donizetti foresaw Lucia going mad, and when Claude Debussy recalled the sound of a lazy, pagan afternoon, all turned to the flute. It is remarkable that this slight instrument has been so many different things to so many different composers. All of twenty-six inches long, it can take the listener from Heaven to Hell and back in a few short measures of music.

If you were to walk into a music shop and ask to see a flute, you'd be faced with a display tray filled with wooden flutes (especially in England), silver flutes (the preferred instrument in the United States), gold and platinum flutes, and, if your interest were historical, a bevy of

cherry wood, plum-tree wood, rosewood, ivory, porcelain, and ebony flutes. You'd have a deuce of a time choosing an instrument but for the knowledge that the softer the metal or wood, the softer the tone. And how's your finger reach? Can you make do with the older open-hole flutes (pre-1846) that lack the conveniently spaced interconnecting keys, or do you require the modern flute as designed and perfected by Theobald Boehm, who was to the flute what Bartolomeo Cristofori was to the piano?

The flute as found in the present-day orchestra is a product of Boehm's inventiveness. Most often of silver, it has a cylindrical bore for brilliance of tone, and a system of keys that eliminates contorted finger positions, which has permitted composers to enlarge upon the instrument's natural predilection for runs, trills, and other devices. The modern flute is held horizontally.

From about the eleventh century in Europe to the eighteenth, the instrument called the flute was that now known to us as the recorder (from an old word meaning "to sing like a bird, to warble"). It was a tube open at both ends, blown through a whistle or fipple on the top, the breath causing the vibration of the column of air below it. By opening or closing holes in the body of the instrument with his fingers, the player altered the length of the air column, thus creating different pitches. The instrument was also called by the names *flute à bec*, *Blockflöte*, *flute douce*, *flauto dolce*, and English flute. The later introduction of two-piece construction brought the flute into instrumental ensembles from which it had previously been barred on the not unreasonable grounds of incompatibility of pitch. From there it might have succeeded to prominence in the modern orchestra but for a sinister rival.

In the background, behind all the vertical recorders, lurked the transverse flute, father of the modern instrument. No one had paid too much attention to it since its introduction in Europe centuries before, for it was generally made with an extremely narrow bore and possessed, therefore, an exceedingly shrill tone. It was, however, immensely popular in military circles, particularly in Switzerland, and it was known for a while as the *Schweizerpfeif* (the Swiss pipe) or, as we call it today, the *fife*. In the eighteenth century, the transverse flute, commonly known as the *traversa* or German flute, underwent certain mechanical changes, many of them analogous to the improvements in the recorder, and, being an instrument capable of greater dynamic variations than

The recorder is playable in comfortable positions, a fact seldom given credit as a reason for the instrument's popularity.



the latter, it emerged from its military nook to take over the flute seat in the orchestra.

Much credit for the new importance of the transverse flute is due the flutist Pierre-Gabriel Buffardin, principal flutist of the King of Poland's orchestra in Dresden. Buffardin, playing a tunable transverse flute, was the great virtuoso of his day. In 1717, J. S. Bach journeyed to Dresden and heard Buffardin's playing, and as a result, he began scoring for this instrument instead of the more popular vertical *flute à bec*. Another significant activity of Buffardin's was his teaching: he taught Johann Joachim Quantz, the first great theorist of the modern flute and a composer of much music that was popular at the time. Quantz's most famous pupil, in turn, and his master as well, was the royal flutist-composer Frederick the Great of Prussia.

Although Jean Baptiste Lully was the first composer, insofar as we know, to score specifically for the transverse flute (in *Le Triomphe de l'amour*, 1672), the instrument owed its great acceptance in France to the dedication of the flutist-theorist-composer Jacques Hotteterre. The French flute tradition was continued by Joseph Bodin de Boismortier, Michel Corrette, and many others.

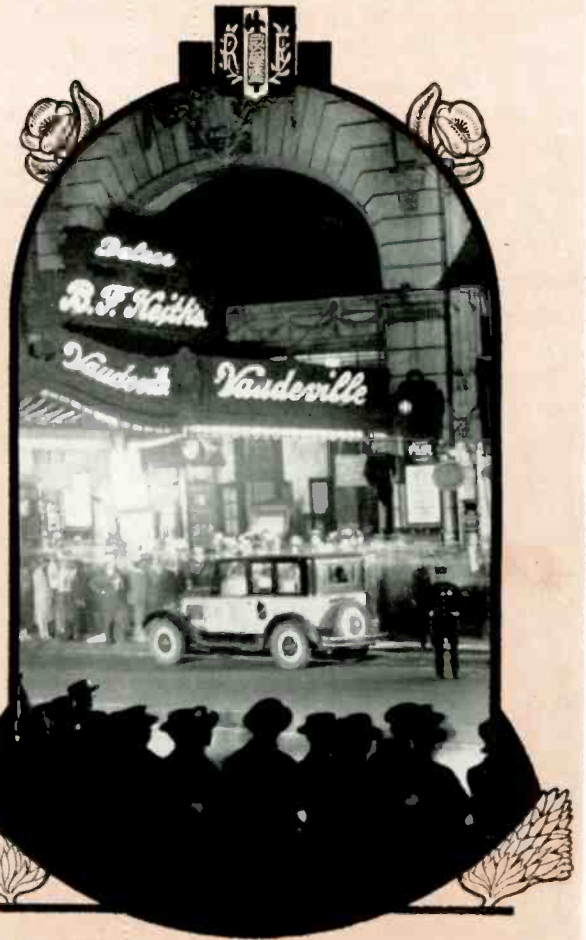
So, the transverse flute, which aside from being held differently from its vertical sister, differed also in having a closed end near the mouthpiece with the air column being set into vibration by breath blown across the hole and caught by the sharp edge of the lip on the opposite side, overshadowed the recorder and took its place in the orchestra. But there were still difficulties to be corrected: need for a more accurate and unified pitch, for a standardization of fingering, and for methods whereby the instrumentalist could perform feats of greater virtuosic scope. That is where Theobald Boehm came in, for he accomplished all these things and made his flute of 1846 the instrument we know today.

We have been speaking, up to now, of the standard flute, which has a range of three octaves and, given a voice designation, is the soprano of the family. There is also an alto flute, a bass flute, and, of course, the piccolo, a late eighteenth-century development.

The flute, as an ensemble instrument, has a part in virtually all the standard orchestral repertoire. Compositions for it as a solo instrument have been written by most major composers from the eighteenth century to the late Edgard Varèse (whose extraordinary *Density 21.5* is scored for solo platinum flute). Today we are privileged to hear such truly great flutists as Jean-Pierre Rampal (France), Salvatore Gazzanoni (Italy), and Samuel Baron and Julius Baker in our own country. The flute has come a long way in a long time, but its principle remains the same. You blow across a tube to set in motion a column of air, you open and close holes to change the pitch, and, if you are a musician, you get music.

Culture at the Palace

In the great days
of vaudeville the gods
and goddesses
of the opera house,
concert hall,
and legitimate stage
came down to earth
to appear
with lowly comedians
and acrobats



By RAY ELLSWORTH

IT is probably impossible, now, to convey to anyone under the age of eighty an adequate idea of what a few hundred square yards of New York City real estate at Broadway and 47th Street once meant to a vast, slightly weird, but endearing army of citizens who looked at life through the chilly boardinghouse windows, damp dressing rooms, cheap canvas backdrops, and general brave tinsel of vaudeville.

On this tiny patch of God's universe in 1913, one Martin Beck, a little German immigrant with a pince-nez and an imperial air, head of the then powerful Orpheum Vaudeville Circuit operating out of Chicago and the West, built the New York Palace Theatre. Beck hoped thus to invade the lucrative territory of the Keith-Albee powers, monarchs of New York and the East. He wound up becoming merely a part of their complex, but the theater itself stood—indeed, triumphed. It was the largest (3,800 seats), most sumptuous (red carpeting, even backstage), most prestigious (a \$2 top; others went to \$1) theater devoted to vaudeville in the country. "Playing the Palace" in its heyday (the "Teens and Twenties") was, for assorted

singers, "hoofers," sister acts, monologists, "equilibrists," pratfall experts, and animal impresarios, like going to Heaven without the necessity of dying first. It was the biggest pot of gold at the end of all the checkered-suit-and-yellow-shoes rainbows.

Yet, there *was*, theatrically speaking, something beyond even the Palace in New York: the remote plateaus, dimly seen from the bottom of a vaudeville turn, of the legitimate stage and Grand Opera. On these heights dwelt the real deities of the theater world, the Sarah Bernhardts, the Emma Calvés, whose peers were royalty and heads of state and whose jeweled glitter was real, rather than rhinestone with ambitions to grandeur. Every headliner of the two-a-day who ever lived dreamed, however unrealistically, of someday entering one or the other of these golden worlds. And, as a matter of fact, quite a few did, one way or another: the Ponselle sisters (Rosa and Carmela), Grace Moore, John Charles Thomas, and Orville Harrold all made it to the Metropolitan Opera. Jack Benny, Fred Allen, W. C. Fields, Victor McLaglen, and Burt Lancaster, among others, made it to other fields—as did a stilt walker named

Cary Grant. But who would expect the reverse: to find the Sarah Bernhardts, the Emma Calvés, the Madame Schumann-Heinks deserting their Olympian abodes to cavort among the baggy-pants comedians? Well, it happened, and therein lies our tale.

The natural question about this backward flow on the success ladder is: why? What did such historic figures, already dripping with money and prestige, have to gain from such a move? The professional rhapsodists among their journalistic admirers said their motivation was noble—the desire to bring a little culture into the market place, to give the multitudes glimpses of other voices, other rooms. Without being downright crass about it, one might nevertheless say that while bringing art to the market place was one result of their descents, these ethereal spirits who lived for art have never been known to be averse to a little *more* money, a little *more* prestige.

The famous financial modesty of Enrico Caruso may only seem to contradict this. The great tenor is said to have refused more than \$2,500 per performance because he didn't think any singer could give more than that much money's worth of singing in one performance. Yet, though he never played the Palace or any of its equivalents, Caruso allowed himself to be lured into making two motion pictures for Jesse Lasky, in one of which he played a dual role and in both of which he bombed rather badly. What need had Caruso for *silent* movies? He also played a Mexican bull ring at \$7,000 for one performance. The basso Edouard de Reszke might make a better case for art *vs.* commerce. He was offered \$3,500 a week to sing one song, once daily, in vaudeville and refused. However, he milked the young Columbia Records of \$3,000 for three songs in 1903, at a time when records were looked upon by concert artists as fit vehicles only for *The Whistler and His Dog*.

In vaudeville, additional money and prestige—or at least fame—could be picked up with comparative ease. We have it on the authority of Mme. Sarah Bernhardt and Miss Ethel Barrymore that working conditions in "vaude" were generally excellent—perhaps, *if* you were a Sarah Bernhardt or an Ethel Barrymore. Star billing was inevitable, and the money was good (\$7,000 per week for Bernhardt; \$3,500 per week for Emma Calvé). Compared to the long pull of an Ibsen drama or a Wagner opera, twenty minutes twice a day on the vaudeville stage doing bits from favorite works was nothing at all. One didn't even, necessarily, have to please the audience. People were more or less conditioned to accept you as a kind of medicine, something to which they ought to be exposed once in a while, like it or not. Moreover, vaudeville, in its great period, was not exactly the honky-tonk affair one can so easily make it seem with offhand references to funny men and such. At its best, vaudeville was sleek, organized, big-time, family entertainment, with exacting standards of its own.

Nevertheless, for a stage star or an opera singer to "step down" into vaudeville did entail a certain sacrifice. It was

one thing to go on tour as a star attraction, or at the head of a company. Anything with four walls, a roof, seats, and a platform would do then, given the identity of your name and high intentions. The great Anna Pavlova presented her exquisite ballet troupe in some pretty forlorn excuses for a theater all over the world, and the "Divine" Bernhardt even, at one point in her 1905 American tour, spoke Racine's noble alexandrines (in French, as usual) from under a tent in Texas, put up and torn down on the outskirts of town like a circus attraction. But appearing in vaudeville on a "bill" with a dozen other "acts," before an audience which had, probably, not really come to see you but the trained elephants—that was something else again.

It was not only that the concert ego suffered from being part of a menagerie. Vaudeville houses were not citadels of illusion, where the vision could be torn from reality gradually, but arenas of raw experience, immediate and sensational. Several of the concert artists who descended into it remarked on the degree of professionalism good vaudeville demanded. The *savoir faire* had to be instant and unerring. The soprano Zélie de Lussan, one of the earliest "name" opera stars to brave vaudeville, when first asked her reaction to the experience, could speak of little but how appalled she was at the casual way the high wire-walker risked his life twice a day, six days a week, for a few rounds of applause and a salary one third of her own. To the wire-walker, a high degree of professionalism was a matter of literal survival. A concert personality tossed into this caldron could be forgiven if he got the impression that it was no less the same for him, armed with nothing more than Great Art with which to compete in a twice-a-day duel with death itself.

MARTIN BECK, during the great days of his Palace Theatre, gracefully, if perhaps erroneously, accepted the credit for being the man who brought "class" into vaudeville. Said to be a cultivated man himself, fluent in five languages, Beck loved to be interviewed on this aspect of his career. He claimed he lost money on some of his "name" acts, but: "They [the audience] gotta be educated. Everybody can't wear a red nose and take pratfalls," he told Joe Laurie, Jr. Beck achieved his reputation as a lover of culture by persuading David Belasco to stage one-act dramas for the Orpheum Circuit which featured such stars as Mrs. Patrick Campbell and Mrs. Leslie Carter.

Above all, it was Beck who lured Sarah Bernhardt into vaudeville, journeying all the way to Paris to make the deal. Bernhardt was in her seventies when she played the Palace, and could barely walk owing to a knee injury. She had to hang on to the stage furniture to stay on her feet. (Later, in her final American appearance, also at the Palace, in 1918, she acted with the leg amputated, carried on stage in a chair; Beck also had a fur rug laid from her dressing room to the stage so her wooden leg wouldn't be heard clumping on the floor.) She demanded \$7,000 a week,

wouldn't go on with animal or bicycle acts, and never spoke anything but French on the stage. Nevertheless, she packed the theater to the rafters at every appearance. People didn't have to know what she was saying. Her famous red hair, her famous far-away "voice of gold," her famous love affairs ("Four children and no husband, Madame Bernhardt?" "Well, that's better than having four husbands and no children, isn't it?"), her famous eccentricities (such as walking the Paris boulevards with a pet jaguar on a leash and sleeping in a coffin, which she kept in her parlor), and her identification with so many stage roles later made into operatic staples (*La Tosca*, *La dame aux camélias*, *Hernani*, *Ruy Blas*, *Lucrezia Borgia*) all made her a personage people went to see simply to have looked upon her once in their lives. What else was vaudeville for?

But Martin Beck was not the first booking agent to put high culture into vaudeville, not by a very long shot. That distinction probably (historians have not lavished great labors on the question) belongs to F. F. Proctor, another famous managerial name of the period who, in 1889, hired the aging Italo Campanini, one of the Met's greatest pre-Caruso tenors, to sing in the lobby of his Twenty-Third Street Theatre. He reasoned that if people heard such beautiful singing outside, what might they not think was going on inside? Campanini, however, became disillusioned after a few days (perhaps he felt the drafts), and the deal was off.

There was also Robert Grau, brother of Maurice Grau, the Metropolitan manager famous for his "all-star" opera casting, who had been bustling around busily in the dim reaches of New York theatrical history, making a specialty of inducing serious musicians to lend their special magic to vaudeville. Among those he persuaded to tour for Keith-Proctor were Camilla Urso, a lady violinist of some stature; Giuseppe del Puente, the early-on (1883) Metropolitan baritone; and Eduard Reményi, another eminent violinist who had been the concertizing companion of Johannes Brahms. Grau's major coup, however, was getting Zélie de Lussan, then a reigning Carmen at the Metropolitan, for a summer tour around the same circuit. Miss de Lussan, one of the first American singers to perform at the Metropolitan, had been around. She sang her debut with the Ideal Opera Company in Boston and her New York debut (in *Carmen*) at Proctor's Fifth Avenue Theatre, but she had gone to England and made it at Covent Garden and had come home a real celebrity. She sang *Carmen* with the de Reszkes (and Nellie Melba as Micaëla!) and was the Nannetta of the Met's first *Falstaff*. The newspapers, forgetting the tours of the others mentioned above, made a big thing out of an authentic diva's descending to two-a-day. She opened in Hyde and Beasman's Theatre in Brooklyn, her birthplace. "A slim, graceful, sprightly little lady," said the papers, which also reported that she had the smallest feet in opera. She sang excerpts from *Carmen* and *The Bohemian Girl*, and a song called

The Bee, the Lizard, and the Maid. Though Miss de Lussan's success hardly started a stampede of opera stars into vaudeville, the ice was broken and the masses could count on twenty-minute doses of culture regularly thereafter.

Not all the serious artists who dipped into vaudeville did their dipping at Martin Beck's famous New York Palace, but the Palace has to be taken as a state of mind and a symbol as well as the mecca and model it became, for when one of the greats appeared in vaudeville, people said he was "bringing culture to the Palace." Many of them did wind up there at one time or another. (Among those who did not: Anna Pavlova and, surprisingly, Al Jolson.) Pavlova did play vaudeville, but she did it at Charles Dillingham's cavernous Hippodrome on Eighth Avenue, which was really a kind of permanent, year-round circus rather than straight vaudeville. She danced her famous solo *The Dying Swan* to Saint-Saëns' music, shocking the then aspiring impresario Sol Hurok to his inner-soles. "So Pavlova was dancing at the Hippodrome! Along with the trained elephants and the acrobats, the Chinese jugglers. . . ." Later, in 1920, Hurok was to present her at the Hippodrome himself, along with Michel Fokine. Another great dancer who played vaudeville, at both the Hippodrome and the Palace (and many a way-station in between) was Ruth St. Denis, inventor (if that's the word) of the modern dance. However, *Variety*, irrepresible as always, thought there was more kooch than culture in what she did.

MOST of the "serious" types who condescended to vaudeville came from the ranks of singers or of actors on the legitimate stage. Instrumentalists, on the whole, fared badly and stayed away. The violinist Albert Spalding played some vaudeville dates, appearing at the Palace with several slightly jazzed-up items of his own composition, but he seems to have been one of the few prominent instrumentalists. Of course, there were always a few professors around—and exotics such as one Ota Gygi, who billed himself as the Spanish Court Violinist—who squawked through one classical selection, then went on to popular numbers.

Among the assorted pianists who turned up on the circuits, none had real concert stature, though there was one (his name escapes me) who anticipated Liberace by some thirty-odd years, playing Chopin by candlelight. For vaudeville, one always needed an "act," something special, and perhaps simply playing an instrument, unless one could do it standing on one's head or something, wasn't enough of a sensation. Vaudeville parlance for a special appearance by a stage or opera star was "a name act," that is, the name itself was the gimmick that, presumably, drew people into the theater. Mary Garden did her famous (and also infamous) Dance of the Seven Veils from *Salome*, with all the local gendarmes sitting in the front row. Any diva who made it as Carmen had a gimmick ready to hand,

CULVER



CULVER



The sinful smile and provocative pose (left) were but part of the allure of Calvé as Carmen. Pavlova's Dying Swan (right) charmed many a mind not touched before by ornithology, nor by ballet. Below left, Sarah Bernhardt and Martin Beck aboard La Savoie.

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CULVER



Rosa and Carmela Ponselle (above right) brought an aura of culture even to nature. Mme. Schumann-Heink (below left), who could go it on voice alone, contrasted strangely with the artificiality of the stage. Albert Spalding (center) was one of the few instrumentalists to achieve a real success in vaudeville, and Grace Moore (right) made it not only to the Palace and the Met, but to Hollywood.



BETTMANN ARCHIVE



CULVER



CULVER

and Marguerite Sylva, Emma Calvé, Suzanne Adams—famous Carmens all—contributed as much culture to vaudeville as could be conveyed with a dazzling excerpt or two from *Carmen*. Ernestine Schumann-Heink was the greatest exception to this kind of thing. She turned up everywhere—the Metropolitan, the Palace, the Hippodrome—and simply sang, with her voice itself the reason for delight and astonishment, along with her bumbling German jokes. Schumann-Heink even appeared at an army camp in California, at seven-thirty in the morning, singing, singing. A general friend of hers thought she could wake up the recruits with her clarion tones, and she thought it her patriotic duty (circa 1917) to try. “I scream my head off,” she reported proudly. In contrast, one recalls Chaliapin’s famous remark when asked to sing at eleven o’clock in the morning: “At that hour I can’t spit.”

The road going the other, more orthodox way, from vaudeville and environs to the Metropolitan and environs was doubtless more difficult, but certainly more satisfying. Consider the case of Grace Moore, the slight, willowy girl from Jellico, Tennessee, who decided to be an opera singer after hearing Mary Garden. She wound up with a career at the Black Cat Cafe, in a touring company presenting something called *Suite Sixteen*, and, on Broadway, in an item called *Hitchy Koo*. Between shows like these, she auditioned at the Metropolitan, and was turned away—twice. Her dander up, Miss Moore bet Otto Kahn that in two years she would be in the opera house. She was, too, February 17, 1928, singing Mimi to Edward Johnson’s Rodolfo in *La Bohème*. Rosa Ponselle appeared in vaudeville singing “operatic numbers and a syncopation or two of the better sort” at a theater called Larker’s. This theater was right across the street from the Metropolitan, where Caruso and Geraldine Farrar were earning a living doing somewhat the same thing. Later Rosa and her sister Carmela got together in a “sister act” and played the Palace, up the street a bit. Later still, but not too much later at that (two years!), Rosa was again singing opposite Caruso, but this time without Broadway between them.

The tenor Orville Harrold sang for five years in vaudeville before anyone suggested opera. But then, the one who made the suggestion was Oscar Hammerstein I. Harrold was really trying to make it from Hammerstein’s Victoria Theatre across the street to the Palace, but wound up, instead, at 34th Street, singing with Caruso and Ponselle, a not unpalatable substitute. More recently (1941), Jan Peerce, as the singing star of the Radio City Music Hall stage presentations, had to walk a bit farther (all the way down from 50th Street) to take up his new duties at the Met. These are the success stories of the Great White Way, beloved of all old-timers’ hearts, and responsible in a way for the tradition of there being a broken heart for every light on the street. These examples were proof that the two worlds were bridgeable, and from both directions.

This evidence of a former cross-fertilization process is

important. The two worlds of popular entertainment and the more demanding forms of theater have, perhaps (some might argue otherwise), grown curiously apart in recent years. True enough, we now have Jazz at the Philharmonic and all that, and Leonard Bernstein gives lecture-concerts on TV, but for the greater part the Broadway theater stays on Broadway, the opera companies keep to the opera house, and great recitalists like Fischer-Dieskau do not draw upon the Beatles’ repertoire for their encores as their earlier colleagues did on Stephen Foster, Carrie Jacobs Bond, or (less frequently) George Gershwin. One cannot help but feel that the cultural atmosphere is the thinner for the lack, and envy those David Belasco one-act productions for vaudeville with Mrs. Leslie Carter and Mrs. Patrick Campbell.

Of course, we have television, that supposedly great improvement on everything, a great medium for demonstrating floor wax, but death on music—and everything else, it sometimes seems. Broadway might be transferable to it, but serious music? Opera? One sees the straining muscles, the beads of perspiration, the pianist’s worried look, the horn player’s popping eyes, the great soprano’s vibrating tonsils, the mistakes magnified. However, we today have beautiful recordings to resort to, which the older generations did not have.

BUT vaudeville must have been even better. How many of today’s great theatrical figures—Olivier, Callas, Rubinstein—have you seen perform in person? In vaudeville, the great ones, if they came at all, came to town for a week, put themselves on view twice a day at prices that ranged from fifty cents to a three-dollar top, and most important of all, were really there, in the flesh. After the funny men, the acrobats, the trained dogs, there came the expectant hush. The orchestra struck a respectful chord. The amber spot appeared at the left of the stage. Then out she came, “black eyes glowing, in a gown of billowing black and white lace, with a tiny scarlet fan, a sinful Carmen smile, and a big red rose of Castile in her teeth. . . .” Emma Calvé at sixty! The gay *Habanera*. Later, with the stage filled with dark, ghostly shapes, she sang the Card Scene, descending the scale in opulently gloomy tones, handling the cards as though they were scorpions—“*La mort! LA! MORT!*” Chills pitter-patter down the spine. “Sweetness and strength, high tragedy and mirth/ And but one Calvé on the singing earth,” wrote the poet Richard Watson Gilder. Clergymen say God is Love. To others of us, where there is a theater, *there* is love. There is no love on a TV screen, nor even on a phonograph record. One can give it only across footlights—and get it back.

Ray Ellsworth, who died June 26, 1966, was a frequent contributor to this magazine. His witty articles on America’s musical past won him a large and responsive audience among our readers.

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



CLASSICAL

BLUEBEARD'S CASTLE: A UNIQUE OPERATIC MASTERPIECE

Bartók's poetic work is luminously interpreted for London by István Kertész

LIKE the composer himself, *Bluebeard's Castle*, Bartók's only opera, defied conventions. Almost entirely devoid of "action," the drama develops during an extended dialogue between two static figures, Bluebeard and Judith, who symbolize man and woman in futile search of understanding and fulfillment. In his setting of Béla Balázs' poetic text (archaic in form but impressionist in content), Bartók evolved a style of melodic recitative that is clearly traceable to Debussy's influence. But Debussy's characteristic understatement is not for Bartók: the seething orchestra underneath the subdued vocal lines reveals the widest range of passions as the conflict of the protagonists is elevated to the level of universal humanity.

That in spite of its remoteness and unconventionalities the opera is no longer the neglected piece it remained throughout its composer's lifetime is made clear by its generous representation in the current recording catalog. London's new version, the fourth in stereo, is possibly the most satisfying version this unique masterpiece has ever received.

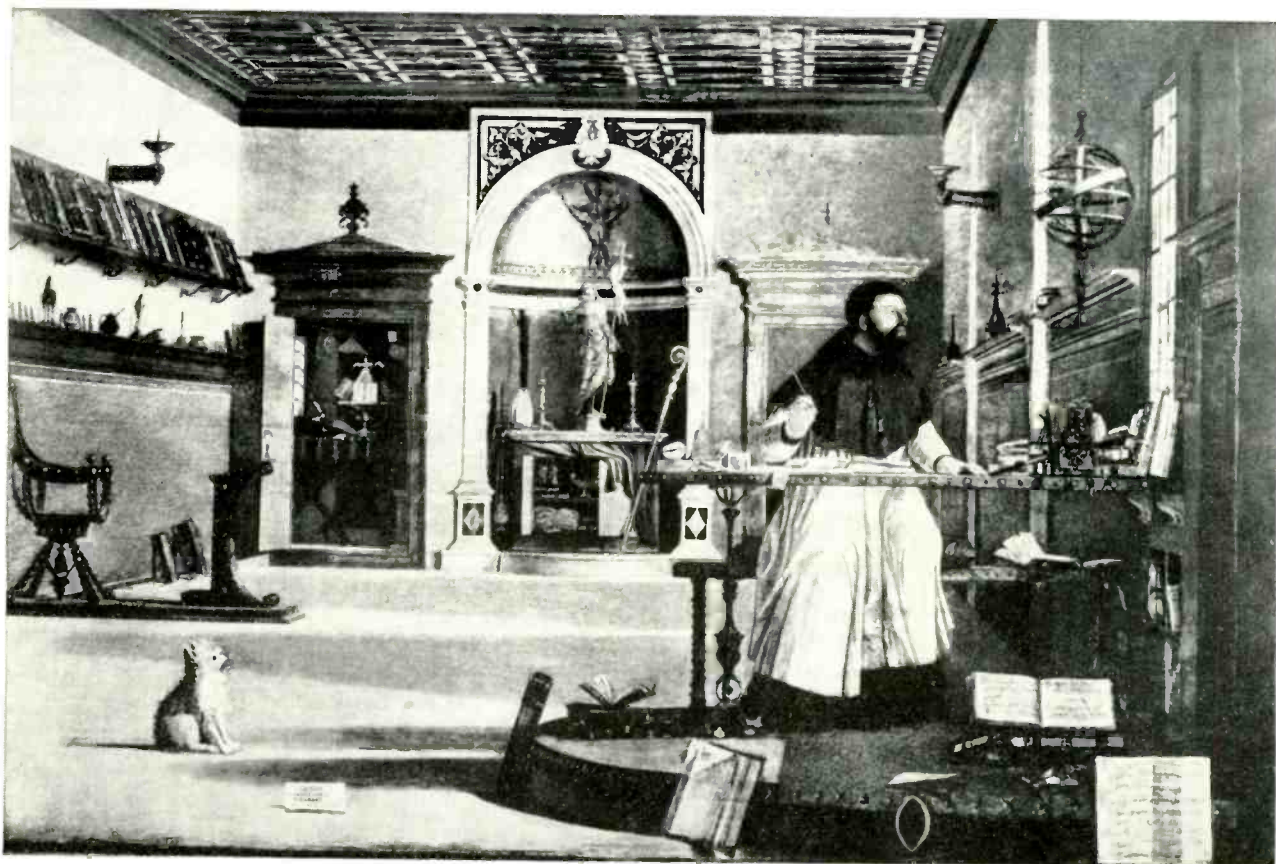
The poetic and mysterious elements of the score are eloquently served by István Kertész in a reading that progresses majestically and deliberately toward the final tragedy, through a link of impressive climaxes, assuring clarity and luminous orchestral sound at all times. But, while there is cumulative tension in this interpretation, some of the excitement the opera is known to possess is lost in Kertész's slow pacing.

For maximum artistic justice to *Bluebeard's Castle*, the use of the original Hungarian text is a must. Language and music were inseparable for Bartók—as they were for Moussorgsky and Debussy—and it is to their credit that Walter Berry and Christa Ludwig were not only willing to undertake the task of learning their roles in the original Hungarian, but also that they managed to bring their performances off with a remarkable degree of intelligibility. Certainly Judith has never had a more convincing and sultry-sounding recorded interpreter than Miss Ludwig. And although a true bass voice would have been preferable for the role, Berry's dark bass-baritone gives a powerful account of the character of the tortured Bluebeard, and lends unusual effectiveness to the high-lying climaxes, where deeper voices usually fail.

A comparison with other recorded versions reveals interpretive similarities between Kertész and Ormandy (Columbia MS 6425). In spite of Ormandy's authority, the stunning orchestral performance of the Philadelphians, and the expert singing of Jerome Hines and Rosalind Elias, Columbia's version suffers from the limited authenticity of the English text. (The translation is actually an extremely skillful one, but to match the characteristic Hungarian verbal accentuation, Balázs' almost folkloric directness had to be supplanted by an artful poetic style alien to the work's spirit.) The version on Mercury 90311 utilizes the Hungarian text and is further distinguished by the conducting of Antal Dorati,



CHRISTA LUDWIG AND WALTER BERRY
Effective Hungarian-language performances



NEW YORK PUBLIC LIBRARY (SCUOLA DEGLI SCHIAVONI, VENICE)

St. Jerome in his Study, painted about 1502 by Vittore Carpaccio, is particularly notable for its extreme wealth and accuracy of detail. That it was sufficiently accurate to serve as the source of two otherwise unknown musical compositions (visible here beneath the table at the right) is only a trifle less astounding with the knowledge that the original canvas measures over seven feet in width.

which is matchless in power and intensity. Equally unparalleled is the authority of the late Mihaly Szekely, who, though past his vocal prime in this recording, came to the task after thirty years of association with the music of Bluebeard, to say nothing of his many years of intimate association with the composer. Unfortunately, these positive elements of the Mercury recording are largely compromised by a Judith whose shrill and wobbly singing is barely listenable.

Thus, the present version is likely to be the most rewarding *Bluebeard's Castle* available on records for some time. If there is a difference (and there is!) between Berry's admirable approximation of the Hungarian text and Szekely's assured and flavorful enunciation of it, it will be discernible only to a tiny minority of listeners. The recorded sound is London's best, though in two instances (pp. 14-15 and 61-62 in the Universal piano score) Miss Ludwig is drowned out by the orchestra. The album includes a libretto in both Hungarian and English.

George Jellinek

© © BARTÓK: *Bluebeard's Castle*. Christa Ludwig (mezzo-soprano), Judith; Walter Berry (baritone), Bluebeard. London Symphony Orchestra, István Kertész cond. LONDON OSA 1158 \$5.79, A 4158* \$4.79.

A SPLENDID COLLECTION OF ROYAL BRASS MUSIC

New Nonesuch release boasts effective performances and exceptionally spacious-sounding recording

DURING the sixteenth and seventeenth centuries, music for brass ensemble held a position of importance that it has never since regained. Much of the royal court and ceremonial music, particularly that intended for out-of-doors performance, was scored for brasses, either alone or in combination with woodwinds. But the simple burghers of Germany were also accustomed to being serenaded by the local town pipers, commonly two players on the cornetto or zink and three on trombones. Brasses also played a major role in the polychoral music composed for the Cathedral of San Marco in Venice.

In the manner of the time, not everything played by the brass ensembles was specifically written for them; they were likely to play transcriptions of vocal pieces too, in addition to the more specific repertoire. Such is the case with the ensemble on this splendid new release from Nonesuch: "Royal Brass Music." One such transcription in par-

ticular (the anonymous *Lauda*) is of special interest because its apparently sole surviving source is neither a manuscript nor a printed edition, but the representation of a sheet of music in an oil painting by Carpaccio: *St. Jerome in His Study*.

The repertoire in this collection, a good portion of it English, sounds particularly effective in these performances. This is owing both to a spacious-sounding recording (in which the Gabrieli, for instance, takes on all the characteristics of resonant church acoustics) and to the skillful playing of the seven instrumentalists. Their sound is exceptionally clean and well balanced, and, for once, some proper attention to style has produced dance music (as in the Locke, Holborne, and the miscellaneous composers' suite) that sounds as though it actually could be danced to.

Thurston Dart, who edited the Royal Brass Music of James I as well as the Holborne, has recorded some of this material on a collection for L'Oiseau-Lyre, and Gabrieli's well-known *Sonata pian e forte* is, of course, available on many recordings, including a splendid Archive performance using original instruments or reproductions of them. Sackbuts, zinks, and other such Renaissance instruments do have their own characteristic and appealing quality, but for performances on modern trumpets, trombones, and tuba, this Nonesuch disc can rank among the finest available in the catalog. The stereo version is especially effective in the antiphonal Gabrieli. The excellent jacket notes are by Edward Tatnall Canby. *Igor Kipnis*

© ® ROYAL BRASS MUSIC. Holborne: *Five Pieces for Instrumental Ensemble*. Harding, Farnaby, Bassano, Bussane, Guy, and Anon.: *Suite from the Royal Brass Music of King James I*. Locke: *Music for His Majesty's Sackbuts and Cornetts*. G. Gabrieli: *Sonata pian e forte*. Tromboncino: *Sarà forsi ripres' il pensier mio*. Anon.: *Lauda*. Schein: *Padouna*. Lasso: *Adoremus te Christe*. The London Gabrieli Brass Ensemble. NONESUCH 71118 \$2.50, 1118* \$2.50.

ENTERTAINMENT

MASTER-SINGER BOB DOROUGH

His engagingly personal style is documented in a new release on the Focus label

BOB Dorough is a tall, skinny man who walks with a stoop. His disarming grin features a row of crooked teeth. And it's high time somebody told him about clothes. But Dorough's countrified exterior hides one of the hippest and most engaging entertainment talents in America.

