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Hi Fi/Stereo Review

FEBRUARY 1966 • 50 CENTS

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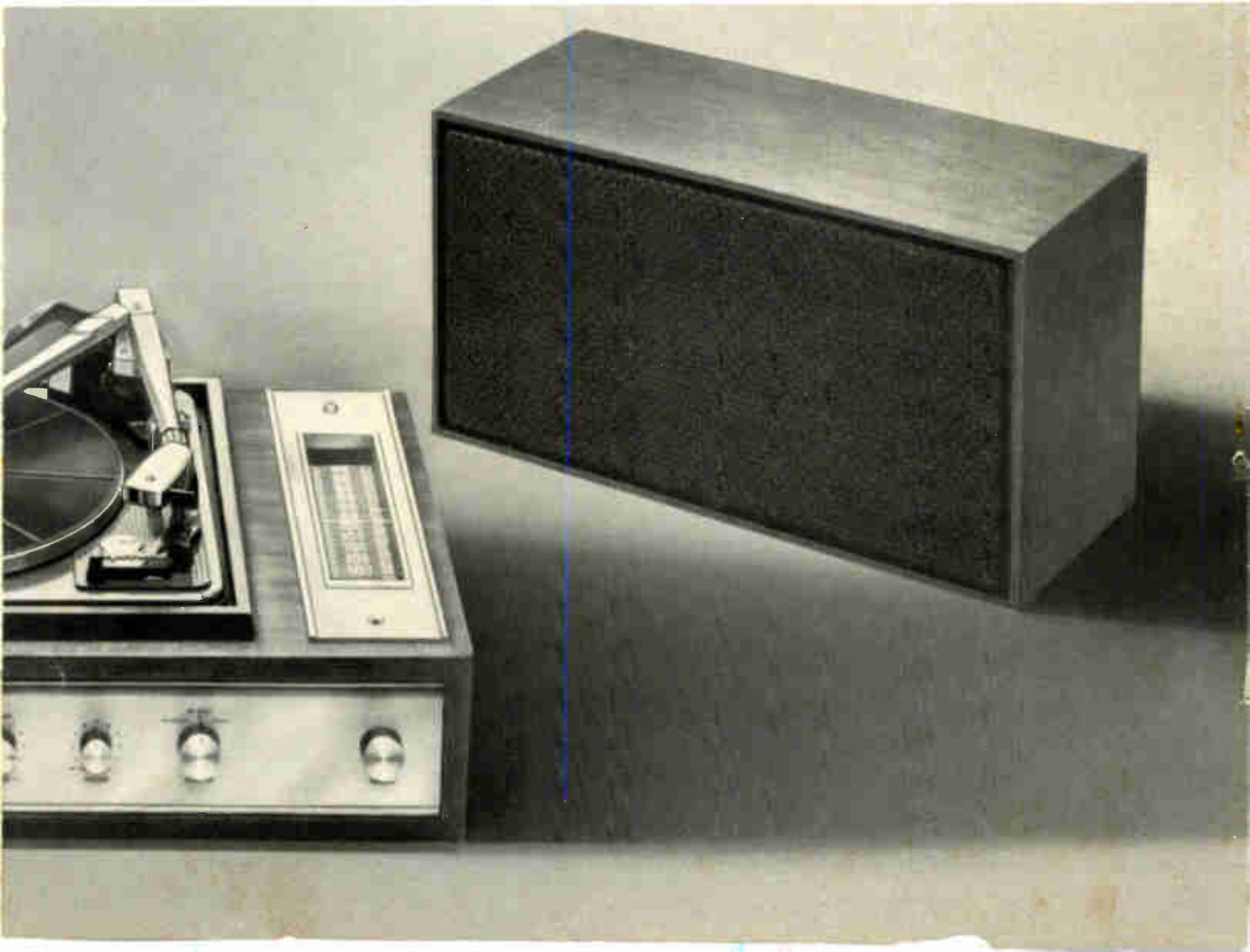

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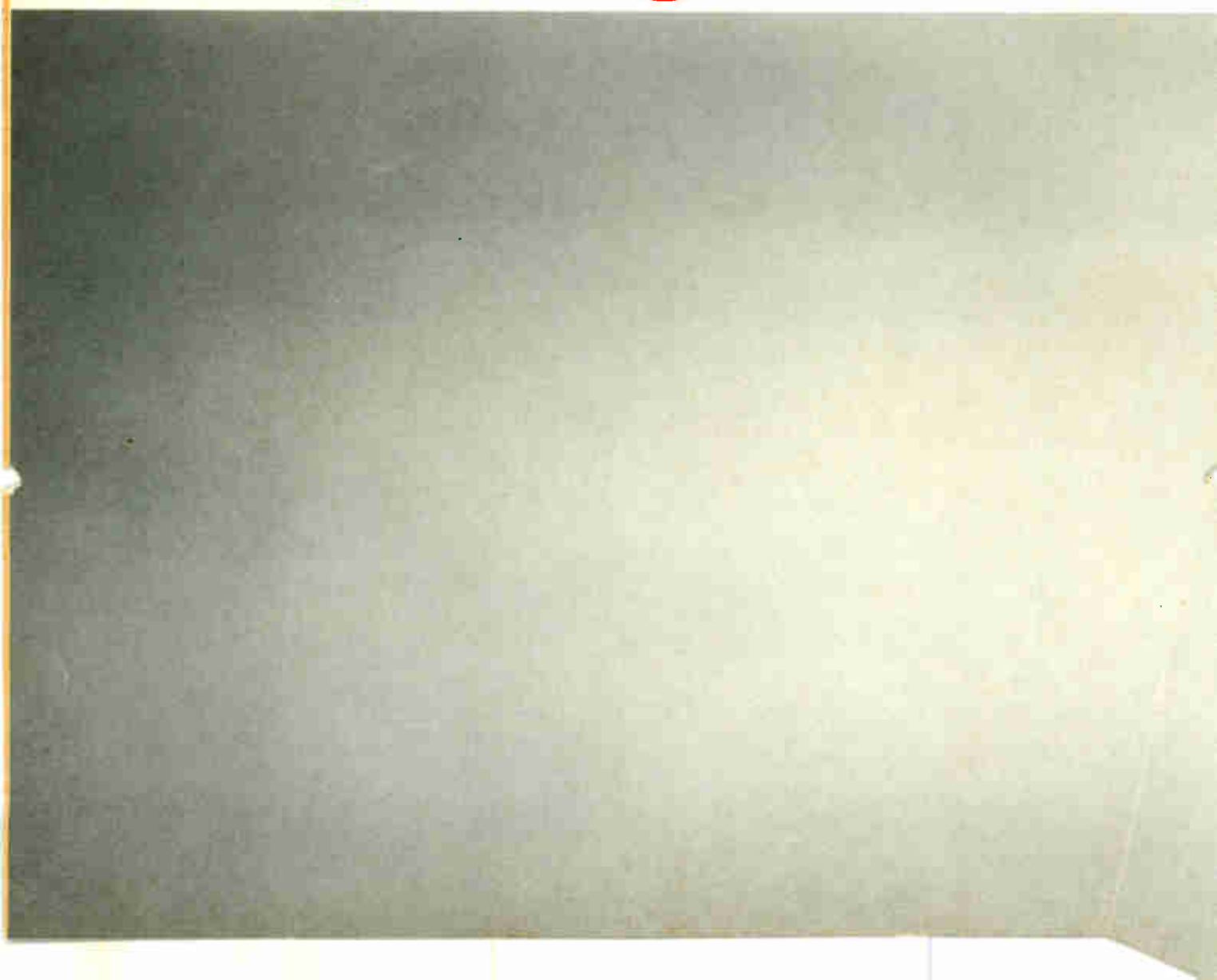

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FEBRUARY 1966 • VOLUME 16 • NUMBER 2

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THE EQUIPMENT

THE REVIEWS

THE REGULARS

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EDITORIALLY SPEAKING

By William Anderson

IT IS possible to find a great deal of innocent merriment in the linguistic ingenuity displayed in *Variety* each week, but a recent headline in that Bible of Show Biz gave me a little more of a lift than usual: "3 B'way Flopolas Total 900G Loss. . . ." Now the closing of three unsuccessful shows does mean that a lot of people are out of work, and in that there is no pleasure. But one of the flopolas was *Anya,* a musical that critical opinion—mine included—was united in damning, and with reason.

Anya was based on *Anastasia,* a pleasant-enough straight drama of a few years back, and was set to the music of Sergei Rachmaninoff. Not that Rachmaninoff himself returned from the beyond to lend either hand or presence to the effort. No, he was given this generous chance at immortality through the conjoined talents of Robert Wright and George Forrest, two musical mechanics who have previously arranged such once-after-a-lifetime opportunities for Grieg (*Song of Norway*) and Borodin (*Kismet*).

Both *Song of Norway* and *Kismet* were, I would guess, financially successful: they played on Broadway for reasonable lengths of time, went on the road, sold a lot of record albums, and, for all I know, may even be playing somewhere yet. For minds that equate financial with artistic success, this may be enough. Not for me. I remember both of them as being the instruments that ruined for me some of the best music of Grieg and Borodin. I cannot listen to Grieg's sprightly Norwegian Dances, for example, without also hearing an insistent voice nonsensically singing "Freddie and his fiddul" in mocking obbligato. And who can listen to Borodin's beautiful D Major Quartet these days without suffering the unwelcome intrusion of some sappy rendition of "And this is my (ugh) beloved"? The awful insidiousness of such doggerel is hardly a measure of its quality: how many people have had Schubert's Eighth Symphony permanently defiled for their ears by that perverse little jingle of the music-appreciation racket, "this is . . . the symphony . . . that Schubert wrote and never finished"? There is considerable evidence that the effect can be summed up in the Law of Wright & Forrest, which I have just discovered: *bad lyrics drive out good music.* Another canard that often flies in with these musical abortions should also be shot down: the claim that such "adaptations" introduce classical music to people who would not otherwise have discovered it. Rubbish. Anyone who can learn to appreciate good music from these travesties will learn to appreciate fine art through acquaintance with Salvador Dali's *Mona Lisa with Mustache.*

Subtitled "The Musical Musical," *Anya* was apparently an all-out effort to wreck the best of my pleasure in Rachmaninoff: two piano concertos, two symphonies, several Études Tableaux, preludes, and—horror of horrors—the Vocalise, Op. 34, No. 14. But the "musical musical" has folded, to open, I hope, no more. Perhaps the public is at last getting tired of this feeble dodge; perhaps they are coming to believe, as I do, that a country of 200 million people should produce music of its own, that audiences have a right to expect composers, not rascals, in the musical theater. If so, this newly discovered distaste for the worked-over, re-done, and re-processed comes not a moment too soon. Can't you just imagine a musical built around an old Shirley Temple script and using the "unforgettable melodies of Johann Sebastian Bach as you have often heard them in his great hits *The Well-tempered Clavier* and the *St. Matthew Passion*"?

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LETTERS TO THE EDITOR

Dvořák and Kodály

● I must take time out in this busy season to thank you for two articles in your December issue: the account of Antonín Dvořák's visit to the U.S. by Frederic Grunfeld, and Tibor Serly's piece about the Zoltán Kodály weeks at the Dartmouth College Congregation of the Arts last July.

What is left to say about Mr. Grunfeld's contributions to your magazine? They are always witty, authoritative, and pleasingly civilized in tone. Thanks to Mr. Grunfeld, I turn back to my favorite compositions by "Old Borax" with a fresh view of the composer and the man.

My introduction to Kodály was through studying his theories of musical education for children, and I was delighted to see that Mr. Serly sensibly placed Kodály's work in this area among his most important achievements. Then, too, I heard several of the performances of Kodály's music at Dartmouth last summer: they were eye-openers (or ear-openers, if you prefer). After the composer, the man most responsible for their success was certainly Mario di Bonaventura, the festival's director, who conducted many of the performances. Not the least of his accomplishments was that, with what we can be sure was just a handful of rehearsals, he molded a motley group of student instrumentalists into an orchestra that would not have sounded out of place in Philharmonic Hall.

After one of the performances, I spoke to several of the participating students, all of whom told me that playing in the Kodály festival was both instructive and pleasurable. Perhaps the aggregate of the experiences of students like these will be the Hungarian master's greatest gift to the world of music.

ROGER BEST
Philadelphia, Pa.

Phrenology Head

● Would you please inform me as to where a phrenology head, such as the one that appeared on your November cover, may be obtained?

E. H. CRAMER
Concord, Calif.

Dr. Fowler's phrenology heads have recently blossomed in the windows of many New York antique shops, most of them, according to experts in these matters, brand-new imports from an English manufactory. Time was, they could be had for a song, but fashion—particularly in the decoration of doctors' and psychiatrists' offices—has driven prices to three figures. The last one we saw was in the window of Biru Antiques, 1235 First Avenue, New York City, but whether new or old we depone not.

Bouquets (Mostly)

● Your magazine continues to improve. I can't thank you enough for the many fine and scholarly articles by Mr. Ray Ellsworth—keep him writing for you. And thanks too for the excellent Ives discography of several months ago.

There is one area, however, in which you appear to be remiss, and that is show music. How about scheduling a compendium of show music on records in the near future?

NORMAN ARRINGTON
Anchorage, Ala.

● It has just occurred to me that one of the major reasons why I enjoy reading HIFI/STEREO REVIEW is your most praiseworthy custom of not splitting up articles—beginning on page 17, for example, then jumping to page 95.

Another reason is the amusing continuing controversy about Gene Lees. I read lots of reviews every month in various publications, and am always interested in the great differences of opinion among well-qualified writers. Often I am shocked when a reviewer has the nerve to dislike one of my favorites. So what? He is only human, and I know that I am always right anyhow. But I hope Gene Lees and all reviewers everywhere will continue to shock and infuriate their readers.

WERNER J. BAUM
Rochester, N.Y.

● Although Gene Lees' reviews have met with much criticism from other readers, I can think of no other music critic in any field—jazz, pops, or the classics—who has a clearer vision of where music has been and is going. I might add before going further that I am a record critic myself, for a local FM program guide, and music director of an FM station that broadcasts classics, jazz, and pops.

Mr. Lees looks at music pretty much the way anyone does who works in the field on a day-in, day-out basis. We develop a

(Continued on page 8)

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deaf ear to all that is uninspired or uninteresting, and react with favor only to inventiveness or excitement. I receive an average of seventy new albums for review every month in my area of concern, pop music, and I see an equal amount of classics and jazz coming into the radio station. In addition, through trade publications, I'm made aware that there is an equal amount of new material of other kinds: comedy, spoken word, religious, rock-and-roll. And then there are the 45's!

I consider myself fortunate if I receive more than half a dozen good albums each month, and if I'm lucky, I get *one* exceptionally good one among these. Is there any question why we critics are tired of the same old stuff? We've heard it all before. The listener who buys an occasional album cannot properly place it because he has no frame of reference; Mr. Lees has. Gene Lees reacts honestly to the music he hears. Can most listeners say the same?

NAME WITHHELD
Washington, D.C.

● The other day I visited a record store that featured a long bargain rack of popular records. Leafing through the stacks, I barely recognized a single name among the hundreds of vocalists, instrumentalists, and ensembles. Judging by the covers, none of the performers seemed to be over twenty-five years old. Apparently anybody who can strum a guitar or warble a song can get himself recorded. I pity someone like Gene Lees who, in the course of his daily work, has to listen to untold numbers of such recordings. How is he able to maintain his equilibrium—or his sanity? I think that, in his place, I would be an even more devastating reviewer than he. At least ninety per cent of American singers have no conception of what singing is. Thank goodness we still have Frank Sinatra!

EUGENE SWARTZ
Washington, D.C.

Brickbat

● After contemplating the advertising and editorial matter presented in two recent issues of your magazine, I have decided not to renew my subscription, because: (1) I do not want wads of manufacturers' brochures paginated and passed off as editorial matter, and (2) I do not want the few columns of editorial content diluted with stupid "humor" about the experiences of old ladies learning to play the piano.

However, your relation to your advertisers is so warm that I am sure this is of no interest to you.

GEORGE A. SACHER
Downers Grove, Ill.

Perhaps it will be of interest to some of our readers.

Franchi Fan

● Because I wrote a letter, which you kindly published (October), deploring the review by Gene Lees of the album "Sergio Franchi Live at the Cocoanut Grove," I must now write and thank you for Morgan Ames' review of the same tape (December). Mr. Ames, unlike Mr. Lees, obviously took the time to listen to this extremely talented entertainer. The bit of criticism he offered was fair and constructive.

(Continued on page 12)

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COLUMBIA STEREO TAPE CLUB
Terre Haute, Indiana

Yes, Mr. Ames, Sergio Franchi is a "good professional showman"—and you are a well qualified, interested, and interesting reviewer.

MRS. JOHN P. MCCARTHY
Buffalo, N. Y.

Miss Ames, who blushes prettily, thanks Mrs. McCarthy for the kind words.