A pianist, singer, composer, and lyricist with a gift for surprisingly felicitous lines, Dorough has an almost negligible voice, which he uses with a bluesy stylistic mastery. Rhythmically, he's astonishing: the only other singer I've heard with Dorough's sensitivity to time is Brazil's João Gilberto, another brilliant singer with little voice.

Dorough has never really made it commercially. This new album for the Focus label is the first he's recorded in ten years. Its predecessor, a Bethlehem disc, is a collector's item among music-business professionals, but the new one is more than consolation for those who can't get the earlier disc. Dorough has an excellent rhythm section here: guitarist Al Shackman, bassist Ben Tucker, and drummer Percy Brice. He sings in that indescribable, weird way of his, prompting the listener into sudden happy grins and expletives, and eliciting a good deal of head-nodding, finger-snapping, and foot-tapping—responses jazz has forgotten how to produce.

Dorough's pronunciation is personal, even eccentric. He applies it, always, to interesting and (as a rule) overlooked tunes. Why they're overlooked is as much a mystery as why Dorough is. Certainly *Better Than Anything*, by Bill Loughbrough and David (Buck) Wheat is a delightful song. It covers the same ground as *My Favorite Things*, but better. Not all the tunes are obscure, of course. 'Tis *Autumn* and *Lazy Afternoon* and the wry Hoagy Carmichael-Paul Francis Webster song *Baltimore Oriole* are included. And one of the songs, *I've Got Just About Everything*, which Dorough wrote, has been done by Tony

BOB DOROUGH
Showing how it should be done at Newport



RAY ROSS

Bennett, among others. Dorough skips through all of them with a marvelous ebullience and a breath control that turns one's ears around.

This record was produced by New York disc jockey Mort Fega, who fortunately for all of us has rocks in his head: he is convinced that there is a place for good music in the sea of garbage that American popular music is in danger of becoming. He founded the Focus label to give good music a chance. Since Focus is a small independent label (Atlantic distributes it), you may find this disc hard to locate in your record store. Ask for it, demand that they order it for you. This enchanting album is not one of the best vocal records of the month—it's one of the best of the year. *Gene Lees*

© ® **BOB DOROUGH:** *Just About Everything*. Bob Dorough (piano and vocals), Al Shackman (guitar), Ben Tucker (bass), Percy Brice (drums). *Don't Think Twice; Baltimore Oriole; The Message;* and seven others. FOCUS SD 336 \$5.79, LP 336 \$4.79.

JAZZ

MUDDY WATERS AND THE DELTA BLUES

Testament Records draws on early Library of Congress recordings for a seizing collection of country blues

A REIGNING master of urban blues with country roots, Muddy Waters has long been based in Chicago, although he travels frequently throughout this country and occasionally abroad. Waters was first discovered twenty-five years ago by folklorist Alan Lomax in Mississippi, and those initial Muddy Waters recordings, made for the Library of Congress, are now available again in Testament's "Down on Stovall's Plantation." They not only illuminate the sources of Waters' present expressive strength, but on their own, they form a seizing collection of country blues.

These 1941-1942 sessions were made at Stovall's Plantation and at Clarksdale, Mississippi. They show that the young Waters was already a vital exemplar of the Delta blues tradition, "a music," writes Pete Welding, who produced the album, "shot through with all the agonized tension, bitterness, stark power and raw passion of life lived at the brink of despair. Poised between life and death, the Delta bluesman gave vent to his terror, frustration, rage and passionate humanity in a music that was taut with dark, brooding force and blinding intensity."

Not all of the performances, however, are tragic. Four tracks, for example, are by the Son Sims Four, a buoyant rural string band with whom Waters was working at the time. And there is also Muddy's *Take a Walk with Me*,

a bumptious country dance tune. But the majority of the music is the deep blues, and among the numbers are several that stand among the key blues performances of the entire recorded literature.

There is *I Be's Troubled*, for one, and *You Got to Take Sick and Die Some of These Days*, a pitiless confrontation of mortality. Equally probing are the two versions of *Country Blues*, with the second particularly unyielding in its description of sexual urgency.

The technical quality of these recordings is uneven. There is some scratchiness, and throughout it's wise to boost the treble in order to make the words clearer. (Testament should have provided transcripts of the lyrics.) But the idiosyncrasies of the recording equipment failed to blunt the searing impact of the young Muddy Waters who at this stage had largely absorbed the influences of Robert Johnson and Son House as he developed his own commanding blues singing style.

And in fact, although the current Muddy Waters is a much more assured and audience-wise teller of the blues, there is an existential edge to these first recordings that is not always heard in Muddy's prosperous present activities. The reason is that these sessions were made in Mississippi before Muddy had been able to escape. It is a black voice from the center of hell on the American earth that we hear. *Nat Hentoff*

© ® **MUDDY WATERS:** *Down on Stovall's Plantation*. Muddy Waters (vocals, guitar) and various instrumental accompanists. Percy Thomas (vocal) on *Rambling Kid Blues*; Louis Ford (vocal) on *Joe Turner. Burr Clover Blues; Pearlle Mae Blues; Why Don't You Live So God Can Use You?; I Be Bound to Write to You;* and nine others. TESTAMENT (P.O. Box 1813, Chicago, Illinois 60690) T 2210 \$4.98.

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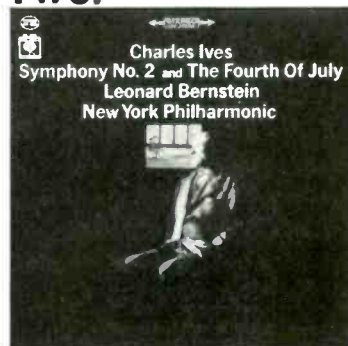
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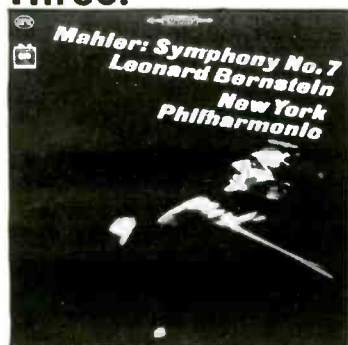
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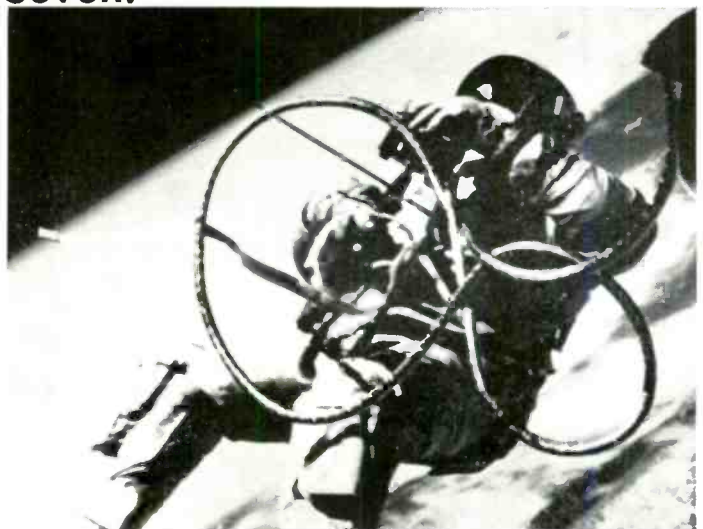
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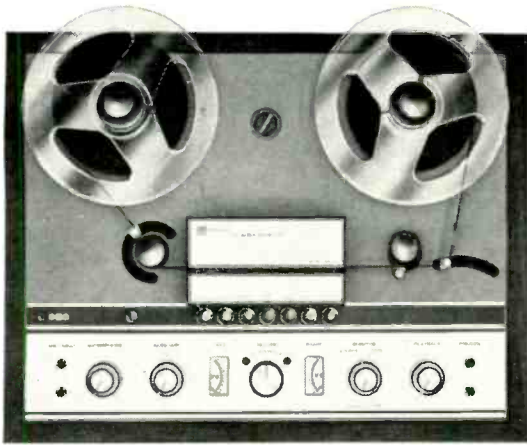
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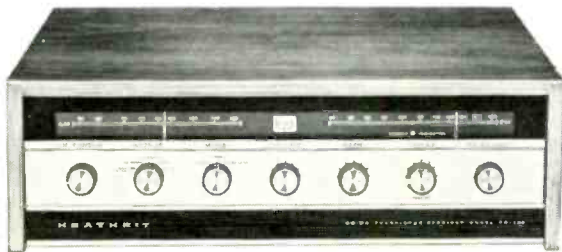


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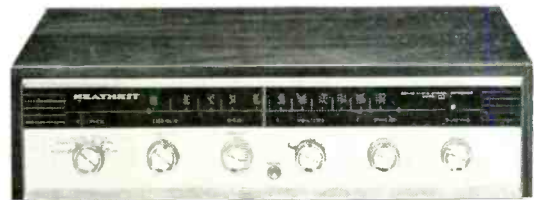
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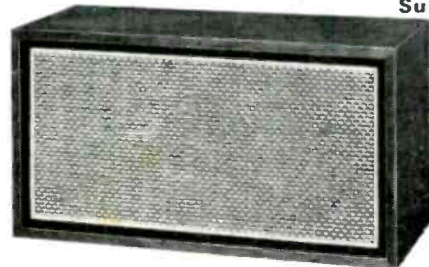
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source and intention. Still, it is an admirable service to make a work such as this commercially available, and Desto is to be congratulated for adding to the extremely short list of recorded American operas. *W. F.*

Ⓢ Ⓜ **BEETHOVEN: Piano Concerto No. 1, in C Major, Op. 15; Choral Fantasia, Op. 80.** Julius Katchen (piano); London Symphony Chorus and Orchestra, Pierino Gamba cond. LONDON CS 6451 \$5.79, CM 9451* \$4.79.

Performance: Expansively lyric
Recording: Handsome
Stereo Quality: A-1

Emphasis on the sheerly lyrical, as opposed to dynamic contrast, characterizes Katchen's approach to the Beethoven C Major Concerto. This is most evident in the slow movement, which he plays as a true Largo, taking a full minute and a half longer than Rudolf Serkin.

The same applies to the Choral Fantasia performance, which also runs the same amount of time longer than Serkin's. In each instance, the result is a different but equally valid view of the music itself. Also striking is the difference in the recorded sound, especially in the Choral Fantasia, which on the London disc emerges with far warmer and more detailed texture than on the Columbia.

Presumably, a Katchen performance of the C Minor Concerto will be forthcoming, thus completing this highly gifted artist's traversal of all five of the Beethoven piano concertos. *D. H.*

Ⓢ Ⓜ **BEETHOVEN: Violin Sonatas: No. 1, in D Major, Op. 12, No. 1; No. 2, in A Major, Op. 12, No. 2; No. 3, in E-flat, Op. 12, No. 3; No. 4, in A Minor, Op. 23; No. 5, in F Major, Op. 24 ("Spring"); No. 6, in A Major, Op. 30, No. 1; No. 7, in C Minor, Op. 30, No. 2; No. 8, in G Major, Op. 30, No. 3; No. 9, in A Major, Op. 47 ("Kreutzer"); No. 10, in G Major, Op. 96.** David Oistrakh (violin); Lev Oborin (piano). PHILIPS PHS 4990 four discs \$23.92; PHM 4590* \$19.92.

Performance: Sturdy, virile
Recording: Good
Stereo Quality: Good

These 1962 recordings have been issued separately over the past two years or so, and in reviewing two of the discs in these pages in July 1964 and May 1965, I noted with special pleasure the "virility, elegant lyricism, and rhythmic vitality" characteristic of the Oistrakh-Oborin collaboration. The readings of Op. 23 and the three Op. 12 sonatas were singled out for special praise, along with an expressed desire to hear the recorded performances of the three great sonatas of the series—Op. 30, No. 2, the "Kreutzer," and Op. 96.

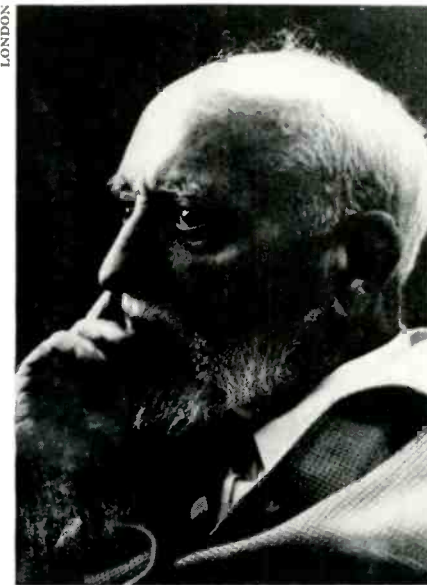
Hearing these now as part of the complete set, rehearing the earlier recordings, and spot-checking various movements from such other performances as those by Szigeti and Arrau (Vanguard) and by Francescatti and Casadesus (Columbia) make it possible to fit the Oistrakh-Oborin accomplishment into some larger framework of stylistic perspective.

In this context, I find their performances have little of the volatility of Szigeti and Arrau and little of the elegance displayed

by Francescatti and Casadesus (notably in Op. 96). What I do find in the Oistrakh-Oborin readings—of the big sonatas particularly—is a rock-firm steadiness of phrasing, tone, and rhythm that lends the music a certain monumentality lacking elsewhere. Perhaps a certain graciousness is lost, but the "Kreutzer" Sonata gains much from this approach as opposed to the glittering brilliance that many other violinists strive for.

The interpretation of Op. 30, No. 2 comes as something of a surprise, not only in the more-sober-than-usual treatment of the high drama, but in the very deliberate pacing of the Adagio—almost three minutes slower than Francescatti and Casadesus.

As matters presently stand, there are seven integral recordings of the Beethoven violin sonatas listed as currently available in the Schwann catalog, and for my taste, the Grumiaux-Haskil (Epic, mono only), Oistrakh-Oborin, Francescatti-Casadesus (Co-



ERNEST ANSERMET
Berlioz with refinement and brilliance

lumbia), and Szigeti-Arrau (Vanguard, 1944 mono only) are the outstanding ones. For me the teams of Oistrakh-Oborin and Francescatti-Casadesus illuminate to telling effect opposite aspects of Beethoven's musical coin. Perhaps the most just light of all is still shed by Belgian violinist Arthur Grumiaux and the late Clara Haskil, whose readings offer the most telling synthesis of all in terms of the grace and strength that are the musical quintessence of these sonatas. *D. H.*

BERGSMA: String Quartet No. 2 (see MOORE)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BERLIOZ: Overtures: Benvenuto Cellini; Le Carnaval Romain; Béatrice et Bénédicte; Le Corsaire. La Damnation de Faust (excerpts).** Orchestre de la Suisse Romande. Ernest Ansermet cond. LONDON CS 6439 \$5.79, CM 9439* \$4.79.

Performance: Elegantly majestic
Recording: Excellent
Stereo Quality: Fine

If you want a picture of Berlioz other than the flamboyantly grandiose one that Charles Munch has popularized in this country, lis-

ten to Ansermet on the subject. Most of the material here is familiar enough for just about everybody to detect the difference of approach.

Ansermet, as ever, is *raffiné*, subtle, constantly underplaying, always on the alert for the unfamiliar but salient musical detail. Yet, when fireworks are called for he is ready with them. Berlioz's orchestra flares up in all its majesty and brilliance. You will hear, consequently, an expressive *range* in these performances that will fascinate you even if it does not constitute your own view of Berlioz. The excerpts from *The Damnation of Faust*, in particular, are done with a finesse that makes one feel that he is hearing them for the first time.

Ansermet's orchestra plays with a brilliance here that I, at least, do not customarily associate with it, and the recorded sound and stereo treatment are just about ideal. I wouldn't ordinarily suggest that a reader rush out to buy a Berlioz potpourri, but the musicianship and insight are special enough here for me to recommend exactly that. *W. F.*

BLOCH: Three Nocturnes (see IVES)

Ⓢ Ⓜ **BRAHMS: Twenty-one Hungarian Dances.** Walter and Beatrix Klien (piano). TURNABOUT TV 34068S \$2.50, TV 4068* \$2.50.

Performance: Fluent
Recording: Good enough
Stereo Quality: All right

Ⓢ Ⓜ **BRAHMS: Hungarian Dances: Nos. 1, 3, 10 (arr. Brahms); Nos. 2, 4, 7 (arr. Hallén); Nos. 5, 6, 11, 12, 15 (arr. Parlow); Nos. 17-21 (arr. Dvořák).** London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90437 \$5.79, MG 50437 \$4.79.

Performance: Idiomatic
Recording: Splendid
Stereo Quality: Excellent

Though he did orchestrate three of his vastly popular Hungarian Dances, Brahms steadfastly refused to transcribe all twenty-one, noting that, "... had I wanted them for orchestra, they would have been something different." The truth of this observation most certainly shows in a comparison of the four-hand piano disc of the entire set with that of the sixteen orchestral transcriptions recorded by Antal Dorati.

Under the Kliens' capable hands they become rippling and captivating *Hausmusik*, while in orchestration the whole texture becomes heavier, if more lush and colorful. Except for some slackness in No. 19, the Dorati readings are vital, superbly played, and beautifully recorded—a great improvement over the Decca version of nineteen dances done by Fritz Mahler and the Hartford Symphony (only the oldish Mario Rossi recording for Vanguard in mono only offers all twenty-one). The Kliens' piano sound is clear, if occasionally a bit too transparent. However, at the price, the Turnabout record is an A-1 buy. *D. H.*

Ⓢ Ⓜ **BRITTEN: Sinfonietta, Op. 1. HINDEMITH: Octet (1957-1958).** Members of the Vienna Octet. LONDON CS 6465 \$5.79, CM 9465 \$4.79.

Performance: Good
Recording: Fine
Stereo Quality: Okay

(Continued on page 86)

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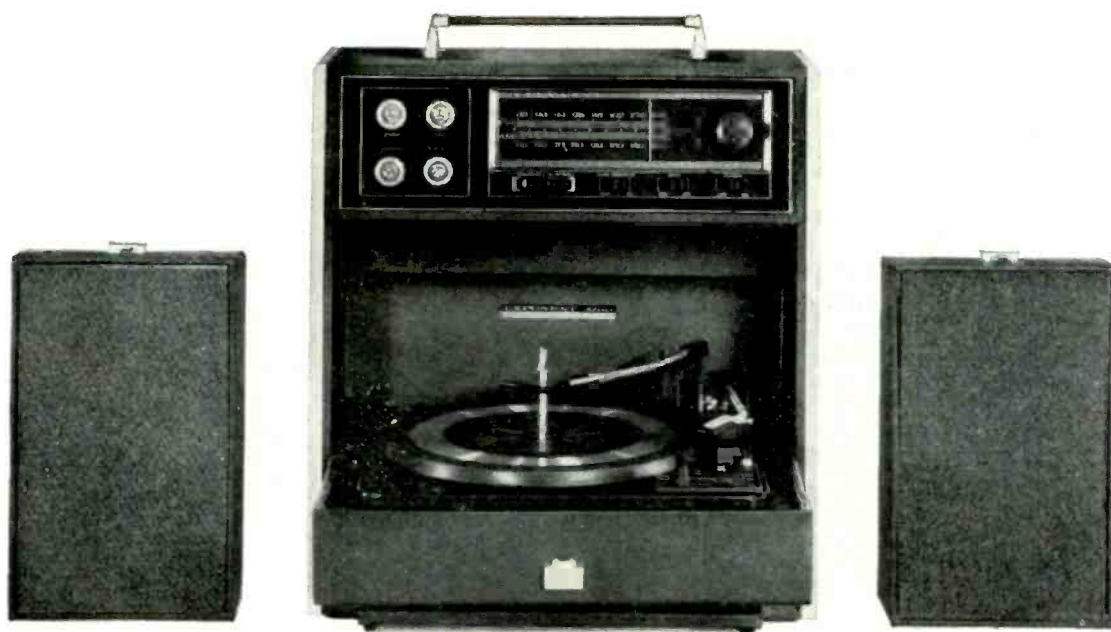
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While Benjamin Britten's *Sinfonietta*, Op. 1, dates from 1932 and is, by chronological standards, a "boy's" piece, it is infinitely more of a pleasure than Hindemith's *Octet*, which is a product of the master's mature years. To be sure, Britten's highly polished and individual eclecticism was only in its formative stages, and the *Sinfonietta* demonstrates nothing at all of what was to account for his international celebrity as a composer of vocal music. But the piece is so full of exuberance, so full of sheer musicality, and so uncannily certain of itself technically that it is a rather special pleasure just hearing it go through its motions.

The Hindemith *Octet*, on the other hand, is for the most part one of the late master's assembly-line jobs. Every note is in its proper place, every effect perfectly calculated, every neo-Baroque line flows beautifully and predictably. The craftsmanship is flawless, the urgency minimal. The performances by the Vienna ensemble are generally good, although curiously they seem more responsive and musical when involved with the work of the young British composer than they do with the music of the German master. Both recorded sound and stereo are not, perhaps, London's best, but both are certainly more than satisfactory. W.F.

© BRUCKNER: *Symphony No. 5, in B-flat*. MOZART: *Symphony No. 36, in C Major ("Linz," K. 425)*. Amsterdam Concertgebouw Orchestra, Eugen Jochum cond. PHILIPS PHS 2991 two discs \$11.96, PHM 2591 \$9.96.

Performance: Impressive
 Recording: Bruckner a good location job
 Stereo Quality: Effective

Oddly enough, this is the first widely available LP recording of Bruckner's original version of this symphony since Jochum's Capitol-Telefunken album with the Hamburg Philharmonic was issued here in 1950. Jochum's 1958 performance with the Bavarian Radio Orchestra on DGG (stereo/mono) was available here for only a brief period; therefore, for almost a decade we have had to make do with the London album containing Knappertsbusch's performance of the Schalk-Loewe revision with the Vienna Philharmonic.

Welcome as the new Philips album is, I must express a certain displeasure at the decision to add a rather routine Jochum reading of the Mozart "Linz" Symphony as a fourth side, rather than spreading the Bruckner over two discs (one movement to a side), as was done with the Philips import, for the break-point between sides one and two completely destroys the continuity of the slow movement, which should have had the whole second side to itself.

The Bruckner Fifth is one of the composer's vaster conceptions, but seems to me too episodic in some respects to match the monolithic, Cyclopean grandeur of the Eighth or Ninth. On the other hand, it lacks the sheerly lyrical appeal of the Fourth and Seventh. For me the Fifth stands as a noble failure because of incomplete cohering of the materials: the joints show all too clearly, especially in the vast fugue-textured finale.

Jochum's conception of the music, as recorded at a festival concert in the Ottobereun Abbey in Bavaria commemorating the Abbey's twelve-hundredth anniversary, is ap-

(Continued on page 88)

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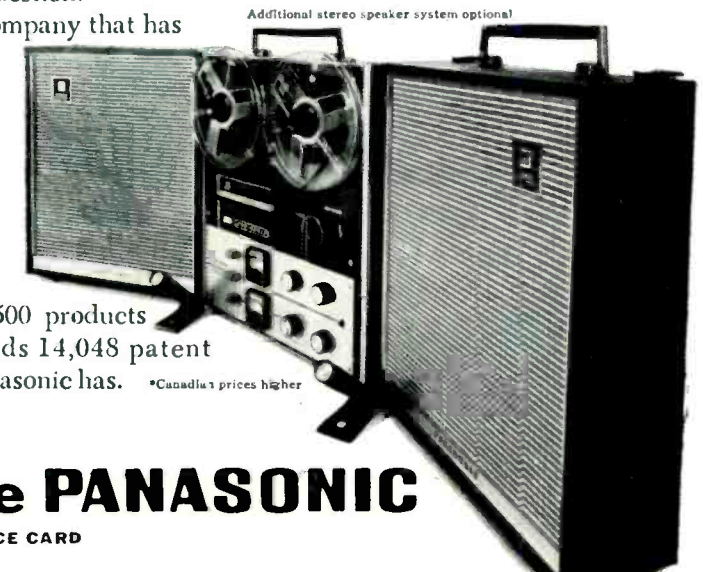
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propriately spacious and dramatic, and the Amsterdam Concertgebouw players (barring an occasional horn bobble) give their all. The recorded sound, too, is remarkably impressive when one bears in mind that here it was not possible to achieve the ideal balances—especially in regard to body of string tone—that could have been gotten in controlled recording-session conditions.

The obvious question confronting the prospective purchaser of this album is whether to take the plunge now or to hold off and wait hopefully to see whether Klemperer on Angel, Mehta on London, or Karajan on DGG might come up with a better package.

My suggestion is for confirmed Brucknerians to go ahead with this one in the absence of any immediately foreseeable competition. As for the unconverted, they will likely find the Fifth Symphony slow and rugged going no matter what recording they may choose, unless they are intent on the last half of the finale for stereo demonstration purposes. D. H.

© ® BUSONI: *Fantasia Contrappuntistica*. Richard Goode, Peter Serkin (pianos). REGER: *Cello Sonata, in A Minor, Op. 116*. Mischa Schneider (cello), Peter Serkin (piano). COLUMBIA MS 6891 \$5.79, ML 6291 \$4.79.

Performance: Splendid
Recording: Close-up but good
Stereo Quality: Good

Both Ferruccio Busoni (1866-1924) and Max Reger (1873-1916) were highly esteemed by the pre-World War I musical intelligentsia: Reger by virtue of his search for an amalgam of Bachian polyphony and post-romantic chromatic procedure; Busoni by virtue of his fabulous prowess as virtuoso pianist, and ceaseless explorations, as composer and polemicist, into musical possibilities beyond the post-romantic.

In actual practice, Busoni's fairly short but extraordinarily varied catalog of works seems to have represented an attempt to combine Liszt and Bach in terms of a twentieth-century aesthetic. Certainly, the *Fantasia Contrappuntistica* (1910) stands as the most ambitious of his Bach-Liszt syntheses. Composed originally for solo piano—and considered virtually unplayable in its fully elaborated form as published in 1910, the music was published again in 1923 in the two-piano version recorded here by Richard Goode and Peter Serkin.

To my ears, this performance sounds less labored, more clear, and more impressive in sonority than the recordings of the solo version by Alfred Brendel (SPA 56) and by Busoni's late pupil, Egon Petri (Westminster XWN 18844, out-of-print). The music itself strikes me now, as it did when I heard the earlier discs, as a thrilling tour de force, in terms of substance and texture, as well as of sheer keyboard virtuosity.

Unhappily, I can't say the same for the Reger Cello Sonata, which seems to me a pretty milk-and-watery mixture of sentimental Brahms, a bit of "barococo," plus elements of the "new music" of 1910 as trimming. Tastes differ, without doubt, but I must admit that this particular Reger cello piece is not for me.

Both the Busoni and the Reger performances are first-rate, as is almost everything emanating from Marlboro, Vermont. The
(Continued on page 90)

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recorded sound is excellent, and the stereo is strikingly effective in clarifying the texture of the Busoni two-piano score. *D. H.*

⑤ **CANTELOUBE:** *New Songs of the Auvergne; Chants des Pays Basques; Chants Paysans.* Netania Davrath (soprano); orchestra. Gershon Kingsley cond. VANGUARD VSD 79209 \$5.79, VRS 9209 \$4.79.

Performance: Exquisite
Recording: Outstanding
Stereo Quality: Ideal

The musical and poetic evocations offered here are similar to the explorations so attractively performed by Netania Davrath in her previous two Vanguard albums of Auvergne songs. This time, the orchestrations are by conductor Kingsley—based on the Canteloube harmonizations—but they appear to be expertly idiomatic. Miss Davrath sings with her customary tonal purity and outdoorsy temperament, and the orchestral sound is rich and colorful. But it is hard to come up with new things to say about the material—even the choicest of rare wines will lose its appeal if sampled in excess. *G. J.*

⑤ **CHABRIER:** *Une Education Manquée.* Liliane Berton (soprano). Hélène; Jane Berbié (mezzo-soprano). Gontran; Jean-Cristophe Benoit (baritone). Maître Pausanias. Orchestre de la Société des Concerts du Conservatoire. Jean-Claude Hartemann cond. PATHÉ ASTX 337 \$6.79.

Performance: Entertaining
Recording: Very good
Stereo Quality: Ideal

Gontran and Hélène are newlyweds who find themselves alone in their new home for the first time. Both realize that their lives are about to undergo an important change, but it seems that no one has bothered to tell them about the birds and the bees, which leaves them momentarily at a loss. (Oh yes, the story takes place in the eighteenth century!) Gontran, a well-educated young man, turns to his tutor for help, but the man is drunk and, besides, he knows nothing beyond his usual curriculum. But all ends well—a benevolent storm breaks out, the bride is afraid of thunder and lightning, and nature gently takes its course.

This is the plot of Chabrier's 1877 opera, the work that established the composer—an unduly modest and reluctant man—among the French professionals. *Une Education Manquée* is an unpretentious piece of light entertainment with spoken passages and set numbers. It is suitably vivacious, pungently orchestrated, expertly organized, but, with the exception of its very charming concluding ensemble, lacking true distinction. The role of Gontran, incidentally, is taken by a mezzo, probably as a concession to the moral code of the times as regards such a "risqué" subject. Orchestra and cast—all noted French artists—perform with *élan*, and the sound, enlivened by expertly contrived effects, is excellent. Informative notes are supplied in French only, but neither text nor translation. By no means a "mainstream" work, this is nevertheless a diverting one for operaphiles looking for the unusual. *G. J.*

RECORDING OF SPECIAL MERIT

⑤ **M. A. CHARPENTIER:** *Messe pour plusieurs Instruments au lieu des orgues.*

Ancient Instrument Ensemble of Paris; Instrumental and Vocal Ensemble, Jacques Chailley cond. **LOUIS XIII:** *Ballet de la Merlaison.* Ancient Instrumental Ensemble of Paris (Roger Cotte, dir.); Instrumental Ensemble, Jacques Chailley cond. **Psalm CXXX; Psalm V; Chanson "Tu crois o beau soleil" ("Amaryllis").** Geneviève Roblot (soprano); Corinne Petit (mezzo-soprano); Michael Fauchet and Jacques Husson (tenors); Bernard Cottret (bass); Jean-Pierre Cotte (lute and theorbo). **LA BARRE:** *Diminutions on "Tu crois o beau soleil."* Marcelle Charbonnier (harpsichord). **NONE-SUCH** 71130 \$2.50, 1130* \$2.50.

Performance: Intriguing
Recording: Very good
Stereo Quality: Fine

Devotees of the choral works of the seventeenth-century French composer Marc-Antoine Charpentier should not hesitate in acquiring this Mass, a fascinating piece which



EMMANUEL CHABRIER
Portrait by Eugène Manet

was presumably written for performance in a place where no organ was available. The orchestration consequently tries to duplicate the basic sounds of the Baroque organ, including certain registration effects (for example, recorders doubling an octave higher as a "four foot stop"). It's an unusually good piece, and the performance, though not entirely precise, or even accurate in intonation (old instruments are used), is both spirited and very stylish. One particularly interesting effect is the use of a church serpent to double the chant of the choir.

The other side, devoted to music attributed to the French regent, Louis XIII, is no less appealing. The *Ballet de la Merlaison*, which treats in little vignettes the pomp and ceremony connected with the favorite sport of blackbird hunting, again makes use of a large ensemble of ancient instruments. Both this delightful work and the three vocal pieces, two brief psalms plus a song, reveal the king as having more than ordinary talent. The vocalists are not terribly refined (but this was also true of vocalists at that period), nor is the blend of voices particularly good, yet the performances overall are enjoyable. As a bonus we are given a fine set of variations on Louis' song, written by a contemporary of the king and realized by Roger Cotte. (Continued on page 92)

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The French harpsichordist Marcelle Charbonnier performs it brilliantly. The recording throughout is very satisfactory; no texts, however, have been provided. I. K.

RECORDING OF SPECIAL MERIT

⑤ ④ COPLAND: *Music for a Great City, Statements for Orchestra*. London Symphony Orchestra, Aaron Copland cond. CBS 32 11 0002 \$5.79, 32 11 0001 \$4.79.

Performance: **Superb**
Recording: **Excellent**
Stereo Quality: **Excellent**

Aaron Copland's *Music for a Great City*, which I did not hear in its first public performances, comes as something of a surprise to me. I knew that its materials were adapted from a background score for an unsuccessful film, *Something Wild*, and I suppose that what I was expecting to hear was the usual simplistic "suite" that composers frequently assemble from their film scores to help flesh out their catalogs.

Music for a Great City (I am less than enchanted by that title, by the way) is no such piece. Were it not for its overtly descriptive movement titles, one might take it to be an ambitious orchestral work of purely abstract impulse. Obviously, the materials of the film score have been more than merely "arranged"; they have been worked over, developed, and expanded into substantial movement shapes.

What results is an impressively powerful, intermittently haunting work that sustains interest more successfully than any concert piece derived from film materials I have yet heard. The work has certain apparent failings, to be sure, and only time can tell us how real they are. The sound and gesture of Copland's manner have so permeated every aspect of our musical culture—from the concert hall, to the Broadway musical, to the television commercial—that it has become something of a problem for Copland to keep his musical development fresh, even different. Certain bars of *Music for a Great City*—which is surely composed in an "accessible" style—seem to strain a bit, just as others seem to succumb a bit. And even as I suggest this, I can imagine a composer with a stylistic identity as strong as Copland's wondering if there is any possibility of winning.

Since I was never completely happy with Copland's own performance of *Statements* (1935) on the Everest label, I rejoice in the vastly superior version that this new release makes available. The piece—skeletal, epigrammatic, disturbing—is one of the most arresting from this period of the composer's development. It isn't likely to come by a better recorded performance than this in the foreseeable future. The recorded sound and stereo treatment are superior. W. F.

COPLAND: *Vitebsk* (see IVES)

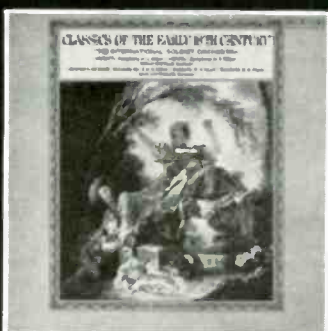
⑤ ④ DEBUSSY: *La Mer; Khamma; Rhapsody for Clarinet and Orchestra*. Robert Gugholz (clarinet); Suisse Romande Orchestra, Ernst Ansermet cond. LONDON CS 6437 \$5.79, CM 9437 \$4.79*.

Performance: **Somewhat disappointing**
Recording: **Excellent**
Stereo Quality: **Very good**

I have a predilection for Ansermet's refined, understated, detailed way with music
(Continued on page 94)

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of Franco-Russian stylistic orientation, but I must confess to a measure of disappointment with his rather overcautiously subdued reading of *La Mer*. Granted, performances of this masterpiece have tended, over recent years, to degenerate into virtuosic orchestral displays of aquatic frenzy that often leave the work resembling the very film music that has been so generously borrowed from it. But here Ansermet treats the first two movements with such refinement and delicacy that the music seems positively static and uneventful, rather as if he were demonstrating the work for a student of orchestration. A corrective stylistic approach seems to have been taken too far here, even though the last movement generates an admirable share of excitement.

In 1911, ballerina Maud Allan asked Debussy to write a score for a ballet she was planning, and although he appears to have been less than enthusiastic about the project, in 1912 he published the piano score for the resultant *Khamma*, which was eventually handed over to composer Charles Koechlin to complete the orchestration.

London's annotator is quick to point out that the score can "not be counted as one of Debussy's most important compositions..." and I fear that he has understated the matter with touching concern for the composer's happily unassailable reputation. One hears a phrase here, a unique chord progression there, or a felicitous coloristic touch—but I'm very much afraid that except for a few such details the work is little more than a piece of musicological curiosa.

The Rhapsody for Clarinet and Orchestra is not precisely out of Debussy's top drawer either, but it is pleasant enough to hear on occasion, and it has been performed here with great subtlety and style. London's recorded sound and stereo effect stand with its very best. *W. F.*

Ⓢ Ⓜ DEBUSSY: *Sonata for Violin and Piano*. FAURÉ: *Sonata for Violin and Piano No. 2 in E Minor, Op. 108*. Christian Ferras (violin), Pierre Barbizet (piano). EVEREST 3140 \$4.79, 6140* \$4.79.

Performance: Luscious
Recording: Excellent
Stereo Quality: Fine

This coupling of violin sonatas by French composers is felicitous and appropriate, and furthermore they are played to the hilt by Ferras and his remarkably sensitive accompanist, Pierre Barbizet. Well, perhaps from my personal point of view, not quite to the hilt, because the rather opulent, declamatory tone that Ferras brings to the Debussy Sonata—while perfectly gorgeous in itself—seems to me to suit the music less than a leaner and more refined one might. But so saying, I can't imagine that most of those who hear this record will find this observation anything but the merest critical niggling on my part.

Ferras' style is suited perfectly to the Fauré, however, and I can't recall hearing its elegant post-Romanticism more beautifully and movingly projected than it is here. I was rather fascinated to learn from Edward Applebaum's liner notes that Fauré—like Debussy—was an "impressionist" composer. Granting the vagueness of the term, this classification of Fauré, quite apart from its originality, strikes me as a new peak of strain in an annotator's attempt to find com-

mon ground in writing about disparate works. For if the Fauré Violin Sonata is an "impressionistic" work, so is César Franck's Violin Sonata or Schumann's Sonata Op. 121.

The recorded sound (though not of recent origin) and stereo treatment (though artificial) are both uncommonly rich and effective. *W. F.*

Ⓢ Ⓜ D'INDY: *Suite in Olden Style for Trumpet, Two Flutes, and Strings, Op. 24*. SAINT-SAËNS: *Septet for Piano, Trumpet, and Strings, Op. 65*. Menahem Pressler (piano); Harry Glantz (trumpet); Julius Baker, Claude Monteux (flutes); Philip Sklar (bass); Guilet String Quartet. HELIODOR HS 2501 \$2.49, H 2501 \$2.49.

Performance: Curious
Recording: Not so hot
Stereo Quality: Adequate

Neither of these chamber rarities is, I think,



GAETANO DONIZETTI
From the French journal *Le Charivari*

much of a piece. D'Indy's calculated archaisms sound pretty wooden next to those to be found in Ravel's *Tombeau de Couperin* and other similar works—French and otherwise, and too numerous to mention—that come to mind.

Chamber music would not seem to have been Saint-Saëns' forte, either. The Septet is simply unutterably corny and gauche—if you will excuse the expressions.

Who knows why the excellent musicians listed on the sleeve undertook this repertoire? And what about those excellent musicians, anyway? The performances sound strangely stilted, even a little tentative. Could it be the music itself? Or the rather hollow recorded sound (the record is a reissue of an older MGM release)? Or a commingling of the two? *W. F.*

Ⓢ Ⓜ DONIZETTI: *Il Campanello*. Alfredo Mariotti (bass), Don Annibale Pistacchio; Emma Bruno de Sanctis (soprano), Serafina; Flora Raffanelli (mezzo-soprano), Rosa; Alberto Rinaldi (baritone), Enrico; Mario Guggio (tenor), Spiridione. Chorus and Orchestra of the Teatro La Fenice, Venice, Ettore Gracis cond. DEUTSCHE (Continued on page 97)

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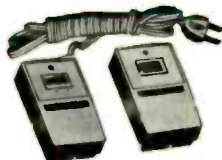
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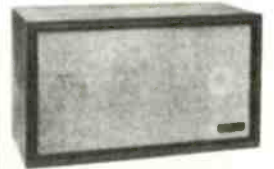
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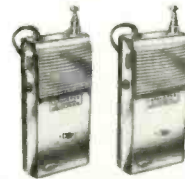


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GRAMMOPHON SLPM 139123 \$5.79, LPM 39123* \$5.79.

Performance: Routine
Recording: Satisfactory
Stereo Quality: Static

This comic one-acter is about an aging country apothecary whose wedding night is constantly interrupted and ultimately ruined by the night bell (*il campanello*) signaling the visits of various zany patients—all impersonated by the bride's disappointed previous suitor. There are some scenes for effective slapstick, and, if the score is no match for *Don Pasquale*, it does have an appealing melodious flow and some lively characterizations. Surely it deserves to be staged more often.

This new version offers better sonics than the aging Cetra 50027 (in which Sesto Bruscantini and Renato Capecchi excelled in the principal roles), but otherwise it lags behind the earlier recording in all respects. Alfredo Mariotti is a solid, resonant, and reliable basso, but not yet a master of the buffo realm. Conversely, Alfredo Rinaldi appears to be a gifted comedian but a rather limited singer. Mario Guggio is a good tenor buffo, but the two ladies are quite weak.

Gracis elicits good playing from the orchestra, but the choral passages are unimpressively done and indistinctly recorded. The overall recorded sound, incidentally, is quite unremarkable and an atmosphere of squareness hangs over the entire production. In spite of all these reservations, the disc is still enjoyable—to the everlasting credit of Gaetano Donizetti. G. J.

© Ⓜ DOWLAND: *Away with these self-loving lads; Sweet, stay awhile; In this trembling shadow; Now! oh now; What if I never speed?; Me, me and none but me; Say love, if ever; Tell me, true love; When Phoebus first did Daphne love;* four others. The Saltire Singers (Patricia Clark, soprano; Jean Allister, contralto; Edgar Fleet, tenor; Frederick Wescott, bass); Desmond Dupre (lute). LYRICHORD LLST 7153 \$5.95, LL 153* \$4.98.

Performance: Expert and tasteful
Recording: Very good
Stereo Quality: Not pronounced

Aside from an overabundance of plaintiveness, which is frequently the case with a Dowland recital, this recording, entitled "Music of Love and Friendship," is a very attractive program of lute-accompanied songs. The four voices form an appealing blend, their phrasing is nicely coordinated, and their intonation is excellent. The balance seems to favor the lovely soprano voice of Patricia Clark, who does an exquisite solo in "Tell me, true love." The warm, resonant sound indicates either that the recording was made in a large auditorium or that a generous amount of echo was added to it. G. J.

© Ⓜ DOWLAND: *I saw my lady weep; Go, nightly coves; Can she excuse; Tell me, true Love; Shall I sue; Sorrow, stay; Come, ye heavy states of night; In darkness let me dwell; Thou mighty God; Me, me, and none but me; Lachrimae Verae (No. 7); Lachrimae Antiquae Novae (No. 2).* Studio der Frühen Musik, Thomas E. Binkley cond. DEUTSCHE GRAMMOPHON ARCHIVE

ARC 73245 \$5.79. ARC 3245* \$5.79.

Performance: Stylish though cool
Recording: Excellent
Stereo Quality: Fine

One of the most impressive performing organizations devoted to Renaissance music that I have heard in recent years is the Studio der Frühen Musik (Studio of Early Music), which has its headquarters in Munich and is directed, oddly enough, by an American, Thomas Binkley. It is difficult to find more imaginative performances of this repertoire than the Studio's. This Dowland collection, perhaps because it is a slightly earlier effort, is a little less effective than the bulk of the Studio's work. Although there are many marvelous moments (the fine viol consort, and the slight variations introduced into some of

the solo songs, for instance), on the whole I find the singing rather pallid and cool, reminiscent of the very English "white" sound of many earlier madrigal recordings. "In darkness let me dwell," for example, should be far more agonized in expression than it is here—contrast the performance by Binkley's countertenor with the vivid word-painting of Peter Pears on RCA Victor LSC/LM 2819. But these performances are far better than merely competent, and so far as a well-varied Dowland collection is concerned, this disc represents a fine survey of the melancholy English genius. Texts are included, and the sonic reproduction could not be better. I. K.

© DOWLAND: *Were every thought an eye; Ah heart that's broken and contrite;*

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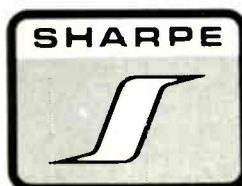
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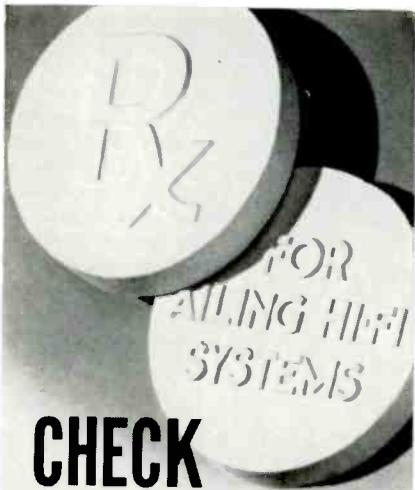
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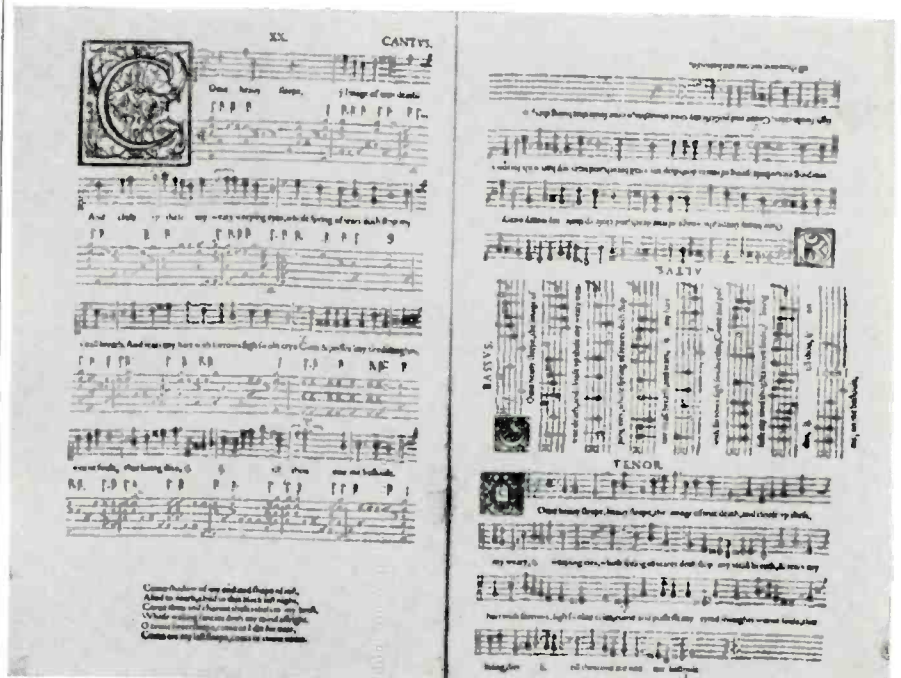


CIRCLE NO. 93 ON READER SERVICE CARD
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Shall I sue; Go cristall teares; Love those beames that breede; Say love if ever thou didst finde; Welcome blacke night; Sorrow sorrow stay; Where sinne sore wounding; If that a sinners sighes be angel food; Lady if you so spight me; Weep you no more sad fountaines; Fine knacks for ladies; Farewell unkind farewell; Psalm 51; Psalm 100; Tell me true love; Up merry mates to Neptunes praise. Wilfred Brown (tenor); Grayston Burgess (countertenor); Gerald English (tenor); Jantina Noorman (soprano); Christopher Keyte (bass); Vocal Consort (April Cantelo, soprano; Janet Baker, contralto; Gerald English, tenor; and Christopher Keyte, bass) directed by Raymond Leppard; John Sothcott (recorder); Cecile Dolmetsch (treble viol); Nathalie Dolmetsch (cittern); David Channon (lute); Robert Spencer (bandora); Dietrich Kessler (bass viol). ODEON CLP 1894 \$5.79.

© (M) DUFAY: *Missa, "Se la face ay pale"; Hymnus in Adventu Domini, "Conditor alme siderum" for three voices; Hymnus in Festo Omnium Sanctorum, "Christe redemptor omnium" for three voices.* Quirin Sappl (soprano); Theo Altmeyer, Wilfred Brown, Bernhard Michaelis, and Hans-Joachim Rotzsch (tenors); Willi Gesell and Hans-Martin Linde (baritones); Edward Tarr (zink); Helmut Schmitt, Willi Wendlandt, and Kurt Federowitz (Renaissance trombones); Helmuth Hücke, Alfred Sous, and Werner Mauruschat (shawms); Hans-Martin Linde (recorder, krummhorn); Johannes Koch (regal, recorder, krummhorn). HARMONIA MUNDI HMST 530683 \$6.98, HM 30683* \$6.98.

Performance: Scholarly
Recording: Excellent
Stereo Quality: Fine



John Dowland's song *Come heavy sleepe*, from the 1597 edition of *The First Booke of Songes or Ayres of Four Partes with Tableture for Lute*. The arrangement of the parts corresponds to the grouping of the four singers and the lutenist around a table.

Performance: Best in vocal-consort pieces
Recording: Excellent

A glance at the titles in this collection reveals that most of this primarily secular repertoire is off the beaten path. It is an interesting assemblage (the lutenist Diana Poulton was responsible for the program and the editions, although she herself does not play here), and the performances, barring a few disappointments, are enjoyable. On the whole, the vocal-consort items are the best sung; some of the solo singing is slightly flat, and not all of the soloists are possessed of the most distinguished voices. Wilfred Brown, who performs eight of the songs, has excellent enunciation, but seems rather hesitant in expressing the full sentiment of the texts. Peter Pears' Dowland performances (on RCA Victor) are not only more accomplished from the standpoint of affect but also better capture the style of the strophic song by little embellishments from time to time. The instrumental accompaniments here are very well done, and the mono-only recording is faultless. No texts are included. I. K.

From a scholarly aspect, this performance of the Dufay Mass is preferable to the only other one available (Vanguard Bach Guild 70653, 653). Whereas Hans Gillesberger, on the Vanguard recording, uses a large-sounding choir, this Harmonia Mundi version is a far more intimate interpretation, with fewer voices and some solo vocal sections. Instruments are doubled in both recordings, but Gillesberger omits the opening chants to the *Gloria* and *Credo*—I like to compare this to the dropping of the first two bars of Beethoven's Fifth. The singers in the new recording are first-rate, including the boy soprano, and the blend of instruments and voices reproduces extremely well. Yet, in spite of many excellences, the music, one of the highlights of the early Renaissance, comes off with a certain dullness. Perhaps it is because of the lack of a conductor, but the main problem here is monotonous pacing and a disregard (similar to Gillesberger's) for phrase endings—everything just goes on and on, without much attention either to the drama of the Mass or to rhythmic possibilities. (Continued on page 100)

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ties. Nevertheless, this is a recording to hear, if only for the sake of comparison. So far as atmospheric recording is concerned, Harmonia Mundi has done a spectacular job. Notes in German, French, and English, but no texts. I. K.

© ① DVORÁK: *Violin Concerto, in A Minor, Op. 53; Romance, Op. 11*. Isaac Stern (violin); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6876 \$5.79, ML 6276 \$4.79.

Performance: Lush, yet vital

Recording: Lustrous

Stereo Quality: Good

It is the extraordinarily lovely slow movement that keeps the Dvořák Violin Concerto in the repertoire—and deservedly so. The somewhat overwritten end movements sound at least tolerable when played by the likes of an Isaac Stern with Eugene Ormandy and the Philadelphia Orchestra.

There may be those who will prefer the greater purity of line and rhythmic incisiveness offered by the DGG recording with Edith Peinemann and the Czech Philharmonic Orchestra under Peter Maag, but I must say that the early and endlessly melodic Romance (elaborated from a string quartet composed in 1873) makes more apt filler for the second side of the disc than the Ravel *Tzigane* chosen by Miss Peinemann.

Columbia's recorded sound is first-rate.

D. H.

© ① ETLER: *Quintet for Brass Instruments*. New York Brass Quintet. HAMILTON: *Nocturnes with Cadenzas*. Paulina Ruvinska (piano). *Sextet for Flute, Two Clarinets, Violin, Cello, and Piano*. Contemporary Chamber Music Ensemble, Arthur Weisberg cond. COMPOSERS RECORDINGS, INC. CRI SD 205 \$5.95, CRI 205 \$5.95.

Performance: Sounds first-rate

Recording: Excellent

Stereo Quality: Good

American composer Alvin Etler's Quintet for Brass Instruments may turn out to be no timeless masterpiece, but hearing it for the first time, recorded here and most astutely and enthusiastically played by the New York Brass Quintet, gave at least this listener an uncommon degree of genuine pleasure. Its style is freely chromatic, tonal, and quite straightforward; but it is the superbly crisp, inventive, and idiomatic writing for the instruments themselves that makes the work so button-bright. And this freshness of instrumental usage has been achieved almost entirely without trickery and what so often nowadays passes for the "experimental" use of instruments.

Not so with Iain Hamilton's *Nocturnes with Cadenzas* for piano. For all the calculation of effect that has been sought after so diligently by the composer, the music seems curiously arbitrary, even *vieux jeu* in its exploration of extreme instrumental registrations and its playing with Cowell-like tone clusters. Hamilton's *Sextet* is possessed of a certain rather ostentatious polyphonic and rhythmic complexity of central conception that is thrown into relief by cadenza-like episodes that remind one, in some curiously intangible way, of the more recent work of Elliott Carter. Hamilton's design is an interesting one, but would that its in-

(Continued on page 102)

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tellectual conceits had just a little of the wonderful sense of theater that makes a composer like Carter so exciting even at a moment of the most complex configuration.

Both the performances in general and the recorded sound are of high quality. W. F.

FAURÉ: *Sonata for Violin and Piano* (see DEBUSSY, *Sonata*)

HAMILTON: *Nocturnes with Cadenzas; Sextet* (see ETLER)

⑤ ⑥ HANDEL: *Water Music (Suites No. 1 in F, No. 2 in D, No. 3 in G)*. The Hague Philharmonic Orchestra, Pierre Boulez cond. NONESUCH 71127 \$2.50, 1127* \$2.50.

RECORDING OF SPECIAL MERIT

⑤ ⑥ HANDEL: *Water Music (Suites No. 1 in F, No. 2 in D, and No. 3 in G)*. Schola Cantorum Basiliensis, August Wenzinger cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73265 \$5.79, ARC 3265* \$5.79.

Performance: Wenzinger stylish and authentic, Boulez spirited and pristine
Recording: Both excellent
Stereo Quality: Archive very good, Nonesuch features wide separation

As one might expect of an Archive performance, scrupulous attention has been given, in this new recording of the *Water Music*, to matters of style, ornamentation, embellishment of cadences, and the use of original instruments or reproductions of them (the continuo instruments, interestingly, include a harp as well as a harpsichord). The result is a thoroughly musical performance, the authenticity of which makes it one of the most desirable in the catalog. Perhaps most appealing among its departures from the ordinary is the use of natural (valveless) horns, whose open-air sound adds freshness to the score. The sonic reproduction, too, lends the flavor of a boating party to the proceedings: the orchestra is not too close-up, yet sufficient detail comes through.

Like August Wenzinger, Pierre Boulez uses the new Redlich edition (published by Bärenreiter) of the *Water Music*, which divides the twenty or so movements into three suites. The French composer-conductor, it must be acknowledged, performs the score with enormous zest. His understanding of the style is thorough, though a little conservative in matters of added embellishments and rhythmic alteration: his overture is not double-dotted, nor are cadences at the ends of some movements as imaginatively elaborated as those of Wenzinger. A few movements seem a bit mannered in tempo or in the prominence of some aspect of the score Boulez wishes to spotlight, but on the whole the conductor's sense of phrasing and articulation and his concentration on clarity of detail make this an unusually interesting *Water Music*.

The real disappointment, and it is a serious one, is the quality of the orchestral playing, which sounds rather like a competent performance by a third-rate orchestra; such refinements of ensemble as one hears in the Archive performance, or in the Dart reading on L'Oiseau-Lyre, which still remains the most gracious and enjoyable version in the catalog, are sadly lacking here. Nonesuch's recording is remarkably detailed, in keeping with the interpretation, and the division of

first and second violins is especially striking in stereo. I. K.

⑤ ⑥ HAYDN: *Concerto, in E-flat Major, for Trumpet and Orchestra*. L. MOZART: *Concerto, in D Major, for Trumpet, Horns, Strings, and Continuo*. PURCELL: *Sonata, in D Major, for Trumpet, Strings, and Continuo*. TELEMANN: *Concerto, in D Major, for Trumpet, Strings, and Continuo*. Theo Mertens (trumpet); Aneke Uittenbosch and Gustav Leonhardt (harpsichord); Concerto Amsterdam, André Rieu cond. TELEFUNKEN SLT 43091 \$5.79, LT 43091* \$5.79.

Performance: Mostly first-class
Recording: Superior
Stereo Quality: Excellent

All four of these works for trumpet and orchestra (especially the Haydn concerto) are well known from recordings. The performer here, Theo Mertens, is by and large an excellent trumpeter, although there are others who are able to make more of these concertos interpretively. This pertains particularly to the Haydn, the first movement of which sounds a little desultory—Jean-noutot (Angel 36148) is more scintillating. Elsewhere the playing, both solo and accompaniment, is very enjoyable, and the orchestral contribution is both stylish and pleasantly lyrical. The recorded sound is clean and sharply etched. I. K.

HINDEMITH: *Octet, 1957-1958* (see BRITTEN)

⑤ ⑥ IVES: *Trio*. COPLAND: *Vitebsk*. BLOCH: *Three Nocturnes*. Nieuw Amsterdam Trio. DECCA DL 710126 \$5.79, DL 10126 \$4.79.

Performance: Generally good
Recording: Fine
Stereo Quality: Admirable

Although Ernest Bloch's *Three Nocturnes* (1924) are pretty enough in their characteristic post-Romantic way, the Ives and the Copland are the pieces of greatest interest on this disc. The Ives *Trio* (1904) is a characteristic grab-bag: an opening movement that is startling for its chromatic dissonance and textural density; a middle movement marked "Tsjai"—a title formed from the first letters of the words in the sentence "This scherzo is a joke"—which is a *mélange* of children's songs in polytonal evocation; and a final movement that is more conventionally post-Romantic, rather Tristanesque on occasion, only to end with a treatment of *Rock of Ages* that will remind some of the "Concord" Sonata. This is real Ives, and although some of it reminds us how much more successfully Ives' special effects work in the orchestra, it is nonetheless remarkable that he can achieve so much with the coloristic neutrality of strings and piano.

It occurs to me that Copland's *Vitebsk* (1929)—subtitled "Study on a Jewish Theme"—is a more important work in the composer's development than it is generally given credit for being. Many of the devices that turn up in important piano works like the *Variations* and the *Sonata* are quite clearly foreshadowed in it, as are certain rhythmic and melodic characteristics to be
(Continued on page 104)

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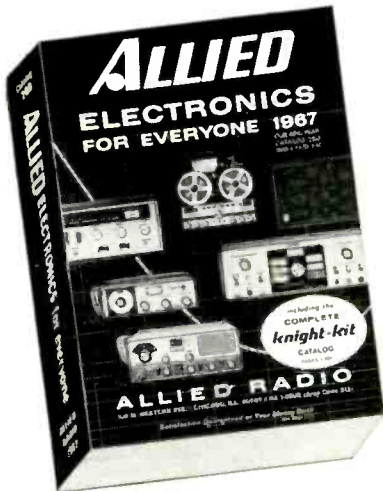
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found in works of the Thirties and Forties. *Vitebsk* is not entirely successful as heard here, but I feel this is partly the fault of the interpretation. Too much is made of the declamatory aspect of the work, and the players seem not to have the precise feeling for the stop-and-start extensional technique that is so characteristic of the piece and of this manifestation of Copland's style. Aside from this, the performances are convincing and professional, and Decca's recorded sound and stereo are fine. *W. F.*

LA BARRE: *Diminutions on "Tu crois o beau soleil"* (see CHARPENTIER)

LECLAIR: *Concerto for Oboe and Strings* (see J. S. BACH, *Concerto*)

LOUIS XIII: *Ballet de la Merlaison* (see CHARPENTIER)

RECORDING OF SPECIAL MERIT

© MARTINU: *Symphony No. 5*. THOMSON: *Concerto for Flute*. Francis Fuge (flute), Louisville Orchestra. Robert Whitney cond. LOUISVILLE FIRST EDITION RECORDS LS 633 \$8.45.

Performance: Expressive
Recording: Good
Stereo Quality: Good

Bohuslav Martinu (d. 1959) is one of those acknowledged contemporary "masters" whose work (unlike Bartók's, for example) seems never to have taken hold in the international symphonic repertoire, even after the composer's death. Listening to this recording of his Fifth Symphony (1946), one tends to wonder why. The music is ever so credibly and honestly conservative, it goes down so tastily, it sings easily and warmly—all of this without in any way patronizing even a listener accustomed to sterner fare. Whatever the reasons behind the relative neglect of his symphonies, I found Louisville's attractive performance of the Fifth a rewarding, even heart-warming, musical encounter.

I stand second to no man in my admiration for Virgil Thomson—and I refer neither to his critical writings nor his position as an anti-academic aesthete, but to the best of the man's music. But I cannot shake the feeling that the *Concerto for Flute* (1954) is a work very much off the top of his very brainy head. The cadenza "movement" for solo flute that opens the piece sounds as if it must have taken him about as long to compose as it takes to play it; the slow movement is Thomson playing his chromatic-triads game with the harmonic substructure that seems to cut away his natural grace with a tune; and the finale (the most relaxed and jolly movement of the three) doesn't quite turn its intended trick of telling us, at least roughly, where we've just been. It is a pleasant enough companion for the more hearty Martinu work, however, and both are nicely performed and well recorded. *W. F.*

© MENDELSSOHN: *String Octet, in E-flat, Op. 20; Sinfonia No. 9, in C (1823)*. String Orchestra, Arthur Winograd cond. HELIODOR HS 25021 \$2.49, H 25021* \$2.49.

Performance: Straightforward
Recording: A mite cramped
Stereo Quality: Electronic, but plausible

Since the deletion some months ago of the Toscanini-NBC Symphony recording of the Mendelssohn Octet, no string-orchestra version of this delightful work has been available, though there is ample and excellent representation of the original chamber score. The lovely *Sinfonia*, dating from Mendelssohn's fourteenth year, was recorded in 1951 by Karl Krueger for his own New Recordings label, but it has not been available for more than a decade.

At the \$2.49 price this disc offers thoroughly respectable musical value. The rather tight and close-miked studio sound does make the Octet seem a mite heavy, though the electronic stereo helps somewhat to "open up" the walls, and the division of bass and treble between the two channels is not unduly obtrusive. Winograd is a solid if not wholly inspired conductor whose readings, I feel, come off to best effect in the slow movements of the works at hand. *D. H.*



OLIVIER MESSIAEN
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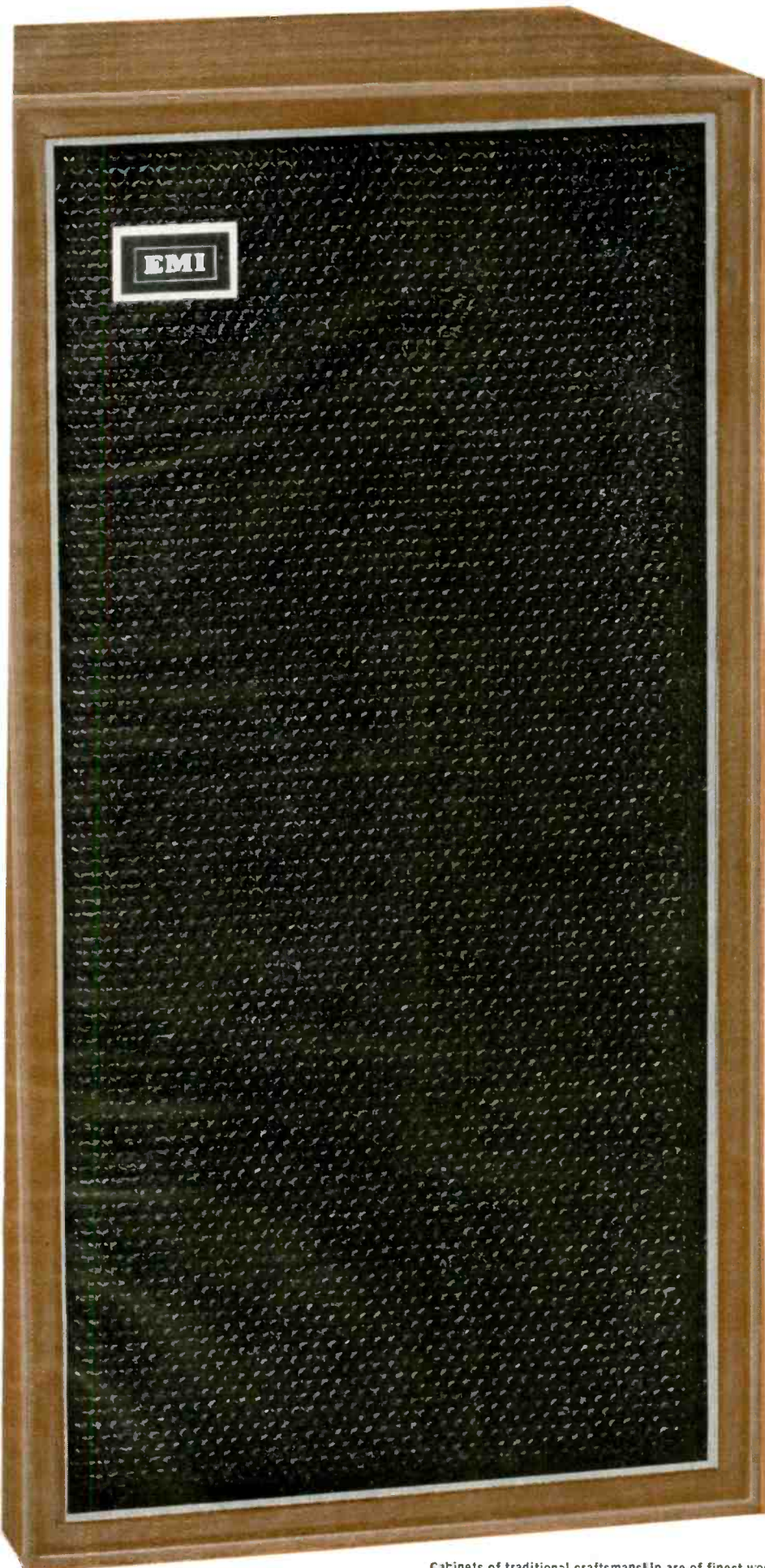
© MESSIAEN: *Apparition de l'Église Éternelle; La Nativité du Seigneur; L'Ascension; Le Banquet céleste*. Gaston Litaize (organ). MUSICA SACRA 40/1 two discs \$11.96.

Performance: Devoted
Recording: Pretty good
Stereo Quality: Passable

Although it seems to be an idea given utterance to by virtually no one but myself, I am continually reminded of Scriabin when listening to the music of Olivier Messiaen. Its Roman Catholic mysticism gives off an aura not unlike that of Scriabin's own mystical expressivity, and in spite of the fact that in each case, the composer's mature work is guided by a certain rigidity of pre-designed theory, the music tends to seem both rhapsodic and improvisatory when approached on the purely aural level.

Messiaen's historical significance in twentieth-century French music is, if Boulez and his followers are to loom as important as they are presently assumed to be, a major one. For, as Joseph Machlis has put it, Messiaen himself and the powerful influence he exerted on Boulez "... almost single-handedly... broke the long-standing association of Paris with neo-classicism..." And his rhythmic innovations—rhythmic "rows" which exist as pre-designed serial

(Continued on page 106)



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configurations of rhythmic pattern separate from considerations of specific pitch—form the basis for the tieup between the "total organization" of Boulez and the Viennese dodecaphony of Anton Webern that has prevailed in advanced French musical thinking since the end of World War II.

I would be less than honest if I were to suggest that I am at all sympathetic with Messiaen's music—its cluttered impressionism, its modal chromaticism, its birdcalls, and its pseudo-orientalism—just as I would be less than honest if I were to deny that Musica Sacra's recorded survey of his organ works is a valuable approach to the work of a significant contemporary composer. *L'Ascension*, dating from the mid-Thirties and somewhat better known in its orchestral version, is a four-movement work (with characteristically religious subtitles) in which, for me, the Scriabinesque texture of the music is particularly apparent. *Apparition de l'Église éternelle* (1932) is an essentially chaconne-like work in one unbroken statement, and possesses a certain shapeliness and direction that are results of its comparative brevity and its easily recognizable structural clarity.

La Nativité du Seigneur is one of his big works—and the most important one of the present collection. Nine movements long, it dates from 1935 and brings to us the crystallization of Messiaen's mature style and innovative modal and rhythmic techniques. The piece is by no means an easy one to absorb in one or in many hearings, but it is played here with great care and authority.

An early work, *Le Banquet céleste* (1926) seems to function almost as a kind of encore after the *longueurs* of *La Nativité*.

It is no news to any high-fidelity enthusiast that some organs resist effective recording with a stubbornness that the best engineers in the world deplore. One could certainly wish for better recorded sound here and a more imaginative use of the possibilities of stereo, but what we have been given at least does no injury to the music. W. F.

© ® MILHAUD: *Le Boeuf sur le Toit*; *La Création du Monde*. Orchestre du Théâtre des Champs-Élysées, Darius Milhaud cond. NONESUCH H 71122 \$2.50, H 1122* \$2.50.

Performance: A little casual
Recording: Clear but shallow
Stereo Quality: Good

Darius Milhaud's *Le Boeuf sur le Toit* is one of the most deliciously wacky pieces to come out of Paris during the Twenties, with its lopsided harmonies, elegant vulgarity, nose-thumbing parodies, and strutting flippancy. And we could certainly use a fully realized recorded performance of it. But I'm afraid this isn't it. I would be the last one in the world to question a composer's view of his own work, but one is left with the impression here that Milhaud has merely raised his baton, set and insisted on certain tempos, and sort of let the boys play. Maybe this is what he had in mind with the work, and heaven knows, the jokes need little emphasis or special delivery. But the orchestration is wonderfully bright and inventive and, right or wrong, I prefer to hear the work played with a little more attention to musical detail than I get from this performance.

Something of the same live-and-let-live relationship between the conductor and his orchestra seems to dominate the performance of the *Création*, a work that may very well be the composer's masterpiece. I will not do the composer's great name the disservice of citing a performance I prefer, but there are at least three listed in the Schwann Catalog that seem far better to me.

Nonesuch's recorded sound is extremely lucid and detailed, but just a little dead. The stereo treatment, particularly in *Le Boeuf*, is effective. W. F.

© ® MOORE: *Quintet for Clarinet and Strings*. David Oppenheim (clarinet); New Music Quartet. BERGSMAN: *String Quartet No. 2*. Walden String Quartet. DESTO DST 6424 \$5.79, D 424* \$4.79.

Performance: Generally good
Recording: Surprisingly good
Stereo Quality: Reprocessed monaural

This is surely one of the more cheering of Desto's current series of reissues of recordings of American music. Both the Moore and Bergsma works are interesting to hear again, and both give pleasure, while the quality of recorded sound is far more acceptable to this generation's ears than that of most of the Desto reissues that have crossed my desk.