Movie Music

● I feel compelled to thank Gene Lees for his reviews of two fine film scores—*The Sandpiper* and *The Knack*—in the November issue. I have always felt that motion-picture music has been somewhat neglected in your magazine. Being something of a collector of film scores, I was pleased to find Mr. Lees' truly knowledgeable review of the music from *The Sandpiper*, which I believe to be one of the best scores of the year.

I certainly hope to see more film music reviewed—in particular, some by Quincy Jones, Elmer Bernstein, Lalo Schifrin, Jerry Goldsmith, and others who are making so much of modern film scoring.

I have, however, a question to ask: Mr. Lees states that Johnny Mandel used jazz in the score for *I Want to Live*. Elmer Bernstein used it throughout the score for *The Man with the Golden Arm*. So what justification does he have for asserting, in an article last June, that Henry Mancini's jazz score for *Peter Gunn*, composed later than the foregoing, opened the way for jazz in motion-picture scores?

R. KIRBY TIMMONS
Atlanta, Ga.

Mr. Lees replies: "The point that Mandel and Bernstein used jazz in movie underscores before Mancini has been made by several correspondents. The fact is that jazz was used in scores even before Mandel and Bernstein, sometimes badly but sometimes brilliantly, as in Alex North's near-masterpiece A Streetcar Named Desire. *All I've claimed for Mancini is that he opened the way for the widespread use of jazz in films: he broke down the resistance of tin-eared Hollywood executives to jazz, something neither Mandel nor Bernstein achieved with their scores. As Mandel told me at a recent recording session: 'What Hank (Mancini) did has been good for all of us.' There's a big difference between being the first soldier to enter hostile territory, and being the tank that crumbles the forces resisting your invasion. Where jazz in film scores is concerned, Mancini was the tank."*

Judy, Liza, and Gene

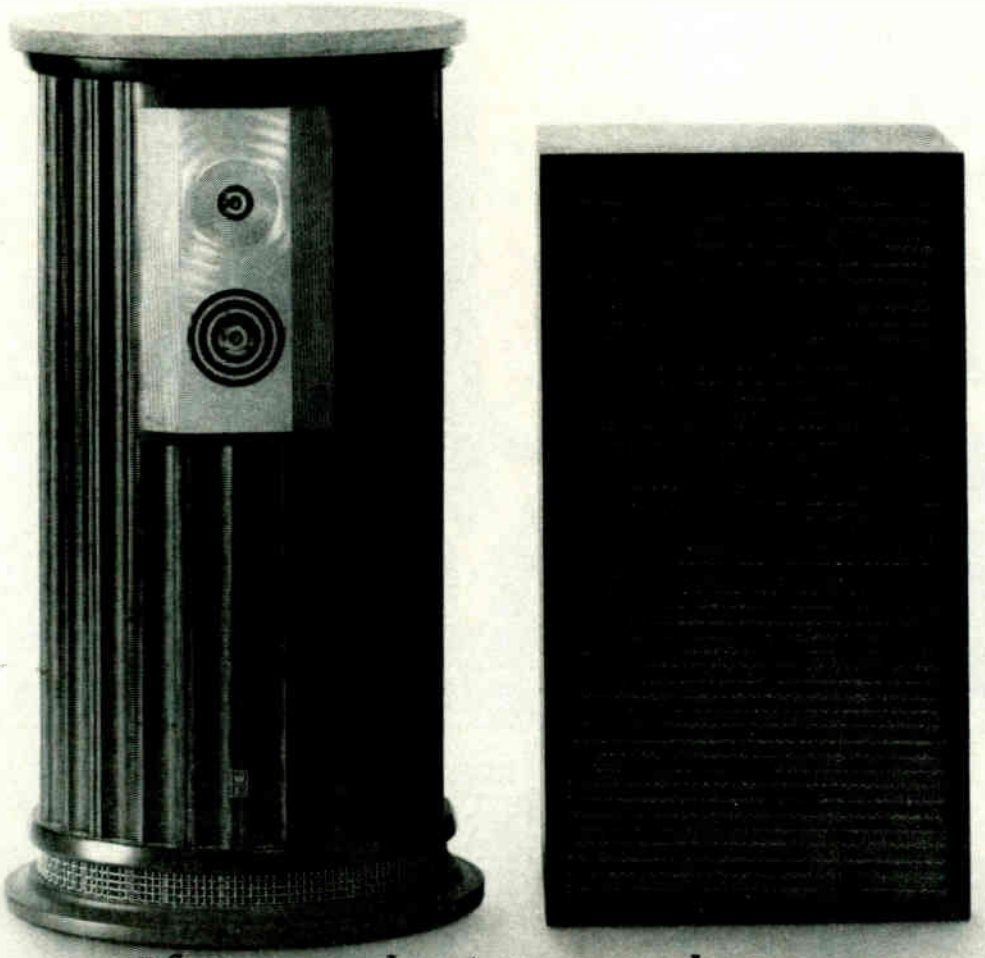
● I am writing in protest against the hideous, ridiculous, and malicious "review" of the album "Judy Garland and Liza Minnelli at the London Palladium" (November). Gene Lees has attacked everyone from Barbra Streisand to Rodgers and Hammerstein, and even folk music. And now his stomach-turning review of the new Garland-Minnelli album!

RAYMOND TEAGUE
Fort Worth, Tex.

● The thing that I find ridiculous in Gene Lees' critique of Judy Garland is his personal vendetta against her. If he dislikes her, let him, but he should never devote a whole page to his personal feelings.

The eminent linguist C. S. Lewis states

(Continued on page 16)



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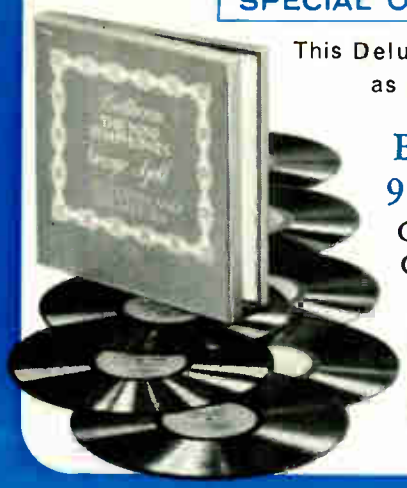

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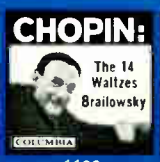

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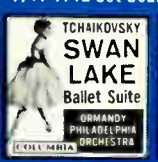

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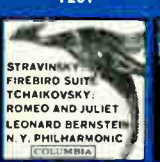

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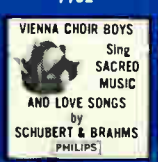

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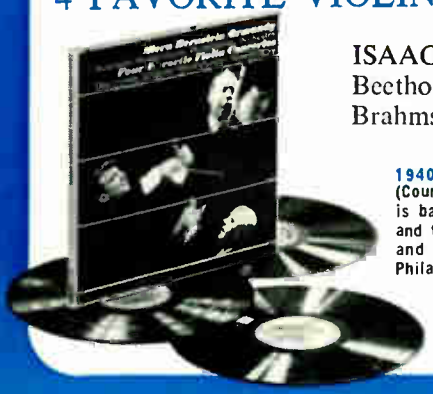

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that many critiques are disasters because of "their willingness to wound." Gene Lees is guilty of this.

HOWARD FINK
Jackson Heights, N. Y.

● Re Gene Lees' review of the Judy Garland album, I woud like to borrow one of his words and call it plain "hogwash." Would you please inform him that the disc has been on *Variety*'s chart of the top fifty albums for several weeks now?

I am quite surprised that Lees didn't find something wrong with the album cover as well—he must be slipping.

BARB COLLINS
Toronto, Ontario
Canada

● Gene Lees' review of the Judy Garland-Liza Minnelli album was absolutely smashing. I have been waiting for years for some reputable music critic with guts enough to say that Judy Garland's singing is just plain lousy. What any intelligent music lover could ever see in her is beyond me.

No doubt there will be cries of blasphemy and libel from the Garland cult, but little matter. It has been said, and *I'm* glad.

FRANK BUZZELL
Spring Lake, Mich.

Our Musical Chauvinism

● Two comments made in your October issue require refutation, if not on the grounds of accuracy, then on the grounds that to an Englishman they display pure, unadulterated American chauvinism.

The first arises in Mr. Robert Strippy's letter concerning the Westminster Abbey organ, most of which is sound common sense. His implication that the English do not know how to play and record Vivaldi or Mozart is scurrilous.

Mr. Strippy should investigate just a few of the recordings which have come from these shores in the last three years: the Menuhin-Bath Festival recordings, the Academy of St. Martin-in-the-Fields discs of Baroque repertoire, and the Colin Davis-London Symphony versions of Mozart symphonies, for example. There is nothing inflated in either style or timbre in these recordings—they are clear, clean, and above all musical—and they represent the norm, rather than the exception, in English musical life today.

The second point arises from William Flanagan's statement, in a review of the Maazel recording of Ravel's *L'Heure espagnole*, that "outside France . . . this opera is an obscure leaf in Ravel's catalog." Mr. Flanagan is in error. In this country, the opera has been taken into the Sadler's Wells company's repertoire, where it now plays as part of a double bill with *L'Enfant et les sortilèges*, and is highly successful. There has also been a Covent Garden production. Admittedly, the opera does not translate terribly well, but that it is possible to mount the work in English as a critical and popular success should not go unnoticed.

PAUL BOWEN, *Music Critic*
The New Daily
Isleworth, England

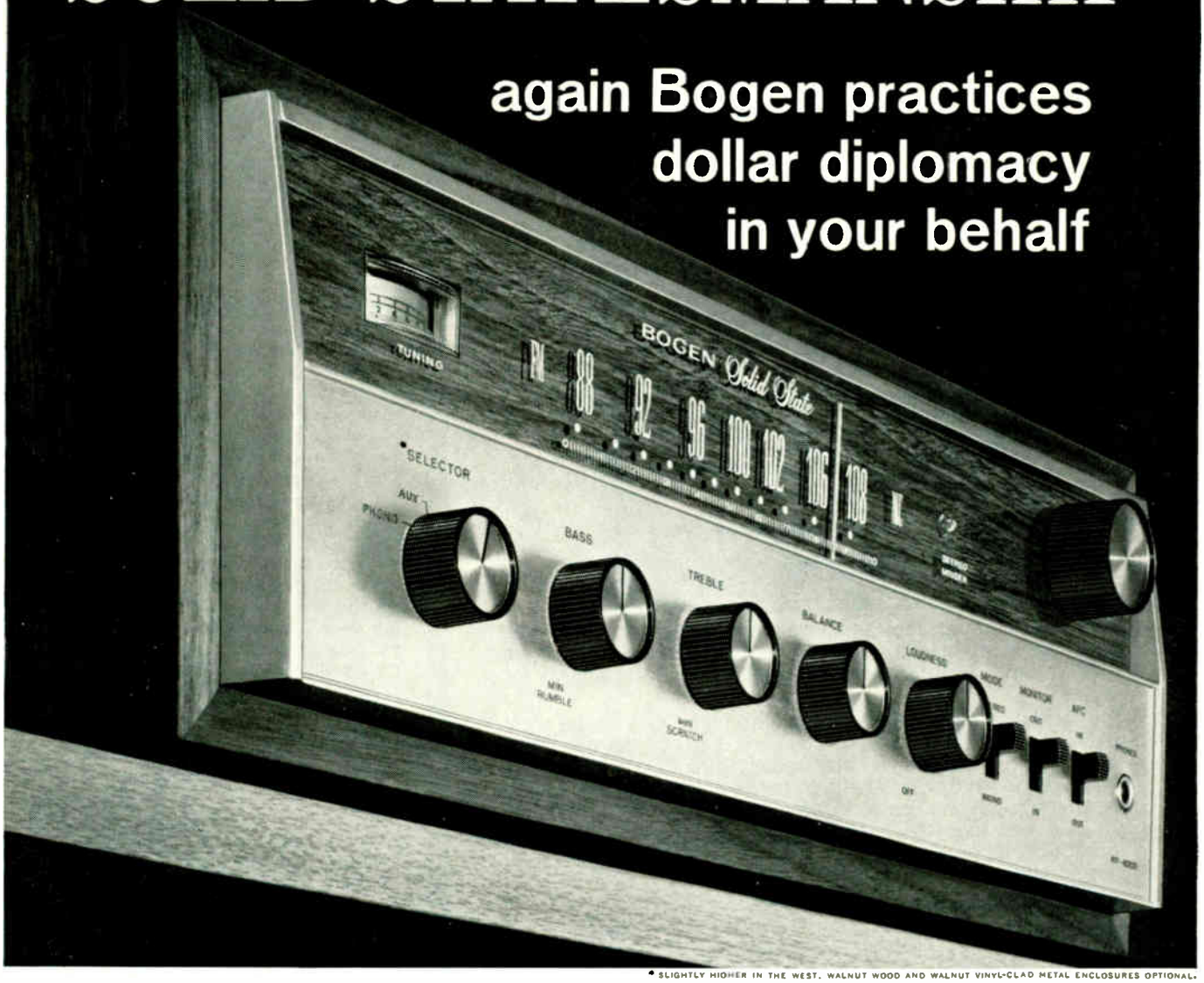
Tape Talk

● I strongly second Mr. Joseph L. Nogee, who, in the Letters to the Editor column for

(Continued on page 18)

SOLID STATESMANSHIP

again Bogen practices dollar diplomacy in your behalf



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September, calls for more emphasis on tape in your magazine.

I have purchased recorded tapes almost exclusively for a number of years. I am willing to pay the slightly higher cost for a tape because I feel the overall sound is better. I also prefer the quieter "surfaces" (no pops, clicks, etc.) and longer playing time between breaks, especially for operas.

One developing trend does disturb me—the arbitrary dropping of the 7½-ips speed for 3¾-ips. Until it is absolutely proved that the sound on 3¾-ips is at least as good as it is on 7½, I wish these companies would release these tapes at both speeds so that those who prefer the faster speed could have the option.

ROBERT H. KULLE
Cincinnati, Ohio

Callas

● Not surprisingly, the Callas *Carmen* continues to generate controversy.

Mr. Stanley Deneroff, who deplores La Callas' "ugly singing" in your October Letters to the Editor column, submits that it is great music and great singing that "makes an opera." I beg to disagree. True, the music is primary, but no matter how expressive the music or glorious the vocalizing, without appropriate and persuasive characterization opera as theatrical art simply does not come off. What "makes an opera" is the singing actor or actress who knows *who* as well as what the composer is trying to get across. All well-sung Rigolettos, Normas, Canios, or even Dulcamaras are not equally convincing portrayals.

Despite her now tragically conspicuous vocal shortcomings, Callas in her prime had no peers as Lucia, Elvira, Tosca, and Norma. Her other interpretations leave something to be desired. Her Carmen, exciting as it is, does not have the captivating qualities that are needed to make the downfall of Don José wholly credible. Moreover, her recent Tosca is dreadful. To be convincing dramatically, operatic artists do have to sing at least well enough not to offend the ear.

LOUISE H. HUNTER
Honolulu, Hawaii

Sad Horns

● I purchased the tape "The Happy Horns of Clark Terry" on Gene Lees' recommendation (August).

The very title of the album is misleading. My friends and I are on Mr. Lees' side one hundred per cent when he remarks about Terry's playing that "Sometimes it's quite pretty and unostentatiously sad." In fact, the latter quality dominates one whole sequence of the tape; it is strictly blues, so there are no "happy horns" at all.

But for all that others may say about Gene Lees, I continue to trust his judgment.

ROGER GAGNON
Baie-Comeau, Quebec
Canada

Death of Hermann Uhde

● As a way of paying my final respects to my dear friend the bass-baritone Hermann Uhde, I should like to inform the readers of HIFI/STEREO REVIEW of his recent death.

Many record collectors still cherish his performances in the title role in *The Flying Dutchman* on London 4235 and his Amfortas in the same company's *Parsifal* (London

(Continued on page 22)

THE COMPLEAT AUDIOPHILE

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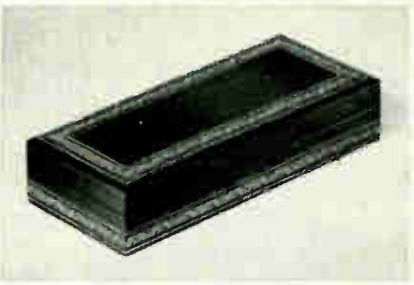

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CIRCLE NO. 56 ON READER SERVICE CARD

4602), both recorded at the Bayreuth Festival. But the American musical public will remember Uhde chiefly as the Metropolitan Opera's first Wozzeck when Berg's opera received its Metropolitan premiere in 1959. An outstanding singing actor, he always sought for human validity in each of his roles. This intellectual dimension was apparent in his Telramund in *Lohengrin*, Wotan in the *Ring*, Count Almaviva in *The Marriage of Figaro*, as well as in the many contemporary works he performed.

He died in Copenhagen, Denmark, stricken by a fatal heart attack on the stage of the Royal Theater, where he was singing the title role in a new version of *Faust* by the Danish composer Niels Viggo Bentzon.

HANS FANTEL
New York, N.Y.