Douglas Moore's *Quintet* (1946) is a characteristically earnest, meticulous, idiomatic, and winningly modest example of this composer's smooth merging of traditional formal techniques with his own rather touching and subtle adaptation of the American folk idiom. While most of the music that attracted attention during the Forties tends to sound a little old-fashioned by standards that prevail today, it is possible that Moore's sounds both *more* and *less* so. More, because the homespun quality of the music is part of the very nature of the man's self-expression—it is old-fashioned, then, in the nicest sense of the word. Less, on the other hand, because Moore has never been a band-wagon man, was never one to flirt with the stylistic mannerisms of the international neo-classic avant-garde of the period—it is less old-fashioned, then, in the sense that the music doesn't sound dated in the way that much of the Stravinsky-influenced music of the period sounds to us now.

Bergsma's *Quartet* was first played in 1945, when the composer was only twenty-four, and it immediately sparked huge enthusiasm in musical circles for the young composer's future—a future that, at least in terms of initial hopes, seems never to have been realized. Be that as it may, if the *Quartet* seems a little less precocious than it might have during the Forties, it is nonetheless still astonishing for the utter poise of its craft, impressive for its preciseness of effect, and moving in the expressive intensity of its slow movement. As a work of art, it holds up uncommonly well after two decades.

The performances seem to me quite good, although it would be my guess that they would sound precisely as well in the monophonic version as they do in this "bisonic stereo" version. W. F.

L. MOZART: *Concerto for Trumpet and Horn* (see HAYDN)

(Continued on page 108)

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RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MOZART: *Die Entführung aus dem Serail*. Erika Köth (soprano). Constanze; Lotte Schädle (soprano). Blonde; Fritz Wunderlich (tenor). Belmonte; Friedrich Lenz (tenor). Pedrillo; Kurt Böhme (bass). Osmin; Rolf Boysen (speaker), Selim. Chorus and Orchestra of the Bavarian State Opera, Munich, Eugen Jochum cond. *Bastien und Bastienne*. Adele Stolte (soprano); Peter Schreier (tenor); Theo Adam (bass). Berlin Chamber Orchestra, Helmut Koch cond. DEUTSCHE GRAMMOPHON 139213/4/5 three discs \$17.37, 39213/4/5 \$17.37.

Performance: First-rate
Recording: Good
Stereo Quality: Very good

This is the first recording of *Die Entführung*—the least frequently heard of Mozart's "well known" operas—in about ten years, but the first uncut recording ever. It is a fine performance—not the enrapturing kind, perhaps, but full of pleasurable details that add up to a satisfying totality. Listeners familiar with Eugen Jochum's excellent *Così fan tutte* will be pleased to discover the reassuring earmarks of that ever-dependable conductor in this enterprise as well: a pervading warmth and an appropriate lightness of touch, clear textures, and brisk but unhurried tempos. The special caressing quality with which Beecham savored the score's instrumental and textural felicities and embellished its vocal lines (Angel 3555) is not characteristic of Jochum's more direct approach; the German conductor is less subjective and possibly closer to the work's essence.

The singing is highly enjoyable most of the time. Erika Köth gets off to a rocky start in a precarious and vibrato-ridden "*Ach, ich liebe,*" but her singing steadily gains assurance, and the treacherously demanding "*Martern aller Arten*" finds her in impressive control. Even if she cannot match the recorded high mark for the role (Maria Stader in the previous DGG set under Fricsay), and earning further demerits for omitting most of her trills, Miss Köth still gets by with a creditable achievement. In the secondary, but quite exacting, role of Blonde, Lotte Schädle acquits herself with distinction. Her tones are pearly and always neatly focussed, and her *fiorture* are accurately executed up to an effortless high E.

The Belmonte of the late Fritz Wunderlich sounds unusually virile, yet it is graceful and always musical, if without that special poetic touch that illuminated the work of Léopold Simoneau (with Beecham's noteworthy assistance) in the Angel set. Wunderlich, on the other hand, not only performs the often-omitted aria "*Ich baue ganz auf deine Stärke*" (No. 17), but does so with stylish embellishments. Friedrich Lenz's Pedrillo is entirely satisfactory; the Osmin of Kurt Böhme is not the epitome of tonal solidity, but always rich in sound and colorful in characterization.

Bastien und Bastienne, which occupies a side and a half in this quite attractive Mozart tie-in, is very neatly sung and exquisitely played. This is an intimately scaled and somewhat remote-sounding performance, superior to its current competitor (Turnabout 34053) but less effective than the vigorous Columbia ML 4835 (now deleted). Spoken dialogues are used instead of the recitatives which are sometimes preferred.

Both operas are favored with good balances and clean processing. The sound, however, is unusually low-level, particularly in *Bastien und Bastienne*. A libretto is provided for *Die Entführung* only. G. J.

RECORDINGS OF SPECIAL MERIT

Ⓢ Ⓜ MOZART: *Fantasia in F Minor* (K. 608); *Fantasia in F Minor* (K. 594); *Adagio and Fugue in C Minor* (K. 546); *Adagio for Glass Harmonica* (K. 356); *Andante with Variations* (K. 616); *Prelude on the Ave Verum* (K. 580a). E. Power Biggs (organ of the Great Church of St. Bava, Haarlem, Holland). COLUMBIA MS 6856 \$5.79, ML 6256 \$4.79.

Ⓢ Ⓜ MOZART: *Seventeen Festival (Epistle) Sonatas for Organ and Orchestra* (K. 67, 68, 69, 144, 145, 212, 224, 225, 241, 244, 245, 263, 274, 278, 328, 329 & 336).



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E. Power Biggs (organ of the Stadtpfarrkirche, Eisenstadt, Austria): Columbia Symphony, Zoltán Rozsnyai cond. COLUMBIA MS 6857 \$5.79, ML 6257 \$4.79.

Performance: First-class
Recording: Excellent
Stereo Quality: Fine

These two discs duplicate in stereo part of the repertoire of an album E. Power Biggs made several years ago in which he played these works on a variety of organs in places associated with Mozart ("A Mozart Organ Tour"). Here the organs are restricted to two: a large, spectacular-sounding instrument in Haarlem, Holland, on which Mozart once played, at the age of ten; and a charming organ in Eisenstadt, Austria, which was often used by Haydn. (The latter was the instrument featured on Biggs' recent recordings of the three Haydn organ concertos.) On both discs, the organist is at his very best. The solo pieces—K. 608, 594, and 616 were originally written for mechanical organ clock, and the remainder are transcriptions—are skillfully registered and thoroughly stylish in conception; notice, for example, the double-dotting of the opening of K. 608. The effect of the big pieces is powerful, that of the more

(Continued on page 111)

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delicate ones pleasantly gracious. In the seventeen organ sonatas, the organ, with a few exceptions, acts mainly as a continuo instrument, though Biggs makes the most of his opportunities. He is more prominently recorded than Carl Weinrich in the recent RCA Victor set of these sonatas, but the latter's version (on three sides) includes all the repeats, and Biggs' does not. Arthur Fiedler also provides more sparkling accompaniments for RCA, though Zoltán Rozsnyai's work is more than acceptable. Columbia's sound is richly resonant and well gauged for stereo.

I. K.

© ® MOZART: *Piano Concerto No. 9, in E-flat (K. 271)*; *Piano Concerto No. 14, in E-flat (K. 449)*. Alfred Brendel (piano); I Solisti di Zagreb. Antonio Janigro cond. VANGUARD VSD 71154 \$5.79; VRS 1154 \$4.79.

Performance: Soft-contoured

Recording: A trifle dull

Stereo Quality: Good enough

Mozart's first truly symphonic piano concerto (K. 271) gets its initial stereo representation here, and it's a good one—lithe, singing, and big of line, wholly unforced. Indeed, it is hard to realize that the Alfred Brendel of this recording and of the Schubert Impromptus issued about a year ago is the same artist as the hot-shot virtuoso of a decade ago who tossed off Liszt operatic transcriptions and Busoni knuckle-breakers with the greatest of ease, for his playing here is an absolute model of the Viennese classical lyric style.

However, to hear the recorded performance here of the big K. 449 Concerto alongside the recent Serkin-Schneider Columbia set makes one wonder whether the respective artists were thinking about the same piece. Serkin and Schneider come on in a strong, heroic vein throughout the end movements, achieving maximum contrast by way of a broadly expansive slow movement. Brendel and Janigro, however, make a decidedly dainty and small-scale affair of this music to considerably less convincing effect. The recorded sound, though well-balanced between piano and orchestra, sounded a bit muffled—at least by comparison with the Serkin-Schneider disc.

D. H.

RECORDING OF SPECIAL MERIT

© ® MOZART: *Symphony No. 29, in A Major (K. 201)*; *Symphony No. 33, in B-flat (K. 319)*. New Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 36329 \$5.79. 36329 \$4.79.

Performance: Top drawer

Recording: Lovely

Stereo Quality: Perfection

This disc completes Klemperer's survey of the mature Mozart symphonies, and from the standpoints of interpretation, performance, and sound, it strikes me as the most distinguished of the lot.

The opening Allegro moderato of No. 29 is played with emphasis on the moderato but with no heaviness. There is plenty of rhythmic pulse and beautifully articulated and nuanced lyrical flow throughout the whole. The high point of this symphony for me, at least as played here, is the exquisite slow movement with muted strings. Klemperer has never been in better Mozartian form than

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here, and he takes the first repeat to lovely effect.

From the rococo world of the A Major Symphony, Klemperer moves easily into the virile classicism of the B-flat. The performance here is full of bounce and high spirits, yet flawlessly gauged in contrasts of dynamics and nuance. A spot that lingers especially in my mind is the first movement development in which the lilting, waltz-like melody is played off against the hushed "Credo-Credo" theme that crops up in several other Mozart scores, most notably as the basis for the "Jupiter" Symphony finale.

As already suggested, the recorded sound is up to the finest I have heard from Angel—full-bodied, yet transparent string tone, with nice but not exaggerated wind presence and effective stereo division of first and second violins in the best classic manner. D. H.

MOZART: Symphony No. 36, "Linz" (see BRUCKNER)

© OFFENBACH: (arr. Rosenthal) *Gaité Parisienne*. New Philharmonic Orchestra, Charles Munch cond. LONDON SPC 21011 \$5.79.

© OFFENBACH: (arr. Rosenthal) *Gaité Parisienne*. Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTROLA VICS 1012 \$3.00, VIC 1012* \$2.50.

Performance: Munch has what it takes

Recording: Phase 4 is it!

Stereo Quality: Phase 4 stunning!

The Fiedler disc of the Jacques Offenbach-Manuel Rosenthal ballet score stands as a good buy at the price, but the recording pales beside London's Phase 4, and Fiedler's treatment of the music is a mere brisk run-through compared with the lavishness of detail that emerges from the Charles Munch disc.

For some, the Munch treatment may seem a bit out-size and larger than life, and this may hold true for the sound as well, in terms of individual instrumental choirs. But this particular score can take it better than most—and this is one Phase 4 recording where the exaggerations do not exceed the bounds of good taste. I would call this the most successful Phase 4 effort to date in the concert music field. D. H.

PURCELL: Sonata for Trumpet (see HAYDN)

© RACHMANINOFF: *Piano Concerto No. 2, in C Minor*. Byron Janis (piano); Minneapolis Symphony Orchestra, Antal Dorati cond. TCHAIKOVSKY: *Piano Concerto No. 1, in B-flat Minor*. Byron Janis (piano); London Symphony Orchestra, Herbert Menges cond. MERCURY SR 90448 \$5.79, MG 50448 \$4.79.

Performance: Brilliant

Recording: Rachmaninoff better

Stereo Quality: Good

Other couplings of these two most popular Russian piano concertos have been done by Vox and Westminster, but Mercury's is the first to offer the combination of both a big-time soloist and major orchestras. Both recordings date from about five years ago and were issued originally as separate discs.

Janis' solo work is brilliant in the ex-
(Continued on page 116)



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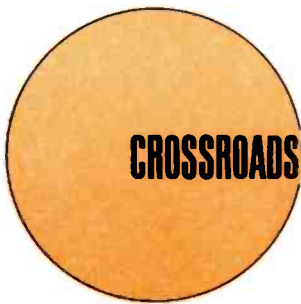
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By William Flanagan

MORE and more American recording companies are following the trend toward making a higher-class product available to the buying public at prices substantially lower than those of standard label listings. Now Epic, under the new label Crossroads, has come out with a remarkably interesting line in good, honest stereo which is to retail at \$2.49. There is no apparent specialization of repertoire here—as a matter of fact, each sleeve spells out its own period category: Baroque, romantic, twentieth century, and so forth. Crossroads has not been content just to give us good, cut-rate recordings of the Beethoven Fifth or the Brahms Second, but has, in most cases, come up with rather less celebrated works by masters of all periods, as well as a few out-and-out rarities.

The performances, moreover, are generally of very good quality. Many of them could hold their own in the Schwann catalog at any price, nearly all the rest are better than respectable, and only a scant few might be considered somewhat below par. The same is true of the quality of recorded sound and stereo treatment. Generally, the sound is rich, sonorous, and altogether modern; the stereo techniques are always respectable, sometimes quite subtle and sophisticated.

It is true, of course, that since all the performances emanate from Czechoslovakia (the source, at least thus far, of the Crossroads material is the catalog of the Czech Supraphon company), one gets, perhaps, an overdose of both the qualities and the limitations of organizations like the Czech Philharmonic Orchestra, the Prague Chamber Orchestra, or the Prague Symphony Orchestra. And a reviewer evaluating the line as a whole, in a fairly saturating exposure to it, becomes aware of similar qualities and limitations in the Czech approach to certain composers, to certain matters of musical style. But this should scarcely be a problem for the buyer who picks and chooses from the high spots of the line. The one who does will uncover values that are unique at any price.

Crossroads makes available, for example, a perfectly exquisite recording of madrigals by Lasso and Monteverdi that I would commend to the attention of any buyer. The Monteverdi works are ravishingly beautiful little pieces, very prettily—if a bit romantically—sung by the Prague Madrigal Singers. The Lasso works are somewhat more austere, but they too are, for this reviewer, wonderfully meaningful musical discoveries.

The Johann Sebastian Bach issues are

both good ones, although the A Minor and E Major Violin Concertos, combined with the D Minor Two-Violin Concerto, can, in each case, be heard to better effect elsewhere. But the unconditionally romantic lyrical approach taken here is far from unattractive and, for that matter, far from corruptive to the music involved. Here, there is a matter of taste involved.

The First and Second Harpsichord Concertos, on the other hand, are performed with a good deal of skill and sensitivity on the part of the harpsichordist Susannah Ruzičková—even if there is some metrical weightiness in the accompaniments—but during certain stretches of the performance one feels that the balance is not all it might have been, that the harpsichord sound has not been brought quite forward enough by the engineers.

The Stamitz Orchestral Trios—not Karl Stamitz, but Jan Václav (Johann) Stamitz, Karl's father—are real finds. While they are obviously not the peak stylistic achievement of the eighteenth century, they are gracious, statuesque works, quite personal of inflection, and they are performed here with uncommon vigor and affection.

Libor Pešek's reading of Mozart's Serenade No. 10 in B-flat, K. 361, is full of wit and play, and the Prague Chamber Ensemble does a superior job of getting over the more superficial areas of the work with a minimum of sag in interest. One is aware here—and elsewhere in these Czech performances—of certain evidently regional peculiarities of style in woodwind sound, which the American listener may find interesting or just disturbing. The odd sound is evident again in another release involving Mozart's Sinfonia Concertante in E-flat for woodwinds and string orchestra, but even style is somewhat sullied here by wind playing that is somewhat stiff and abrasive.

Symphonies by two contemporaries of Beethoven, Anton Reicha and Jan Vojíšek, are perhaps more *curiosa* than out-of-the-way discoveries. The Reicha symphony is a virtual parody of German classical style, and one tends to laugh at it rather than with it. The Vojíšek is more of the same with the difference that a creeping sentimentality is merged with the Beethovenian attentiveness.

Crossroads also offers a performance of the Schubert "Trout" Quintet that I could recommend unconditionally were it not for a piano performance that is just a shade lacking in brightness and vitality. There are extremely sumptuous and rich performances of the First and Second

Brahms Cello Sonatas and an unfortunately lumpy, vocally shrill, and somewhat unvaried performance of Brahms's *Liebesslieder Waltzes* where, for the first time, the recorded sound falls rather below par.

On the other hand, Karel Ančerl has turned out a performance of Mahler's First Symphony that is remarkably well paced, and, although suitably dramatic at the requisite points, makes something special of the tenderness and charm of the piece.

The Honegger Second and Third Symphonies come in for excellent treatment too. The Czechs play the Second (for strings, with a solo trumpet in the last movement) as if they really meant it, and, although I have never been much attracted to the Straussian attitudes of the Third, the "Liturgical," it gets a fine, grandiose workout here.

Neither conductor Václav Smetáček nor the Prague Symphony Orchestra seems to know quite what to make out of the calculated bareness of texture and similarly calculated primitiveness of vocal writing that characterizes Carl Orff's *Catulli Carmina*, and I'm not sure I blame them. But they have little sense of the instrumental elegance that is Orff's chief distinction as a composer, and one must conclude finally, that whatever Orff's shortcomings, this performance is not quite fair to him.

Twentieth-century chamber music has its innings here too. Prokofiev's Quartet No. 1, Op. 50, is not a very good piece, but the Smetana Quartet gives it a patchy, jerky, mannered performance that doesn't help it a bit. On the other hand, they catch both the wry jokes and the clean-lined lyricism of the Shostakovich Third Quartet deliciously. Moreover, Leoš Janáček's First and Second Quartets are fascinating, pungent works—I am making my acquaintance with both for the first time here—and they seem superbly played. The disc exemplifies, for me, a case of Crossroads' performing its valuable function as an inexpensive label at, perhaps, its very best.

⑤ ④ BACH: *Harpsichord Concerto No. 1, in D Minor, BWV 1052; Harpsichord Concerto No. 2, in E Major, BWV 1053*. Susannah Ruzičková (harpsichord); The Prague Chamber Orchestra, György Lehel cond. CROSSROADS S 22 16 0028 \$2.49, 22 16 0027 \$2.49.

⑤ ④ BACH: *Violin Concertos: No. 1, in A minor, BWV 1041; No. 2, in E major, BWV 1042; Concerto in D Minor, for Two Violins, BWV 1043*. Josef Suk, Ladislav Jásek (violins); The Prague Symphony Orchestra, Václav Smetáček cond. CROSSROADS S 22 16 0038 \$2.49, 22 16 0037 \$2.49.

⑤ ④ BRAHMS: *Cello Sonatas; No. 1, in E Minor, Op. 38; No. 2, in F Major, Op. 99*. André Navarra (cello), Alfred Holeček (piano). CROSSROADS S 22 16 0026 \$2.49, 22 16 0025 \$2.49.

⑤ ④ BRAHMS: *Liebesslieder Waltzes, Op. 52; Neue Liebesslieder Waltzes, Op. 65*. Prague Madrigal Singers, Miroslav

Venhoda cond.; Pravel Štěpán and Ilja Hurník (piano duet). CROSSROADS S 22 16 0002; 22 16 0001 \$2.49.

Ⓢ Ⓜ HONEGGER: *Symphony No. 2 for String Orchestra; Symphony No. 3 ("Liturgical")*. Czech Philharmonic Orchestra, Serge Baudo cond. CROSSROADS S 22 16 0010 \$2.49, 22 16 0009 \$2.49.

Ⓢ Ⓜ JANÁČEK: *String Quartet No. 1; String Quartet No. 2 ("Intimate Pages")*. Janáček Quartet. CROSSROADS S 22 16 0014 \$2.49, 22 16 0013 \$2.49.

Ⓢ Ⓜ LASSO: *Madrigals*. MONTEVERDI: *Madrigals*. Prague Madrigal Singers; Susannah Ruzičková (harpsichord); Miroslav Venhoda dir. CROSSROADS S 22 16 0024 \$2.49, 22 16 0023 \$2.49.

Ⓢ Ⓜ MAHLER: *Symphony No. 1, in D Major ("The Titan")*. The Czech Philharmonic Orchestra, Karel Ančerl cond. CROSSROADS S 22 16 0012 \$2.49, 22 16 0011 \$2.49.

Ⓢ Ⓜ MOZART: *Serenade No. 10, in B flat Major, K. 361*. The Prague Chamber Ensemble of Wind Instruments, Libor Pešek cond. CROSSROADS S 22 16 0020 \$2.49, 22 16 0019 \$2.49.

Ⓢ Ⓜ MOZART: *Sinfonia Concertante, in E-flat Major, for Oboe, Clarinet, Bassoon, Horn and Strings, K. 364 (320 d)*. Václav Smetáček, cond.; *Concerto, in E-flat Major, for Horn and Orchestra, K. 447*. The Czech Philharmonic Orchestra, Karel Ančerl cond. CROSSROADS S 22 16 0036 \$2.49, 22 16 0035 \$2.49.

Ⓢ Ⓜ ORFF: *Catulli Carmina*. Ivo Zidek (Catullus); Helena Tattermuschová (Lesbia); The Czech Philharmonic Chorus; members of the Prague Symphony Orchestra, Václav Smetáček cond. CROSSROADS S 22 16 0004 \$2.49, 22 16 0003 \$2.49.

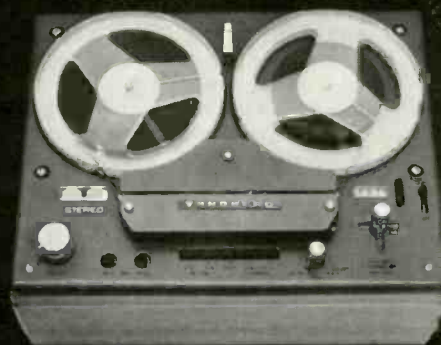
Ⓢ Ⓜ REICHA: *Symphony, in E-flat Major*. VOŘÍŠEK: *Symphony, in D Major*. The Prague Chamber Orchestra. CROSSROADS S 22 16 0008 \$2.49, 22 16 0007 \$2.49.

Ⓢ Ⓜ SCHUBERT: *Quintet for Piano and Strings ("Trout")*. *Quartet No. 12, in C minor ("Quartettsatz")*. Members of the Smetana Quartet; Jan Panenka (piano); František Pošta (double bass). CROSSROADS S 22 16 0030 \$2.49, 22 16 0029 \$2.49.

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trème, but imbued with ample lyric impulse—he is no mere boiler-maker-style virtuoso. Dorati's accompaniment for the Rachmaninoff has more drive and distinctive profile than does that of Herbert Menges for the Tchaikovsky. The Rachmaninoff, being two minutes shorter than the Tchaikovsky, also seems to have emerged with a firmer recorded sound, possibly because of less need for bass attenuation in the mastering from tape to disc.

In any event, this Mercury disc stands as the finest available coupling of the Tchaikovsky-Rachmaninoff warhorses—top value at any price. *D. H.*

REGER: Cello Sonata in A Minor (see BUSONI)

Ⓢ Ⓜ **ROUSSEL: Symphony No. 3 in G Minor, Op. 42; Symphony No. 4 in A, Op. 53.** Lamoureux Orchestra, Charles Munch cond. EPIC BC 1318 \$5.79, LC 3918 \$4.79.

Performance: Theatrical
Recording: Excellent
Stereo Quality: Fine

It's something of a pleasure for this writer to note the increasing attention that the music of French composer Albert Roussel is getting from the record companies. Just a couple of months ago Angel gave us the Third and Fourth Symphonies in an excellent release by André Cluytens and the Paris Conservatory Orchestra, and now Epic is ready with a similar coupling by Charles Munch and the Lamoureux Orchestra.

The approaches of the two conductors are not unexpectedly markedly different. Cluytens seems less inclined to make strong differentiations between the more lyrical and the more *energico* aspects of the music, while Munch is very big on drama and contrast. The music tends to hold together better as pure structure in the former treatment, tends to come over more theatrically in the latter. The choice, I should say, is a matter of taste—although, since the wonderful preciseness of Roussel's music is the basis of much of my strong attraction to it, I am myself rather more sympathetic to Cluytens' readings.

Now that we have two couplings of the symphonies it may be time to suggest that these works are not exactly ideal disc mates for each other. True, in a rather superficial way, they do tend to resemble each other, but, for anyone not a particular fan of the composer's work, listening to them consecutively results in one's vitiating the effect of the other.

The recorded sound and stereo treatment are both highly effective. *W. F.*

SAINT-SAËNS: Septet for Piano, Trumpet, and Strings (see D'INDY)

Ⓢ Ⓜ **SCHUBERT: Symphony No. 9, in C Major.** Hallé Orchestra. Sir John Barbirolli cond. ANGEL S 36328 \$5.79, 36328 \$4.79.

Performance: Affectionate
Recording: Good on the whole
Stereo Quality: Satisfactory

Barbirolli's treatment of the "Great" C Major is no high-pressure affair à la Toscanini or Szell, but more akin in spirit to that of the late Bruno Walter. The tempos are steady, a trifle leisurely, and therefore allow ample

room for affectionate shaping of the incomparably rich lyrical content of Schubert's masterpiece.

For the most part, Sir John gives the dramatic aspect of the music its proper due as well. Only in one crucial spot does he let us down—in the great slow movement climax, where he fails to develop rhythmic tension sufficient to allow the pause that follows to achieve optimum impact.

The recorded sound is full and spacious, though not as firm and rich as that achieved by London in the Josef Krips-London Symphony disc that I still regard as the finest available version of this music. *D. H.*

Ⓢ Ⓜ **TCHAIKOVSKY: Fantasy Overtures: Hamlet, Op. 67; Romeo and Juliet.** Vienna Philharmonic Orchestra. Lorin Maazel cond. LONDON CS 6463 \$5.79, CM 9463 \$4.79.

Performance: Good Hamlet, streamlined
Romeo
Recording: Good
Stereo Quality: Good

Maazel delivers a tightly knit and tellingly eloquent account of Tchaikovsky's episodic evocation of the *Hamlet* tragedy, and the music profits greatly thereby. The same approach is less successful with *Romeo and Juliet*, for the all-important rhythmic figures in the turbulent "conflict" sections fail to make meaningful impact here. I find the Munch-Boston Symphony performance on RCA Victor still the most to my liking in terms of dramatic impact and impassioned lyricism.

London's recorded sound is first-rate, in keeping with the standards set throughout the extended Vienna Philharmonic Tchaikovsky series with Maazel. *D. H.*

Ⓢ Ⓜ **TCHAIKOVSKY: Highlights from Swan Lake, Op. 20; Sleeping Beauty, Op. 66.** New Philharmonia Orchestra, Leopold Stokowski cond. LONDON SPC 21008 \$5.79, PM 55006* \$4.79.

Performance: Streamlined
Recording: Larger-than-life
Stereo Quality: Good

There are some ten excerpted disc versions of *Sleeping Beauty* currently listed in the Schwann Catalog, and more than a dozen-and-a-half of *Swan Lake*. Although Stokowski's carefully chosen and beautifully played excerpts from *Sleeping Beauty* on both sides of an RCA Victor disc was one of the glories of the early long-playing record era, he has done poor service to Tchaikovsky and to his admiring public by paring down both *Sleeping Beauty* and *Swan Lake* to one side each. The drastic truncations of certain sections are all too evident. The performances, while tonally rich and rhythmically precise, suffer from overly fast tempos and taut phrasing. The London Phase 4 recorded sound is handsome, but not spectacular enough to justify a choice of this disc over, for example, the two Monteux highlight discs of music from *Sleeping Beauty* and *Swan Lake*. *D. H.*

TCHAIKOVSKY: Piano Concerto No. 1 (see RACHMANINOFF)

TELEMANN: Concerto for Trumpet (see HAYDN)

(Continued on page 118)

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Performance: Mostly peak Walter
Recording: Good
Stereo Quality: Good

All of these Bruno Walter performances have been issued previously in various couplings; and for me the standouts remain the stunning readings of the *Tannhäuser* Overture and *Venusberg Music* (music for which I normally have little affection), a splendidly dramatic treatment of *The Flying Dutchman*, and a uniquely affectionate revelation of the *Siegfried Idyll*.

Indeed, the special interest this album holds is the bonus record of Walter's rehearsal of the *Siegfried Idyll*, for this work was a special property of the late conductor, much as the Ravel Second *Daphnis and Chloë* Suite was for Serge Koussevitzky or the Beethoven "*Eroica*" for Toscanini. No other conductor could provide quite the tenderness and poetry that emerged from each and every Walter performance of Wagner's little masterpiece, recorded or otherwise. (I cherished for many years a Walter set of Columbia 78's recorded in England during the early 1930's.) And through this bonus record it is a real treat to be let in on even a few of the secrets underlying Walter's conception of the score.

In sum, I would say that this album's chief value is as a fine souvenir of Bruno Walter, the man and artist. However, for the best value in sheerly musical terms, I would suggest acquiring the separately available disc containing the *Tannhäuser* music and the *Siegfried Idyll* (Columbia MS 6507/ML 5907).
D. H.

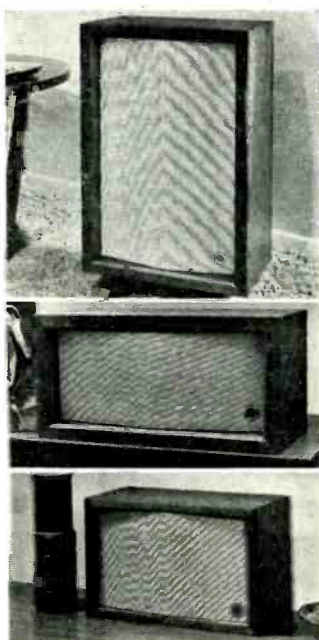
COLLECTIONS

© ® P. D. Q. BACH AT CARNEGIE HALL (An Hysterical Return). P. D. Q. Bach: *Oratorio, "The Seasonings"* (S. 1/2 *isp.*); *Pervertimento for Bagpipes, Bicycle, and Balloons* (S. 66). Schickele: "*Unbegun*" *Symphony*. Lorna Haywood (soprano); Marlena Kleinman (contralto); John Ferrante (tenor); William Woolf (bass); The Okay Chorale (John Nelson, director); Maurice Eisenstadt (bagpipes); Robert Lewis (balloons); Peter Schickele (bicycle), The Royal P. D. Q. Bach Festival Orchestra, Jorge Mester cond. VANGUARD VSD 79223 \$5.79, VRS 9223 \$4.79.

Performance: Echt
Recording: Very good
Stereo Quality: Very fine

Armed with (among other things) a jacket satire of the recent "Horowitz at Carnegie Hall—An Historic Return" (translated to read as in the heading above), Peter Schickele, the American Hoffnang, strikes again. Those who enjoyed the first extravaganza will certainly want to own the sequel, which in fact stems from a Philharmonic Hall performance.
(Continued on page 120)

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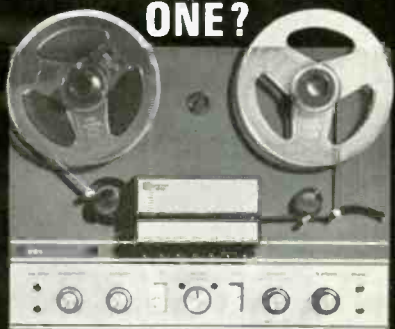
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formance last season. The format and gags are about the same as the previous release: the outlandish instruments are improbable and surprisingly effective, the "Unbegun" Symphony again reveals Schickele's superior talents for orchestral collage (there are only two movements, the Minuet and Finale), and the entire endeavor is just one good-natured romp. If the whole seems not quite as side-splitting as Vanguard's first album (VSD 79195, VRS 9195), this is perhaps because sequels rarely match the freshness of the original. This one, however, is still very entertaining. Vanguard's reproduction is quite effective in capturing the "live" atmosphere of the performance; there is no text supplied for the oratorio, but the diction of the singers is so good (especially Ferrante's) that one hardly misses it. I. K.

© RALPH KIRKPATRICK: *Harpsichord Recital*. Bach: *Fantasia in C Minor (BWV 906)*; *Ricercar a 3 from "The Musical Offering" (BWV 1079)*. Couperin: *Twenty-third Ordre (L'Audacieuse; Les Tricoteuses; L'Arlequine; Les Gondoles de Délos; Les Satyres)*. Handel: *Suite No. 8 in F Minor (Book 1)*. Anon. (Attrib. Purcell, Rossi, et al.): *Toccata in A Major*. Rameau: *Les Tendres Plaintes; Les Niais de Sologne*. Scarlatti: *Sonata in B-flat Major (K. 248; L. Suppl. 35); Sonata in B-flat Major (K. 249; L. 39); Sonata in D Major (K. 436; L. 109)*. Ralph Kirkpatrick (harpsichord). DEUTSCHE GRAMMOPHON 139122 \$5.79, 39122* \$5.79.

Performance: Kirkpatrick standard
Recording: Excellent
Stereo Quality: Satisfactory

Ralph Kirkpatrick has for so long engaged in large-scale recording projects—such as his Columbia set of sixty Scarlatti sonatas or the Bach keyboard works for Archive—that a mixed recital like this one comes as a welcome change of pace. There is a wealth of late Baroque repertoire here, ranging from a complete Couperin *Ordre* (Suite) and one of the less frequently heard Handel suites to shorter pieces of Scarlatti (not duplicated in the Columbia collection), Rameau, Bach, and that catch-all, Anonymous. The anonymous work is credited to Purcell on the jacket (it was in fact once ascribed to Bach), and there is no attempt on DGG's part to indicate that it is spurious, that this flashy piece has also been connected with Michelangelo Rossi (this too is extremely doubtful), or that, in the absence of further information, a listing of anonymous is the only possible solution.

Kirkpatrick's playing of the entire recital is on his accustomed level, with, to my mind, the Scarlatti emerging as the most distinguished. The French material is handled with proper stylistic awareness, as one might expect, but the quality of elegance in this kind of writing seems to me to be missing. Most of the playing can best be described as characteristically rugged and angular, the Bach in particularly being almost aggressive in its attack. The recording is fairly close-up but otherwise relatively natural if not played at top volume, and the reproduction is very clean. The program notes in three languages are entirely devoted to the performer. I. K.

© MEDIEVAL ENGLISH LYRICS. Anon.: *Perspicie christicola (Sumer is icumen in)*

in); *Foweles in the frith; Edi be thu; Miri it is; Stabat juxta Christi crucem; Gabriel fram beven-king; Stond wel, moder, under rode; Nowel, nowel, nowel (Out of your sleep); Deo gracias Anglia (Owr king went forth); Pray for us, thou Prince of Pes; Go bert, hurt with adversitee; Now wold y fayn. St. Godric: Sainte Marie Virgine. Sir Thomas Phillips: This day day dawes. Henry VIII: Green growith th' holy. Grayston Burgess (countertenor); Gerald English (tenor); John Frost (baritone); Owen Grundy (bass); Robin Stenham (treble); Robert Tear (tenor); John Whitworth (countertenor); Osian Ellis (baritone, harp); Desmond Dupré (plectrum lute, guitar); Joan Rimmer (psaltery); Christopher Taylor (recorder); Christopher Wellington (viol); Frank Lloyd Harrison (music editor and director); Eric J. Dobson (poetry editor and director). ARGO ZRG 5443 \$5.79, RG 443 \$5.79.*



RALPH KIRKPATRICK
At the harpsichord, ruggedness and style

Performance: Good, but lacking spontaneity
Recording: Excellent
Stereo Quality: Fine

This collection of sacred and secular English medieval music, which was recorded in association with the British Council, ranges from the mid-twelfth century (*Sumer is icumen in*) to the early sixteenth century (*Green growith th' holy*, attributed to Henry VIII). Some of its contents are available in other collections: the Agincourt Carol, *Deo gracias Anglia*, was recorded by Noah Greenberg's Pro Musica on a Decca disc devoted to medieval Christmas music, and is also available in RCA Victor's "History of Music in Sound"; Russell Oberlin has twice recorded several of the St. Godric songs, for *Expériences Anonymes* and for Decca; and the late-thirteenth-century *Foweles in the frith* (Birds in the Woodland) is in Volume Two of the "History of Music in Sound," as is also the popular *Sumer is icumen in* (the music of which is heard here also to a Latin Easter text, *Perspicie christicola*). By and large, however, this repertoire is rare, and a collection of this type is always an important contribution to music history.