The Mandolin Repertoire

● James Goodfriend's article on the mandolin in the October issue was scholarly and well-researched. Among other things, he pointed out that although there were concertos and concert pieces written for the mandolin around the turn of the century, one never comes across recordings of them: "The world cries for someone to investigate the works of those sixty or so 'great' composers for the mandolin to see if any music lies within. . . ."

Well, some of these works have been investigated by mandolin virtuosos like Giuseppe Pettine here in America and Giuseppe Anedda in Europe, and by myself, but somehow they have never caught the attention of the American musical world.

Two leading mandolin composers who wrote extensively and exclusively for the instrument are Carlo Munier and R. Calace, circa 1900. Both had a thorough understanding of the instrument and its capabilities. And Munier's *Capriccio Spagnuolo* is easily comparable to any of Sarasate's Spanish concert pieces for the violin.

It takes many years for composers to recognize and employ the full scope of any concert instrument. Just as early works for the keyboard were simple in their technical demands and their variety of sound compared with Liszt's or Rachmaninoff's compositions, so Vivaldi's and Beethoven's mandolin pieces are elementary and easy when compared with works by Calace and Munier. Certainly they should be given a chance.

HOWARD FRYE
New York, N.Y.

Mr. Goodfriend replies: "I recently had the pleasure of hearing a mandolin recital by Mr. Frye in Town Hall, New York City. Certainly, he is a master of his instrument and a consummate virtuoso if there ever was one. The repertoire, however, including pieces by Munier and Calace, left me cold. That Munier's Capriccio *is comparable to Sarasate's works is indubitable, but that hardly places it on a musically lofty plane; both are virtuoso show pieces. The large scale work by Calace I thought confused and pretentious rather than profound, lyrical in places, but structurally disorganized and far too dependent on simple sequences overlaid with virtuoso figuration—a showpiece again, but an overblown one. I look forward to the mandolin's gaining a stronger foothold in the American concert and record world, but I feel that the Vivaldis and Beethovens, and others as yet undiscovered, may provide firmer ground than the Muniers and Calaces."*

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***Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable. (Three of the four, incidentally, chose AR-3 speakers.)*

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As the industry pioneer in both silicon and germanium transistor application, we discarded silicon output transistors in designing the original Stratophonic Series. One of our reasons was the greatly increased power-bandwidth capability inherent in the latest diffused-junction germanium output devices. Thus, the great new SR-900B actually puts forth more pure undistorted sound than is attainable in receivers rated as high as 120 watts.

Seldom is any amplifier called upon to deliver its full power. However, even at the power levels normally used for stereo listening, only Harman-Kardon Stratophonic components deliver *full usable power* . . . flat response throughout the bandwidth, even at maximum power (the severest test ever put to an amplifier). In fact, the frequency response of the new SR-900B *at full power* far exceeds the response of other receivers *at one watt* (where any amplifier's response is greatest). This extraordinary power/frequency-response capability explains the transparency of sound achieved throughout the entire Stratophonic Series.

The new SR-900B employs the ultra-sensitive (1.85μv IHF) all-transistor FM front end which made the original SR-900 famous. Here is the most sensitive and selective solid-state tuner ever developed—the first to surpass vacuum-tube performance. A new easy-to-read D'Arsonval tuning meter and positive-action automatic stereo indicator complement the handsome front panel.

You must, by all means, *hear* the new SR-900B . . . logical successor to the instrument that last year set a new standard for the high-fidelity industry. Visit your Harman-Kardon dealer today. Or write *Harman-Kardon, Inc., 15th & Lehigh Ave., Philadelphia, Pa. 19132.*

Tone quality, reliability, freedom from heat . . . Harman-Kardon's compelling reasons for switching from silicon to germanium output transistors

1. Tone quality
With germanium output transistors we attain a flat and undistorted frequency response up to 60,000 cps, as compared with the bare 20,000 cps (with poor linearity) of the silicons used by other manufacturers. Germanium outputs are directly responsible for the outstanding power bandwidth and frequency response which give our Stratophonic components their characteristic clean, transparent sound quality.

2. Reliability
Since the cost of silicon and germanium output transistors is now equal, let it be emphasized first that economy does not enter the picture. In an industry plagued in the past by transistor failures, we solved this problem by defining a safe operating contour specification for our output transistors. Transistors capable of passing this specification do not fail in operation. To our knowledge, no silicon transistor now commercially available can operate safely within this specification.

3. Freedom from heat
Silicon transistors must be operated at higher idling current and voltages to overcome inherent poor linearity, high saturation resistance, and low amplifier efficiency. These shortcomings all add up to heat in operation. And heat is the reason for the elaborate heat-dissipation devices in present-day silicon transistor amplifiers. But, despite the precautions, many of these units run actually hotter than their vacuum-tube predecessors. Harman-Kardon Stratophonic components do not require complex heat sinks, for the simple reason that, even without them, they operate as much as 50 degrees cooler than competitive components.

harman kardon

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LEADER IN SOLID-STATE STEREO COMPONENTS

HI-FI Q&A

By Larry Klein

Old Speaker, New Box

Q. I have a 15-inch coaxial speaker that was one of the first high-fidelity speakers manufactured. In celebration of its twentieth birthday this year I would like to mount it in a new enclosure that will, hopefully, give it a somewhat better bass response. The speaker's free-air resonance is listed at 75 cps by the manufacturer, but the article in the August 1961 issue of HiFi/Stereo Review ("A Specially Designed Do-It-Yourself Speaker Enclosure") did not cover a resonance of 75 cps. Should I construct the enclosure described in the article and extrapolate the number of holes required for my speaker, or is there some other approach?

Thomas C. Birdsal
Fontana, Wisc.

A. *First, congratulations to your loudspeaker on its twentieth anniversary. There is no reason why your speaker should not continue to give good service for many more years to come. However, certain changes do take place through normal aging, and these have bearing on your re-cabineting plans. When you remove the speaker from its enclosure, check the condition of the cone. If you find a number of small splits in the outer rim corrugations, do not attempt to repair them except at the point where they meet the main body of the cone. Place a spot of non-contracting glue such as Elmer's Glue-All there to prevent the tear from extending into the core. You will probably find that, owing to twenty years of flexing, the cone-suspension elements have softened and that the free-air resonance of the speaker is now much lower than the originally specified 75 cps. For this reason, I would suggest that, if possible, you tune the cabinet specifically to your speaker using the cabinet-tuning technique outlined in the August 1965 issue of* HiFi/Stereo Review.

Equalizing Old 78's

Q. How important is it for a preamplifier to have a phono-equalization position for old 78-rpm records? Can 78-rpm equalization be added to an amplifier that is without it?

Peter Carroll
Boston, Mass.

A. *Because of vagaries in the recording equalization used on very old 78-rpm discs, I doubt that you would hear any improvement in playback fidelity even if you were able to adjust the playback frequency response to the ideal 78-rpm curve—whatever that may have been. Use a modern preamplifier and make your playback adjustments by setting the tone controls and scratch and rumble filters for the best audible results.*

Adding a Tape-head Input

Q. I am very impressed by one of the transistor stereo amplifiers, but I hesitate to buy it because it has no tape-head input facilities. I have a tape deck, without amplifiers, that I would like to continue using. I wrote to the manufacturer of the amplifier and he informed me that in order for it to accommodate a tape head it would have to have its input stages completely redesigned. He did not suggest that such a conversion be made. Have I reached an impasse, or is there some way I can use my old tape deck with this new amplifier?

G. F. Silvers
Berwick, Pa.

A. *The solution to your problem will be found in the use of a separate stereo tape-head preamplifier such as is available from Lafayette Radio, Shure, Fisher, and a number of others. These units are usually sold as magnetic-phono cartridge preamps, but most of them have a slide switch that will change their built-in equalization so that they can also be used with a stereo tape head. These stereo preamps are available for about $10 and up and simply plug into the unused auxiliary high-level inputs on your amplifier.*

Tube/Transistor Incompatibility

Q. I have been considering the purchase of a transistorized FM tuner for use with my otherwise all-tube hi-fi system. Am I likely to encounter any incompatibility problems when mixing tubes and transistors?

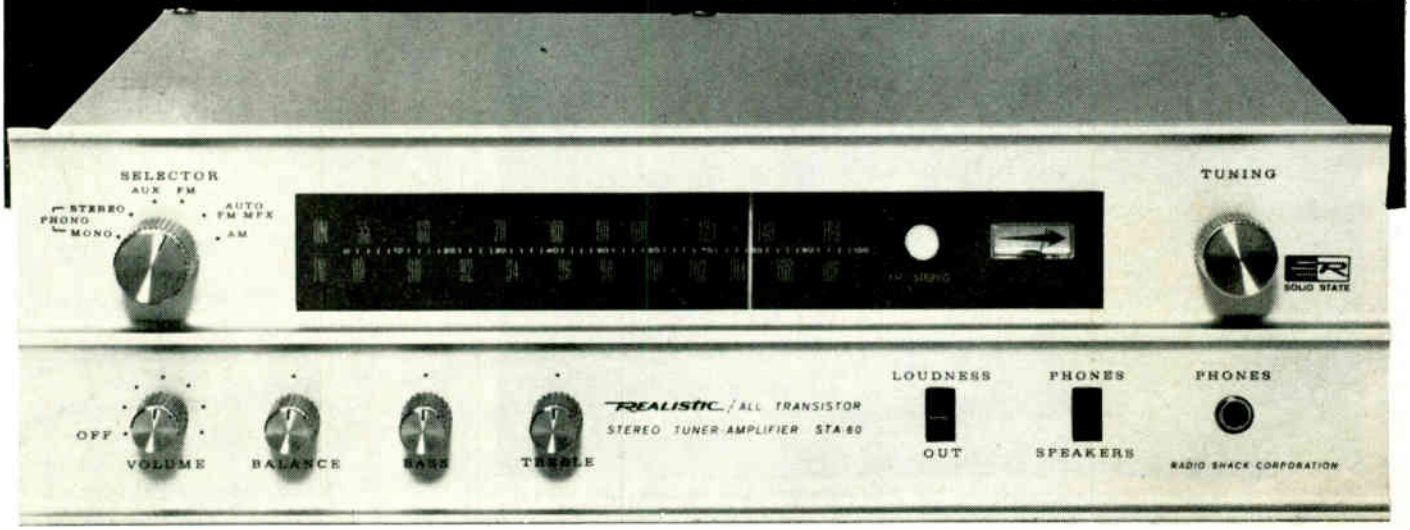
William Morgan
Tampa, Fla.

A. *There are no longer any inherent matching problems when mixing tube and transistor components, but certain precautions should be taken. For one thing, while transistor components generate very little heat themselves, they are somewhat sensitive to heat produced elsewhere. It is never a good idea to install any transistor component in an area where the heat from some tube-operated component can pass over or through it.*

You might also check any input or output impedance warnings printed in the manufacturer's instruction manual. In

(Continued on page 28)

NEW for '66 EVEN AT $219.95 RADIO SHACK'S RECEIVER IS THE ONE THAT DIDN'T LEAVE OUT "AM"!



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Torrance — 22519 Hawthorne Blvd.
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REALISTIC® SOLID STATE 40-WATT TUNER/AMPLIFIER

- *Tunes FM, AM and FM-Multiplex!*
- *American Made! 27 Transistors, Plus 15 Silicon Diodes*
- *Everything a $350 Receiver Should Have Except the Price!*

219.95 NO MONEY DOWN

New for '66! Radio Shack breaks the price barrier on solid state stereo receivers! The model STA-60 has the power, performance and features of far costlier components. Here's what you get. 40 husky watts of power. Clean, smooth power to drive the tuner section, tape player or stereo phono. A stereo indicator light that signals FM-multiplex broadcasts. Automatic stereo switching. A professional VU meter for pinpoint tuning. On top of that, the STA-60 has a convenient up-front stereo headphone jack; and no tubes, so no destructive heat, longer life! 13"D. x 14¼"L x 4½"H. #31-2060

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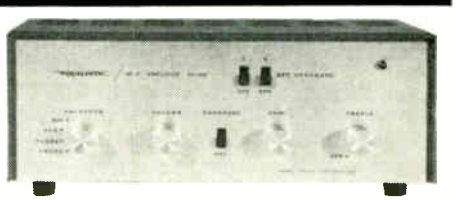

Perfect for the Practical Man who Wants Quality Music Reproduction at an Affordable Price!

AF-15D 18-Watt Amplifier: including built-in preamplifier, control center, and free metal case. #31-0505

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HFSR 2-66

CIRCLE NO. 51 ON READER SERVICE CARD

general, transistor equipment has a lower input impedance than tube equipment. In most cases this will be of little importance. However, there are tube-operated preamplifiers that will suffer feedback network upset when operating into an input impedance of less than 500,000 ohms, and there are tube (and transistor) tuners that will lose bass response if operated into some other company's transistor preamplifiers.

A third category of potential difficulty involves the use of accessories, rather than the components themselves. Some transistor amplifiers cannot be used with stereo-headphone adaptors (assuming that the amplifier does not have a front-panel stereo-headphone jack). This is because the transistor amplifier's speaker-output terminals are not at ground potential and hence the common terminal of one channel cannot be joined to the common terminal of the other without causing difficulties within the amplifier. If you are in doubt as to what you can or can not do with your transistor components, write to the manufacturer. He will be glad to detail just how to get the most out of your equipment.

Power on Demand

Q. I know that an amplifier does not deliver its full rated output power constantly, but as the music gets louder, as in a crescendo, the amplifier delivers more power. What is there in the amplifier that "tells" it when more power is needed? In other words, what makes the amplifier deliver more power when the tape or disc calls for it?

CHRIS BEKIARIAS
Pittsburgh, Calif.

A. *This question is less complicated than it might at first appear. The tape recorder's playback head and the phono cartridge each delivers a minute voltage produced, respectively, by the variations of the magnetic fields impinging on the tape head and the physical variations in the record groove picked up by the stylus and transmitted to the voltage-generating elements in the phono cartridge. The output of the head or cartridge is fed into the preamplifier and then the amplifier, where it is built up into a much larger voltage. For example, a tape head delivers about 0.002 volt of signal; however, by the time the signal reaches the output section of the amplifier it may be increased to as much as 50 or 100 volts. The output stage of an amplifier (either transistor or tube) converts the signal voltage into power. The greater the voltage fed into the output stage (up to its overload point, of course), the more output power comes out of the stage. It is therefore not a question of the tape or disc "calling for" the power, but rather that they indirectly produce the signal that becomes the power.*

Wait till the neighbors hear this!

A high-fidelity loudspeaker by Fisher sounds good even through an apartment-house wall. But if your music-loving neighbor lives two miles down the road, he will come running anyway. Fisher sound in your home is the kind of thing people will hear *about*, even before they hear it.

The loudspeaker is perhaps the most critical component of a high-fidelity system. It is the device that actually pushes the air in your listening room to produce sound waves. It is the only component you literally *listen* to. Consequently, your tuner, pickup and amplifier cannot possibly sound better than the loudspeaker through which you hear them.

Strangely enough, this most important hi-fi component is the least standardized today. There are almost as many ways of designing a speaker system as there are speaker manufacturers. And, of course, this is where the traditionally perfectionist approach of Fisher makes a particularly big difference.

Fisher speaker enclosures are rock solid. Fisher speaker magnets are huge. Fisher coils are lavish with copper. Prohibitively costly features if it were not for Fisher engineering and Fisher production methods.

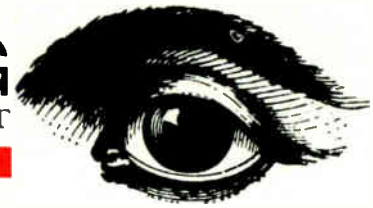
Take the Fisher XP-7 loudspeaker system, for example. It is neither the most ambitious nor the most modest Fisher design, but in terms of value perhaps the most remarkable. At only $139.50, it has been ranked by independent authorities with speakers well up in the $200's. With a pair of XP-7's for stereo, you are ready even for a concert violinist neighbor.

(Other Fisher speaker systems from $54.50 to $249.50, all in oiled walnut. For a free copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use card on magazine's front cover flap.)

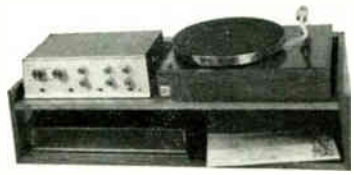
The Fisher

JUST LOOKING

AT THE LATEST IN HI-FI EQUIPMENT



● **Acoustic Research** is offering a free brochure of instructions for building the wall-mounted shelf shown below. Designed specifically to house high-fidelity components, the shelf hooks over a



single strip that can be attached simply to any wall that has studs. Along with the plans the company will also send some of its literature, including a sheet which illustrates photographically the hook-up of a typical stereo system for which the shelf is suited.

circle 181 on reader service card

● **GJ-Phonic** is importing the HSB-20 speaker system made by Isophon of Germany. The completely enclosed system incorporates a low-resonance woofer and two mid-range/tweeters. Frequency response extends from 40 to above 20,

000 cps. A presence switch is installed with which mid-range response can be boosted approximately 5 db if desired. The system will handle 20 watts continuously or 35 watts on peaks. Input impedance is 4 to 8 ohms. The cabinet size is 24½ x 11 x 8⅔ inches. Price: $150.

circle 182 on reader service card

● **Lafayette** announces the RK-237 four-track stereo tape recorder. The two-speed unit can be operated vertically or horizontally and has a positive-action lever control for quick selection of re-

wind, stop, fast-forward, play, record, and pause functions. Pushbutton interlocks prevent accidental erasure. Included are a pair of 4 x 6-inch detachable wing speakers, a three-digit counter, left- and right-channel volume controls, separate record-level meters, a speaker on-off switch, tone control, and front-panel stereo headphone jack. Frequency response is 40 to 15,000 cps at 7½ ips; wow and flutter are 0.2 per cent; signal-to-noise ratio is 45 db. There are inputs available for stereo microphones or phono/radio. Outputs are available for direct connection to a hi-fi system and for headphones. Size is 16½ x 11 x 7½ inches. Price: $139.95.

circle 183 on reader service card

● **Olson Electronics** is importing two new stereo headphones, Model PH-98 and Model PH-108. The PH-98 (shown) features an inflated headband for maxi-

mum comfort during long periods of use. Impedance is 8 ohms and frequency response is 40 to 12,000 cps. Price: $8.98. The less-expensive PH-108 has similar specifications but lacks the inflated headband. Price: $6.79.

circle 184 on reader service card

● **Scott** has announced its new free 1966 guide to custom stereo. The illustrated twenty-page brochure includes photographs, descriptions, and specifications of all current Scott components,

kits, and speakers. The guide includes information on how stereo works and how to choose the components best suited to individual requirements.

circle 185 on reader service card

● **Sherwood's** S-9000a transistor stereo amplifier has a continuous sine-wave power rating of 60 watts per channel with

(Continued on page 32)

You'll capture her fancy as well as her attention when you turn on the Fisher 440-T stereo receiver. The greatest weaver of sonic spells since Circe, the 440-T will make her forget everything but the music. Be careful though: the Fisher power at your fingertips is great enough (70 watts!) to transport her to the concert hall. Of course, it's easy to join her there. Just listen.

The 440-T will capture her fancy in other ways, too. Its impressive front panel is at home in the most elegant interiors and its modest space requirement (16¾ inches horizontally and only 11 inches front-to-back) allows extraordinary flexibility in placement. Yet this compact electronics package incorporates a superb, all-solid-state FM-multiplex tuner with automatic mono-stereo switching, a versatile stereo control-preamplifier and a 70-watt stereo amplifier. *All* the stereo electronics you are ever likely to need, *all* with Fisher reliability.

But there's nothing fancy about the price of the Fisher 440-T. Only $329.50. (Cabinet, $24.95.) When she hears that, she's sure to keep listening while you tell her about the Fisher speaker systems designed to match the 440-T.

For a free copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use card on magazine's front cover flap.

How to make your wife listen:

FISHER RADIO CORPORATION, INC., 11-35 46TH ROAD, LONG ISLAND CITY, N. Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101.

both channels operating. Power bandwidth is from 12 to 25,000 cps at 0.5 per cent distortion. Harmonic distortion at rated power is 0.25 per cent and does not exceed 0.05 per cent at normal listening levels. Input sensitivities for rated output power are: phono, 1.8 millivolts; tape head, 0.6 millivolt; and tuner, 0.25 volt. Maximum noise and hum below rated

output: phono, −70 db; tuner, −80 db. The S-9000a's transformerless output circuits will handle 4-, 8-, and 16-ohm speakers and are short-circuit proof.

The S-9000a's front-panel controls include a selector for tape-head, phono, tuner, and auxiliary inputs; a stereo-mono mode selector; bass, treble, loudness, and channel-balance controls; switches for tape-monitoring, high- and low-frequency filters, loudness compensation, phasing, and speaker on-off. A stereo headphone jack is also provided. Chassis size is 14 x 4 x 12½ inches. Price: $299.50.

circle 186 on reader service card

● **Superscope** has incorporated a series of refinements in the top-of-the-line Sony Model 777-4. The 777-4 records four-track stereo and four-track mono, plays back two- and four-track stereo and mono. The recorder is two-speed (7½ and 3¾ ips), completely transistorized, and incorporates four head functions

within three heads. There are separate two- and four-track stereo heads, three motors (a hysteresis-synchronous drive motor and two high-torque spooling motors). The recorder can be operated either vertically or horizontally and has push-button solenoid-activated mechanisms. The signal-to-noise ratio on this latest 777 model is 55 db and the frequency response is 30 to 16,000 cps at 7½ ips. Wow and flutter has been reduced to 0.08 per cent at 7½ ips.

Other features of the Sony 777 series include stereo mixing of the microphone and line inputs, separate input and output controls, automatic tape lifters, two large VU meters, and a stereo headphone monitor jack. All models are furnished with carrying case and remote-control unit. Price: $695.

circle 187 on reader service card

New from Garrard Model SP 20 at only $37.50

an excellent 4-speed manual record playing unit with high fidelity features. This compact, efficient player is recommended for basic music systems and quality audio-visual applications.

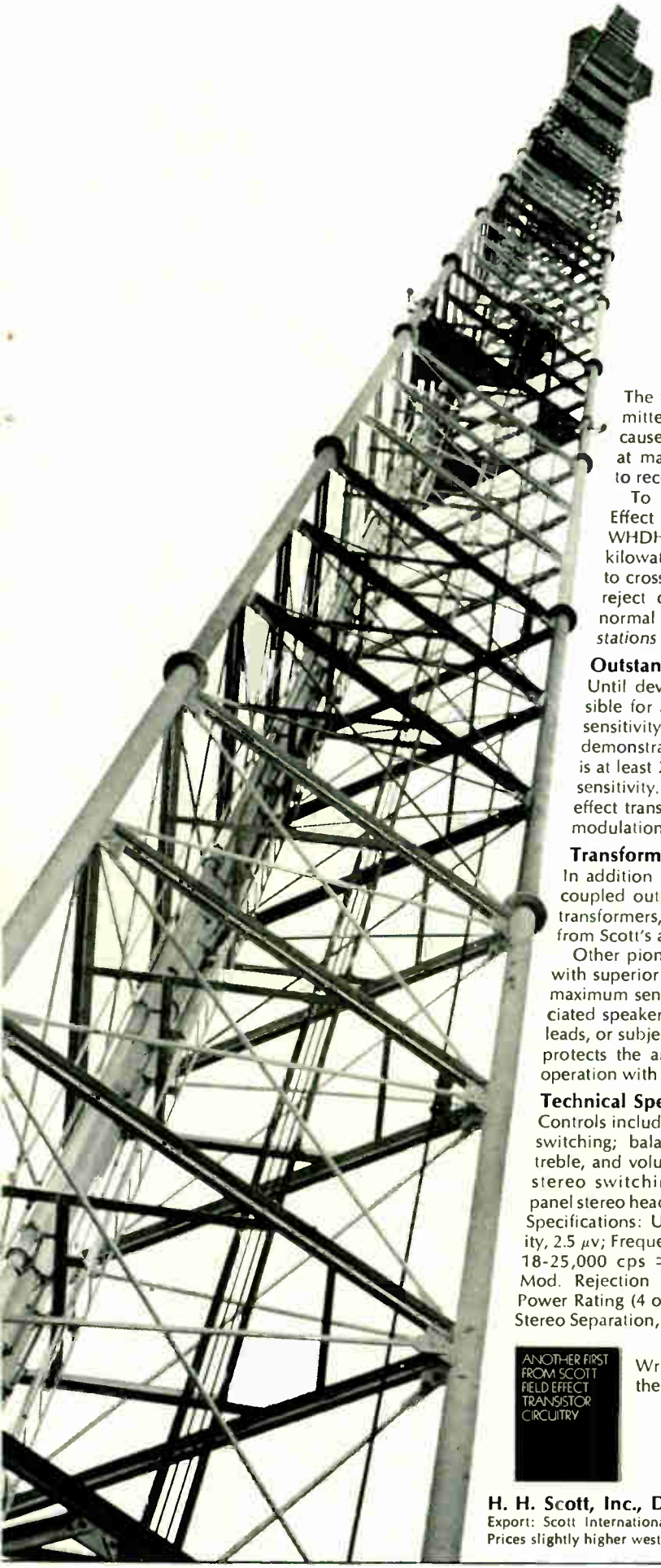
Garrard®

WORLD'S FINEST

Amazing tower test proves superiority of Scott $300 receiver!

Revolutionary new "Field-Effect" circuits end cross modulation problem without sacrificing sensitivity

Paul Hurd, Engineer-in-Charge of WHDH-FM, Boston, Mass., is shown checking new Scott 342 FM Stereo Receiver for sensitivity and cross modulation rejection. The 1250-foot FM stereo and television transmitting tower operates at multi-kilowatt power 24 hours a day.



The toughest place to test a solid-state FM tuner is right *at* a strong transmitter site. Being this close to the overpowering signal of the station causes ordinary tuners to "cross modulate." A powerful station will appear at many points on the dial, obliterating other FM signals listeners want to receive.

To prove the superior cross modulation rejection of Scott's new Field Effect circuitry, the 342 FM Stereo Receiver was tested *right at* Boston's WHDH-FM transmitter tower. Here the radiated energy from the multi-kilowatt transmitter is at maximum level, and any susceptibility of a receiver to cross modulation would be drastically evident. Not only did the Scott 342 reject cross modulation exceptionally well, but, equipped only with the normal FM dipole antenna supplied with the unit, the 342 picked up *31 stations* loud and clear in spite of impossible reception conditions.

Outstanding Engineering Accomplishment

Until development of Field-Effect circuitry by Scott engineers, it was impossible for an all-solid-state FM receiver to provide the listener with *both* high sensitivity *and* freedom from annoying cross modulation. This test strikingly demonstrates achievement of *both* desired results. Cross modulation rejection is at least 20 db better than conventional designs . . . and there is *no* sacrifice of sensitivity. In separate tests reported by Texas Instruments, Inc., a new Scott field effect transistor (FET) front end gave 1.6 microvolts sensitivity, over 96 db cross modulation rejection . . . hailed as an outstanding engineering accomplishment.

Transformerless, All-Silicon Design

In addition to new FET FM front end design, the Scott 342 incorporates direct-coupled output circuitry featuring rugged silicon transistors. Output and driver transformers, major sources of distortion and diminished power, are eliminated from Scott's advanced solid-state amplifier design.

Other pioneering features incorporated in the Scott 342 are: Silicon IF circuits with superior selectivity, stability, and wide bandwidth; silver-plated front end for maximum sensitivity; and sophisticated circuits to safeguard the receiver and associated speakers from such common occurrences as accidental shorting of speaker leads, or subjecting the input to a high level transient signal. Unconditional stability protects the amplifier even if operating without a load, and assures satisfactory operation with capacitive loads, such as electrostatic loudspeakers.

Technical Specifications of 342

Controls include tape monitor; speaker switching; balance; stereo bass, treble, and volume; automatic stereo switching, and front panel stereo headphone output. Specifications: Usable sensitivity, 2.5 μv; Frequency Response, 18-25,000 cps $\pm$1 db; Cross Mod. Rejection 85 db; Music Power Rating (4 ohm output), 65 watts; Stereo Separation, 35 db; Capture Ratio, 6.0 db.

ANOTHER FIRST FROM SCOTT FIELD EFFECT TRANSISTOR CIRCUITRY

Write for Scott's informative new booklet on field-effect transistors . . . the most important development in FM reception since multiplex:

Scott . . . where innovation is a tradition

SCOTT®

H. H. Scott, Inc., Dept. 245-02, 111 Powdermill Road, Maynard, Massachusetts

Export: Scott International, Maynard, Mass. Prices and specifications subject to change without notice. Prices slightly higher west of Rockies.

AUDIO BASICS

by HANS H. FANTEL

RECORD CARE: PART TWO

CLEANLINESS is the most important single factor in record hygiene: more than anything else, it will promote the sonic health of your records and lengthen their life. But it is as hard to keep records free of dust as it is to keep a blue serge suit free of lint, and for the same reason: static electricity.

Dust clings to records with the passion of a determined lover, and it is almost impossible to brush it off. In fact, brushing may only strengthen the close relationship between disc and dust by increasing the static charge. The record has to be tricked out of this sonically fatal misalliance. One way to do this is to coat the record with a thin conductive film that will neutralize the static charge. A number of such de-staticizers are available. Some are applied with a velvet pad, which simultaneously cleans the record; others are simply sprayed from aerosol cans. The problem with most of these preparations is that they leave a residue in the grooves. The heavier-tracking pickups of a few years ago had no trouble plowing through the gum-like residue and making contact with the groove wall. But modern lightweight cartridges with highly flexible styli—tracking at two grams or less—are often derailed by the gunky remnants of antistatic fluids.

To avoid such complications, I prefer to use plain water as a de-staticizer. Applied sparingly, it provides a film of moisture which dispels the static charge when I clean the disc and later evaporates entirely. I have found an inexpensive cleaning gadget called Record Preener (sold by Elpa Marketing Industries for $3.00) to be very effective. It has a velvet cleaning surface, which is dampened by an internal moisture wick. The nap of its velvet apparently has just the right length and resilience to bring up the dust all the way from the bottom of the groove. (This is important, for a light surface cleaning of the "land" between the grooves—an area that the stylus never touches—does nothing to remove the noise-producing substances in the grooves themselves.)

Next to cleaning the disc before each play, careful handling is the most important factor in record care. This means a hands-off policy. You may not think of your hands as greasy paws, but the fact remains that your fingers deposit an oily film wherever you touch a record. This film, in turn, gathers airborne dust and turns it into grime. Keeping your fingers off the grooved part of the record is the best method of preventing the formation of this grime. To hold a record in one hand, support it beneath the label with your index, middle, and fourth fingers while keeping it steady by pressing your thumb against the record rim. With a little practice, such "sanitary" record handling becomes habitual. It might even be a good idea to hold a few training sessions for every member of your household who has access to your record collection.

The record hygiene recommended here is mainly preventive. To restore a record already scarred by neglect is rarely possible after the dust has done its damage. But, as radical therapy, you might try washing the disc with cool tap water (to which you have added a few drops of liquid detergent). Scrub the record with a sponge, rinse with clear water, and then allow it to drip dry. This should loosen and remove some of the encrusted dirt and thus help—literally—to clean up the sound.

As of now, practically everything you've heard about solid-state receivers is out of date—including how much you should pay

Presenting the new ADC *Six Hundred* all solid-state 60 watt stereo receiver

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As we did in cartridges and speakers, we created this advanced receiver with an approach we call Integrated Production design. The usual method in the industry is to design the unit, then figure out how to produce it. Instead, we work out design and production together. Good ideas flow both ways. So when we go into production, no compromises are necessary—and we have a simpler, sturdier, better functioning piece of equipment. And a lot of the old "rules" are apt to go out the window.

For example, you may have heard that each transistor needs a big, complicated "heat sink". Nonsense! We use a simple aluminum extrusion that dissipates the heat through the chassis. It's more efficient and less costly. You've been warned that turning on the unit with a speaker lead loose could blow the transistors? Stop worrying; this one can't. No special protectors, just better design. You've been told all transistors have to be silicon? That's from the past. We use two types, each where it functions best, each totally damage-proof.

Our Integrated Production Design also makes this a "permanent" unit you can probably hand down to your son, and maybe grandchild. The electronics is wholly free of wires and tube-styled assembly. The rugged etched circuit boards and solid, bonded modules could go on a moon-trip. And note the size (a tip-off to newness)—yet inside it is strikingly uncrowded and uncluttered. Peek in and admire.

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SPECIFICATIONS—ADC Six Hundred RECEIVER ■ List price, $248.00.

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AMPLIFIER SECTION: Power output (IHFM), 60 watts at 8 ohms. (Provides full output with any conventional speakers regardless of impedance) ■ Power per channel, 22 watts RMS ■ Full, independent control on front panel for 2 pairs of speakers ■ Separate fuses for each channel prevents shorting ■ Headphone jack ■ Full tape and monitoring provisions ■ Automatic contour ■ Total harmonic distortion at rated power, 0.5%; intermodulation distortion, 0.8% ■ Power band width at rated distortion, 20-20,000 cps. ■ Frequency ± 2 db., 10-100,000 cps. ■ True bookshelf size, only 8½" deep in finely crafted walnut cabinet (extra, optional).