(Continued on page 122)

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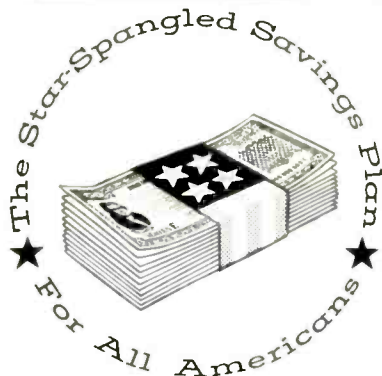


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The production of this album has much to its credit: the variety of voices and instruments used is calculated to obviate any feeling of sameness, and the approach is extraordinarily scholarly—extensive notes on both musical problems and textual considerations are provided with the jacket in separate leaflets, in addition to full texts, translation, glossaries, and a pronunciation guide. But the musical performance is not as praiseworthy as the scholarship. In the first place, the singers, excellent as they are, seem to be striving mightily for correct pronunciation, and spontaneity suffers. Second, the tempos of many of the songs, especially those on the first side, are pushed, so that their lyricism is negated—there is nothing particularly poignant, for example, about this fast *Stabat juxta Christi crucem*, a thirteenth-century lament of the Virgin at the Cross, and *Sumer is icumen in* takes on a contemporary, streamlined feeling. Finally, the musicological thoroughness does not extend to a description of the instruments used, and the listing of the latter is not always clear (according to the copy, a viola is used at one point, but it sounds to me like a tenor viol).

In spite of these criticisms, I recommend the disc as one that anybody interested in medieval music would want to own. The recording in both mono and stereo versions is first-rate. I. K.

RECORDING OF SPECIAL MERIT

OPENING NIGHTS AT THE MET.

Excerpts from *Faust*, *Roméo et Juliette*, *Otello*, *Rigoletto*, *La Gioconda*, *Aida*, *Samson and Delilah*, *La Juive*, *Tosca*, *La Traviata*, *Simon Boccanegra*, *Tristan und Isolde*, *Le Nozze di Figaro*, *Boris Godonov*, *Lohengrin*, *Lakmé*, *Un Ballo in Maschera*, *Der Rosenkavalier*, *Don Carlo*, *Il Barbiere di Siviglia*, *Il Trovatore*. The singers: Erna Berger, Jussi Bjoerling, Lucrezia Bori, Enrico Caruso, Giuseppe de Luca, Emmy Destinn, Emma Eames, Geraldine Farrar, Kirsten Flagstad, Amelita Galli-Curci, Louise Homer, Maria Jeritza, Giovanni Martinelli, Nellie Melba, Lauritz Melchior, Robert Merrill, Zinka Milanov, Jan Peerce, Roberta Peters, Ezio Pinza, Lily Pons, Rosa Ponselle, Elisabeth Rethberg, Bidú Sayão, Antonio Scotti, Marcella Sembrich, Risé Stevens, Lawrence Tibbett, Helen Traubel, Cesare Valletti, Ramon Vinay, and Leonard Warren. Various conductors. RCA VICTOR LM 6171 three discs \$17.37.

Performance: Noblesse oblige
Recording: Variable (1905-1958)

Coinciding with the announcement that the Old Met is about to be reduced to ashes, we have here the much-heralded album dedicated to the memory of the theater's glittering opening nights. A tiny swatch of the Met's famous golden curtain is enclosed as a memento with the set which, by the way, is intended to be a "limited edition." But then collector's issues, whether or not so billed, somehow manage to turn into limited editions anyway.

So much for nostalgia. As for content, RCA Victor has succeeded not only in making this a visually attractive album—equipped with excellent illustrations and pertinent annotations by Francis Robinson—but also in matching the historical facts with phonographic data of reasonable accuracy. Seven

of the total of thirty selections were actually recorded within months of the opening night in question, others preceded or followed the event within a span of a few years, and in only one instance (the 1946 *Lakmé* being represented by Lily Pons' 1930 version of the Bell Song) are the two dates widely separated.

The list of participating artists suggests glorious vocal achievements, and this is, by and large, what the listener will get. Many of these unforgettable singers are heard at their peak—Lily Pons, too, compensating for the chronological inaccuracy. There are isolated examples, of course, which are insufficient to sustain immortality: Galli-Curci's unsteady performance in "*Dite alla giovine*" (*Traviata*), for one, though fortunately it fails to upset the matchless silvery flow of her partner's (Giuseppe de Luca) vocalization. Emma Eames sings a routine "*Roi de Thulé*," but reasserts herself in an exquisite



KIRSTEN FLAGSTAD AND LAURITZ MELCHIOR
Met opening night, November 29, 1937

Waltz Song (*Roméo et Juliette*). Actually, only a very early effort by Louise Homer ("*Stella del marinar*," recorded in 1905) falls distinctly below the artistic level commonly associated with such an exceptional release. On the other hand, Emmy Destinn ("*O patria mia*"), Rosa Ponselle ("*Suicidio*"), and Nellie Melba (Jewel Song) are stunning; Geraldine Farrar (*Tosca*) and Antonio Scotti (Iago) succeed in projecting their memorable characterizations through faded sonics; and Caruso (in the *Rigoletto* Quartet, the trio of *Samson et Dalila*, and the *La Juive* aria) is Caruso. The all-Verdi sequence on side three—*Aida*'s Temple Scene with Pinza and Martinelli, the Nile Scene duet with Rethberg and De Luca, Tibbett as Boccanegra, and Bori as Violetta—is a vocal connoisseur's delight. And so on. The sound of the more recent recordings is superior to what went before, even if the singing is not. Peerce, Warren, and Traubel are captured in top form, and Milanov ("*Ritorna vincitor*") at her 1953 near-peak. Only perfunctory conducting limits the excellent work done by Bjoerling and Merrill in the 1950 *Don Carlo* scene.

The artistic representation of the Met's legendary opening nights is nearly complete. The only serious and unjustifiable omission is
(Continued on page 124)

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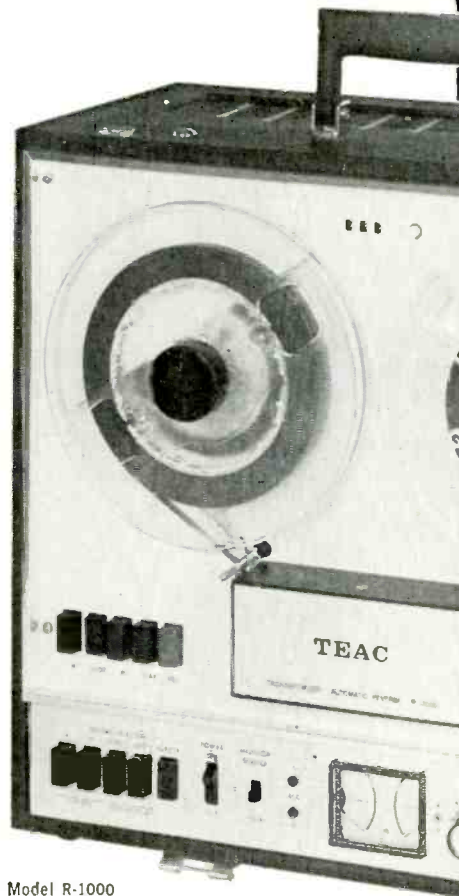
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Margarete Matzenauer, a participant at no less than seven opening nights. (Chaliapin, Ruffo, and Schipa never participated in opening night glory, hence they are not here.) The technical production is satisfactory. At times, the ancient sound seems to be overloaded with echo (Eames' "*Roi de Thulé*" and the *Traviata* duet, in particular), and the Ponselle "*Suicidio*" suffers from distortion. But the flaws are dwarfed by the pleasures and, since at least one third of this material is new on LP, collectors will no doubt welcome this worthy and enjoyable souvenir warmly.

G. J.

RECORDING OF SPECIAL MERIT

⑤ ⑥ PAGES FROM THE NOTEBOOK OF ANNA MAGDALENA BACH: *Marche in D; Aria di Giovannini; Polonaise in G; Menuet in G; Polonaise in G minor; Erbauliche Gedanken; Corrente; Bist du bei mir; Wer nun den lieben Gott; Menuet in D minor; Dir, dir, Jehova; Praeludium; Gedenke doch; Menuet in G minor; Allemande; Ich habe genug!... Schlummert ein; Musette; Marche in E-flat; Aria in G; Wie wohl ist mir.* New York Chamber Soloists (Charles Bressler, tenor; Albert Fuller, harpsichord; Gerald Tarack, violin; Ynez Lynch, viola; Alexander Kougel, cello; Melvin Kaplan, oboe; Morris Newman, bassoon). DECCA DL 79426 \$5.79, DL 9426 \$4.79.

Performance: Lively and loving

Recording: Very good

Stereo Quality: Just right

The "pages" presented on this delightful disc are from the famous *Notenbüchlein*, a volume of Bach family favorites collected by Anna Magdalena Bach, singer, musician, fastidious copyist—and mother of the prodigious Johann Sebastian's thirteen children. The music, as Albert Fuller observes in his consistently informative and genial liner notes, is of great variety and suited for many instrumental combinations. The present sequence and instrumentation grew out of various concerts by the New York Chamber Soloists, and it clearly reflects the performers' awareness of "the personal, familial, and touching origins of these works."

Some of the pieces, such as the *Corrente* for harpsichord (from the Suite in E minor) and the recitative-aria *Ich habe genug!* (which was to be included in the *Cantata No. 82*) are well known Johann Sebastian Bach properties. Others were written by Bach offspring; still others originated outside that unique family. There are obvious, though delectable, trifles among them—such as *Erbauliche Gedanken*, which contains the homespun sentiments induced by tobacco-smoking, or the *Musette* with its bagpipe-imitating oboe and bassoon duet. On the other hand, most of the vocal pieces are of major consequence, and the *Corrente* and *Allemande* for harpsichord represent Bach at his peak.

The arias are delivered by Charles Bressler with pleasing tone, warm feeling, and faultless enunciation. The instrumental playing is first-rate and finely balanced, with special praise due to harpsichordist Fuller, on whose shoulders rests the heaviest burden, but also the most rewarding music. The engineering is rich-sounding and well-detailed, marred only by intrusive noise in the separation bands.

(Continued on page 126)

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This is a thoroughly enjoyable record, calculated to appeal to the widest possible audience. In fact, listeners familiar with pop music happenings will discover that the currently successful tune called *Lovers Concerto* is—shall we say adapted?—from the *Menuet in G* on this record. G. J.

© PIANO MUSIC BY TWENTIETH CENTURY BRITISH COMPOSERS. Birtwistle: *Précis*. Davies: *Five Pieces, Op. 2*. Goehr: *Sonata in One Movement, Op. 2*. Hall: *Suite*. Hoddinott: *Sonata No. 2, Op. 27*. John Ogdon (piano). ODEON ASD 645 \$6.79.

Performance: Accomplished
Recording: Good enough
Stereo Quality: Okay

This issue of piano music by twentieth-century British composers is, quite apart from anything else, a rather winningly classical example of English reticence. For, as most musical insiders know by hearsay if no other way, the newer British composers have begun finally to fish rather gingerly in the Schoenberg-Webernite waters that pretty well swamped most of Western music and the United States in the years directly following the end of World War II. This new Johnny-come-lately British material is by no means as sophisticated and advanced as much that can be heard around Germany or Paris or New York, but some of it is arresting, some of it distinctly gifted, and almost all of it creditable.

The most conservative of the lot—the liner notes refer to him as the "one outsider"—is Alun Hoddinott (b. 1929). His work, which is essentially tonal in feeling, has rather a striking first movement that bears down with near obsessive insistence on the reiteration and extension of short, enigmatic jittery little figurations that might bring to mind some of Aaron Copland's more animated keyboard writing, although its expressive ambience is quite different. The slow movement is rather tenuous, even thin of substance, but undeniably moody and dramatic. Only the last movement—a sort of routine march-like quasi-Hindemithian display piece—seems to give way to more or less standard contemporaria, which mutes, for the duration of the Sonata, what appears to be a promisingly personal voice.

Alexander Goehr (b. 1932) is represented by a Sonata in One Movement, which, in spite of its alleged "impression of real authority, of a lively harmonic and imaginative discipline," strikes me on an attentive listening as rather shapeless in design and melancholy in its lack of expressive communication. Richard Hall, whose Suite dates from 1962, seems hardly to fit into the new image of British music, unless my ear has quite failed to pick up some technique of importance. The separate items are essentially coloristic vignettes—not unrelated in harmonic coloration to certain aspects of Scriabin's work nor, on the other hand, to the sort of quasi-descriptive statement that we associate with certain of the Debussy preludes.

With the composer Harrison Birtwistle (b. 1934), and his *Précis*, we find ourselves moving, not in the least unpleasantly, toward the Land of Oz of post-Webernism. Method begins to emerge clearly here; there is a fairly fancy technical analysis of the work's

technique in the sleeve annotation, and it all begins to sound quite familiar.

Peter Maxwell Davies (b. 1934) appears, on the evidence of his Five Pieces, to be the most complex and original musical thinker of the lot. Judging from this work—the overall mannerisms of which will startle no one at all familiar with the musical techniques that lie behind it—I rather suspect that we may have here a young British composer who will bear close watching once he discovers who he is.

The recording is, in sum, an interesting one for anyone who keeps abreast of contemporary British musical development, and from all I can ascertain, John Ogdon performs the music with authority and poise. The recorded sound and stereo will win no prizes, but they surely suffice. W. F.

© RENAISSANCE MUSIC FOR BRASS. Franck: *Intrada II*. Scheidemann: *Praeambulum in F Major*; *Canzona in F Major*. Schütz: *Musikalische Exequien: Motet, Herr, wenn ich nur dich habe*. Stoltzer: *Octo Tonorum Melodiae: Nos. 1, 2, 3, 7*. Attaignant: *Two Galliards*. Adson: *Courtly Masquing Ayres Nos. 1, 2, & 9*. G. Gabrieli: *Canzon I (La Spiritata)*. A. Gabrieli: *Ricercare IX del XII tono*. Frescobaldi: *Canzon quarta*. Banchieri: *Fantasia overa canzoni alla francese: Fantasia prima; Fantasia sesta in eco movendo un registro; Fantasia undecima in dialogo; & Fantasia vigesima prima*. Brass ensemble, Gabriel Masson cond. NONESUCH H 71111 \$2.50, H 1111* \$2.50.

Performance: Lively
Recording: Very good
Stereo Quality: Fine

Even though the four trumpets and four trombones used in performing this collection of Renaissance instrumental music of different nationalities are modern and differ in timbre from the less penetrating and softer instruments of the Renaissance, the playing here is exceptionally enjoyable. Tempos are well chosen and lively, and the music is well articulated in correct style. The typically French nasal quality of the instruments, however, may be bothersome to some listeners. The acoustical setting is fairly reverberant, and the reproduction is clean. I. K.

ROYAL BRASS MUSIC (see Best of the Month, page 72)

© NANCY TATUM: *Operatic Recital*. Wagner: *Tannhäuser: Dich teure Halle; Allmächt'ge Jungfrau*. Weber: *Oberon: Ocean, thou mighty monster. Der Freischütz: Und ob die Wolke*. Verdi: *Ernani: Ernani, Ernani involami. Aida: O patria mia. Il Trovatore: D'amor sull' ali rosee*. Ponchielli: *La Gioconda: Suicidio*. Nancy Tatum (soprano); Vienna Opera Orchestra, Argeo Quadri cond. LONDON OS 25955 \$5.79, 5955* \$4.79.

Performance: Uneven
Recording: Rich
Stereo Quality: Good

In this, her debut recital, Nancy Tatum discloses a voice of impressive volume and range, a reasonably good stylistic sense, and a lively dramatic temperament. Her tone, however, is often wavery, and her intonation (Continued on page 128)

HIFI/STEREO REVIEW

The new KLH* Model Twelve is the result of some pointed questions about what kind of improvements might go into a speaker system designed for perfectionists.

The KLH Model Twelve is the finest moving-coil loudspeaker we have ever made. Not by a spectacular margin (there just isn't that much room for improvement in today's best speakers), but by some important degrees.

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We decided that there were a few absolute factors we could improve upon or change significantly in a system for the perfectionist. We could supply a bit more response at extremely low frequencies. We could offer the potential for more very-high-frequency response—for use only with exceptionally good program material. We could make the overall impedance of the system eight ohms for optimum performance with today's transistor amplifiers.

By using an acoustic-suspension enclosure slightly larger than usual, we could also provide a bit more speaker efficiency. The amount we could gain would be just enough to allow the listener a choice of many excellent amplifiers of less than super-power.

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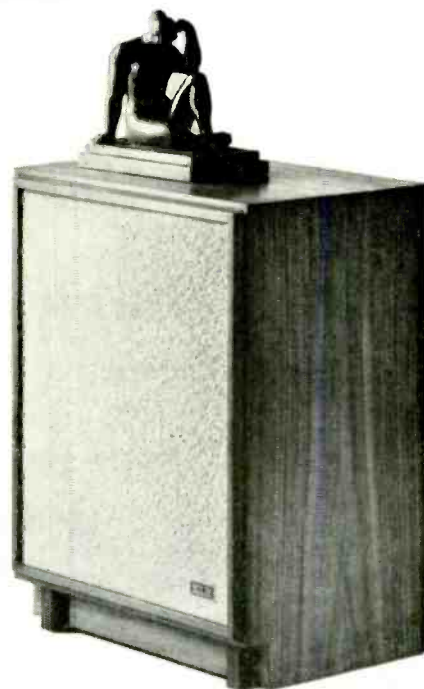
speaker's overall sound quality—subtle but important adjustments. Adjustments that would allow the listener to modify the speaker's musical balance to account for differences in program material, associated equipment, room acoustics, and personal musical judgments. Instead of the usual mid-range or "brilliance" controls, we could provide the listener, for the first time, with an effective way to tailor the speaker to his own needs.

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Suggested Retail Price: \$275.00

design) to cover a range at least an octave short of their upper and/or lower limits. The mid-range drivers are housed in special sub-enclosures that are acoustic-suspension in principle. The cabinet is made of one-inch plywood, with quarter-sliced walnut veneer selected for beauty and uniformity of grain. The overall design of the 29" x 22¼" x 15" enclosure has been understated to make the cabinet as unobtrusive as possible in any room.

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tion is quite unpredictable. Considering, too, that her singing still needs refinement in phrasing, this appears to be a rather premature exposure of the young artist in such a demanding program. She benefits from rich recorded sound here, but the orchestral accompaniments seem to indicate a lack of sufficient rehearsal.

G. J.

© ® THIRTEEN LIEDER FROM OHREN-VERGNÜGENDES UND GEMÜTH-ERGÖTZENDES TAFEL-CON-FECT. Rathgeber: *Stultorum plena sunt omnia; Von der edlen Music; Modicum, ein Wenig; Von Erschaffung Adam und Eva; Quodlibeticum: Die Bettelzech; Von der Solmisation in der Music; Quodlibeticum: Fratres exultate, was hilft uns traurig seyn; Quodlibeticum: Von allerhand; Quodlibeticum: Ich weiss nit wie mir ist. Seyfert: Quodlibeticum: Wir haben drey Katzen; Die lustige Tyrolerin; Quodlibeticum: Summ-rum Summarum; Quodlibeticum: Der Liebhaber des Gelds/des Weins/des Frauenzimmers. Herrad Wehrung (soprano); Margarete Witte-Waldbauer (contralto); Johannes Hoefflin (tenor); Claus Ocker (baritone); Werner Keltch and Marianne Stitz (violins); Lisedore Praetorius (harp-sichord); Hermann Klaiss (cello); Schwä-bische Singkreis, Hans Grischkat cond. EURODISC 71875 MK \$5.98, 71874 MK* \$4.98.*

Performance: Entertaining
Recording: Superior
Stereo Quality: Excellent

"Sweet tidbits for dining to titillate the ear and delight the soul" is a rough translation of the title above, which graced a volume of lieder published in several installments in Germany during the second quarter of the eighteenth century. Most of these gay ditties, whose subjects range through all the enjoyments of life, were written by Hans Valentin Rathgeber, a Benedictine monk with a pronounced gift for secular *Hausmusik*. Johann Caspar Seyfert, who was responsible for a smaller share of these compositions, served as director of church music at Augsburg, where these entertaining songs, quodlibets, and student frolics were first printed. An excellent selection of this material was once available on Deutsche Grammophon Archive 3060, but that one has been deleted; this new Eurodisc collection duplicates only four pieces on the old disc, and the singing is every bit as effective, the jocular tone just as entertaining. Listeners who do not know German, however, will be frustrated by the lack of English translations of the texts and notes. The reproduction is startlingly good. I. K.

© ® SHIRLEY VERRETT: *Singin' in the Storm. Oh, Freedom; Lamento Esclavo; Strange Fruit; Wie mann sich bettet; I been in de storm so long; If I had a hammer; Partisan Song; Cry, the beloved country; No more slavery chains for me; When Johnny comes marching home; Where have all the flowers gone?* Shirley Verrett (mezzo-soprano); Orchestra and chorus, Leonard de Paur cond. RCA VICTOR LSC 2892 \$5.79, LM 2892* \$4.79.

Performance: Intense and appealing
Recording: Good, but artificial
Stereo Quality: Very good

(Continued on page 130)

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"Champagne at beer prices!"



That's how The New York Times described the first releases in Angel's low-priced Seraphim series. Here are five more sparkling samples from the same vineyard.



Despite the many reservations about to be enumerated, I find this to be a provocative, artistic, and very enjoyable disc. The conception is certainly praiseworthy: a collection of "conscience" songs, from many different sources but all with burning relevance to our times. Furthermore, it is a pleasure to hear these songs in a manner revealing their inherent musical worth, rescued from the seeming monopoly of the unkempt and the voiceless.

Nevertheless, there is an artistic compromise properly noted in Langston Hughes' liner observation characterizing the performances "by a highly trained singer with just enough of the folk touch to keep its root intact." Miss Verrett sings expertly in several languages; her delivery of the spirituals is probably unsurpassed today in its blend of intensity and artistic control, and her voice retains a voluptuous quality throughout the entire range of the varied program. In some cases, however, the elaborate choral-orchestral settings tend to dilute the direct emotional effect (*Lamento Esclavo*) or fail to sound entirely convincing (in *Wie man sich bettet* from Kurt Weill's *Mahagonny*, where the singer's intonation also falters). And, while a contemporary verse added to *When Johnny comes marching home* intends to "project the listeners into the terrifying possibilities of the atomic age," Miss Verrett's diction is not reproduced clearly enough to make this effect.

The compromise carries into the recording technique as well. Red Seal status notwithstanding, the pop approach asserts itself in the use of excessive reverberation and intrusively close miking for the soloist. G. J.

RECORDING OF SPECIAL MERIT


© VIENNA ACADEMY CHAMBER CHOIR: *Recital*. Scarlatti: *Exultate Deo*. Lotti: *Crucifixus*. Bruckner: *Os justi*; *Ave Maria*. Mozart: *Caro mio Druck und Schluck*; *D'Bäurin bat d'Katz verlor'n*; *Grazie agl'inganni tuoi*. Schubert: *Ständchen*, Op. 135. Brahms: *Two Gypsy Songs*. Strauss: *Rosen aus dem Süden*; *Four Tyrolean Folk Songs*. Vienna Academy Chamber Choir, Xaver Meyer cond. AMADEO AVRS 6343 \$5.98.

Performance: Polished
Recording: Good
Stereo Quality: Ultra-clear

This attractive and entertaining program was selected from the Vienna Academy Chamber Choir's international touring repertoire. Characteristically, the emphasis is on music by Austrian composers, but the Scarlatti and Lotti items leave no doubt about the Choir's versatility. Mozart is represented by three songs that are, in turn, serious, folksy, and nonsensical (the last, "*Caro mio Druck und Schluck*" is a hilarious pseudo-operatic spoof). The Schubert *Ständchen* is not the ubiquitous "*Leise flehen meine Lieder*" but a choral setting of a Grillparzer poem, in which Anne Rothgeb sings an appealing soprano solo. Surprisingly, the technical execution of *Rosen aus dem Süden* is not quite up to the level of the rest of the program, but the overall impression is pleasing, and the disc has been very well recorded. Some of the selections here are duplicated on the Music Guild recording (MS 131/MG 131) reviewed last April.

G. J.

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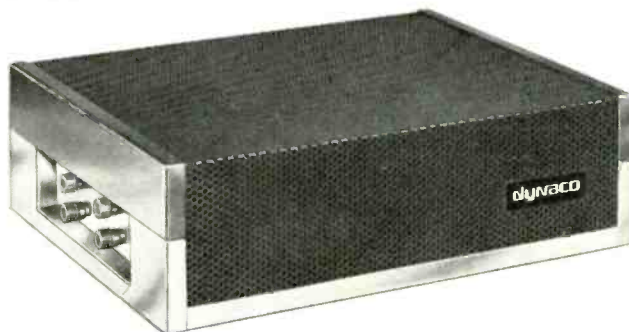
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

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

Ⓢ Ⓜ MARIO ALBANESE: *Jequibau*. Mario Albanese (piano), orchestra. *Tarde Quente; O fim; Foi Assim*; and six others. EPIC BN 26192 \$4.79, LN 24192 \$3.79.

Performance: Smooth enough
Recording: Good
Stereo Quality: Good

For months the word had been coming up from Brazil: the younger Brazilian musicians had come up with a tremendously exciting new rhythm, one that made Antonio Carlos Jobim and Carlos Lyra and all those older cats (meaning: in their thirties) obsolete. When finally I heard some of this music, which is called *jequibau*, it turned out to be nothing more than a samba in 5/4 time. Some of the things are nice enough; as often as not, however, the rhythm sounds awkwardly complicated rather than excitingly complex. Worse, it sounds gratuitous. None of the melodies I've heard in this idiom, if such it is, are so far in a class with the best tunes to come out of bossa nova.

The liner notes claim Mario Albanese is the "originator" of *jequibau*. I doubt it. He plays like a competent hotel musician, and I never heard of a hotel musician who originated anything. Chances are he picked it up from some of the young musicians in Rio.

The album is all right—piano against strings and rhythm section, playing the sort of lame-duck samba that *jequibau* is. No cause for excitement here. G. L.

Ⓢ STANLEY BLACK: *Film Spectacular, Volume III*. London Festival Orchestra, chorus, Stanley Black cond. *Thunderball Theme; More; Charade; Samba de Orfeu*; and ten others. LONDON SP 44073 \$5.79.

Performance: First-rate
Recording: Rich, clear
Stereo Quality: Strong

For those who like movie music but find that the "original sound-track albums" contain a lot of uninteresting padding, compendiums like this are the answer. Of course, there aren't too many like this one—Stanley Black employs an orchestra that sounds as if it's pretty close to full symphony size, and it's an extremely good one. The arrangements are honest and intelligent. Since the disc is in London's Phase 4 Stereo series, the sound is almost impossible to beat. G. L.

Explanation of symbols:

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

Ⓢ Ⓜ THE BLUES PROJECT: *Live at the Café au Go Go*. Danny Kalb (lead guitar), Al Kooper (organ), Steve Katz (rhythm guitar), Roy Blumenfeld (drums), Andy Kulberg (bass), Tommy Flanders (vocals). *Alberta; Spoonful; Who Do You Love?; Back Door Man; Catch the Wind*; and six others. VERVE/FOLKWAYS FVS 9024 \$5.79, FV 9024* \$4.79.

Performance: Varies
Recording: Okay
Stereo Quality: Okay

Now that the New Blues is the thing, I'm afraid it's going to be the job of critics to



LONDON
STANLEY BLACK
Leads a first-rate movie-music compendium

fulfill the function of cream separator, as with tenor-organ groups just a while back. I'm in favor of separating most of the Blues Project out right now. Or at least inducing them to change their corporate name to Tommy Flanders and the Eclectics. They go from straight old rhythm-and-blues numbers to neo-Dylanisms by Donovan and Eric Andersen. Their approach can be shockingly egregious, as on the Leadbelly-associated *Alberta*, which sounds here like something by that fellow who sings hymns for Billy Graham.

The drummer has a tendency to accelerate faster than a Dual-Ghia, and the background singing here is sloppier than it is on your front porch. But Al Kooper, who has a nice Ray Charles approach to the organ, might conceivably fit in well with professionals. J. G.

Ⓢ Ⓜ THE BYRDS: *Fifth Dimension*. The Byrds (vocals and accompaniment). *I See You; What's Happening?!?!; Captain Soul; Mr. Spaceman; Eight Miles High*; and six others. COLUMBIA CS 9349 \$4.79, CL 2549* \$3.79.

Performance: Varies
Recording: Excellent
Stereo Quality: Excellent

The Byrds is diminished from five to four, but it don't seem to have hurt them none. Also, they are doing some new things, like using strings for backing on *Wild Mountain Thyme* and *John Riley*, and what they call ragarock on *What's Happening?!?!* and *Eight Miles High*. This method is a very skillful incorporation of some aspects of Indian music into the rock format, and seems to stem jointly from an adulation of Ravi Shankar and George Harrison's playing of the sitar on the Beatles' *Norwegian Wood*. It is this, mostly, that leads me to recommend the album in stereo, so you can hear the polyphony. *Eight Miles High* is also one of the storm centers of the current controversy over whether the latest rock hits are about hallucinogens.

Other pieces range from a Dylanesque *5 D* to a song called *2-4-2 Fox Trot*, which seems to have been recorded over the background sound of a vacuum cleaner.

The Byrds have joined the Beatles, the Rolling Stones, and Bob Dylan in replacing liner notes on the back cover with several dark, moody photographs. The nicest of these is of a polar bear. J. G.

Ⓢ Ⓜ PETULA CLARK: *My Love*. Petula Clark (vocals); orchestra, Tony Hatch cond. *My Love; A Sign of the Times; Dance with Me*; and nine others. WARNER BROTHERS WS 1630 \$4.79, W 1630 \$3.79.

Performance: Heavy
Recording: Too much echo
Stereo Quality: Very good

Miss Clark continues to be very talented; her conductor-composer-producer Tony Hatch continues to be very talented; their albums continue to show moments of musicality. But they are not fulfilling their potential, and repetition is making their work seem very heavy-handed—pushed somehow. Miss Clark and Hatch could lead rock-and-roll back to music. The Beatles, in fact, are genuinely trying to get into the *music* business. But so far Hatch and Miss Clark seem to think that just making money is enough. G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THE CYRKLE: *Red Rubber Ball*. The Cyrkle: Tom Dawes, Don Dannemann,

Marty Fried (vocals, accompaniment); rhythm accompaniment. *Baby, You're Free*; *Cry: How Can I Leave Her*; and eight others. COLUMBIA CS 9344 \$4.79; CL 2544 \$3.79.

Performance: Fresh
Recording: Good
Stereo Quality: Good

The Cyrkle is a trio of appealing young men who had a recent hit single, *Red Rubber Ball*. This debut album marks them as the most interesting and musical group to make a dent in rock-and-roll for some time.

From their faces on the album cover, those who make up the Cyrkle appear to have qualities missing in all too many of their colleagues: open-minded intelligence and humor. At a time when it's hip for rock-and-rollers to look either angry or high on their album covers, the Cyrkle had the nerve and charm to smile.

Their music is miles above the norm in

In all, the Cyrkle provides cheerful evidence that r-&-r is simultaneously developing in two ways. Part of it is getting steadily uglier, more unintelligent, and more violent. But the Cyrkle is in the part that is growing more musical, professional, and entertaining. Bravo for their first time out. M. A.

BOB DOROUGH: *Just About Everything*
(see Best of the Month, page 73)

Ⓢ Ⓜ THE GREENWOOD SINGERS: *Tear Down the Walls*. Don Beck, Bob Turner, Reg Bannister, Carson Parks, Donna Di Martino, Rick Jarrard, Gaile Foote (vocals, guitars, banjos). *This Door Swings Both Ways*; *The Eagle and Me*; *Time Is Tomorrow*; and nine others. KAPP KS 1487* \$4.79, KL 1487 \$3.79.

Performance: Good and bad
Recording: Good

Hackett (trumpet); Ronnie David (piano); chorus and orchestra, Frank Hunter cond. *Where Am I Going*; *Baby Dream Your Dream*; *Open a New Window*; and eight others. EPIC FLS 13107* \$4.79, FLM 13107 \$3.79.

Performance: Ambivalent
Recording: Good

Bix Beiderbecke lived with the curse of commercial surroundings. Despite the dreary music that came before and after him on the old Paul Whiteman records, he was always able to make the most of the few bars allotted him to put out some wonderfully fresh and personal music. Bobby Hackett, who is a musical offshoot of Bix—one of the few we have, actually—has, ironically, lived with the same problem: the setting of the syrupy Glenn Miller band; those moony, mushy, Jackie Gleason music-to-seduce-by albums; and others. Here again, the music around Hackett isn't nearly as good as he is. The tunes are from two recent Broadway shows, *Sweet Charity* and *Mame*, and they are mostly pedestrian. Frank Hunter's arrangements are skillful, but they seem to have been written to a producer's preconception of what is most likely to sell.

Further cluttering things up is Ronnie David. I haven't the slightest idea who he is—the skimpy liner notes describe him only as "the exciting young pianist Ronnie David." He's quite ordinary, in fact, and he has absolutely no business being billed equally with a musician of Hackett's stature.

In spite of the mediocrity around him, Hackett manages, as Bix so often did, to pour out golden phrases in the course of the disc. There are, however, better showcases for Hackett on the market. Incidentally, the album cover says Hackett is playing trumpet, but it sounds like cornet to me. G. L.

Ⓢ Ⓜ CLANCY HAYES: *Happy Melodies*. Clancy Hayes (vocals, banjo), Yank Lawson (trumpet), Pee Wee Russell (clarinet), Cutty Cutshall (trombone), Dave McKenna (piano), Bob Haggart (bass), Osie Johnson (drums). *Dinab*; *After You've Gone*; *Tin Roof Blues*; *Copenhagen*; *Fidgety Feet*; and seven others. ABC PARAMOUNT ABCS 519 \$4.79, ABC 519* \$3.79.

Performance: Easy and expert
Recording: Good
Stereo Quality: Good

Clancy Hayes has been singing happy songs in a so-what manner for years, and may even be responsible (can I be sued for this?) for the banjo bars, since he was doing all those routines in San Francisco long ago. At any rate, here he is with more of the same, backed by an expert, easy-going Dixieland group.

Listening to the record, I find that even when you try hard not to offend anyone, you can't make it. Because *Don't Forget 127th Street*, from *Golden Boy*, has had all the satiric bite removed, and has become just another number like *How I Wish Again to Be in Michigan*. But on the other hand, I find *Sbe's Just Perfect for Me*, a list of the physical deformities of a lady with a lot of money, to be offensive.