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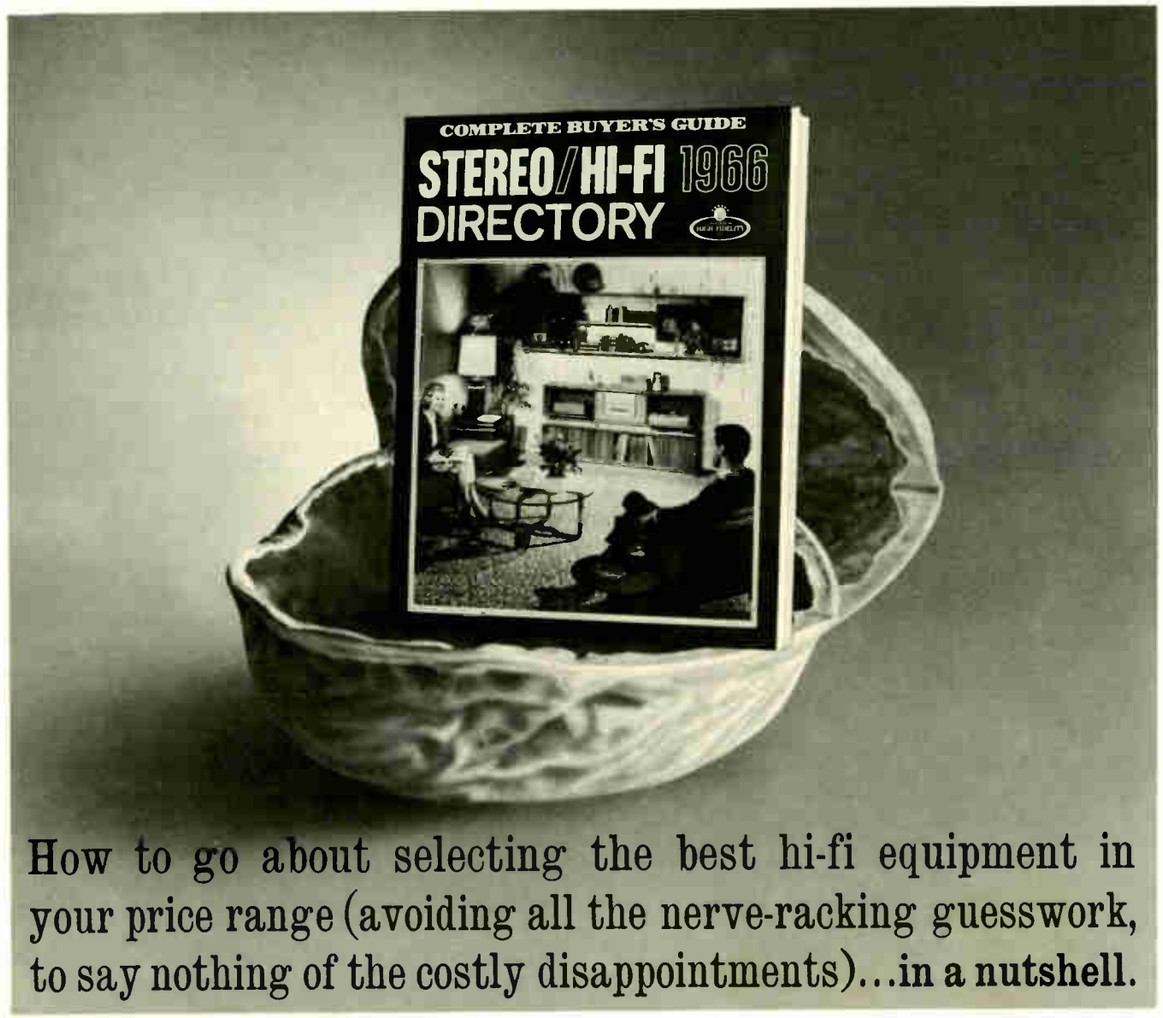

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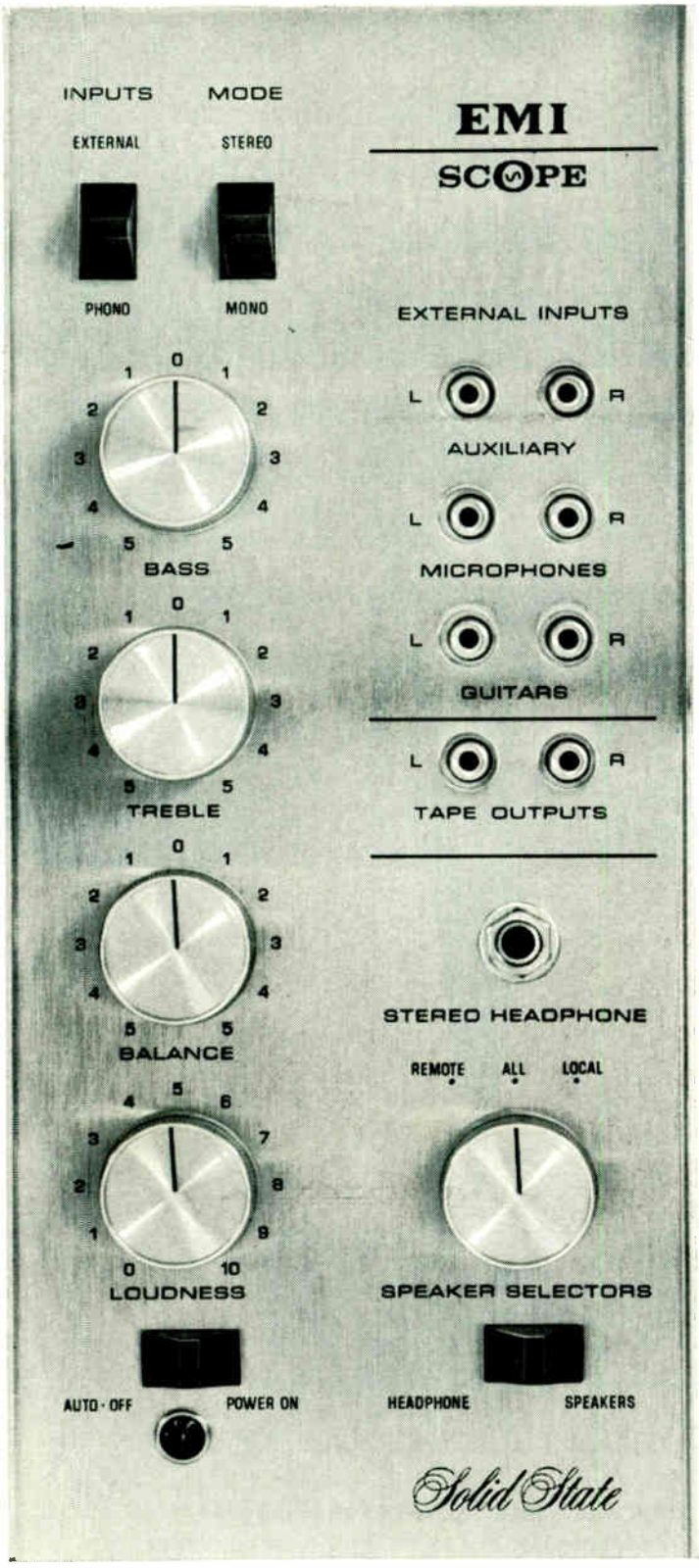

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This is the control center of the new EMI/SCOPE "201". No other portable phonograph system can do so much.

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*Julian Hirsch in a review of the MATTES SSP/200 in *Electronics World*, November, 1965.

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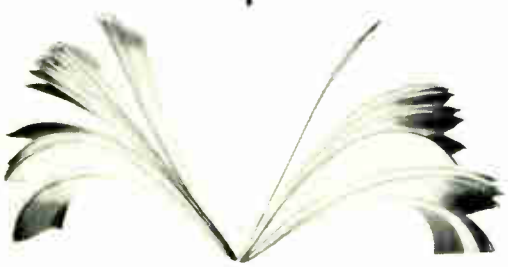

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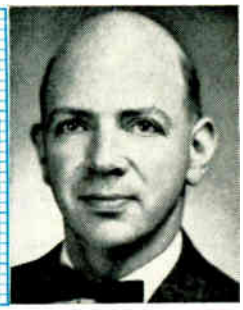
TECHNICAL TALK



By JULIAN D. HIRSCH

● **RECORD-GROOVE VELOCITY:** A letter from a reader raises a few pertinent questions regarding some of the terms used in my reviews of phono cartridges. Several of the questions relate to the meaning of "velocity" as applied to disc recording. In order to place the term in proper perspective, it is necessary to take a close look at some of the mechanics of disc reproduction.

Viewed from the top, a monophonic record has a spiral groove starting at the outside of the record and terminating near the record label. Upon close examination, we see that the V-shaped groove does not follow a perfect spiral course but has small "wiggles" superimposed on it. These side-to-side wiggles (technically referred to as *lateral* modulation) embody the entire recorded program information—and it is sobering to realize that this single undulating groove can store the complex sound structure of a full symphony orchestra.

In the playback process, a tiny jeweled stylus rests in the groove and follows its side-to-side, or lateral, modulation as the spiral track carries it toward the inside of the record. The magnetic cartridge used in most high-fidelity systems can be considered a miniature electrical generator producing an output voltage proportional to the *velocity* of the movement of its stylus. Velocity is the rate of side-to-side motion of the stylus (*i.e.*, lateral velocity) as it follows the groove. This lateral velocity is logically measured at right angles to the groove path—in other words, along a radius of the record itself. (Note that lateral velocity has nothing to do with linear groove velocity, which is the rate at which the groove passes under the stylus.)

REVIEWED THIS MONTH

●

Dual 1019 Automatic Turntable
Shure SA-1 Headphone Amplifier

●

Velocity is defined as *amplitude* times *frequency*. If the side-to-side modulation of the groove has a width of 0.0025 cm (one-thousandth of an inch) between its points of maximum excursion, its amplitude is 0.0025 cm. If the recorded frequency, or rate at which the stylus moves from side to side, is 1,000 times per second (1,000 cps), the product of the two is the velocity: 2.5 cm/sec. (This, by the way, is a fairly typical average velocity for most records.)

A phono cartridge that responds linearly to changes in velocity will deliver the same level of output voltage for the same driving velocity, regardless of the frequency. For example, a modulation amplitude (groove wiggle) of 0.1 cm at 25 cps, 0.0025 cm at 1,000 cps, or 0.00025 cm at 10,000 cps should all produce the same level of output voltage. Unfortunately, disc recording of music at a constant velocity is not practical. No pickup stylus assembly could follow a groove with an excursion as large as 0.1 cm at low frequencies, and the high-frequency amplitudes of less than one ten-thousandth of an inch are comparable to normal groove imperfections—which would mask the program with noise. (The "equalization" technique used to overcome this problem will be treated in more detail in a future *Technical Talk*.)

Since, all else being equal, the output of a phono cartridge is proportional to the velocity of its stylus, this velocity is directly related to volume level. The recording engineers adjust the level controls of their equipment so that the loudest passages exceed neither the maximum velocity which can be tracked by practical pickups, nor the maximum capabilities of the recording equipment.

So far, I have referred only to *lateral velocity*, as used in mono recording. On stereo discs the "wiggles" on one side of the groove are not duplicated on the other groove wall. Each side of the groove carries one stereo channel. The same relationship between velocity and amplitude applies to stereo as to mono recordings, except that the direction of modulation in stereo is at 45 degrees to the record surface instead of parallel to it. In my cartridge test reports, I frequently mention a stereo-reference groove velocity of 3.54 cm/sec in each channel, corresponding to a lateral (mono) velocity of 5 cm/sec. This means that each channel of a stereo pickup playing this groove is driven at a 3.54 cm/sec velocity and produces a corresponding output voltage. A mono recording having the same modulation amplitude on both groove walls will drive the pickup to an output corresponding to $\sqrt{2}$ times 3.54, or 5 cm/sec. This results from the geometry of the groove walls, and is simply another way of describing the same recording conditions. This particular recording level is found on the CBS STR-100 test record, which I use for many of my measurements.

I measure a phono cartridge's intermodulation distortion with the RCA 12-5-39 record, a 78-rpm microgroove mono disc with 400- and 4,000-cps test tones recorded

at a number of levels from 4.3 cm/sec to 27.1 cm/sec. As the velocity is increased, the pickup stylus experiences more difficulty in following the groove modulation. This difficulty is manifested as an increase in intermodulation distortion (as indicated on an instrument known as an IM analyzer) and is analogous to the increase of distortion in an amplifier as power output is increased. Just as some amplifiers can deliver more power with less distortion than others, some pickups can track higher velocities at lower forces with less distortion than others. A plot of distortion against velocity, for different tracking forces, gives an excellent (though by no means definitive) picture of the tracking ability of a cartridge. Next month, I will go into the matter of average and peak velocities.

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

DUAL 1019 AUTOMATIC TURNTABLE

● WHEN I reported on the Dual 1009 automatic turntable in the January, 1964 issue of HIFI/STEREO REVIEW, I commented on its excellent performance, which was in every way comparable to that of the finest separate arm-and-turntable combinations.

The designers of the 1009, however, did not choose to rest on their laurels, and have now come forth with the Model 1019, in most respects identical to the 1009, but with three noteworthy additions: an adjustable antiskating-force compensation, a viscous-damped cuing control, and a single-play spindle that rotates with the turntable.

For the benefit of readers who did not see my earlier report on the Dual 1009, I will briefly describe the 1019. It is a four-speed mechanism, with an overall 6 per cent speed adjustment about each nominal setting. The fine-speed control functions by moving the idler wheel up and down on tapered sections of the motor shaft.

The 7½-pound, nonferrous turntable rotates on low-friction bearings. The tone-arm is balanced with an easily adjusted, damped counterweight. Tracking force is set by and read directly on a dial calibrated in a continuous range from 0 to 5 grams. A flat spiral spring in the arm base applies the tracking force directly at the vertical pivots. The balance of the arm is such that leveling of the turntable is quite unnecessary, regardless of the tracking force being used.

For single play (with the short spindle inserted), the pickup is placed on the desired portion of the record, and the turntable turned on by moving the control lever to MANUAL. The turntable platter comes up to full speed in less than one revolution. If desired, the control lever can be set to AUTO, and the arm will set down at the beginning of the record without being handled. A separate indexing lever can be set for 7-, 10-, or 12-inch records. At the end of the record, the arm returns to its rest and the turntable shuts off.

For automatic operation as a changer, a tall spindle is inserted; up to ten records can be placed on it. The change cycle, which requires about 13 seconds, begins with the stack of records being raised to remove its weight from the bottom record, which drops gently to the turntable where it is supported by its edges on the ribbed mat. The remaining discs are then lowered to the three supporting prongs to await the next change cycle.

In the 1019, a cuing lever arm on the right side of the motor board raises the pickup from the record by a distance adjustable over a ⅜-inch range. This does not otherwise interrupt or affect the operation of either the AUTO or MANUAL modes. Flipping the cuing lever to its down position lets the pickup descend slowly to the record surface under silicone damping. With or without antiskating compensation, the pickup returns precisely to the same groove that it left. Overall, the mechanism is impressively precise and smoothly functioning.

The cartridge shell of the 1019 is removed by simply pushing the tone-arm finger-lift back through 45 degrees, letting the plastic cartridge insert drop out. The cartridge-mounting position in the shell is adjustable so that the stylus coincides with a mark on a locating jig, thus insuring minimum tracking error with any cartridge.

The antiskating adjustment is to compensate for forces that act on any cartridge in any tonearm with an offset head (this includes all conventional arms). This force tends to push the arm toward the center of the record, increasing the stylus pressure on the inner groove wall and decreasing it on the outer wall. This results in a measurable increase in distortion on the stereo channel corresponding to the outer groove wall, and a possible increase in wear of the inner wall.

The Dual antiskating system uses a coil spring in an ingenious mechanism that maintains a constant corrective force over the playing area of the record. It operates at the horizontal pivot, and is set by a dial which is calibrated to correspond to the tracking-force dial. Normally, the two are set to the same value, but the owner's manual for the 1019 has information for the correct settings with styli of various types and radii.

The antiskating-force adjustment, when set according to the instructions, was quite accurate and resulted in a substantial reduction in the measured distortion of the outer-groove wall channel at very high velocities. With

(Continued on page 46)

In this age of extravagance we set out to build the sensible receiver!

We assume your first interest is in the music, not the machine—with no zest for unneeded bulk, excess cost, or useless gewgaws in your equipment.

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CIRCLE NO. 46 ON READER SERVICE CARD

normal program material, I found no audible improvement from the use of antiskating compensation, but it does permit some reduction in the tracking force.

I measured the tracking error of the Dual 1019 as less than 0.5 degree per inch of radius. Near the center of the record, where low tracking error is most important to minimize distortion, it was approximately zero. The calibration of the tracking force dial was very good, within 0.2 gram on a balance-type gauge. There was no change in force over a 1-inch change in arm height.

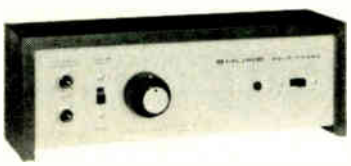
The turntable speeds, of course, were adjustable to exact values, using the stroboscopic disc supplied with the 1019. The range of adjustment was between approximately 2 per cent slow to approximately 4 per cent fast. Speeds were unaffected by line-voltage variations from 100 to 130 volts.

The rumble of the Dual 1019 was even lower than that of the 1009 previously tested. It was about −36 db, mostly in the lateral plane. This is very low, comparable to the very best manual-play turntables, and far better than most automatic players. The wow and flutter were also extremely low, 0.07 and 0.02 per cent, respectively, at 16⅔ and 33⅓ rpm. At 45 and 78 rpm the wow increased slightly to 0.09 per cent, and at 78 rpm the flutter rose to 0.04 per cent. All of these figures are of the order encountered in good professional equipment.