Anyway, the main pleasure on this record is Pee Wee Russell, who would probably play beautifully behind a barbershop quartet, too. His opening on *Copenhagen* is a de-
(Continued on page 136)



THE CYRKLE (Dawes, Fried, Dannemann) AND EARLE PICKENS (part-time Cyrkle)
Rock-and-roll that is musical, professional, and entertaining

their field. It's hard to tell, from their tootie liner notes, who played what on the date, but some fine musicians were involved. Quite often, good musicians are hired to play rock-and-roll dates, but they're not allowed to play well. This time they were. Listen to the harpsichord work (by John Simon, of Simon and Garfunkel, who also produced the date) on *Why Can't You Give Me What I Want*. This is also the best drum work I've heard in r-&-r (a field that's notorious among professionals for its terrible drummers), as well as the most inventive fender bass playing.

The Cyrkle members sing lightly, easily, and in tune, as opposed to people like Sonny and Chér, who sound as though every note hurts. Their vocal arrangements are highly imaginative and cleanly executed, particularly on *Why Can't You Give Me What I Want* and *Baby, You're Free*.

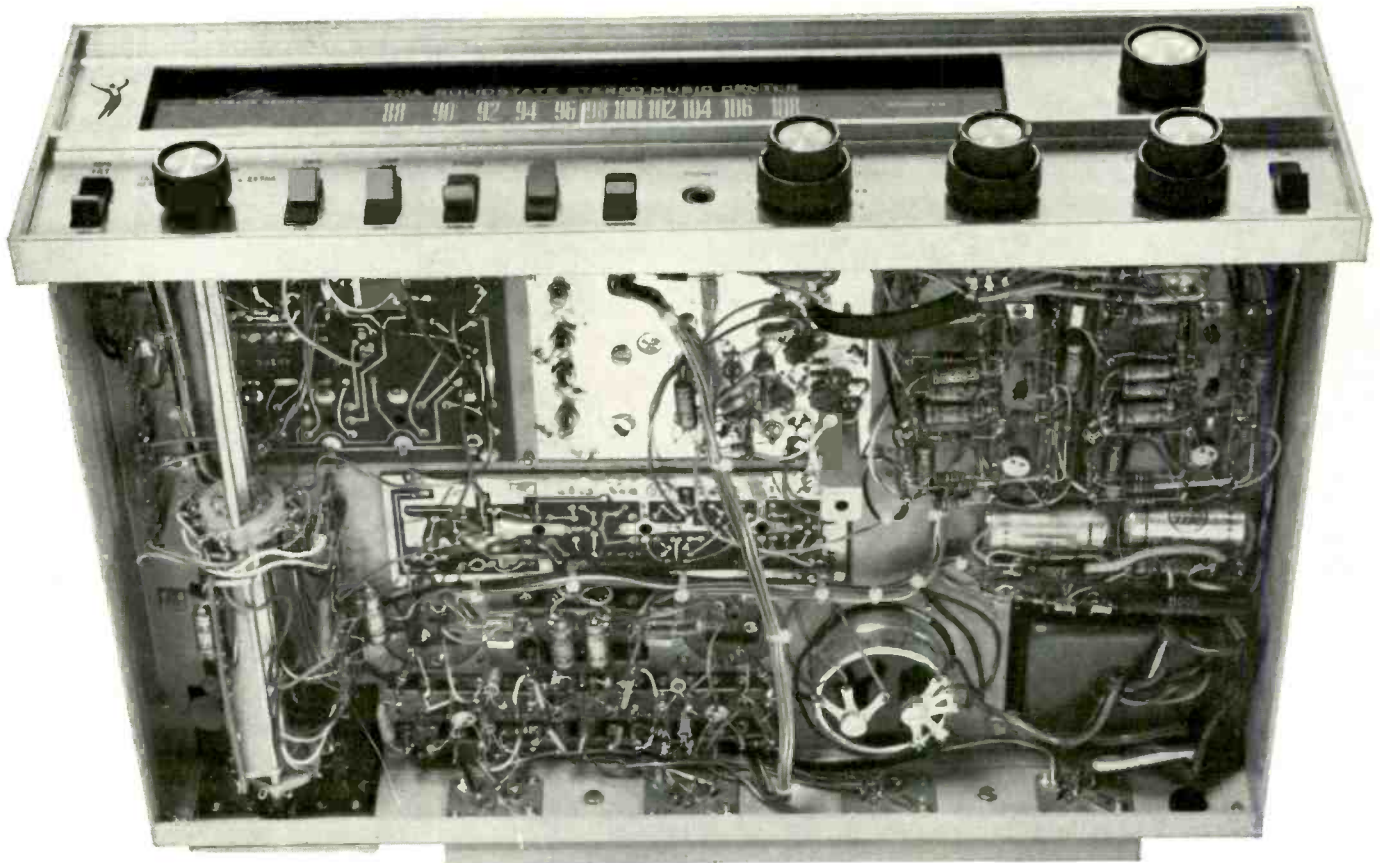
One wishes that more rock-and-roll albums had as much interesting material as this one has. To be sure, there are a few losers, which sound as though they were chosen and learned quickly, to complete the album. But among the best works are *Cloudy*, a lovely ballad by John Simon and Bruce Woodley; *Turn-Down Day* by Keller and Blume; and *Big, Little Woman* by Dawes and Dannemann (two members of the Cyrkle). These writers are unquestionably among the best in the field today.

Either the Greenwood Singers are putting us on, or they're being conned by their a-&-r man that "this is the way you've gotta go, kids, because it's what's happening, you dig?" Or else they've cynically decided to go the folk route on their own, because they think that thither lies the bread, baby.

For the fact is that somebody is occasionally writing well for this vocal group, and mostly they're singing well. And I even hear guitars making a chromatic chord descent. That sort of thing is simple to the point of banality to musicians, of course, but it's too hip, too complex, for the musical cretins of the folkum field. It leads me to think the Greenwood Singers listen to music and may even like it. *Eternal Love*, *Eternal Spring*, and *The Eagle and Me* are well scored and well sung, though the group's dismally square rhythmic accompaniment bogs down badly in the last-named song.

If the Greenwood Singers would throw those bloody guitars and banjos away and hire a good rhythm section and start singing more material of the caliber of *The Eagle and Me*, they could be just about the best vocal group in pop music. We could use one, too, since the HiLo's went off to get rich making television commercials. G. L.

Ⓢ Ⓜ BOBBY HACKETT/RONNIE DAVID: *Swingin'est Gals in Town*. Bobby



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light, he is wryly moving on *Nobody's Sweetheart* and *I Ain't Got Nobody*, and on *Tin Roof*, he plays his usual heartbreaking blues chorus. J. G.

Ⓢ Ⓜ MICHELE LEE: *A Taste of the Fantastic*. Michele Lee (vocals); orchestra, Ray Ellis cond. *Yesterday*; *Now is Love*; *You Were There*; and nine others. COLUMBIA CS 9286 \$4.79, CL 2486 \$3.79.

Performance: Derivative
Recording: Good
Stereo Quality: Good

Michele Lee has this to distinguish her from the other girls influenced by Barbra Streisand: a vibrato which at times gets almost as broad as Bert Lahr's.

I'm sure all these girls go around saying, "I am *not* influenced by Streisand. I'd sing this way if I'd never heard her; that's the way I think." Billie Holiday imitators used to say it too.

The various Streisand mannerisms bug me so much by now that any singer who uses them loses me in the first eight bars. Maybe this one has some talent, but who can listen through all the borrowed affectations? G. L.

Ⓢ Ⓜ DAVE LEWIS: *Dave Lewis Plays Herb Alpert and the Tijuana Brass*. Dave Lewis (organ); Joe Johanson (guitar); Dean Hodges (drums). *South of the Border*; *Tijuana Taxi*; *Spanish Flea*; and nine others. JERDEN JRLS 7006* \$4.79, JRL 7006 \$3.79.

Performance: Ordinary
Recording: Fair

This appears to be the debut album of organist Dave Lewis, of Seattle, Washington. The album is dedicated to Herb Alpert, and it includes songs made successful by the Tijuana Brass. Its cover is a full-color photograph of a handsome, smiling young man (presumably Lewis). On the top of his head is one lone blob of whipped cream. To anyone who recalls Herb Alpert's hit album bearing a much-discussed photograph of a girl dressed in whipped cream, Lewis' album cover alone makes him lovable.

Unfortunately, the picture is more entertaining than the album. Lewis plays the Hammond organ pleasantly, but certainly not remarkably. The guitarist in the group is irritatingly out of tune and the drummer lacks agility. Most of the arrangements are ordinary. This sort of group works well in any number of cocktail lounges across the country, but there's very little going on in this album to hold the interest of most record buyers. M. A.

Ⓢ Ⓜ MYSTIC MOODS ORCHESTRA: *One Rainy Night*. Orchestra, anonymous conductor. *A Dream*; *Sayonara*; *Autumn Leaves*; and seven others. PHILIPS PHS 600205 \$4.79, PHM 200205 \$3.79.

Performance: Moist
Recording: Good
Stereo Quality: Good

Every male old enough to be interested in the subject is aware that the combination of mood music and rain is an effective aphrodisiac. You probably have enough mood music in your collection to take care of a dozen chicks. But suppose you can a girl into coming over to your pad and it doesn't rain? This album takes care of that problem. It fills a huge hole in the catalog by provid-

ing you with both music *and* rain, and even occasional bursts of thunder that give her an excuse to pretend she's frightened and move a little closer.

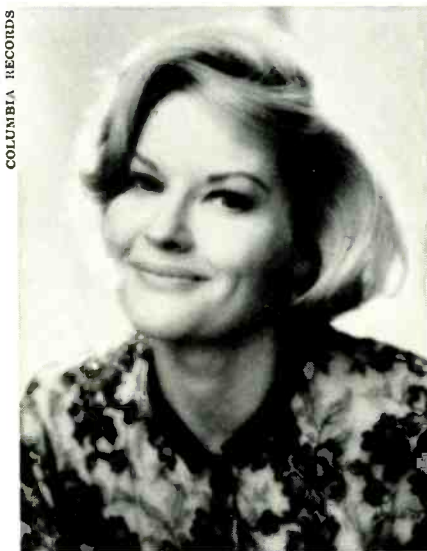
The arranger-conductor isn't named in the liner notes, and the package looks like an outside production that was leased to Philips.

It's amusing, in a silly sort of way. G. L.

Ⓢ Ⓜ PATTI PAGE: *Patti Page's Greatest Hits*. Patti Page (vocals), orchestra. *Mockin' Bird Hill*; *Detour*; *Tennessee Waltz*; and eight others. COLUMBIA CS 9326 \$4.79, CL 2526 \$3.79.

Performance: Professional
Recording: All right
Stereo Quality: All right

I never cared for Patti Page until I watched her work recently in Philadelphia. I was immediately disposed to find the virtues in her work. And believe me, they're there: she's



PATTI PAGE
For square songs, genuine musical virtues

in tune, she has command of her material, and her sound is attractive.

Her audience is her problem. Miss Page built up a big and money-making following among squares. And squares like square songs. And therefore Miss Page has to sing them.

This is an album of some of her squarest hits, sung in her impeccably clean and genuinely musical fashion. I now can listen through the fog of the material and hear her, but I wish her producer (Bob Johnston) would gamble on an album in which she does genuinely first-class material. I think it would knock everybody out. As it is, *Old Cape Cod*, the one reasonably good tune in the album, is the only one that shows what she can really do. G. L.

Ⓢ Ⓜ TOM PAXTON: *Ain't That News!* Tom Paxton (vocals and guitar), Barry Kornfeld (guitar and banjo), Felix Pappalardi (bass). *Bottle of Wine*; *We Didn't Know*; *The Willing Conscript*; *Lyndon Johnson Told the Nation*; *Buy a Gun for Your Son*; and twelve others. ELEKTRA EKS 7298 \$5.79, ELK 298* \$4.79.

Performance: Monochromatic
Recording: Good
Stereo Quality: OK

Tom Paxton performs his own songs in a straightforward, rather diffident manner. I believe he records because he is a composer: others sing his songs far better than he does. His love songs—*Hold On to Me Babe* and *Every Time* on this record—are beautiful, both melodically and verbally. Sentimentality and nostalgia seem to be his forte. But he considers himself a social critic and satirist, and a good many of his songs are in that vein. They are neo-Woody Guthrie, and no more subtle than that—far less so, most of the time. He will get one rather obvious idea, never an original one—about war toys, excessive use of cosmetics, or the ambiguities of Vietnam—and ring leaden changes on it. He attempts to substitute conviction for wit, and I don't think it can be done. He writes one hell of a romantic ballad, though. J. G.

Ⓢ Ⓜ THE ROLLING STONES: *Aftermath*. Mick Jagger (vocals); Keith Richard (vocals and guitar); Brian Jones (guitar, marimba, bells, sitar, dulcimer); Bill Wyman (bass, marimba, bells); Charlie Watts (percussion); additional accompaniment. *Paint It Black*; *Stupid Girl*; *Flight 505*; *Think*; *High and Dry*; and six others. LONDON PS 476 \$4.79, LL 3476* \$3.79.

Performance: Varies
Recording: Good
Stereo Quality: Okay

The above list of participants is only partial, for others are brought in on organ, piano, and harpsichord, and Mick Jagger gets a lighting credit. But the album does demonstrate one thing: the Rolling Stones have improved enormously and expanded widely since first coming to popularity on a somewhat later wave than the Beatles. The songs, by Jagger and Richard, which started out as direct imitations of Negro blues from the Chicago of some time ago, are now good and are identifiable as their own work—notably the earlier hits *Satisfaction*, *As Tears Go By*, and *Nineteenth Nervous Breakdown*, and on this album, *Paint It Black*. This last is interesting because it gains much of its brooding power from Brian Jones' sitar accompaniment. This instrument is becoming the darling of the rock-and-roll groups, supposedly as a result of the influence of Ravi Shankar. The Beatles used it on *Norwegian Wood*, and The Byrds play extended improvisations they call raga rock.

Elsewhere on the album the dulcimer gives a gentle Elizabethan quality to *Lady Jane*; *High and Dry* sounds like country music; there is a fine old-time boogie woogie piano on *Flight 505*; and a strange, ominous clipped quality to the vocal arrangement of *I Am Waiting*. Only the attenuated, Ray Charles-ish *Going Home* doesn't quite work. There is a remarkable variety of exciting, highly professional music on this so-called rock-and-roll album. J. G.

Ⓢ Ⓜ MONGO SANTAMARIA: *Mongo's Greatest Hits*. Mongo Santamaria (Latin percussion), orchestra. *Manteca*; *Linda Guajira*; *Para ti*; and seven others. FANTASY 8373* \$4.98, 3373 \$3.98.

Performance: Ordinary
Recording Quality: Deficient

In the early days of so-called Afro-Cuban jazz—the days when Dizzy Gillespie was experimenting with it, the days of Chano
(Continued on page 138)

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Pozo—it seemed a fierce and exciting music. Like all revolutions, or even quasi-revolutions, it has come to seem conservative in the light of later developments. This is the kind of thing you now hear pouring out of little Spanish record stores along Columbus Avenue in New York, accepted as every-day pop music by Spanish-speaking Americans.

There are all sorts of percussion in this album. It's fast, polyrhythmic—and somehow very tame. One thing that is seldom mentioned about music of Caribbean origin is its harmonic monotony. It's a very limited music, and this is a very limited album. It will sell to its special audience; I doubt that anyone else will be much stimulated. G. L.

© (M) NINA SIMONE: *Wild Is the Wind*. Nina Simone (vocals), orchestra. *I Love Your Lovin' Ways*; *Four Women*; *Wild Is the Wind*; and eight others. PHILIPS PHS 600207 \$4.98. PHM 200207 \$3.98.

Performance: Wearisome
Recording: All right
Stereo Quality: So-so

The one thing art can't do without is variety. Let someone achieve the most electrifying effect and then keep repeating it and repeating it, and it will lose all its punch. I once worked for a summer in a paper mill whose machines made a shattering roar. After a couple of weeks, I ceased to hear them.

Nina Simone made artistic mileage for a while by telling us, in effect, that she hated all white people's rotten ofay guts and wished us eternal perdition. Alas, she's got herself stuck in that rut, and now even I, who used to be in the pro-Simone camp, am joining company with those who think she's a quaky-voiced bloody bore. Her current contribution to the literature of you-damn-grays is *Four Women*, which has this coy rhyme: "I'm awful bitter these days/ Because my parents were slaves." In this song, which Miss Simone wrote, she says, "I'll kill the first mother I see." Now how d'ya like that for Truth, Honesty, Tellin'-It-As-It-Is, and all that? G. L.

© (M) JIMMY VAN HEUSEN: *Jimmy Van Heusen Plays Jimmy Van Heusen*. Jimmy Van Heusen (piano), orchestra. *Nancy*; *All the Way*; *Here's that Rainy Day*; *Love and Marriage: It's Always You*; *Darn that Dream*; and thirty-six others. UNITED ARTISTS UAS 6494 \$4.79, UAL 3494* \$3.79.

Performance: Heavy
Recording: Good
Stereo Quality: Good

Most composers in popular music seem to play hammer-handed piano. It's because most of them are not pianists and in the sweat of working a tune out, they tend to bring all their mental and physical muscles to bear to get the thing forged. Jimmy Van Heusen is one of this breed.

United Artists' project of having song-writers play their own material seemed a promising one—it should be worthwhile to hear how each man conceived of his songs, how he thought they should be done. In theory this is so: these records are good archive material. But as listening, they haven't been much, thus far at least.

Somebody did some extremely nice string writing for this album. But Van Heusen clearly is unused to working against an orchestra, and the rhythm section is miserable,

producing a lifeless slunch-slunch-slunch-slunch kind of beat behind him.

But I love this man's songs. Many of them, like *Imagination*, are classics of American light music, and others, like the lovely *Here's that Rainy Day*, are well on their way to becoming classics.

In order to accommodate so many songs on one disc, many of them are done in cut versions, and they're stacked up in medleys. If many of them weren't owned by Van Heusen's own firm (presumably he gave United Artists a break on the royalty rate, and got his other publishers to do the same), the mechanical royalties on this album would be staggering. G. L.

© (M) THE ZIMBO TRIO: *The Zimbo Trio*. Amilton Godoy (piano), Ruben Barsotti (drums), Luiz Chaves (bass). *Zimbo Samba*; *Reza*; *Vivo Sonhando*; and nine others. PACIFIC JAZZ ST 20103 \$4.79, PJ 10103* \$3.79.

Performance: Good
Recording: A little muddy
Stereo Quality: All right

The most attractive quality of college professor and album annotator John William Hardy is his enthusiasm. But his enthusiasm sometimes does the disservice of overstatement to artists he admires.

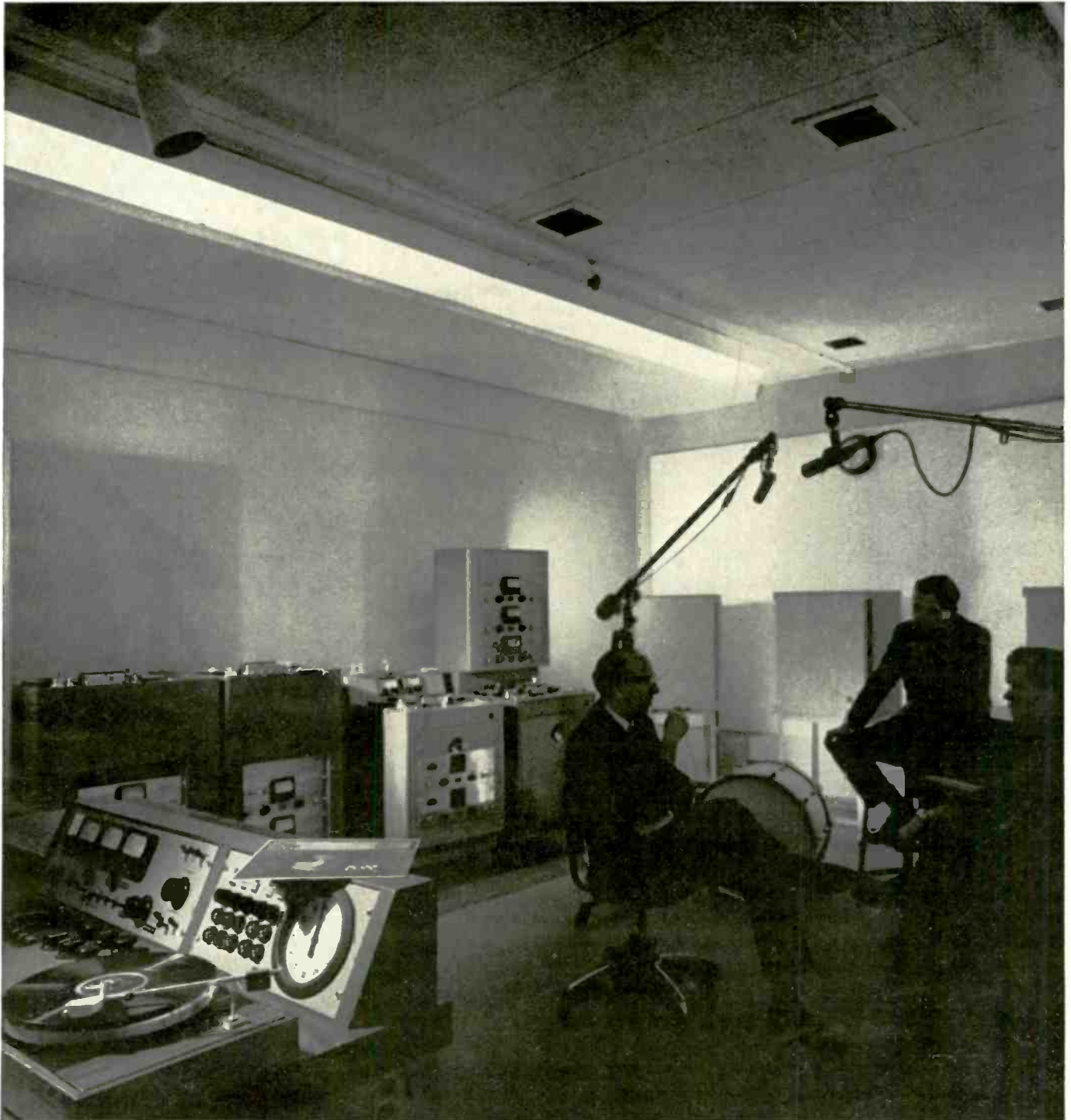
He states here that in the evolution of bossa nova, a pattern that showed itself in modern American jazz (the hard, wild school of bebop being followed by the more lyrical and restrained "cool" school) was reversed. This is at variance with my own experience with bossa nova. There were always two schools of bossa nova: one a soft and lyrical school of melody, primarily a popular music style based on voice and guitar, the other a strong and muscular style utilized by several instrumental groups. I heard Sergio Mendez (who was influenced by Horace Silver) as early as 1962—not long after I encountered João Gilberto.

The Zimbo Trio is in the harder school of bossa nova. It's not a new wave, and in fact there have been a number of groups as good or better in the style. Brazilian singer-guitarist-composer Carlos Lyra is of the opinion that bossa nova musicians haven't yet got the hang of melodic improvisation—certainly they are far behind jazz improvisers. But it is in the writing of exquisite popular melodies (and in some ways in the singing of them) that they are ahead of us. And, of course, their music is rhythmically more complex and interesting than most jazz.

As an improviser, Godoy seems formless and thin. And I don't care for his chords, particularly those watery and open right hand voicings. As a straight melody player, he's less attractive than João Donato, who, God knows, isn't a great improviser either. I like bassist Chaves best of the three men in the group. At least, I think I do: the recorded sound is a little murky, as one expects of Brazilian recording (the album is culled from two previously issued Brazilian discs). I wish the Peace Corps would send a recording engineer down there to show Brazilians how to get decent sound onto tape.

Godoy's piano is out of tune on some of the tracks. Well, you know how it is with the Brazilians. *Mañana*. Oops, pardon: *amanhã*. G. L.

(Continued on page 140)



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JAZZ



© (M) CANNONBALL ADDERLEY: *Great Love Themes/The Cannonball Adderley Quintet with Strings*. Cannonball Adderley (alto saxophone), Nat Adderley (trumpet), Joe Zawinul (piano), Herbie Lewis (bass), Roy McCurdy (drums). unidentified strings and voices. *So In Love: The Song Is You; Stella by Starlight; This Can't Be Love; Somewhere*; and four others. CAPITOL ST 2531 \$4.79, T 2531* \$3.79.

Performance: Lush
Recording: Excellent
Stereo Quality: Good

Even though the entire Adderley Quintet is heard on this disc, and the rhythm section is obviously the way Adderley would have it, "Cannonball with Strings" might have been a more apt title. It is hard to avoid comparison with the "Parker with Strings" records, especially since Parker played some of the same songs. Like Parker, Adderley tries hard to free himself from the lush quicksand of the background—strings and hokey voices—but is less successful. The arranger-conductor here is Ray Ellis, who fulfilled the same function on "Lady in Satin," Billie Holiday's last album, a dreadful set of arrangements which some people feel was Billie's best, and probably her most tortured, performance.

Except for a ripping open-horn solo on *So in Love*, brother Nat is firmly in his Miles Davis bag. This is startlingly evident on *Autumn Leaves*, which is almost identical in mood and tone to the version Cannonball and Davis recorded for Blue Note.

This is not the searing, exuberant Quintet that its admirers look forward to hearing, nor is it the movie-music album its title hints at. But the tunes have been well chosen, and the result is at least superior background music. J. G.

© (M) LOUIS BELLSON: *Thunderbird*. Louis Bellson (drums), Carl Fontana (trumpet), Harry Edison (trumpet), Arnold Teich (piano), Jim Cook (bass), Jim Mulidore (baritone saxophone), Ed Scarazzo (tenor saxophone), Sam Most (alto saxophone). *Nails; Back on the Scene; No More Blues; Cottontail*; and four others. IMPULSE AS 9107 \$5.79, A 9107* \$4.79.

Performance: Crisp, well-integrated
Recording: Excellent
Stereo Quality: Very good

This is a combo that Louis Bellson led for a month at the Thunderbird in Las Vegas in 1963. The group recorded this set before disbanding, and it is now being released by Impulse. The album's main asset is the high degree of organic collective expression throughout. This is a *group*, not simply a pick-up band of soloists and a rhythm section. In addition to the crackling ensemble playing, there are robust solos by all con-

cerned. My only reservation is that Bellson, while precise, is not an especially relaxed or relaxing drummer on medium and up tempos. Therefore, the combo is at its best on such softer and more flowing pieces as *Sevenade in Blues* and *Softly with Feeling*. Not a remarkable album, the set, however, is a solid achievement and certainly reflects the musical pleasure these musicians had in each others' company during that Las Vegas month. N. H.

© (M) ART BLAKEY: *Buttercorn Lady*. Art Blakey (drums), Chuck Mangione (trumpet), Frank Mitchell (tenor saxophone), Keith Jarrett (piano), Reggie Johnson (bass). *My Romance; Secret Love; Recuerdo; The Theme*; and two others. LIMELIGHT LS 86034 \$5.79, LM 82034* \$4.79.

Performance: Spotty
Recording: Good
Stereo Quality: OK



ART BLAKEY

An exciting band that's sure to improve

The news this morning is that Art Blakey has a new edition of the Jazz Messengers. As young players come up through his group to become well-known, sometimes to become stars, Blakey goes out and finds new ones. It is wonderful on-the-job training for the musicians, and seems to keep Blakey young. As a result, while nearly all of his albums have moments of high excitement, nearly all of them have moments of sloppiness, moments when nothing much is going on.

It's that way this time too, in a set recorded at the Lighthouse at Hermosa Beach, California. But he may have a hit here, too. Young trumpeter Chuck Mangione has a splendid, catchy little piece in *Buttercorn Lady*, which could well take off the way some of those Cannonball Adderley pieces have. Mangione is a fine soloist too. I wouldn't claim all for pianist Keith Jarrett that annotator Leonard Feather does, but he does show some exciting potential. The rhythm section as a whole functions together exceptionally well on *Recuerdo*, more cohesively than most Blakey sections, and with a less compulsive time sense. This despite the fact that, as is usual with Blakey (be-

(Continued on page 142)

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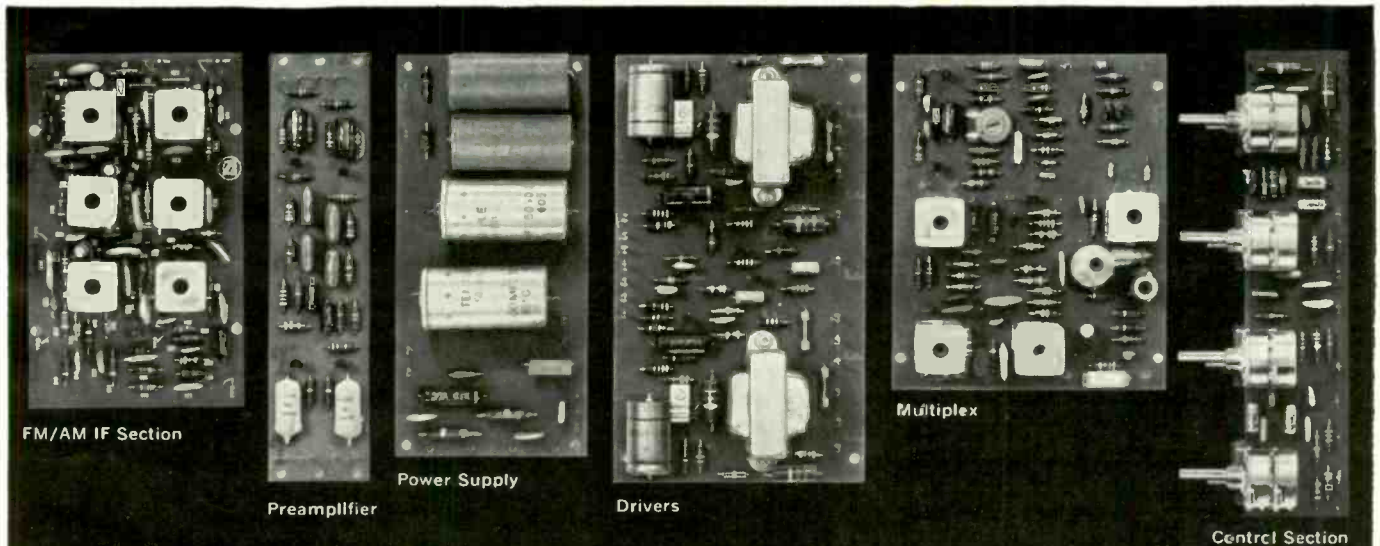
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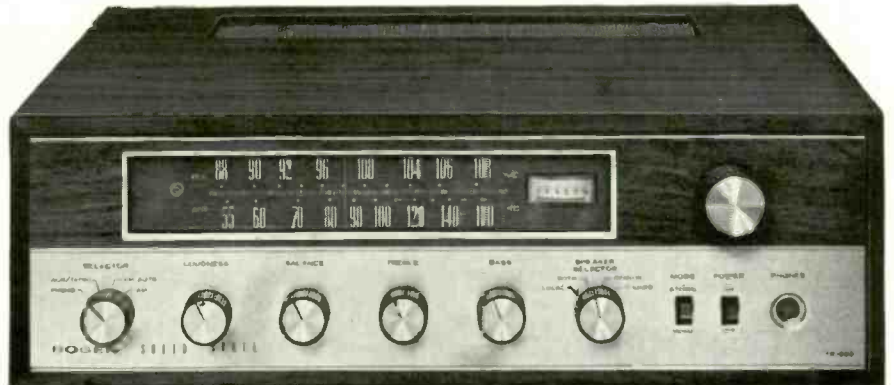
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cause he is so powerful?), the bassist is the weakest part of the group. As this band stays together, it is sure to improve, but it is also exciting to hear right now. J. G.

⑤ ⑥ DAVE BRUBECK: *Time In*. Dave Brubeck (piano), Paul Desmond (alto saxophone), Gene Wright (bass), Joe Morello (drums). *Lost Waltz; Time In; Forty Days; Lonesome; Cassandra*; and three others. COLUMBIA CS 9312 \$4.79, CL 2512 \$3.79.

Performance: As usual
Recording: Very good
Stereo Quality: Very good

This is the fifteenth year of the Dave Brubeck Quartet, a fact that this album celebrates. Both the president of Columbia Records and Brubeck's album producer have written comments for the back liner, and each of the eight tracks is annotated by a different writer.

My own frequently documented feelings about the group over the years are best illustrated by the track called *Softly, William, Softly*, on which the solos by Brubeck and Desmond provide an audible example of the difference between someone who would like very much to be a lyrical player (Brubeck) and someone who is a lyrical player without thinking about it (Desmond).

Elsewhere, *Forty Days* has a very nice Oriental feeling, and *He Done Her Wrong* is an imaginatively funky version of *Frankie and Johnny*. On *Lonesome*, Brubeck briefly plays a marvelous accompaniment figure in what is, for him, a rare pianistic moment. The others are as usual. Even the superb Desmond plays more and more as if he were thinking about the gold watch that will be his in only ten more years. J. G.

⑤ ⑥ GRANT GREEN: *I Want to Hold Your Hand*. Grant Green (guitar), Larry Young (organ), Hank Mobley (tenor saxophone), Elvin Jones (drums). *I Want to Hold Your Hand; Speak Low; Stella by Starlight; Corcovado; This Could Be the Start of Something; At Long Last Love*. BLUE NOTE ST 84202 \$5.79, 84202* \$4.79.

Performance: Skillful, flowing
Recording: Excellent
Stereo Quality: First-rate

This is a pleasant quartet album in which four compatible jazzmen improvise relaxed variations on six popular songs, two taken in bossa nova tempo (*I Want to Hold Your Hand* and *Corcovado*). Green, with his exact sense of swinging time and his long, glowing melodic lines, is the most satisfying soloist. Mobley, while logical and floating, too often tends to be bland here. Larry Young is an exemplary jazz organist in that he controls the instrument, making it a subtle accompanist and building softly colored solos in which he reveals a deft command of dynamics. Elvin Jones, as always, is a sensitive keeper of the beat, blending into this straightaway modern jazz setting as authoritatively as he fuses with much more experimental colleagues on other sessions I've heard. N. H.

⑤ ⑥ ROLAND KIRK: *Slightly Latin*. Roland Kirk (baritone and tenor saxophones, manzello, strich, Indian chanter, piccolo), Garnett Brown (trombone), Virgil Jones (trumpet), Martin Banks (flugelhorn), Gerald Brown (drums), Manuel Ramos (percussion), Edward Mathias (bass), Hor-

ace Parlan (piano), Montego Joe (conga drum), vocal group directed by Coleridge Perkinson. *Walk On By; Shaky Money; Nothing but the Truth; And I Love Her*; and five others. LIMELIGHT LS 86033 \$5.79, 82033 \$4.79.

Performance: Exuberant
Recording: Excellent
Stereo Quality: Very good

Roland Kirk, who has already proved his multi-instrumental virtuosity (often playing two or more horns at the same time), is now adding to his skills as a creator of variegated and organically exciting ensemble textures. In this set the arrangements were conceived by Kirk and executed by Garnett Brown. The scores make the nine-piece group sound considerably larger as well as remarkably flexible in its range of color combinations.