I found the Dual 1019 to be exactly as represented—without a doubt one of the finest record-playing mechanisms I have used, and one that is difficult to fault. It combines the best features of manual and automatic players in an unusually compact package. Priced at $129.50, it is not inexpensive. However, the Model 1009 offers the same basic performance at $99.50, lacking only such niceties as the antiskating mechanism, cuing lever, and the rotating manual-play spindle.

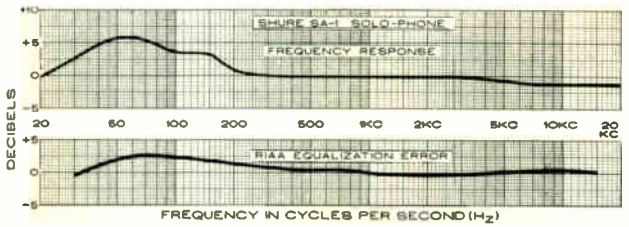
For more information, circle 188 on reader service card

SHURE SA-1 HEADPHONE AMPLIFIER



● MUSIC HEARD through a pair of good stereo headphones sounds quite different from the same music heard through loudspeakers. The almost total separation of left- and right-channel sounds, plus the exclusion of room noise, gives headphone reproduction a startling and unique sense of immediacy. Even though most headphones do not have the wide frequency response or smoothness of a really good loudspeaker, their subjective effect (depending somewhat upon the taste of the listener) often seems to be cleaner and more natural.

Most of the stereo headphones now available cover the same impedance range (4 to 16 ohms) as loudspeakers and are meant to be connected, directly or indirectly, to the speaker outputs of a stereo amplifier. Since phones require only a few milliwatts of power,



special attenuator circuits are built into the amplifier's headphone jack (or are available as an accessory) to prevent damage to the phones.

Shure Brothers has introduced an unusual transistorized amplifier designed solely for headphone use. The Model SA-1 "Solo-Phone" is a very low-powered stereo amplifier, with inputs for a tuner and a magnetic cartridge and jacks for driving one or two pairs of stereo headphones. It has a concentric volume control with friction-clutch coupling for adjusting channel balance. The only other controls are two slide switches: one a mode switch that selects tape/tuner or phone inputs, the other a power on-off switch. The complete amplifier comes in a walnut-finished cabinet measuring only 10¼ inches wide, 3½ inches high, and 3⅞ inches deep; it weighs 2½ pounds.

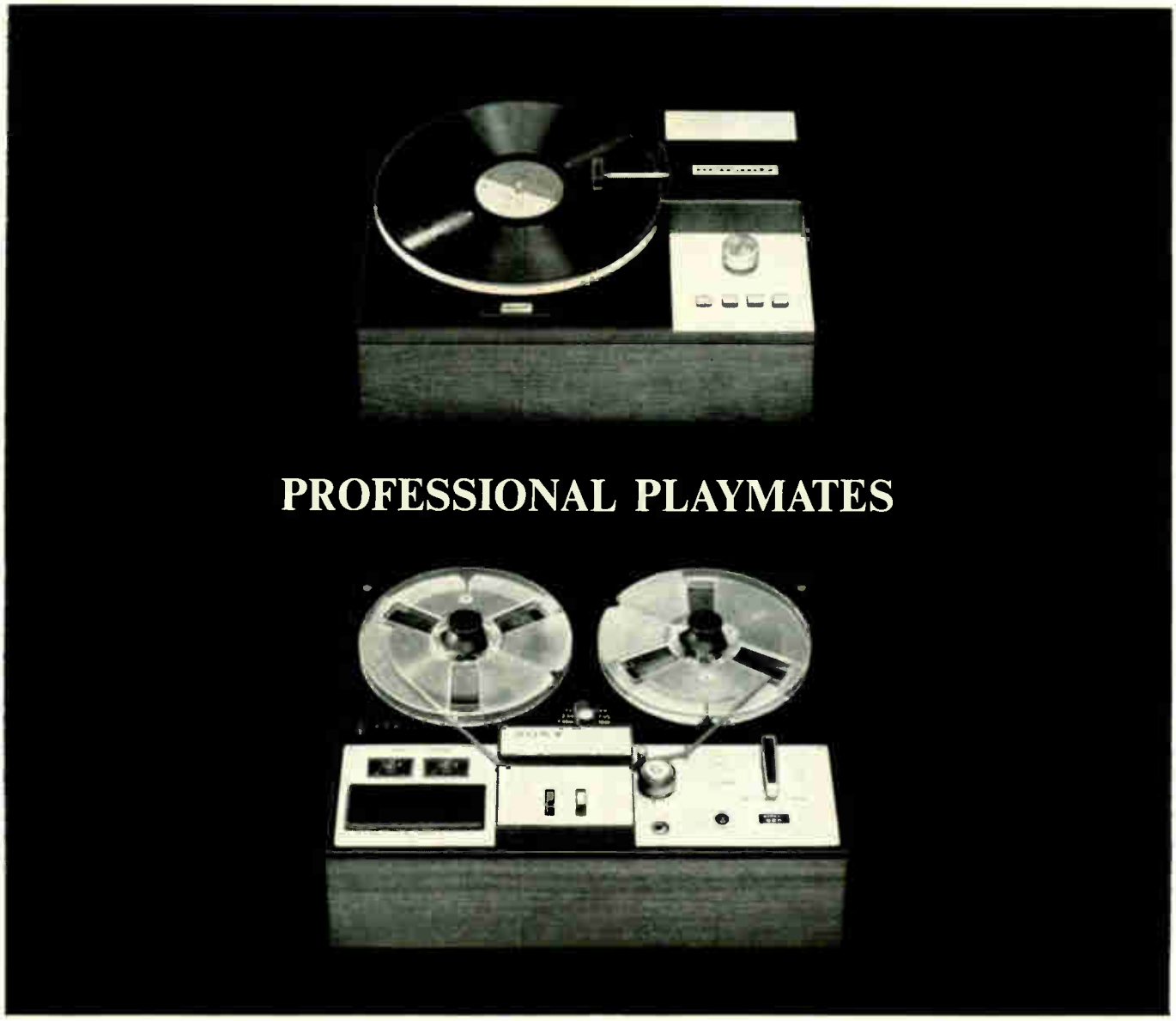
In our lab tests, the SA-1 delivered 0.03 watt into a 4-ohm load, 0.04 watt into 8 ohms, and 0.05 watt into 16 ohms. It can be driven at comfortable listening levels by any magnetic cartridge, or from any tuner or tape-recorder high-level output of 0.1 volt or more. Separation between channels was 42 db and hum was −50 db at maximum gain (completely inaudible in our phones). Some hum could be induced by touching the input selector switch, but this was not heard in ordinary use.

The unit's frequency response was smooth and flat, except for a broad rise of about 5 db in the region below 150 cps. This boost is quite beneficial in compensating for the normal loss of bass in headphones. The RIAA phono equalization was accurate, except for a gradual 2.5 db rise around 60 cps.

The listening quality of the unit was excellent and was apparently limited only by the quality of the headphones used. Shure rates the Solo-Phone's distortion at 1 per cent for a 0.1-volt output into 8 ohms. Our distortion analyzer could not be used to measure the very low-level output signal of the SA-1, but in listening tests there was no distortion at any tolerable listening level. The overall subjective effect is that the program material is definitely cleaner than we are accustomed to hearing from speakers. One minor shortcoming of the SA-1 is the lack of a mono-stereo switch or blend control that would enable the listener to reduce the two-channel noise annoyance on older mono recordings.

This excellent little amplifier, which has a switched a.c. outlet for powering a record player, tape recorder, or FM tuner, can be the basis for a quality miniature high-fidelity system. Not only can it drive phones, but, connected to a pair of efficient speakers, it will deliver comfortable room volume (in a small room) with only a few milliwatts of drive. The Shure SA-1 Solo-Phone sells for $45.00.

For more information, circle 189 on reader service card



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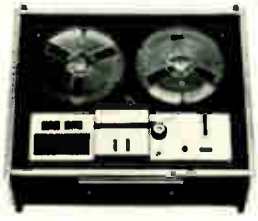

Portable Model 350C

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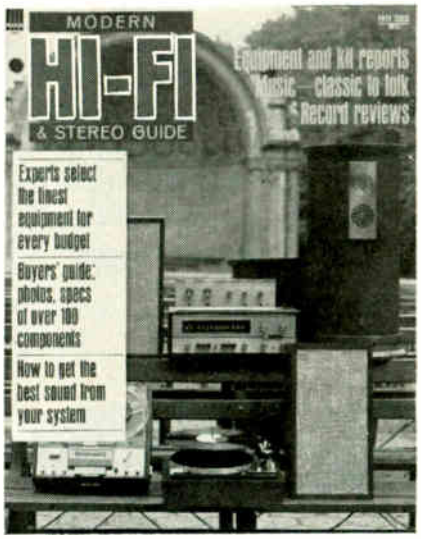

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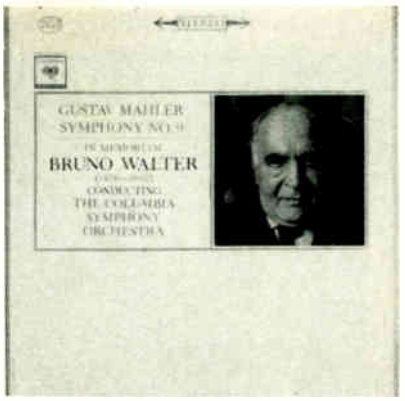
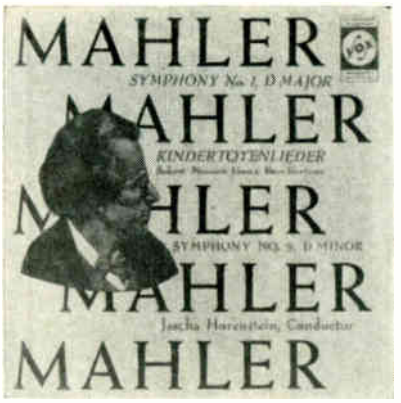
GUSTAV MAHLER
Caricature by von Burkardt

Mahler's Ninth Symphony

THROUGHOUT the last works of Gustav Mahler—*Das Lied von der Erde* (1908), the Ninth Symphony (1909), and the unfinished Tenth Symphony—a preoccupation with death is manifest. By nature Mahler was given to melancholia, and yet many pages of his earlier music reflect a naïve, almost childlike infatuation with life and its joys. Probably his surrender to a fixation on death was precipitated by the loss (from scarlet fever) of his five-year-old daughter, Maria Anna, in October, 1907, and by his discovery shortly afterward that he was himself suffering from chronic heart disease. His decision to come to the United States late in that same year was based on a hope that he would be able to earn a fortune sufficient to permit him to retire from his exhausting work as a conductor and to devote himself to composing, which he had always had to crowd into summers (those were in the days before summer festivals were invented). Mahler was never to know such leisure, however. His duties as conductor of the New York Philharmonic Society, coupled with his work at the Metropolitan Opera House, probably only hastened his death, which took place in Vienna in May, 1911, two months before his fifty-first birthday.

According to Bruno Walter and other intimate friends of the composer, Mahler was very reluctant to assign the number nine to a symphony, recalling that Beethoven had completed only nine symphonies, and Bruckner had not lived to complete his ninth. Though Mahler called *Da*





The performance of Gustav Mahler's Ninth Symphony that Bruno Walter recorded in stereo for Columbia Records shortly before his death is a glorious achievement. Almost its equal in emotional impact is Sir John Barbirolli's reading for an Angel stereo disc. Jascha Horenstein's interpretation, issued as part of a Vox Box (mono only), is also impressive.

Lied von der Erde, which followed his Eighth Symphony, a "song-symphony," he would not attach a number to it, and a few years later, when he had completed the score of a new symphony, he hesitated before showing it to anyone. Bruno Walter, in his book *Gustav Mahler* (1941), wrote: "He probably brought it [the manuscript of the Ninth Symphony] back to Vienna in the spring of 1910, but I cannot recall having seen it at the time and it is likely that it came to me only after his death. Perhaps, too, he was prevented by superstitious awe from telling me of the fact that after all a ninth had come into existence. Up to that time, I had never noticed even a trace of superstition in his clear, strong spirit, and even on that occasion it turned out to be not that but an only-too-well-founded foreboding of the terrible consistency of the Parcae [the Fates]."

The prevailing mood of the Ninth Symphony is one of liberation and profound release. In spirit it is linked to the *Abschied* movement of *Das Lied von der Erde*: its opening Andante and concluding Adagio are imbued with the feeling of peace found in the mystery of eternity that characterizes the *Abschied*. Contrast is provided by the two middle movements: the second is a vigorous Austrian *Ländler* and the third a mocking Rondo-Burleske.

It was Bruno Walter who conducted the first performance of the Ninth Symphony, in Vienna in June, 1912, about a year after Mahler died. But nearly twenty years were to elapse before the symphony was heard in the United States. Serge Koussevitzky conducted the American premiere of the Ninth in October, 1931, with the Boston Symphony Orchestra. Koussevitzky became an ardent champion of the work, and repeated it in Boston three times during the next ten seasons, long before Mahler had begun to attain popularity in this country. His last performances of the symphony were given in February, 1941, and this writer remembers them as burning acts of faith. Along with his many other extraordinary accomplishments, Koussevitzky was an unusually persuasive Mahler conductor. It is a pity that he was never given an opportunity to record any of the Mahler symphonies.

The first recording of the Mahler Ninth, appropriately enough, was a concert performance by Bruno Walter and the Vienna Philharmonic Orchestra in Vienna on January 16, 1938. The recording was released in this country by RCA Victor, first as a bulging album of ten 78-rpm discs, then as one of the early issues in the company's long-playing catalog. The sound was never very good, but the performance was a marvel of emotional communication. In his last series of recording sessions, in 1961, Walter returned to the Mahler Ninth Symphony. This time the place was Hollywood and the orchestra was the Columbia Symphony, the remarkable group of Los Angeles and Hollywood musicians with whom Walter recorded so much of his repertoire during his final years. The recording of the Mahler Ninth Symphony made then (Columbia M2S 676/M2L 276) is surely one of the glories of recorded music. The lucidity and directness of the performance are extraordinary, the playing of the orchestra is pure poetry, and Columbia's engineers captured it all in magnificent sound. The album was released as a memorial tribute to Bruno Walter; he could have wished for none more fitting.

Another vitally compelling recording of the score is the one by Sir John Barbirolli with the Berlin Philharmonic Orchestra (Angel S 3652/3652). Generally, Barbirolli's reading is even more passionate than Walter's; where intense feeling is required, as in the final movement, Barbirolli makes his biggest impact. Elsewhere, the performance is not on such a lofty plane, but the overall impact is deep, and it is increased by fine playing and sound.

There are three other recordings of the symphony: Jascha Horenstein's with the Vienna Symphony (Vox VBX 116, a set that also includes Mahler's First Symphony and the *Kindertotenlieder*); Paul Kletzki's with the Israel Philharmonic Orchestra (Angel 3526); and Leopold Ludwig's with the London Symphony Orchestra (Everest 3050-2/6050-2). Horenstein's is the most interesting and successful of the three, but the monophonic recorded sound is far outclassed by that of both the Walter and the Barbirolli recordings.

The Walter and Ludwig performances are also available on four-track stereo tapes (Columbia M2Q 516 and Everest TT4 3011, respectively). The Walter tape is by far the better of the two, technically as well as musically.

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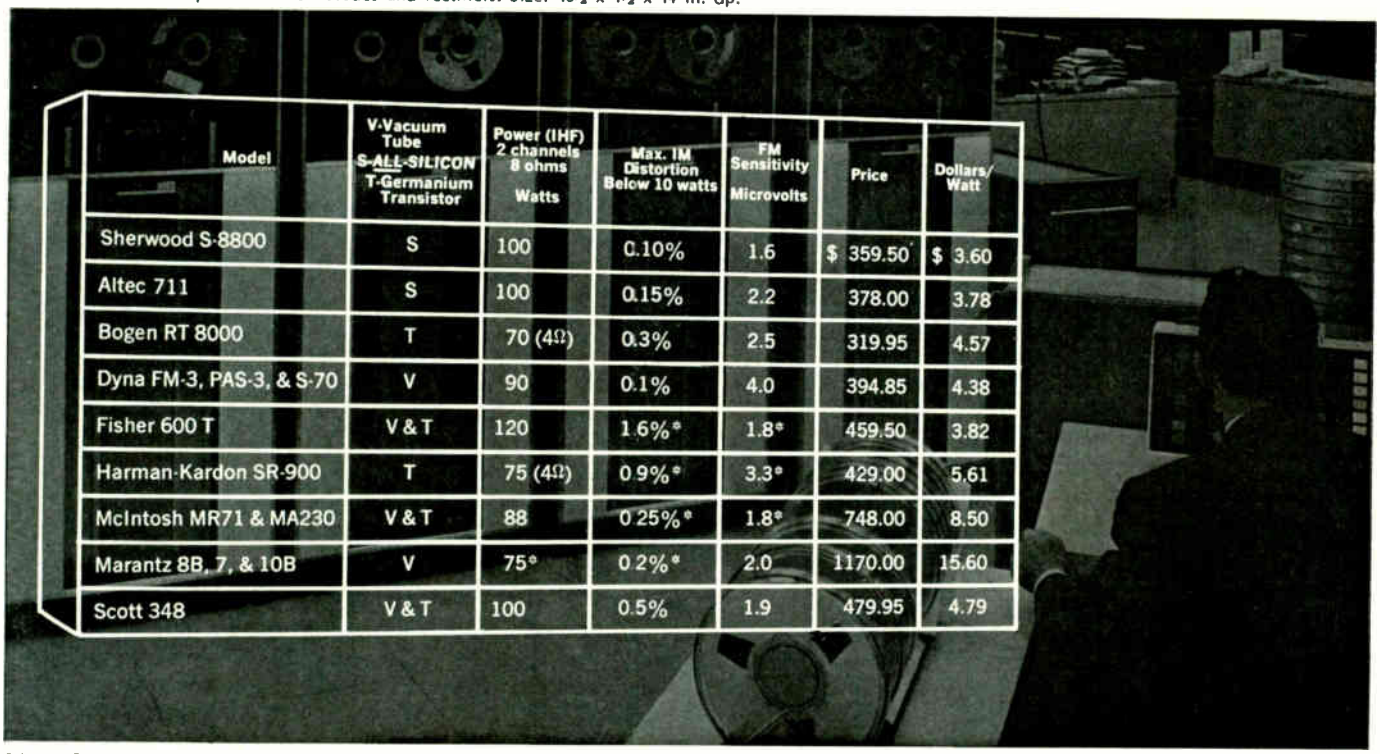

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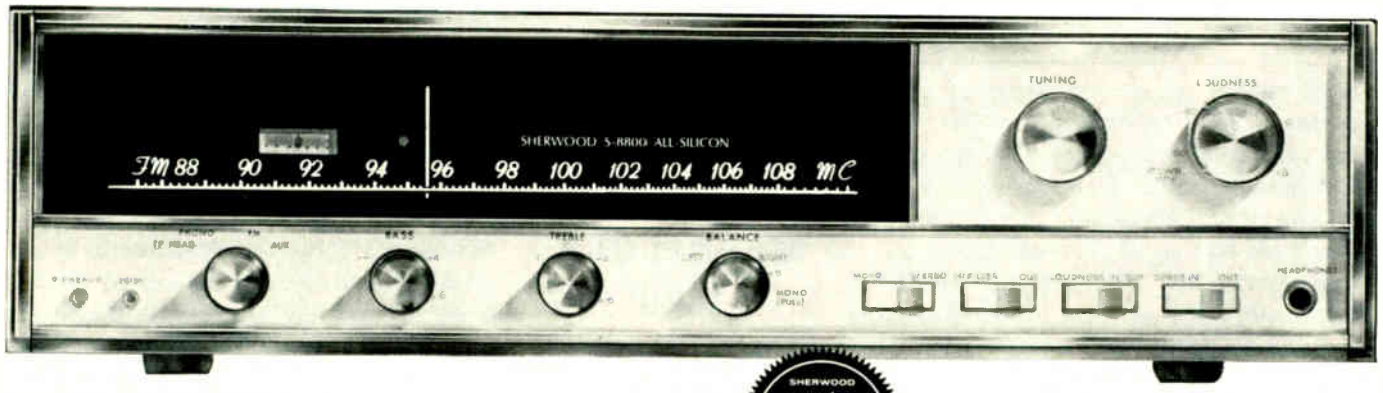

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CIRCLE NO. 37 ON READER SERVICE CARD

This engraving by Paul Revere adorned William Billings' first songbook, The New England Psalm Singer, or American Chorister *(Boston, 1770).*

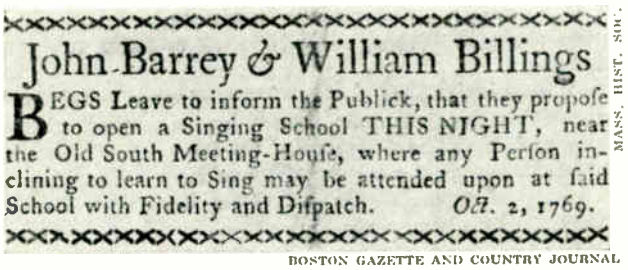
HiFi/Stereo Review presents the third article in the continuing series
THE GREAT AMERICAN COMPOSERS

WILLIAM BILLINGS AND THE YANKEE TUNESMITHS

By WILEY HITCHCOCK

There is more variety in one piece of fuging music than in twenty pieces of plain song. . . . Each part seems determined by dint of harmony and strength of accent, to drown his competitor in an ocean of harmony, and while each part is thus mutually striving for mastery, and sweetly contending for victory, the audience are most luxuriously entertained, and exceedingly delighted; in the mean time, their minds are surprizingly agitated, and extremely fluctuated. . . . Now the solemn bass demands their attention, now the manly tenor, now the lofty counter, now the volatile treble, now here, now there, now here again. —O inchanting! O ecstatic! Push on, push on ye sons of harmony.

William Billings, *The Continental Harmony* (1794)



John Barrey & William Billings

BEGS Leave to inform the Publick, that they propose to open a Singing School THIS NIGHT, near the Old South Meeting-House, where any Person inclining to learn to Sing may be attended upon at said School with Fidelity and Dispatch. *Oct.* 2, 1769.

MASS. HIST. SOC.

BOSTON GAZETTE AND COUNTRY JOURNAL

A FEW YEARS after he wrote the excited account of "fuging music" quoted on the previous page, William Billings—early American composer and singing teacher—died at Boston, penniless. His body was interred in an unmarked pauper's grave on Boston Common. Two days later, Salem pastor William Bentley commented in his journal entry for September 28, 1800:

> This self-taught man thirty years ago had the direction of all music in our churches. . . . He may justly be considered the father of our New England music. Many who have imitated have excelled him, but none of them had better original powers. His late attempts, and without a proper education, were the true cause of his inferiour excellence. . . . He was a singular man, of moderate size, short in one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spake and sang and thought as a man above the common abilities. He died poor and neglected.

We can add few details to Rev. Bentley's account of Billings' life. Born in Boston in 1746, Billings had a common-school education, was apprenticed to a tanner, and practiced that trade most, if not all, of his life. Besides the gimpy leg and the one eye, he seems to have had a withered arm, a harsh voice, and an addiction to snuff. He also had a wife—née Lucy Swan—and at least six children. If he was "without any address"—graceless and lacking in manners—he was also sublimely self-confident, judging by the introductions he wrote for his collections of music. These began with *The New England Psalm Singer, or American Chorister,* published at Boston in 1770—about the time when, according to Rev. Bentley, Billings had "the direction of all music in our churches." That was probably an exaggeration, but, as a singing master and choral director, Billings was placing advertisements in Boston newspapers in the late 1760's, and for a time in the 1770's he taught the singers at the fashionable Brattle Street Church, where John Adams met him in 1778. Despite the popularity of his six books of choral music, Billings never was financially successful and died an indigent.

Even if Billings died in real poverty, he was the first, and many would claim the greatest, of a whole group of American composers who fashioned a distinctive music during the Revolutionary War and the Federalist period, and who published thousands of pieces in hundreds of music books, until the taste for their music declined early in the nineteenth century. This group of New Englanders made up our first school of native-born American composers. They have been called "Yankee tunesmiths," and perhaps that is the proper term for them, for they regarded themselves unselfconsciously as artisan composers, not as *artistes.* Musicians they were, and proud of it, but theirs was a rugged, homespun, social music forged for the community at large; a music shared by all, rich and poor, young and old; a music as comfortable and familiar a part of everyday life as bean pots and New England rum.

Although Billings was regarded by some of his contemporaries as "the father of our New England music," he had quite a tradition behind him. The Yankee composers that he typifies got their start early in the eighteenth century, when some Puritan ministers in Massachusetts, agitating for better psalm-singing in their churches and meeting-houses, wrote the first American music instruction books. Thus, the Reverend John Tufts of Newbury published in 1721 *An Introduction to the Singing of Psalm-Tunes* which explained in a few pages how to read music and added a small number of English psalm- and hymn-tunes for actual practice. In the same year, complaining that "the tunes are miserably tortured, and twisted and quavered . . . into an horrid Medly of confused and disorderly Noises," Rev. Thomas Walter of Roxbury published his *Grounds and Rules of Musick Explained.* At the call of such Puritan reformers—musical do-gooders, we might say—the first kind of American music education was instituted: the singing school.

A broadside leaflet or a newspaper advertisement would alert a community that a singing school was about to be organized. The "singing master" would arrive in town and enroll students for classes meeting one evening a week or more, for a month or so. Their text was a "tunebook," partly composed by the singing master, partly "borrowed" from other sources. (Copyright was nonexistent until late in the century, and piracy was as common among literary landlubbers as on the high seas.)

Characteristically oblong in shape—thus sometimes called an "end-opener"—and headed by some sociable title like *The Chorister's Companion, The American Singing Book, The Rural Harmony,* or *The Easy Instructor,* the tunebook was first of all a how-to-do-it manual, containing an introduction to the rudiments of music theory and notation. It was also a what-to-do anthology, with a collection of psalms, hymns, anthems, and perhaps some secular songs, all harmonized in three or four parts for men's and women's voices. There was no instrumental accompaniment provided—the old Calvinist suspicion of instruments as belonging not to the Lord but to the Devil (or the Catholics) died hard, and the prejudice was only gradually given up during the eighteenth century.

The classes of a singing school would typically culminate in a "singing lecture"—a concert embellished by a sermon from the local minister—or a "singing assembly" (without the sermon), to demonstrate the scholars' pro-

ficiency in choral music. Having taught his pupils to read music accurately, having enlarged his reputation and the use of his tunebooks, and perhaps having got in a few licks for some other business enterprise (many of the singing masters were veritable prototypes of the itinerant Yankee peddler), the singing master would move on to another community to begin a new singing school.

The main purpose of the singing school was to teach, practice, and demonstrate the technique of reading music at sight. But although they were begun in an attempt to improve psalm-singing in the churches, and although the music that was taught in them was religious music for the most part, the singing schools were as much secular institution as sacred, as much social outlet as pious assembly. One student at Yale, for example, wrote to a friend with characteristic undergraduate querulousness:

> At present I have no inclination for anything, for I am almost sick of the World & were it not for the Hopes of going to the singing-meeting tonight & indulging myself a little in some of the carnal Delights of the Flesh, such as kissing, squeezing &c. &c. I should willingly leave it now. . . .

For many New England youngsters, the singing school was the center of social life. One Massachusetts girl's diary suggests that her preoccupations were but two, household chores and the singing school:

> Dec. 4, 1790. I minced the Link meat.
> Dec. 6, 1790. Timmy has gone to singing meeting.
> Dec. 11, 1790. Sabbath. David Perry here to borrow our singing book.
> Dec. 17, 1790. Very cold. I made sixteen dozen candles.
> Dec. 22, 1790. David Perry here to get Timmy to go to the singing school with him.
> Jan. 21, 1791. I am writing Grammar today. Pleasant weather. Nathan Perry put our horse into their sleigh and carried me to the singing school and back again. I had a fine ride and a fine evening; they sung a great many Tunes. I sang with them.

It was out of the tradition of the singing school that our first group of native-born American composers emerged—the New England Yankee tunesmiths of the last third of the eighteenth century and the early years of the nineteenth. The first such composer to make his mark, and certainly the one with the sharpest personal profile, was William Billings.

Billings' first tunebook, *The New England Psalm Singer,* was engraved in 1770. The name of the engraver was Paul Revere—which reminds us of Lexington and Concord, of the Colonies *vs.* Britain, of growing national consciousness and the spirit of independence in the Colonies during the Revolutionary decade of the 1770's. The twenty-four-year-old composer Billings made no bones about *his* independence:

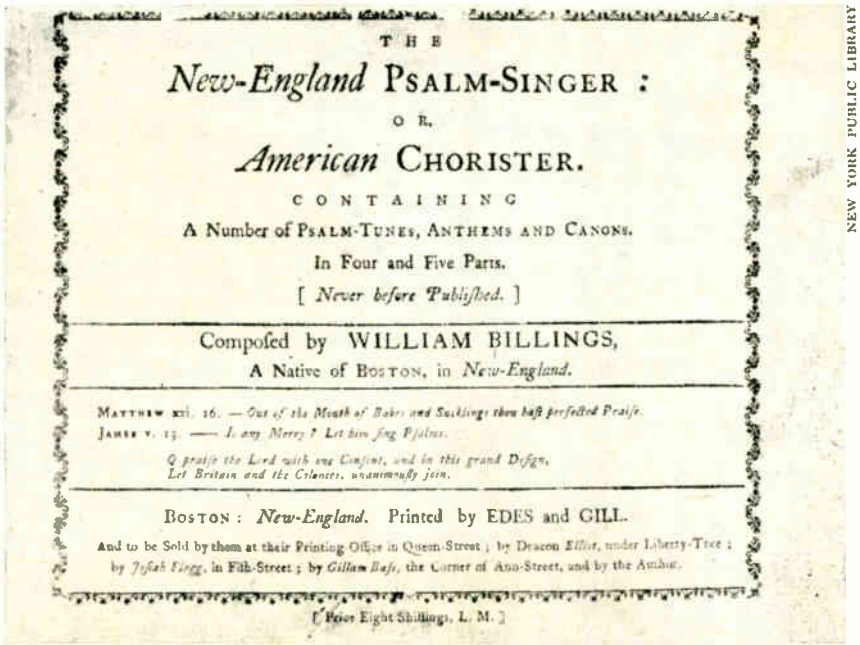
> I don't think myself confined to any rules for composition laid down by any that went before me. . . . Nature is the best Dictator, for all the hard dry studied rules that ever were prescribed will not enable any person to form an Air any more than the bare knowledge of the four and twenty letters [*sic*], and strict Grammatical rules will qualify a scholar for composing a piece of Poetry.

Warming to the analogy between music and poetry, Billings went on:

> As I have often heard of a Poetical Licence, I don't see why with the same Propriety there may not be a Musical Licence.

Here spoke the rebellious, self-confident young American of 1770! Here was a composer—slovenly perhaps, and "without any address"—but with a mind of his own.

This view of Billings' Boston (1768) was engraved, printed and sold by Paul Revere. A legend (not shown) describes how British ships of war came up the harbor on September 30, 1768, landing troops and artillery to march "with insolent parade" up King St.



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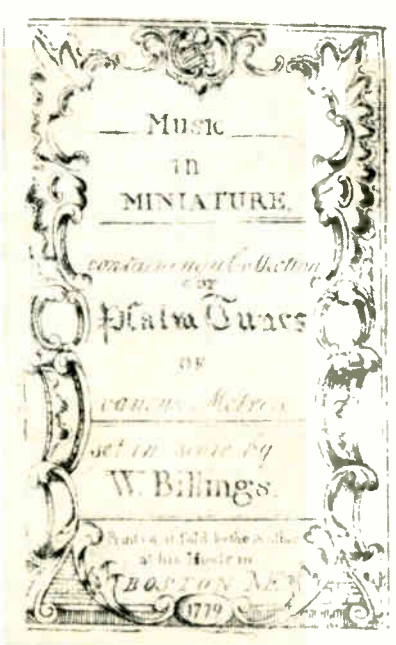


Music
in
MINIATURE.
Plain Tunes
W. Billings.
1779

COLLECTION OLIVER DANIEL

The title pages of Billings' first collection of "Psalm-Tunes, Anthems and Canons" (1770) and of his later Music in Miniature.

Nevertheless, after stating his conviction that "I think it best for every Composer to be his own Carver," Billings proceeded more moderately to instruct his readers in the rudiments of music, and even to make some qualifications in his eulogy of native genius:

> Perhaps some may think I mean and intend to throw Art intirely out of the Question. I answer by no Means, for the more Art is display'd, the more Nature is decorated. And in some sorts of Composition, there is dry Study requir'd, and Art very requisite. For instance, in a *Fuge*, where the Parts come in after each other, with the same Notes; but even there, Art is subservient to Genius, for Fancy goes first, and strikes out the Work roughly, and Art comes after, and polishes it over.

Many years later—in the preface to his last tunebook, *The Continental Harmony* of 1794—Billings was still the self-confident autodidact, putting his faith not in dry-as-dust rules declared by others, but in himself, and insisting on the pre-eminence of self-expression and of "fancy":

> Musical composition is a sort of something, which is much better felt than described (at least by me).... But in answer to your question, although I am not confined to rules prescribed by others, yet I come as near as I possibly can to a set of rules which I have carved out for myself; but when fancy gets upon the wing, she seems to despise all form, and scorns to be confined or limited by any formal prescriptions whatsoever.