The moods vary widely: *Walk On By* sounds as if it were being performed at a party; *Raoul* explores the tensions of pride; *It's All in the Game* is sturdily optimistic; *Juarez* takes on the restless rhythms of that border city; *Safari* is an essay in the scope of percussion and flute colorations; *And I Love Her* transmutes that Beatles' song into tart Latin jazz; and *Nothing but the Truth* is a swirling blend of blues, Latin idioms, and modern jazz. Kirk's instrumental colleagues plunge into this kaleidoscope of sounds and feelings with gusto. N. H.

⑤ ⑥ CHARLES LLOYD: *Dream Weaver*. Charles Lloyd (tenor sax and flute), Keith Jarrett (piano), Cecil McBee (bass), Jack DeJohnette (drums). *Autumn Sequence; Dream Weaver; Bird Flight; Love Ship; Sombrero Sam*. ATLANTIC SD 1459 \$5.79, 1459* \$4.79.

Performance: Intense
Recording: Good
Stereo Quality: Good

In the past, I have wondered about the considerable excitement caused by the work of Charles Lloyd, since he seemed to me so obviously derivative of John Coltrane. This latest Lloyd album, his first for Atlantic, has more than enough Trane-like tenor on it, but there are some other things as well. Most notably, there is Lloyd's flute playing on *Autumn Sequence*, in which vamps by Lloyd entitled *Autumn Prelude* and *Autumn Echo* surround the standard *Autumn Leaves*. He constructs an exciting solo composed largely of notes not to be found in the well-tempered scale.

Dervish Dance, which, with *Meditation*, makes up *Dream Weaver*, is more indebted to Coltrane; and *Bird Flight*, though it is seemingly made up of a line Charlie Parker used to play, would be impossible without Coltrane's example.

After the leader, the most interesting soloist is pianist Keith Jarrett, who owes many of his notions to Cecil Taylor and has almost as much technique.

There is one piece here, *Sombrero Sam*, which has some of the rhythmic and melodic lilt of pieces like *Señor Blues* and Cannonball Adderley's specialties, and like them it could conceivably become a hit. J. G.

⑤ ⑥ JACQUES LOUSSIER: *Play Bach*. Jacques Loussier (piano), Pierre Michelot (bass), Christian Garros (drums). *Invention No. 5; Partita in B Flat; Concerto Italien*; (Continued on page 144)

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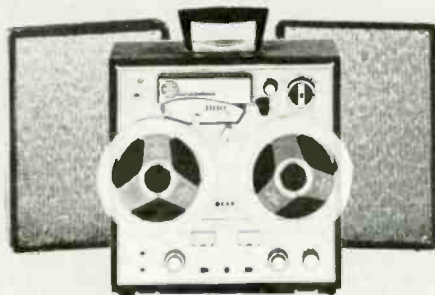
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Concerto in D Minor; and four others. LONDON PS 454/5 two discs \$9.58, LL 3454/5 \$7.58.

Performance: Skillful but askew
Recording: First-rate
Stereo Quality: Good

⑤ ⑥ **CLAUDE BOLLING: *Two Beat Mozart***. Claude Bolling (piano), Pierre Dutoir (trumpet), Gerard Badini (clarinet, tenor saxophone), Claude Goussier (trombone), Charlie Blareau (bass), Peter Giger (drums), Fernand Garbasi (banjo), Pierre Sellin (trumpet), Gaby Vilain (bass trombone). String section conducted by Jean Gitton in the first three movements of *Eine kleine Nachtmusik*, *Mon Coeur Soupire*; *Rondo à la Turque*; *Andante and Variations*; *Overture to the Marriage of Figaro*; *Eine kleine Nachtmusik*. PHILIPS PHS 600204 \$4.98, PHM 200204 \$3.98.

Performance: Unconvincing
Recording: Good
Stereo Quality: Very good

Inexplicably, attempts to "swing the classics" continue. What sounded just bearably cute in the 1930's (Benny Goodman's *Bach Goes to Town*, among others) had become drearily corny twenty years later. Then came the considerably more sophisticated "third stream" thrust at creating a new music out of both jazz and classical elements. That stream has ended in a cul-de-sac. More recently there has been the charming but quite superficial play at jazzing the classics by the Swingle Singers. And now we're almost back in the 1930's with these two sets.

Recorded at the Théâtre des Champs Élysées, Jacques Loussier in *Play Bach* continually moves from a romanticized Bach "in the original" to a reduction of Bach to jazz clichés. At his worst, he sounds like Dave Brubeck (*Chorale No. 1*); and at his best, his ingenuousness concerning jazz is embarrassing. Pierre Michelot, on the other hand, is an excellent jazz time-keeper, and Christian Garros is almost as effective a drummer. But their skills are wasted in this stale pastiche.

Similarly, Mozart does not survive the stiff, self-conscious gimmickry of being Dixielandized by Claude Bolling's group. *Eine kleine Nachtmusik* is especially schizoid with a string section sounding as if it were in another studio, and not very happy there either.

N. H.

⑤ ⑥ **LES McCANN: *Spanish Onions***. Les McCann (piano), Victor Gaskin (bass), Paul Humphrey (drums). *El Soulo*; *Lavande*; *I Am in Love*; *Git Them Grits*; and three others. PACIFIC JAZZ ST 10097* \$5.79, PJ 10097 \$4.79.

Performance: As usual
Recording: Good

Well, here is another Les McCann album. I think it is another Les McCann album. It has a cover I am not familiar with, which says it was recorded at a recent concert at the Esquire Theatre in Los Angeles, and you can hear the crowd noises. And I know it's not the Les McCann record I heard with Gerald Wilson's big band, because there is no big-band music on this record.

Other than that, it sure does sound a lot like all the other Les McCann records I have ever heard. There is the track with the nitty-gritty title, this time called *Git Them Grits*,

where he does nothing but get that beat going. Then there is the pseudo-Spanish *El Soulo*, all pomp and no circumstance. And a ballad in which he is sentimental all over the place. The only track of moderate interest (for the tune) is *Lavande*, but even that sounds a lot like John Lewis. To make myself clear, I should report that I didn't like the other McCann albums when I heard them either.

J. G.

RECORDING OF SPECIAL MERIT

⑥ **KING OLIVER: *In New York***. King Oliver (trumpet), various ensembles. *Too Late*; *New Orleans Shout*; *Mule Face Blues*; *Stingaree Blues*; and twelve others. RCA VICTOR LPV 529 \$4.79.

Performance: Persuasive, consistent
Recording: Excellent re-mastering

It's a credit to the RCA Victor Vintage Series and to Mike Lipskin, producer of this



KING OLIVER

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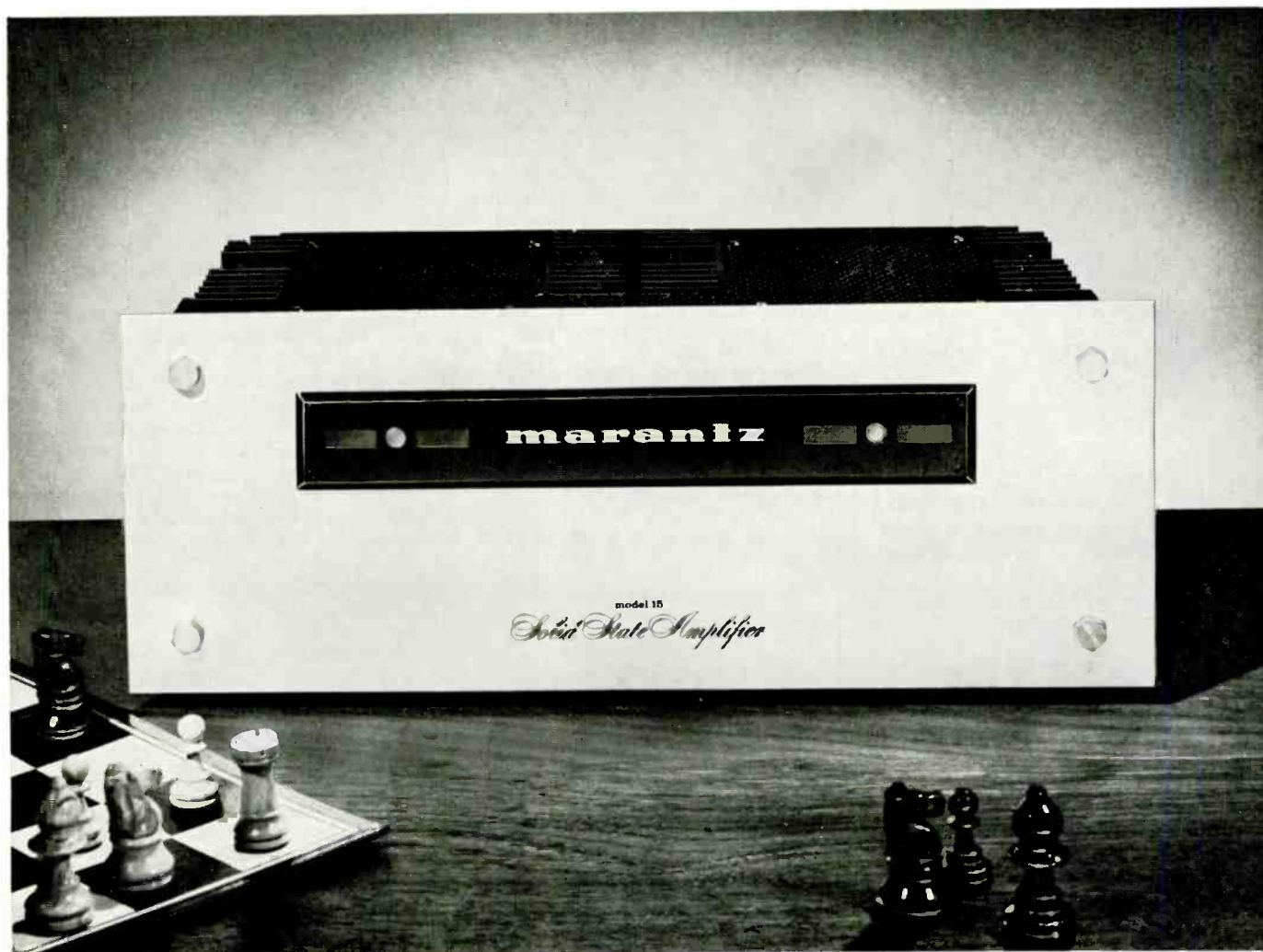
particular album, that a series of performances can be reissued solely on the basis of their historical value (I would expect sales of this album to be minute). As Martin Williams observes in his conscientious notes, these 1929-1930 recordings by King Oliver have been unduly neglected. As they demonstrate, Oliver's prowess as soloist and leader did not suddenly end in Chicago in the mid-1920's. His playing here is commandingly lyrical and structured with remarkable economy. I do not find the arranging—much of it placed in overly deliberate tempos—as interesting as Williams does. But there is much of great value here.

In addition to Oliver's work, there are vivid solos by a young "Red" Allen, revealingly influential alto saxophone work by Hilton Jefferson, and extraordinarily supple tuba playing by Clinton Walker. Williams made the selections, and the expert remastering was by Don Miller. Columbia, also engaged in a valuable jazz reissue series, might well study Mr. Miller's command of his craft.

N. H.

⑥ **DJANGO REINHARDT: *Django and his American Friends***. Django Reinhardt (Continued on page 146)

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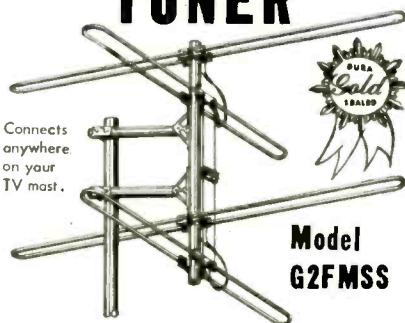
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(guitar), Coleman Hawkins (tenor saxophone), Stéphane Grappelly (piano), Garnet Clark (piano), Benny Carter (alto saxophone or trumpet), Dicky Wells (trombone), Bill Coleman (trumpet and vocal), and others. *Avalon; Rosetta; Stardust; I Got Rhythm; Out of Nowhere*; and eleven others. ODEON CLP 1890 \$5.79.

Performance: Good
Recording: Okay

Apparently the American jazzmen who went to Paris in the Thirties were anxious to play and record with the unique Gypsy guitarist Django Reinhardt. No wonder. Django was a master, with an inimitable style, dexterous, sensuous, and romantic.

The idea of this series of all-star sessions is a good one, and there is some marvelous music on the sixteen tracks. But it is far from the best album to recommend to a Djangophile. Although he demonstrates a fine, not widely recorded ability as a rhythm guitarist, his solos are few and short. The bulk of the album is excellent small-group swing of the Thirties, and the color changes instantly when Reinhardt solos. The set is a fascinating curiosity, but not basic. J. G.

Ⓢ Ⓜ KID THOMAS/GEORGE LEWIS: *Ragtime Stompers*. Kid Thomas (trumpet), Jim Robinson (trombone), George Lewis (clarinet), Emanuel Sayles (banjo and vocal), Alcide "Slow Drag" Pavageau (bass), Sammy Penn (drums and vocal). *Salty Dog; Girl of My Dreams; Tiger Rag; Easter Parade*; and three others. GHB S5 \$5.98, 5* \$4.98.

Performance: In the tradition
Recording: Excellent
Stereo Quality: Okay

George Lewis and more recently Kid Thomas have been figures in the pantheon that staunch jazz traditionalists have erected. What makes this album unusual is the departure from the standard New Orleans repertoire into such different tunes as *When My Dream Boat Comes Home* and *Easter Parade*. This last, despite Lewis' occasional bad notes, is light, airy, and charming, the finest thing on the set. After that, more in the tradition, is *Battle Hymn of the Republic*, which stomps right along after its strange, tentative opening. In many ways the star of the set is Emanuel Sayles, who is a superb rhythm banjoist. There is an air of naiveté about these performances—which have been very well recorded—and lovers of traditional jazz should find the album much to their taste.

I think I should quote a little boxed note on the back of the jacket, since it indicates the producer's seriousness and an unusual opportunity for students of the music: "As a special service to students of jazz and jazz collectors GHB and Jazzology have made available a 12-inch LP microgroove album of incomplete takes, false starts and second takes of all recordings made at this Kid Thomas-George Lewis session. Only a very limited edition of this collectors series have been manufactured and are available on a first come first serve basis only by writing directly to GHB-Jazzology Records." The address, by the way, is P.O. Box 748, Columbia, South Carolina. J. G.

MUDDY WATERS: *Down on Stovall's Plantation* (see Best of the Month, pg. 74)

FOLK



Ⓢ Ⓜ DOCK BOGGS: *The Legendary Dock Boggs*. Dock Boggs (vocals and banjo). *Down South Blues; Country Blues; Bright Sunny South; Prodigal Son; Mother's Advice*; and ten others. VERVE/FOLKWAYS FVS 9025 \$5.79, FV 9025 \$4.79.

Performance: Diffident
Recording: Okay
Stereo Quality: Okay

First of all, it should be said that this is a reissue of a 1964 Folkways album (FA 2351), and second, that the stereo is "electronic," and that when only one man sings and plays, stereo really makes little difference anyway.

But perhaps I should get to the point, which is that while I think I understand and appreciate the authenticity of Dock Boggs' Southern mountain style and his expertness at it, he moves me not at all. The old songs of love and death once again, sung so diffidently that love and death are reduced to monotony. Only on *Coal Creek March*, an instrumental with a brilliant "tune up" beginning, could I rouse myself from my own diffidence. J. G.

Ⓢ Ⓜ CLIFTON CHENIER: *Louisiana Blues and Zydeco*. Clifton Chenier (vocals, accordion, harmonica); Elmore Nixon (piano); Cleveland Keyes (guitar); Fulton Antoine (bass); Robert St. Judy, Madison Guidry (drums); Cleveland Chenier (rubboard). *Hot Rod; I Can't Stand; Zydeco Et Pas Sale; Clifton's Waltz*; and seven others. ARHOOLIE F1024 \$4.98.

Performance: Lively, infectious
Recording: Good

Louisiana-born Clifton Chenier is a leading interpreter of Zydeco, a dance music popular in the Gulf Coast area of Texas and Louisiana. Rooted in Louisiana Cajun music, Zydeco has become increasingly infiltrated by Negro blues since the 1930's. It encompasses a variety of forms—waltzes, two-steps, and rhythm-and-blues. On the first side, in which rhythm-and-blues elements are particularly strong, Chenier sings in English. For the rest of the album, accenting the more traditional Cajun idioms, he performs in Cajun French. Chenier has a strong, guttural blues voice; he plays harmonica with exuberant skill; and he may well be the hottest accordion player so far recorded (hot in terms of sound and swinging attack). His colleagues are expert at the swirling, often dense rhythms characteristic of Zydeco. N. H.

Ⓢ Ⓜ TIM HARDIN: *Tim Hardin: I*. Tim Hardin (vocals, piano, guitar); John Sebastian (harmonica); Gary Burton, Phil Krauss (vibes); Buddy Saltzman, Earl Palmer (drums); Bob Bushnell, Walter Yost (bass); Artie Butler (string arrangements). *Misty* (Continued on page 148)

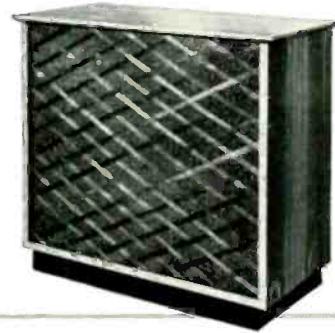
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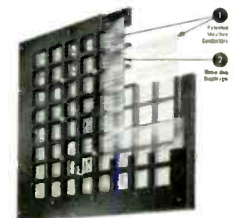
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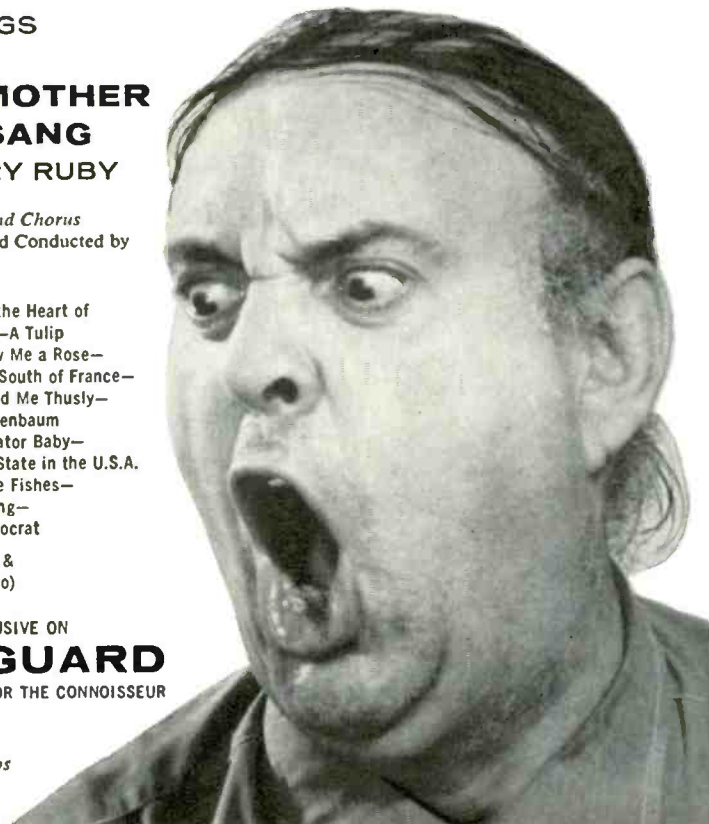
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 VERVE/FOLKWAYS FTS 3004* \$5.79, FT 3004 \$4.79.

Performance: **Rambling**
 Recording: **Okay**

Before receiving this recording, I'd read reviews that seemed to indicate that Tim Hardin was the new folk singer-composer to watch; therefore, I was delighted when the album came. I'm not so delighted any more. Hardin's is a quiet, semi-performance style, probably more suitable to small group gatherings than to the phonograph. His songs are wandering, amorphous, and often concerned with mystical thoughts about love. Their structure is such that he sometimes rambles on like a George Gobel parody. But the album is quiet, gentle, and sweet—perhaps it simply lacks enough steel for my taste. *J. G.*

© ® **JOHN LEE HOOKER: ... and Seven Nights.** John Lee Hooker (vocals and guitar), unidentified accompaniment. *It's Raining Here; Little Dreamer; Bad Luck and Trouble; Seven Days and Seven Nights; I'm Losin' You;* and six others. VERVE/FOLKWAYS FTS 3003* \$5.79, FT 3003 \$4.79.

Performance: **Intense**
 Recording: **Good**

John Lee Hooker, like Lightnin' Hopkins and a few other blues singers, underwent a resurgence of popularity when blues, rhythm-and-blues, rock, folk-rock, and related styles became increasingly popular. Like Hopkins, Hooker made little concession to changing times, and he still sings as he always has, to much the same accompaniment. (There is an excellent electric guitar on this album, though, and I wonder if he plays it himself.)

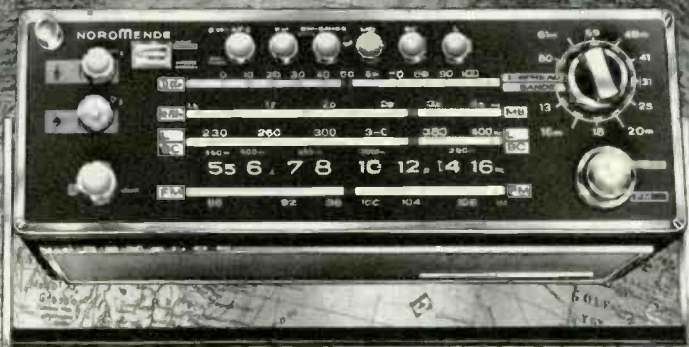
He sings his songs of "bad luck and trouble" with a mordant intensity that can sometimes become overpowering. One especially fine number here is the blues *Waterfront*, which Hooker is either naive enough or crafty enough to begin with the line, "I cover the waterfront." His backing is strong and helpful without being overly obtrusive, and the whole thing adds up to the best album he's made in a while. *J. G.*

® **CLARK KESSINGER: Clark Kessinger, Fiddler.** Clark Kessinger (fiddle), Gene Meade (guitar), Wayne Hauser (banjo). *Red Bird; Ragtime Annie; Chinky Pin; Sandy River; Richmond Polka; Turkey Knob;* and twelve others. FOLKWAYS FA 2336 \$5.79.

Performance: **Excellent for what it is**
 Recording: **Good**

Folkways continues to document old-time country music for the small nucleus of die-hard fans. Clark Kessinger, the fiddler who, the notes say, last recorded thirty-five years ago, is from Charleston. The notes don't say which Charleston, but it seems to be West Virginia. At least, the music here sounds much like what I heard at country dances when I grew up in that state. Kessinger, who works here with banjo and guitar, plays the sort of music suitable for the various dances of the region. The music is excellent for what it is, and although I think very few would find the album suitable for repeated listening, it is the best of its kind. *(Continued on page 150)*

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DATA

COMMENTARY

© (M) MARA LYNN BROWN: *My Way*. Mara Lynn Brown (vocals); orchestra, John Frigo cond. *My Foolish Heart*; *When Your Lover Has Gone*; *Sweethearts on Parade*; and nine others. DECCA DL 74728 \$4.79, DL 4728* \$3.79.

This album consists mostly of good standards and the kind of chi-chi East-Side-supper-club material I cordially loathe (i.e., *Peel Me a Grape*). Miss Brown has talent, but it is obscured by her consciously pushed, artificial excitement. The disc is not well recorded: the sound is harsh and the balances are bad. G. L.

© (M) JOE BUSHKIN: *Night Sounds—San Francisco*. Joe Bushkin (piano); orchestra, Marty Paich cond. *The Good Life*; *More*; *Sweet Leilani*; and nine others. DECCA DL 74731 \$4.79, DL 4731* \$3.79.

Joe Bushkin is a pianist whose work stands half-way between jazz and Carmen Cavallaro. Though, unlike most cocktail pianists, he plays correct chord changes, he does possess some of that breed's mannerisms. Marty Paich, an excellent arranger ordinarily, doesn't get a chance to do much here. G. L.

© (M) JOSÉ FELICIANO: *A Bag Full of Soul/Folk, Rock, and Blues*. José Feliciano (vocals, guitar); unidentified accompaniment. *Help!*; *Masters of War*; *Spoonful*; *Where I'm Goin'*; and eight others. RCA VICTOR LSP 3503 \$4.79, LPM 3503* \$3.79.

In this set Feliciano is part blues singer, part protest singer, part rock-and-roll celebrator, and part folk bard. But everything sounds pretty much the same, because he sticks to a narrow range of dynamics and doesn't vary his vocal texture or his approach to lyrics enough. He is a forceful singer, but he has yet to transcend his influences and become really convincing. N. H.

(M) HERB LEIFER: *The Armageddon*. Herb Leifer (reader). ADVANCE 1010 \$5.00.

There are some affecting passages in this story of an old-fashioned rabbi who is relieved of his pulpit by the directors of a modern Jewish center, but they get smothered finally in a fatty broth of sentimentality, stock characters, and fatuous pieties. The author reads in a voice that only a mother could love. P. K.

© (M) DUKE PEARSON: *Honeybuns*. Duke Pearson (piano), Johnny Coles (trumpet), Garnett Brown (trombone), Les Spann (flute), James Spalding (alto saxophone), George Coleman (tenor saxophone), Pepper Adams (baritone saxophone, clarinet), Bob Cranshaw (bass), Mickey Roker (drums). *Honeybuns*; *New Girl*; *You Know I Care*; *Is That So*; *Our Love*; *Heavy Legs*. ATLANTIC SD 3002 \$5.79, 3002* \$4.79.

The nonet assembled here is basically a small rhythm-and-blues band, scrubbed and dusted. Pearson is not a memorable pianist, but is competent in a softened, slightly romantic post-bop vein. The outstanding player here is Johnny Coles, who may be the most underrated jazz trumpeter around. I look forward to every record on which he plays, and he provides the most rewarding moments of this one. J. G.

© (M) VOICES OF HOPE: *Walk On By Faith*. Voices of Hope (vocals); Thurston G. Frazier, leader. *Jesus Lifted Me*; *Oh to Be Kept by Jesus*; *Jesus All Around Me*; and seven others. CAPITOL ST 2480 \$4.79, T 2480* \$3.79.

The Voices of Hope, a large gospel choir from Los Angeles, sings here with obvious sincerity, but little else that is praiseworthy. Tempos are ponderously slow, and some of the soloists are painfully out of tune. The group's only interesting moments occur during its two bright-tempo songs—it is puzzling that more were not added. The recording is fair. M. A.

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Kissinger is a better musician than his accompanists. The two waltzes, *Over the Waves* and *Wednesday Night Waltz*, have a naïve charm that makes them far more durable than the other tracks. J. G.

© (M) BOB LIND: *Don't Be Concerned*. Bob Lind (vocals and guitar), unidentified accompaniment. *Counting*; *Elusive Butterfly*; *Mister Zero*; *Unlock the Door*; *Cheryl's Goin' Home*; and eight others. WORLD PACIFIC WPS 21841* \$4.79, WP 1841 \$3.79.

© (M) BOB LIND: *The Elusive Bob Lind*. Bob Lind (vocals and guitar), unidentified accompaniment. *Wandering*; *The Swan*; *Fenariano*; *Black Night*; *White Snow*; and six others. VERVE/FOLKWAYS FTS 3005 \$5.79, FT 3005 \$4.79.

Performance: Bland
Recording: OK
Stereo Quality: Elusive OK

Here we have a little capsule show biz history. This fellow starts out on a medium-size West Coast label singing his own songs, and one of them, *Elusive Butterfly*, becomes a hit. So this big company, Verve, gets hold of him and gives him strings and other people's songs, and he is on his way.

Has Bob Lind sold out?

I can't see that it makes much difference, since I find little use for either album. He has a rather high, petulant voice, much like Paul Anka's, and his songs are like what I imagine would come out if Anka tried to compose a Dylan song. If you think *Anka Sings Dylan* is as ludicrous an idea as I do,

then you should by all means listen to *The Times They Are A'Changin'* on the Verve disc. On World Pacific, I recommend *Dale Anne*, possibly the most "poetical" bad poetry of the year, all about a misunderstood girl who becomes, metaphorically, a frozen bird and a beached mermaid. Lind did not write *Hard Road* on the Verve; it's Woody Guthrie's *Pastures of Plenty*—Lind takes arranger credit. He is remarkably naïve in his protest songs, no more so than when he calls Louisiana's Leander Perez "the last living political boss." Yeah. Like Bob Lind is the last great folk singer. J. G.

© (M) HOVIE LISTER AND THE STATESMEN QUARTET: *Happy Land*. Hovie Lister (piano), the Statesmen Quartet (vocals). *How Many Times*; *I Want to Be Ready*; *Trouble: One of These Mornings*; and eleven others. CAPITOL DT 2539 \$4.79, D 2539* \$3.79.

Performance: Skillful, ebullient
Recording: Excellent
Stereo Quality: Competent but fake

A collection of pre-LP recordings "enhanced" for stereo phonographs, this album is a useful addition to the discography of white gospel music. Hovie Lister provides the rollicking "camp meeting" piano base for the polished singing of the Statesmen. The latter's work is greatly strengthened by the arresting bass singing of Jim "Big Chief" Wetherington, who sounds at times like an extraordinarily flexible tuba. The barbershop-like harmonies are bright, but the quartet is limited in textural range and devices. Similarly, its rhythms are foursquare and predictable.

However, primarily because of the firmly resonant Mr. Wetherington, the set is entertaining, even for the unbaptized. N. H.

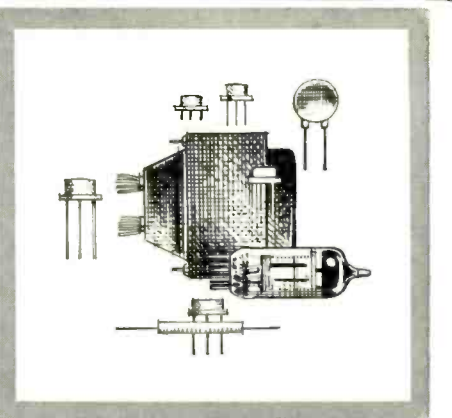
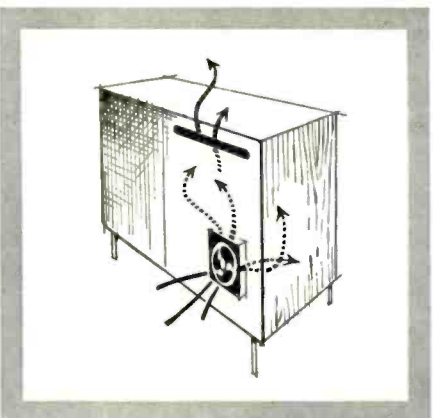
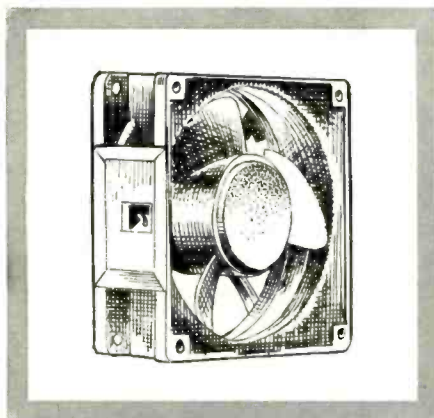
© (M) JEAN RITCHIE AND DOC WATSON: *Jean & Doc at Folk City*. Jean Ritchie (vocals and dulcimer), Doc Watson (vocals, banjo, guitar, harmonica), Roger Sprung (banjo, fiddle). *Hiram Hubbard*; *Soldier's Joy*; *Wabash Cannonball*; *Pretty Polly*; *Willie Moore: The House Carpenter*; and nine others. VERVE/FOLKWAYS FVS 9026 \$5.79, FV 9026 \$4.79.

Performance: Varies
Recording: OK
Stereo Quality: OK

First of all, let me repeat the information that Verve/Folkways is kind enough to supply on the jacket: this album was issued on the Folkways label in 1963, number FA 2426.

Devotees of Southeastern white mountain singers, of the Carter Family or gospel variety—and I only occasionally number myself in this company—swear by both Jean Ritchie and Doc Watson. It should be a great treat for those people to have them both together. There are vocals and instrumentals (Watson is a brilliant banjoist), solos and duets. For myself, I prefer the duets, for one of the main attractions this music has for me is its lonesome, open harmonies.

Jean Ritchie has a thin, high voice; Doc Watson sounds, at times, remarkably like Jack Teagarden. Both are purists, and both tend in vocal performance to a diffidence (Continued on page 152)



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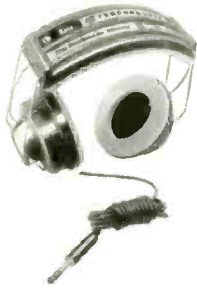
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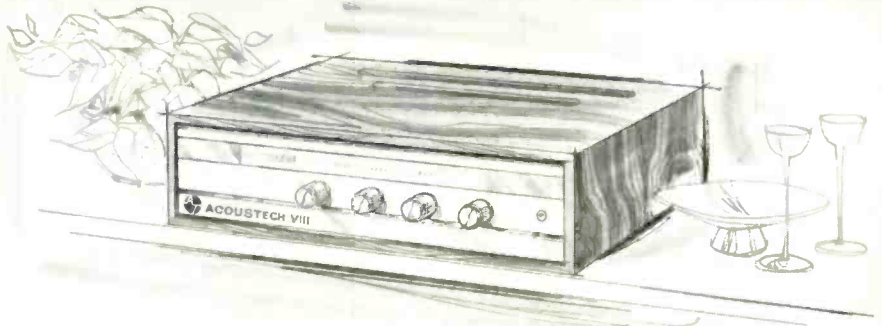
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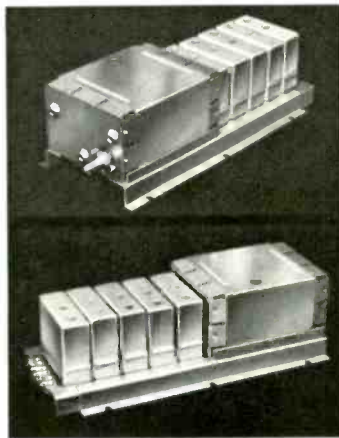
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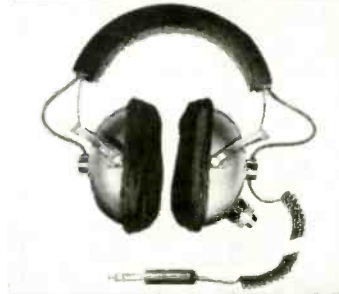


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that I find tedious over the stretch of a long number. There is some excellent music here for everyone, and I'm sure their fans will be delighted—but then they probably have FA 2426. The stereo version is a bit fuller. J. G.

RECORDING OF SPECIAL MERIT

Ⓜ AMALIA RODRIGUES: *Haunting Fire of the Fado*. Amalia Rodrigues (vocals); Domingo Caraminha, Castro Mota, Mártinho D'assunção (guitars). *Cantiga de Amigo; Erros Meus; Fado Portugues; Verde Verde; Sombra*; and eight others. CAPITOL T 10441 \$3.79.

Performance: Magisterial
Recording: Very good

This is the best of Amalia Rodrigues' albums so far available here—in terms of performance, programming, and engineering. The *fado* could be called the Portuguese blues, and it is marked, as Portuguese poet José Regio puts it, by "an irresistible tragic determination." All the songs here are dark, mostly dark with pain but sometimes dark with pride. And Miss Rodrigues' voice is appositely dark, vibrant, and dramatic without crossing the line into bathos. Behind her is the gentle, sensuous rhythmic undertow of the two guitars that are traditional to the *fado*. N. H.

Ⓜ PETE SEEGER: *Dangerous Songs!?* Pete Seeger (vocals, banjo, guitar, flute); Fred Hellerman (vocal, guitar) on one track. *The Draft Dodger Rag; Never Wed an Old Man; Harry Simms; One Grain of Sand;*



AMALIA RODRIGUES
Dark, vibrant, and dramatic fado

Beans in My Ears; and eighteen others. COLUMBIA CS 9303 \$4.79, CL 2503 \$3.79.

Performance: Convincing but not overbearing
Recording: Excellent
Stereo Quality: Very good

An unusually fresh collection of protest songs, this set testifies again to Pete Seeger's remarkable range of repertoire. There are nursery rhymes hiding rebellion (*Robin the Bobbin* directed at Henry VIII); a paean to

free thinking from the German Peasants' War; songs of the sexual revolution (*Never Wed an Old Man*); Civil War broadsides; and a sharp satiric version of *Casey Jones*, which turns that doomed engineer into a scab during a union organizing campaign. Among contemporary songs of rebellion, there are Phil Ochs' mocking *Draft Dodger Rag* and Seeger's own poignant and powerful commentary on the Viet Nam war, *King Henry*, based on a letter to his wife by a young Kansas soldier a week before he was killed. Throughout, Seeger does not preach. He lets the songs speak, for they are sufficiently trenchant in themselves to have no need of obvious didacticism from those who perform them. The album could have been subtitled: "An Oblligato to the First Amendment." N. H.

Ⓜ MARK SPOELSTRA: *State of Mind*. Mark Spoelstra (vocals and guitar). *This Man; Too Late; Bubble Gum Song; Sonless Blues; Sacred Life; Gimme Gimme*; and six others. ELEKTRA EKS 7307 \$5.79, EKL 307* \$4.79.

Performance: Amiable
Recording: Good
Stereo Quality: Okay

There are those who admire Mark Spoelstra for the depth and quality of his convictions, for his stand as a conscientious objector, etc. I suppose I do too, but in these songs, I cannot see that he has been able to make poetry of his opinions. And of course, just having opinions is not enough to make one either an artist or an entertainer. I may be against war and race riots myself, but I have not

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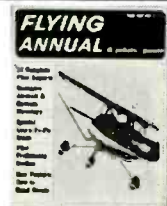
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yet been impelled to make up songs saying so.

Spoelstra's understated voice reminds me on occasion of Mose Allison's, and he is an excellent guitar player. His music and his performance style are directly in the Guthrie-Seeger tradition. It may be from Guthrie that he got his approach to children's songs. At any rate, those he has recorded here are delightful, probably even more so to children than to me, and are certainly the most successful parts of his album. J. G.

FOLK COLLECTIONS

© CHICAGO BLUES: *The Early 1950's*. Homesick James Williamson, Baby Face Leroy Foster, Little Walter Jacobs, J. B. Hutto, Eddie Boyd, Junior Wells, Floyd Jones, Johnny Young, Big Walter "Shaky" Horton, Little Willie Foster, Robert Night-hawk, John Brim (vocals); various accompaniments. *Hoodoo Man; Homesick; Muscadine; Tough Times; Kansas City Blues; Stockyard Blues*; and ten others. BLUES CLASSICS BC 8 \$4.98.

Performance: Various
Recording: Fair

These sixteen 78 sides, recorded in Chicago between 1947 and 1955, are primarily for specialists, of course, those interested in the few men who still make handcrafted blues. But this album is likely to have a wider appeal. I am not a dedicated fan of this music myself, but found much of the instrumental playing superb, especially Muddy Waters' guitar. I was also taken with Little Willie Foster's piercing voice, but most of all with Floyd Jones' *Dark Road*. His effortless, shocking falsetto is just the thing Pete Seeger has been trying so hard and so fruitlessly to capture all these years. And I have a sneaking admiration for any man who will bill himself as Baby Face Leroy. It doesn't take a passionate interest in blues to have a fine time with this set. J. G.

© PIANO BLUES. Walter Roland, Sylvester Palmer, Mississippi Jook Band, Wesley Wallace, Jabbo Williams, Walter Davis, Romeo Nelson, Louise Johnson, Roosevelt Sykes, Little Brother Montgomery, Peetie Wheatstraw (vocals and accompaniment). *Big Mama; Dice's Blues; Broke Man Blues; On the Wall; Jab Blues; Skippy Whippy; Fanny Lee Blues; Pratt City Blues; M and O Blues; Dyin' Rider Blues; Lost All I Have Blues; The First Time I Met You; Good Woman Blues*. FOLKWAYS RBF 12 \$5.79.

Performance: Various
Recording: Fair

This is a surprising release to come from Folkways and from Samuel Charters, who compiled, edited, and annotated it. The record is just what its title indicates, piano blues—though actually some tracks are boogie woogie, if one wishes to make the distinction. What is surprising is that aside from a reference to "this selection of piano blues from the 1920's and 1930's," there is no information about recording dates or initial release, whether on record or piano roll. And both Folkways, in general, and Charters, in particular, are usually scholarly.

The music itself is what you would expect from the names involved, varying from excellent to routine. It supplements, but does not replace, similar collections already in the catalog. J. G.

NOVEMBER 1966



THEATER • FILMS

© THE FANTASTICKS (Tom Jones-Harvey Schmidt.) Original-cast album. Kenneth Nelson, Jerry Orbach, Rita Gardner, William Larsen, Hugh Thomas (singers). Instrumental ensemble. Julian Stein cond. MGM SE 3872 OC \$6.79, E 3872 OC \$5.79.

Performance: Sweet
Recording: Conscientious
Stereo Quality: Adds dimension

Whether it's that all the world loves a love story, or simply a case of mass cultural diabetes brought on by the American sweet tooth, this musical candy bar has been packing them in since May 3, 1960 at the Sullivan Street Playhouse in New York's Greenwich Village, not to mention theaters in a dozen world capitals, and it will probably still be on the boards when the first summer playhouse opens on the planet Pluto. I find it hard myself to account for all the popularity, acclaim, and awards that have come the way of *The Fantasticks*, but now that MGM has re-released this original-cast album I have tried once more to open my flinty heart to the appeal of this eight-man confection of flimsy whimsy.

Cuteness, I am sorry to report, still hovers like a miasma over score and lyrics as it does over the plot, which has to do with a pair of fathers who keep their children apart so they'll fall in love, or something. As sung by Jerry Orbach, the hit song *Try to Remember* remains an appealing, haunting ballad, but the remaining fifteen items in the album are hopelessly bogged down in their own treacle, especially a busy little dance number called *The Rape Ballet*. The melodies are all so self-consciously simple and charming, the performers so Disneyesque and piquant, and the snatches of dialogue which introduce one pretty item after another so winning, however, that the failure to respond must surely point to some fatal weakness in my own mean makeup. *Pal Joey*, anyone? P. K.

© KHARTOUM (Frank Cordell). Original sound-track recording. Orchestra, Frank Cordell cond. UNITED ARTISTS UAS 51040 \$5.79, UAS 4140 \$4.79.

Performance: Professional
Recording: Very good
Stereo Quality: Very good

Khartoum, needless to say, is the story of General Charles Gordon's attempts to defend that city on the Nile, capital of the Sudan, in 1884-1885. Predictably filled with what George Bernard Shaw so felicitously called rum-tum (he thought Rossini full of it), it is another of those well-crafted scores meant to exaggerate the film's action. There seems little reason for wanting to have it in a home library. G. L.

(Continued on next page)

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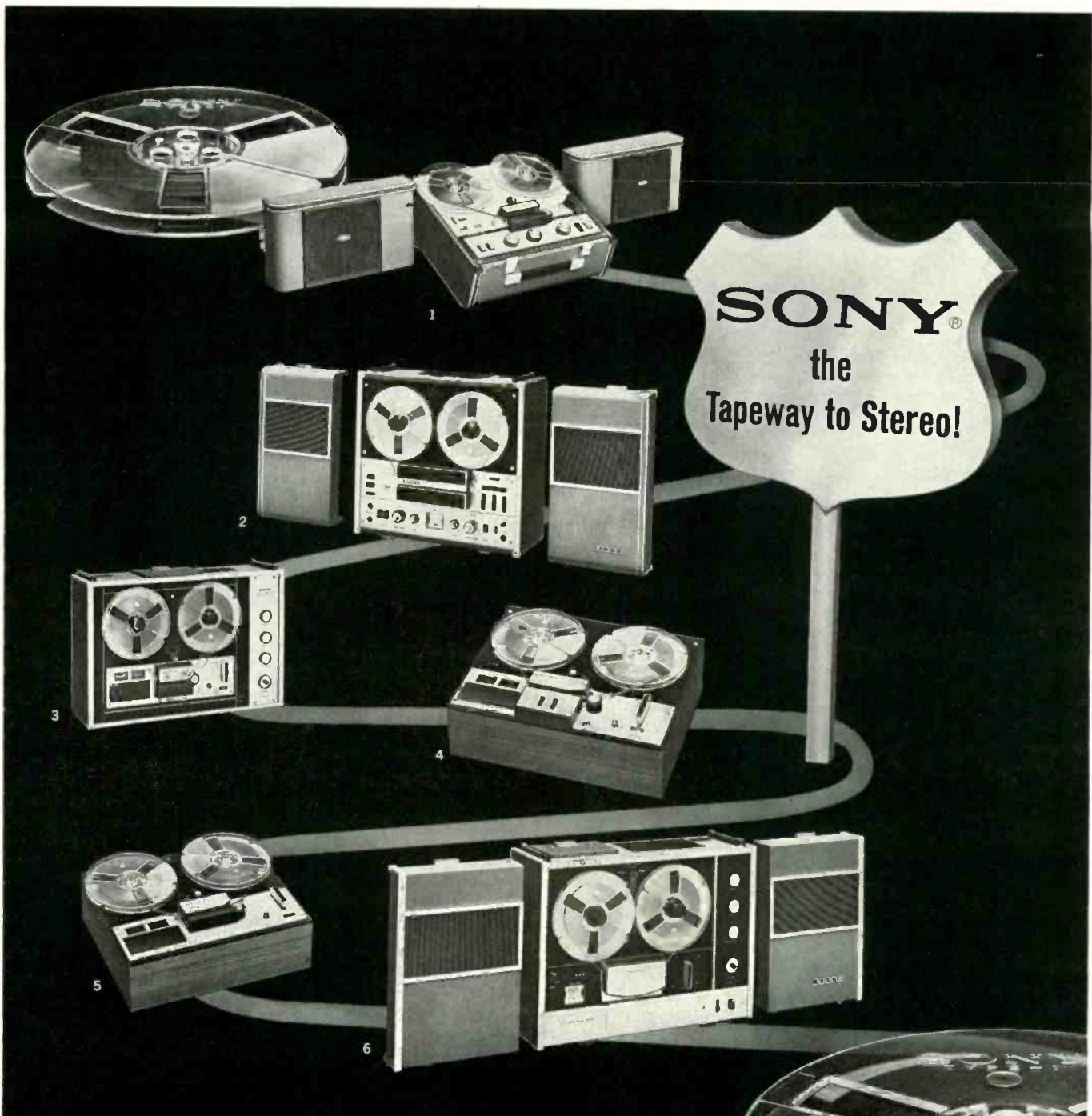
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS

© BRAHMS: *Liebeslieder Waltzes, Opp. 52 and 65*. Saramae Endich (soprano); Florence Kopleff (contralto); Seth McCoy (tenor); Theodore Uppman (baritone); Claude Frank and Lilian Kallir (pianists); Robert Shaw Chorale, Robert Shaw cond. RCA VICTOR FTC 2218 \$7.95.

Performance: Spirited
Recording: Good
Stereo Quality: Effective
Speed and Playing Time: 7½ ips; 46'12"

In the cultivated homes of a century ago, the piano performed all the functions of today's radio, phonograph, and TV insofar as home musical entertainment was concerned. Many a fine serious composer was able to earn himself a good chunk of bread-and-butter by writing four-hand pieces (mostly in dance idiom) for home performance. The Brahms Op. 39 Waltzes and the Dvořák Slavonic Dances are among the most strikingly successful instances in point.

For his two sets of *Liebeslieder* Waltzes—clearly intended as a follow-up to Op. 39—Brahms brought a vocal quartet into play, singing beguiling verses from a love-song cycle, *Polydora*, by one Georg Friedrich Daumer (the last song of Op. 65 has a text by Goethe). The Brahms settings are sheer delight, covering all the many moods of love from the flirtatious and tender to the passionate and bitter.

In this first four-track tape representation of the *Liebeslieder* Waltzes, Robert Shaw has elected to have the ensemble numbers sung by a small chorus rather than by the quartet specified by Brahms. The result is more concert-like in character than it is intimate *Hausmusik*. However, the intelligent and sensitive soloists have more of a chance to shine in the Op. 65 set. Pianists Claude Frank and Lilian Kallir (using two instruments instead of one) play with splendid vitality of phrasing and rhythm, as well as variety of dynamic inflection. The Shaw Chorale is in top form all the way. However, those interested in hearing the *Liebeslieder* in absolutely authentic style are directed to the vocal quartet disc version on DGG 138792/18792.

The Shaw recording, nevertheless, represents excellent musical value on its own terms, graced by clean, warm sound and nicely distributed stereo. There is no alternate version on tape. My review copy lacked texts and translations. D. H.

Explanation of symbols:

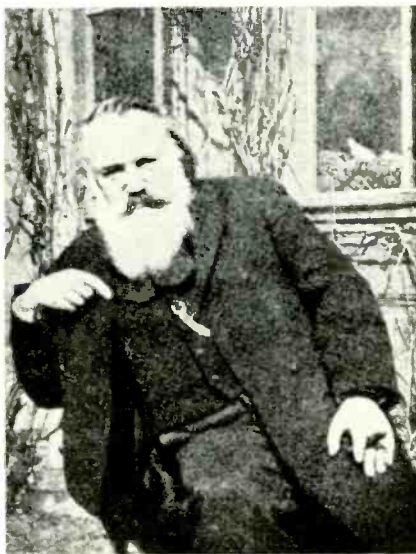
- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

RECORDINGS OF SPECIAL MERIT

© BRAHMS: *Symphony No. 1, in C Minor, Op. 68; Symphony No. 2, in D Major, Op. 73*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON DGK 8925 \$11.95.

Performance: Superlative
Recording: Very good
Stereo Quality: Fair
Speed and Playing Time: 7½ ips; 87'22"

Either on tape or in disc form, these performances are, in my opinion, among the



JOHANNES BRAHMS

A photograph taken near the end of his life

most enjoyable to be found among the many available Brahms recordings. As in Karajan's reading of the *German Requiem*, the playing of the Berlin Philharmonic is beautifully polished, yet spontaneous. Above all, there is great feeling for line and phrase, with every facet of the score brought out most convincingly. Nor can one omit mention of the glowing ensemble sound of the orchestra, very well captured on the tape edition. Stereo placement was moderate. I. K.

© DEBUSSY: *La Mer; Khamma; First Rhapsody for Clarinet and Orchestra*. Robert Gugholz (clarinet); Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCL 80178 \$7.95.

Performance: Nicely detailed
Recording: Excellent
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 50'8"

Ansermet's way with *La Mer* tends—unlike the late Arturo Toscanini's—to soft-pedal its symphonic aspect. Indeed, the great rolling climax at the end of the first movement sounds rather anti-climactic on this tape. On the other hand, the Swiss maestro excels in the fine detail work of rhythm, instrumental color, and phrasing demanded by the *Jeux des vagues* movement, and he carries off the finale convincingly, too. All told, tape fanciers have a not wholly satisfactory gamut from which to choose: six different readings, with the somewhat frenetic Bernstein-New York Philharmonic at one pole and the rather restrained, yet poetic Ansermet at the other.

Despite the exceptionally beautiful playing of the solo part in the Debussy Clarinet Rhapsody (written in 1910 as a test piece for the Paris Conservatoire), neither this piece nor the Cecil B. DeMille-like "dance legend" *Khamma* (orchestrated by Charles Koechlin) enhances the sheer musical attractions of this tape. The latter is decidedly second-string Debussy when compared with such other lesser-known later works as *Jeux* (available on Columbia and Angel stereo discs). Scanning the potential of future four-track tape releases of *La Mer* from the stereo disc repertoire, I would be inclined to counsel waiting for Angel to come out with the Carlo Maria Giulini reading.

The recording on the Ansermet tape is notable for richness of detail and full-bodied sound. D. H.

© HAYDN: *Piano Concerto, in D Major, Op. 21*. MOZART: *Piano Concerto No. 12, in A Major (K. 414); Flute Concertos: No. 1, in G Major (K. 313); No. 2, in D Major (K. 314)*. Vasso Devetzi (piano); Michel Debost (flute); Moscow Chamber Orchestra, Rudolf Barshai cond. ANGEL Y2S 3691 \$11.98.

Performance: Cool and collected
Recording: Bright and clear
Stereo Quality: Good enough
Speed and Playing Time: 3¾ ips; 90'28"

When reviewing this Haydn-Mozart piano concerto coupling on disc some months ago, I found the readings distinctly on the frigid side. Rehearing them on this 3¾-ips tape leaves me with reactions unchanged. Cool, collected, and utterly accurate are the adjectives too for the performances of the charming Mozart flute concertos by French flutist Michel Debost. However, it should be noted that there are no four-track tape alternates for any of these performances. The sound is clean and bright throughout. D. H.

(Continued on next page)

ern music. Besides that, he outshines many an artist in any you-name-it field. His voice is hearty and warm, and, above all, professional. Though the style is unmistakably c-&w, it's also sophisticated.

Among the best tracks here are *What's He Doin' in My World*; and *Mary Claire* *Melvina Rebecca Jane*. Eddy Arnold and producer Chet Atkins have given us a delightful package. Try it. M. A.

RECORDING OF SPECIAL MERIT

© TONY BENNETT: *The Movie Song Album*. Tony Bennett (vocals); orchestra, Johnny Mandel, Neal Hefti, Quincy Jones, or David Rose cond. *Girl Talk*; *Samba de Orfeu*; *Days of Wine and Roses*; and nine others. COLUMBIA CQ 815 \$7.95.

Performance: Superb
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 7½ ips; 27'

One of the most rewarding events of recent years in the quality popular music field has been the combination of Tony Bennett and composer-arranger Johnny Mandel. Mandel is a master of slow tempos, and the slower the ballad, the more challenging it is for vocalists. Bennett met the challenge beautifully in his definitive recording of *The Shadow of Your Smile*, composed by Mandel, who arranged and conducted on the date. Bennett and Mandel met again to perform *Emily*, one of Bennett's finest recorded moments. Both songs are included in this set.

Several other arrangers and conductors were involved in the making of this album. All of the writing is excellent. Bennett seems to elicit the best from those who work with him, which is a mark of the high regard in which he's held. A recent demonstration of his charm occurred at the Newport Jazz Festival. Bennett had been forced to decline an invitation to sing at this year's Festival because it conflicted with a previous booking with the Woody Herman band in Warwick, Rhode Island, about 20 miles from Newport. Herman had agreed to take his band to Newport for the Saturday afternoon session, although it meant they'd have to rush back to Warwick for the evening show. Tony Bennett showed up with him and proceeded to delight an unprepared audience in what is reported to have been the best single concert in Newport Festival history.

Other top performances in this album include the haunting theme from *The Oscar*, a film in which Bennett appeared; *The Pawnbroker*, a song that Bennett makes better than it is; Luiz Bonfá's *The Gentle Rain*; and *The Trolley Song*, a long-time Bennett signature song.

Although this is a recent tape release, it has been available on disc for some time. After months of relentless playings, may I report that this is my favorite Tony Bennett album. Don't miss it. M. A.

© ANTONIO CARLOS JOBIM: *Love, Strings and Jobim*. Antonio Carlos Jobim (piano), orchestra. *The Sight of You*; *Image*; *Berimbau*; and nine others. WARNER BROTHERS WSTX 1636 \$5.95.

Performance: Stiff
Recording: Fair
Stereo Quality: Fair
Speed and Playing Time: 3¾ ips; 30'32"

Conflict lovers, take note: here's an album of inordinately beautiful melodies played by an orchestra of inordinately bad musicians.

Two tunes are Jobim originals. The others are by Brazilian composers Marcos Valle (whose works are the best in the group), Durval Ferriara, Eumir Deodata, Badin Powell, Roberto Menescal, Luiz Eca, and Oscar Neves. Especially lovely are Valle's *If You Went Away* (the notes say it was judged Brazil's Song of the Year) and *The Face I Love*, and Neves' *I Live to Love You* (arranged with tasteful austerity).

The graceful, floating rhythmic feeling associated with bossa nova is hindered to the point of break down here because of the players, who apply too much seriousness and not enough skill. There's a piccolo player on *If You Went Away* and *The Face I Love* who should drop everything and enroll at the Institute for the Deaf. The brass, string, and reed sections are almost as bad (except for a fine flugelhorn player on *If You Went Away*).

The problem of musicianship stems from the fact that, in all probability, the album was recorded in Brazil, where the level of studio musicianship is markedly below our own. At the same time, Brazil has a wealth of fine arrangers, including Gaya and Eumir Deodata who arranged this album. (There's a bonus conflict for you: excellent arrangements and nobody in sight to play them well.)

Jobim's contribution to the date is barely discernible, except in name. Many tracks have no solo piano work. Where brief solos are heard, they're not in the style the Jobim listener expects.

With its fine songs and sensitive arrangements, and its dreadful playing, this album is simultaneously one of the best and the worst of the new releases. It's recommended, but with obvious reservations. M. A.

© JONAH JONES QUARTET: *Hello Broadway!* Jonah Jones (trumpet); Andre Persiany (piano); John Brown (bass); Danny Farrar (drums). *People*; *A Wonderful Day Like Today*; *Do I Hear a Waltz?*; and nine others. DECCA ST 744638 \$7.95.

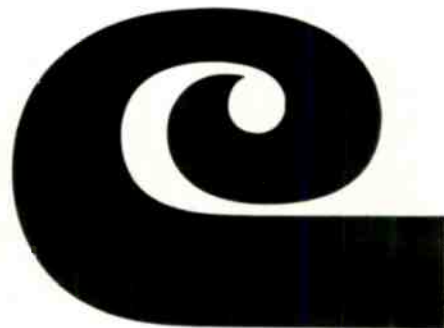
Performance: Smooth
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 33'30"

Trumpeter Jonah Jones' success has been built almost entirely upon a "sound," one through which he is readily recognized. The sound is that of the trumpet, often muted on at least the first chorus, playing light, familiar songs, sticking close to the melody. The horn is accompanied by Jones' rhythm section. Often the piano doubles the trumpet on melody. The style is tight, bright, and a bit old fashioned, especially the drummer's concept. Despite Jones' dated approach, his well known sound is pleasant and always happy.

This is not my kind of music, but it's professional, graceful, and competently performed. Such qualities are to be admired in all music, not just that which conforms to one's own tastes. In this set, Jones includes a vocal on *Hello, Dolly!* The prettiest track is the theme from *Golden Boy*.

If you're a Jonah Jones fan, you will find this a good selection. M. A.

(Continued on next page)



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RECORDING OF SPECIAL MERIT

⑤ WES MONTGOMERY: *Goin' Out of My Head*. Wes Montgomery (guitar); Jimmy Cleveland, Quentin Jackson, Danny Moore, and Tony Studd (trombones); Donald Byrd, Joe Newman, and Ernie Royal (trumpets); Bob Ashton, Phil Woods, Jerry Dodgion, Romeo Penque, and Dan Bank (reeds); George Duvivier (bass); Herbie Hancock and Roger Kellaway (piano); Grady Tate and Sol Gubin (drums); Candido (conga); Oliver Nelson, arr. and cond. *Boss City; End of a Love Affair; Golden Earrings*; and five others. VERVE VSTX 351 \$5.95.

Performance: Excellent
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 3¼ ips; 35'

The heartening thing about this album, besides its musical beauty, is that it's a hit. (That's one more for our team, music lovers!) Guitarist Wes Montgomery has been known for some time among professionals and jazz listeners and held in awe by them. But the success of this album puts Montgomery on the map in a much broader scope. In today's record industry, that's glorious news.

Montgomery's playing is consistently good, but stop everything when you listen to *It Was a Very Good Year*, backed only by piano, bass, and drums. It's one of the most exquisite moments of music yet captured on tape. For brighter tempos, note *Naptown Blues*, referring to Minneapolis, Montgomery's home town. The title tune, *Goin' Out of My Head*, is a rock-and-roll song.

Oliver Nelson is responsible for the fine arrangements, and an impressive roster of musicians, listed above, was hired to play. Highly recommended. M. A.

⑤ NEW CHRISTY MINSTRELS: *Land of Giants; Cowboys and Indians*. New Christy Minstrels (vocals); rhythm accompaniment. *Paul Bunyan; El Camino Real; Three Wheels on My Wagon; Betsy from Pike*; and twenty-one others. COLUMBIA H2C 19 \$9.95.

Performance: Fairly good
Recording: Good
Stereo Quality: All right
Speed and Playing Time: 3¼ ips; 63'

The two albums that make up this New Christy Minstrels tape were both released several years ago on disc, and are among the group's best. Considering some of the colossally poor music this group has given us through the years, these sets are refreshing.

The "Land of Giants" album, the better of the two, is well-rehearsed and thoughtfully programmed. The songs concern figures of American folklore—John Henry, Johnny Appleseed, and such. Intermittent dialogue adds cohesion. The vocal and instrumental arrangements skillfully maintain the flavor which gives the album its point. It's regrettable that the arranger was given no credit, for without him, the NCM could not have made so good an album.

The other set, "Cowboys and Indians," is less good. It has the calculated qualities of just-us-folks and "Gee ma, ain't show biz fun" which one has come to expect from the group. But this set too is generally executed cleanly.

Though these albums are superior to most

of the New Christy Minstrels' work, they suffer from the organization's abiding flaw: a preponderance of inferior material. Most of these songs are melodically similar and trite and have shallow lyrics. A few songs are good: *Joe Magarac, Natural Man*, and *Ambush at Teton Pass* (the last owes its strength to a striking vocal arrangement). The others are chronically corny. It's difficult to sustain amusement through the once-re-moved hoedown humor of *They Gotta Quit Kickin' My Dog Around* and *Ida Red*. For all their banjos and yuk-yuk, they just ain't very funny. Ex-leader Randy Sparks has written much of the group's material, and it seems, on the evidence, that he never tires of repeating himself.

The New Christy Minstrels are alleged to have the greatest turnover in personnel of any group in the country. Endless folk people pass through the group. Few stay. But the people who made up the group at the time of these recordings seem to have been the best unit collected behind the Christy name before or since. M. A.

FILM MUSIC

RECORDING OF SPECIAL MERIT

⑤ HANS CHRISTIAN ANDERSEN (Songs by Frank Loesser). Original-cast album. Danny Kaye (vocals); orchestra and chorus. Gordon Jenkins cond. TUBBY THE TUBA (Paul Tripp-George Kleinsinger). Danny Kaye (vocals, narration); orchestra, Victor Young cond. *Anywhere I Wander: Inchworm; Thumbelina; I'm Hans Christian Andersen; No Two People; Wonderful Copenhagen; The King's New Clothes*; and five others. DECCA ST 74 8479 \$7.95.

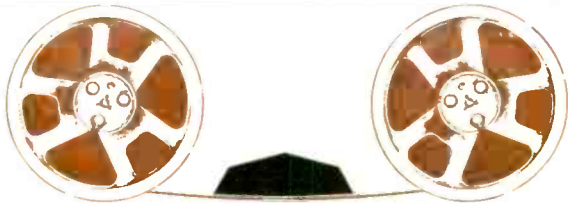
Performance: Wonderful
Recording: Dated
Stereo Quality: Dated
Speed and Playing Time: 7½ ips; 46'

This original-cast album from the movie starring Danny Kaye is the sort of thing that dreams are made of: the unhappy Ugly Duckling who turns into a swan; the *Inchworm* diligently measuring the marigolds without seeing how beautiful they are; the foolish *King's New Clothes*. Frank Loesser, composer of *Guys and Dolls*, wrote the music and lyrics for the Samuel Goldwyn production, with Gordon Jenkins contributing some of his best orchestral support for the occasion.

But it's Danny Kaye's show. His gentle humor is perfect for the characterization of Denmark's legendary story teller.

Also included are two orchestral suites by George Kleinsinger and Paul Tripp, with Kaye doing narration and songs, Victor Young leading the orchestra. These are *Tubby the Tuba* and *Tubby the Tuba at the Circus*. The first is better than the second, but both are delightful. The album finishes with two Sylvania Fine songs, *Uncle Pockets* and *There's a Hole in the Bottom of the Sea*.

The recording, "enhanced for stereotape," is taken from masters that must be at least fifteen years old. Sure, the fidelity is faulty, but it's doubtful that your children will notice. Give them the gift of *Hans Christian Andersen* (and while you're at it, pick up Disney's *Fantasia*, also available now on tape—the label is Buena Vista). They need it. As a matter of fact, so did I. This dated, low-fidelity tape made my day. M. A.



TAPE HORIZONS

By DRUMMOND McINNIS

TAPE DIARY

I HAVE a doctor friend who has written a very successful book from a diary that he tapes every night just before he turns the lights out. A taped diary may seem a cumbersome procedure—but not the way this doctor does it! He records with great efficiency, and he has found a way to circumvent a good part of the trouble of transcribing and organizing miles of miscellaneous tape whose contents are frustratingly identifiable only in playback.

His recording process is unique. He does not use a take-up reel. Instead, he leads the tape over the edge of the recorder, and it falls by its own weight into a plastic wastebasket. He uses four of these wastebaskets—red for "surgical," white for "medical," yellow for "miscellaneous," and green for "social." Each diary entry is snipped off at the end. The next one may be for the same wastebasket or it may go into one of the others.

The material, thus pre-organized, is transcribed once a week by the doctor himself—at a time that he guards scrupulously and does not make available to any other person or for any other purpose. He won't say how much time is budgeted for transcribing, but for a man so efficient in other ways, it must be minimal.

The average item runs less than a minute, and at the very slow 1 7/8-ips speed this is less than ten feet of tape per snipping. There is no snarl problem in the wastebasket if the transcribing is done in the order of "last one in is first one out." The doctor snips the tape at a particular angle, and this makes it possible to identify at a glance the beginning of any entry.

Where tapist and typist are the same person, one playback is usually enough since memory is quickly aroused, and there is rarely any need to replay. Occasionally, the bell of inspiration will ring, and the writer will be moved to elaborate on an item and produce a couple of pages that can go right into the book. This, of course, upsets the time budget, and the green wastebasket may not get touched until next week. But no harm is done. For what little they need to hold, the wastebaskets are big—big enough to provide an amply open and smooth-lipped mouth into which the falling tape can drape itself kinklessly. When the transcribing is finished, the snippings are discarded. This extravagance may run as high as a dime a week, but the time it would take to salvage the tape is worth much more.

It's that easy to write a book. So pick your subject, your tape recorder, and start talking and snipping.

* * *

I have appreciated the large number of letters from readers commenting on subjects that have been discussed in this column, and I have been flattered by the many invitations to join tape clubs or to address the members of various clubs in person or on tape. Because of numerous other commitments, I have been unable to accept most such invitations and have now been forced to make it a policy to decline them all. Technical questions should be addressed to Larry Klein, who is in charge of the "HiFi Q & A" department, but I welcome your suggestions and comments on this column and your accounts of interesting ways of using tape.

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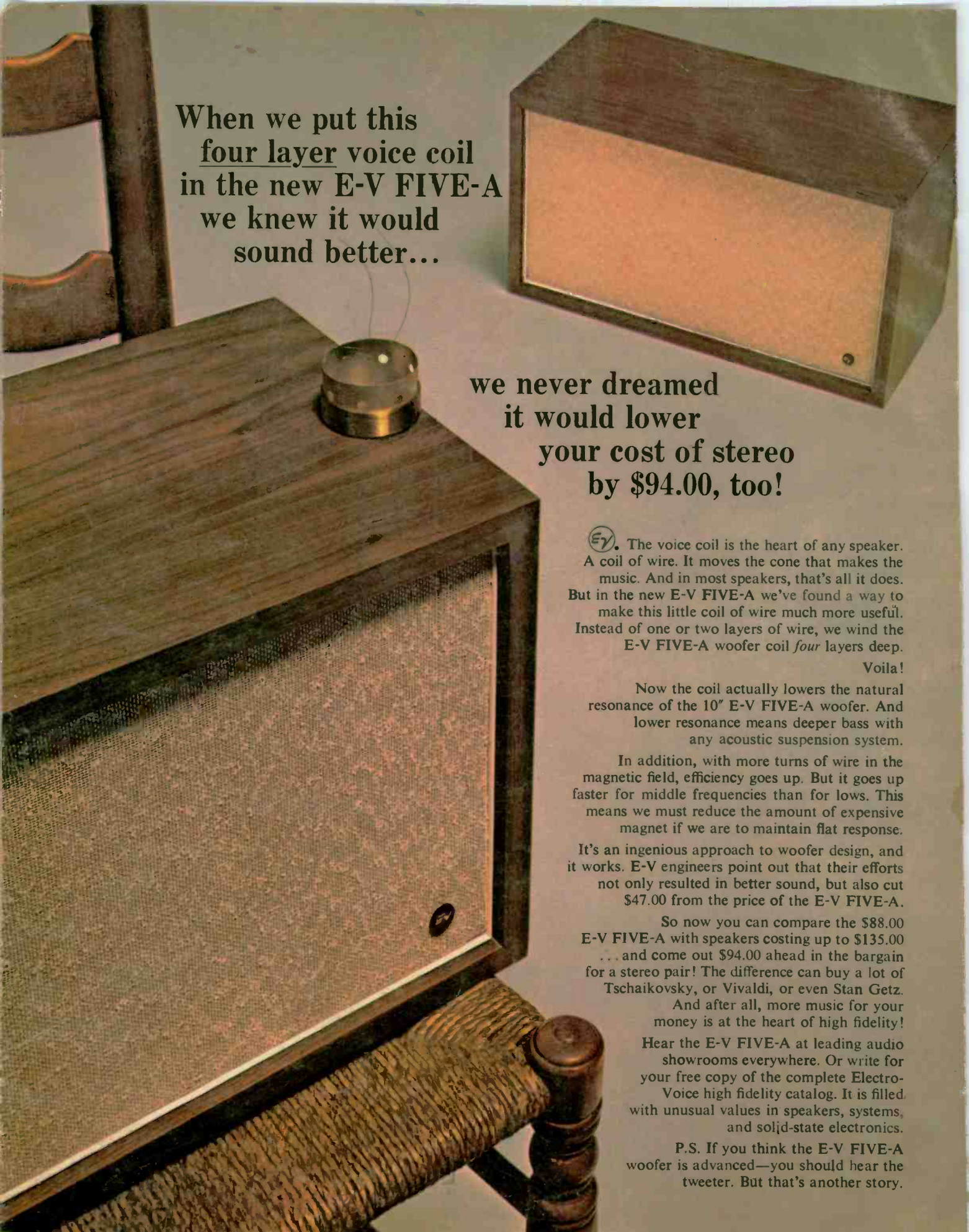
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