THE music of *The New England Psalm Singer,* and of the five other tunebooks Billings was to publish, consisted of psalm-settings, hymn-settings, anthems, and canons for chorus, with a smattering of patriotic songs included for good measure. Perhaps it was the latter which accounted for Billings' early popularity. Among the more than one hundred pieces in *The New England Psalm Singer* was one, *Chester,* which so caught the fancy of young America that it became the battle song of the Revolution. When he published his second tunebook, *The Singing Master's Assistant* (1778), at the height of the Revolutionary War, Billings added to the stirring, stomping, march-like tune a patriotic text of his own authorship, speaking for—*shouting* for—his whole generation:

> Let tyrants shake their iron rod,
> And Slav'ry clank her galling chaines.
> We fear them not, we trust in God,
> New-england's God for ever reigns.

Later verses went on with even more fire and sarcasm:

> Howe and Burgoyne and Clinton too,
> With Prescot and Cornwallis join'd,
> Together plot our Overthrow,
> In one infernal league combin'd.
>
> The Foe comes on with haughty stride,
> Our troops advance with martial noise.
> Their Vet'rans flee before our Youth,
> And Gen'rals yield to beardless Boys.

The Singing Master's Assistant also included an address "To the GODDESS of DISCORD" with a short choral piece, *Jargon,* accompanying it. Billings' reasons for writing these are not clear. Perhaps his first tunebook had been criticized as lacking dissonance, the pungent salt-and-pepper of music, for he begins his manifesto to Lady Discord by saying: "I have been sagacious enough of late, to discover that some evil-minded persons have insinuated to your highness, that I am utterly unmindful of your Ladyship's importance." But if he was retorting to critics, he affirmed his fealty to concord: "I shall be so condescending as to acquaint your uglyship, that I take

great pleasure in subscribing myself your most inveterate, most implacable, most irreconcilable enemy." Then follows the notoriously dissonant *Jargon,* a musical joke (antedating Mozart's more famous one by about a decade) full of harsh intervals and awkward harmonic progressions but, heard with twentieth-century ears, oddly prophetic of the music of an Ives or a Copland. The text is a brief quatrain:

> Let horrid Jargon split the Air,
> And rive the Nerves asunder.
> Let hateful Discord greet the Ear
> As terrible as Thunder.

Billings gives explicit instructions for performance with a rough humor that also prefigures some of Ives' salty marginal comments:

> In order to do this piece justice, the concert must be made of vocal and instrumental music. Let it be performed in the following manner, *viz.*: Let an Ass bray the base, let the filing of a saw carry the tenor, let a hog who is extremely weak squeal the counter [*i.e.,* the alto part], and let a cart-wheel, which is heavy-loaded, and that has long been without grease, squeak the treble; and if the concert should appear to be too feeble you may add the cracking of a crow, the howling of a dog, the squalling of a cat, and what would grace the concert yet more, would be the rubbing of a wet finger upon a window glass. This last mentioned instrument no sooner salutes the drum of the ear, but it instantly conveys the sensation to the teeth; and if all these in conjunction should not reach the cause [*i.e.*, should not suffice], you may add this most inharmonious of all sounds, "Pay me what thou owest."

By 1781 Billings had published two more tunebooks. The first, *Music in Miniature* (the title referred to its unusually tiny size), included mainly reprints of successful earlier pieces. The second, *The Psalm-Singer's Amusement,* had plenty of new pieces, among them two that must have been great favorites in the singing schools. One, *Consonance,* was a setting of a poem by Rev. Mather Byles titled "On Musick." It begins, "Down steers the Bass with grave majestick air/And up the Treble mounts with shrill career." Billings is at his most melodious as he graphically "explains" each of the lines in a technique of musical word-painting that goes all the way back to the Elizabethan madrigal composers. The other, *Modern Music,* explains several musical matters even more explicitly, beginning with the lines, "We are met for Concert of modern invention./To tickle the Ear is our present intention." The singers chant liltingly that ". . . we all agree/To set the tune on E,/The Author's darling Key/He prefers to the rest," and they go on to sing, in various meters, modes, tempos, and textures, a naïve but engaging demonstration of "modern" American music.

Billings was to offer to the public two more tunebooks, *The Suffolk Harmony* in 1786 and *The Continental Harmony* in 1794. It was the latter that included the comments on "fuging music" quoted at the head of this article. To Billings and his American contemporaries, a "fuge" or "fuging music" meant simply music in which the various voice-parts imitate each other melodically ("the Parts come in after each other, with the same Notes"), hence it is useful to preserve the archaic spelling of the two words and thus to distinguish the New Englander's fuging style from the classical European fugue. Billings' enthusiasm for fuging music, obvious in his ecstatic comments about it in *The Continental Harmony,* is even reflected in his definition of "*Fuge* or *Fuging*" included in a little glossary of musical terms in *The New England Psalm Singer*:

> *Fuge or Fuging*—Notes flying after of the same. N.B. Fuging is accounted the most ingenious and generally the most grateful both to Performers and Auditors, of any Part in Composition.

Why was Billings so excited about "fuging music"? Why did "fuging tunes" make up such a solid proportion of the New Englanders' repertory? The answer lies in the fact that Billings, and after him many other Yankee composers, were in a sense rediscovering the pleasures of counterpoint. They were writing, let us remember, a performers' music—music to be *sung* even more than music to be listened to. Their predecessors, the earlier tunebook compilers of the pre-Revolutionary period, had been content to offer their singing schools nothing but simply harmonized versions of traditional psalm tunes: the principal air was in the tenor voice, and the other voices filled in the harmony with more or less nondescript melodic parts. No wonder the idea of contrapuntal imitation between the voice-parts seemed to offer a much better world of musical pleasure to the singers than had the old "plain song." No wonder Billings called the idea of imitative counterpoint—not a new idea, by any means, but one with which the early Americans had lost contact—a "most ingenious and . . . most grateful" one. It may be true, but it is certainly irrelevant, that neither Billings nor, perhaps, any of the other Yankee composers had the background or the technical skill needed to write real fugues. What they were after, and what they achieved, was music grateful to perform—music that would give every voice a good tune to sing. It was enough for them that the regular, four-square chordal texture of the music would occasionally give way to a "fuge," and, as we have read in Billings' animated description, each part would seem to be "mutually striving for mastery, and sweetly contending for victory."

ONCE Billings introduced the idea of fuging music into his tunebooks, other American composers picked it up enthusiastically. In fact, they turned the fuging tune into an American stereotype. The characteristic fuging tune, as composed by Billings' successors, goes something like this: beginning like a choral hymn, in three- or four-part harmony with the principal air in the tenor, it gives way about halfway through to a series of staggered entrances

by each of the voice-parts (the fuging section), which are then led to a full close; then the fuge is repeated. Some women usually doubled the tenor part in a higher octave; conversely, some men doubled the trebles an octave lower. Thus the New England style resulted in an organ-like sonority of six parts. Billings preferred a really solid bass: he complained in *The New England Psalm Singer* that "in most Singing Companies I ever heard, the greatest Failure was in the Bass," and he cautioned that "in order to have good Music, there must be Three Bass to one of the Upper Parts. So that for Instance, suppose a Company of Forty People, Twenty of them should sing the Bass."

That the New England fuging tune, sung lustily and with the balance suggested by Billings—and even perhaps with the singers dispersed in the galleries of a New England church—could be thrilling music, "an ocean of harmony," is suggested by a passage in Harriet Beecher Stowe's novel, *Poganuc People*. Mrs. Stowe, born in 1811, remembered the singing in the Connecticut church of her youth when she wrote:

> . . . there was a grand wild freedom, an energy of motion, in the old 'fuguing' tunes of that day that well expressed the heart of a people courageous in combat and unshaken in endurance. . . . Those old fuguing tunes were like [the] ocean aroused by stormy winds, when deep calleth unto deep in tempestuous confusion. . . . Whatever the trained musician might say of such a tune as old 'Majesty,' no person of imagination and sensibility could ever hear it well rendered by a large choir without deep emotion. And when back and forth from every side of the church came the different parts shouting,
>
> On cherubim and seraphim
> Full royally he rode,
> And on the wings of mighty winds
> Came flying all abroad—
>
> there went a stir and a thrill through many a stern and hard nature. . . .

To William Billings must go credit for reinvigorating the singing school tradition of eighteenth-century New England. And Billings has deservedly captured our imagination by virtue of his colorful personality, his apostleship of artistic freedom and individuality, his sense of humor, and his flair for tuneful melody. But he died "poor and neglected." Other composers, from outside the Boston area, had even more successfully caught the popular fancy in the post-Revolutionary War period. Like Billings, they were singing masters and singing-school tunebook compilers. Most of them came from Connecticut or central Massachusetts.

Daniel Read (1757-1836) was one of the most active composer-compilers. He also ran a general store in New Haven. His immense popularity as a composer can be suggested by the fact that his fuging tunes were pirated time and again by other tunebook compilers; one of his Christmas hymns, for instance (*Sherburne*), was reprinted (with or without permission) no less than fifty-five times between its first appearance in Read's *The American Singing Book* in 1785 and 1810.

Timothy Swan, born in 1758 at Worcester, Massachusetts, was first apprenticed to a merchant, then to a hatter. In later life termed "poor, proud, and indolent" by his neighbors, he wrote many popular singing-school pieces. His *China,* which was printed in *The New England Harmony* (1801), has a strange, angular melody and pungent harmonies.

Supply Belcher (1751-1836) was a tavernkeeper in Stoughton, Massachusetts, before he moved to the northern frontier, where his popularity as a composer and singing school master was such that he became known as the "Handel of Maine." Justin Morgan (1747-1798) is perhaps best known as breeder of the Morgan horse; he was also known in West Springfield, Massachusetts, and later in Vermont, as a schoolmaster, tavernkeeper—and singing master. Andrew Law (1749-1821) was a minister, with several college degrees; but eventually all his energies went to organizing singing schools and to engaging in endless angry correspondence with musical pirates who were, he claimed with righteous indignation, "pillaging my books."

Even more than those of Billings, the melodies of the other New Englanders are apt to be of a folkish quality, now simple and flowing, now angular and rhythmically powerful. They arose partly out of the Anglo-Celtic folksong tradition, and indeed in many of the tunes can be heard echoes of such folksongs as *Greensleeves* and *Lord Randal*. But perhaps the most characteristic feature of the Yankee hymns and fuging tunes was their harmony. It abounded in open or parallel fifths or octaves—sounds not at all typical of European music of the same time—and was peppered with modal progressions and surprising dissonances. In many ways, this American harmony seems a throwback to the style of a much earlier period in music history (learned scholars have even discussed its similarity to thirteenth-century French Gothic motets!). Not that the Americans were imitating older music; they were simply retracing the steps that much earlier generations of European composers had taken in their development of a polyphonic music based on a fabric of interwoven melodic parts.

Most of the texts found in the tunebooks are, as noted above, religious. Isaac Watts, early eighteenth-century English minister and poet, was by far the most popular source for the hymns and fuging tunes. His doughty translations and paraphrases of the psalms fit the rough-hewn, forthright New England music perfectly, and on occasion he could rise to greatness; witness a stanza of his that was set as a hymn by Justin Morgan under the title *Amanda*:

> Death, like an overflowing stream,
> Sweeps us away; our life's a dream;
> An empty tale; a morning flow'r,
> Cut down and withered in an hour.


NEW HAVEN HISTORICAL SOCIETY


AMERICAN ANTIQUARIAN SOCIETY


COLLECTION OLIVER DANIEL

Portraits of the early tunesmiths are rare (none of Billings), but here (l. to r.) are Daniel Read, Timothy Swan, and Supply Belcher.

Nahum Tate and the Wesleys were also favorite poets, and so was John Newton, whose *Olney Hymns* (1779) were full of powerful (some said extravagant) imagery and emotionalism.

Patriotism and religion were often intermingled. One can imagine the political overtones that singing schoolers must have read into Supply Belcher's lusty *Jubilant,* set to a text by Charles Wesley and published in Belcher's *Harmony of Maine* (1794) not long after the United States was proclaimed a new constitutional republic:

> Blow ye the trumpet, blow
> The gladly solemn sound;
> Let all the nations know,
> To earth's remotest bound:
> The year of jubilee is come,
> Return, ye ransom'd sinners, home!

Stephen Jenks voiced the same sentiments even more directly in his fuging tune, *Liberty*:

> No more beneath the oppressive hand
> Of tyranny we groan.
> Behold the happy, smiling land
> That freedom calls her own.

In 1775, Andrew Law found appropriate verses for his *Bunker Hill* in Nathaniel Miles' poem, "The American Hero":

> Why should vain Mortals tremble at the sight
> Of Death and Destruction in the Field of Battle,
> Where Blood and Carnage clothe the Ground in Crimson,
> Sounding with Death-Groans?
> .....
> Life, for my Country and the Cause of Freedom,
> Is but a Trifle for a Worm to part with;
> And if preserved in so great a Contest,
> Life is redoubled.

We may find Billings' paraphrase of the 137th Psalm amusingly presumptuous, but certainly it was no smiling matter to him when, remembering the siege of Boston, he wrote:

> By the rivers of Watertown we sat down and wept.
> We wept when we remembered thee, O Boston. . . .
> Forbid it, Lord God, that those who have sucked
> Bostonians' breasts should thirst for American blood.

If there was ever a popular music, the singing-school music of the New Englanders was popular: it arose from deep, old popular traditions of early America; it was accessible to all and enjoyed by all; it was a plain-spoken music for plain people. Herein lay its downfall, at least in the cities that had created it.

Once the Revolution was over and the new country established, communication with Europe was restored and a wave of immigration ensued. In the cities along the Eastern seaboard, wealth began to accumulate, and an increase in leisure was a consequence. So was a taste for European standards of culture—and cultural models as well. The tendency of more-or-less aristocratic Americans to look to Europe for "lessons in living well" had always been latent; it was reinforced as Americans, at least those in the Eastern cities, sought increasingly to act "urbane." A typical example in the world of music was Francis Hopkinson, Esq., of Philadelphia. According to John Adams, Hopkinson was a "pretty, little, curious, ingenious" man, "genteel and well-bred." He was something of a poet—his "Battle of the Kegs" is well-known. He was also a political figure—his signature is on the Declaration of Independence. Among the members of what has been called the "republican court circle" of Philadelphia, Hopkinson was a social lion and an arbiter of artistic taste. He seems to have played the harpsichord, and he wrote some pretty little songs, aping the British fad for gentle music

NEW YORK HISTORICAL SOCIETY

Part of the tremendous excitement generated by the "Great Revival" of 1800—and by later religious movements of the kind throughout the American South and West—may have been inspired by the use in these camp meetings of the music of the Yankee tunesmiths.

to genteel lyrics. In 1788 he dedicated a set of *Seven Songs for the Harpsichord* (really eight, and for voice with harpsichord accompaniment) to General George Washington. In the preface, with total ignorance of—or, more likely, disdain for—the solid, strong tradition of the New Englanders' music a couple of hundred miles to the north, he wrote somewhat fatuously: "I cannot, I believe, be refused the credit of being the first native of the United States who has produced a musical composition."

This kind of attitude—that the Yankee tunesmiths were not writing *real* musical compositions—became stronger and stronger as knowledge of European music increased in the Eastern cities of America. Even some of the New Englanders were affected. Andrew Law, after a lengthy career as partisan of the native New England style, turned his back on it completely. He said that as his knowledge of "the sublime and beautiful compositions of the great Masters of Music" had grown, he sought to substitute "serious, animated, and devout" music for "that lifeless and insipid, or that frivolous and frolicksome succession and combination of sounds" which the New Englanders had created. Elias Mann, whose tunebook appeared in 1807 in Billings' own home town of Boston, made a point of saying in his preface that he had included "none of those wild fugues, and rapid and confused movements, which have so long been the disgrace of congregational psalmody." Even Daniel Read felt the impact of the new wave, although he refused to become a self-styled reformer. Without disavowing entirely his older musical values, he nevertheless confessed to new ones when, in his old age, he wrote in a letter:

> . . . since studying the writings of such men as D'Alambert [d'Alembert] . . . since carefully examining the system of harmony practically exhibited in Handel's *Messiah*, Haydn's *Creation* and other similar works . . . my ideas on the subject of music have been considerably altered; I will not say improved.

Ironically, the reaction against the Yankee style in the nineteenth century was often voiced in some of the same terms used by the Puritan ministers, early in the eighteenth, at the very inception of the singing school tradition. The catchword at both moments was "science." The early Puritan preachers had sermonized on the need for learning the "science" of reading music at sight. In the early 1800's, the "scientific" music was that of Europe—the music of Handel, Haydn, Mozart, even Beethoven. To the degree that the New England tunesmiths' style differed from this norm, it was considered "unscientific"—awkward, uncouth, embarrassingly incorrect. One powerful exponent of the anti-Yankee school was Thomas Hastings (1784-1872). One of his publications—in the tunebook tradition, believe it or not—was titled *The Mendelssohn Collection* (New York, 1849). It contained hymns and other choral pieces in a "correct"—that is, European-style; it even included European melodies adapted to hymn texts. It also included, as a kind of concession to those who still insisted on singing the old American favorites, an appendix of New England-style tunes. But not without changes: we find Timothy Swan's famous piece, *China*, but in a completely bowdlerized

version, and with a condescending footnote which sums up the reformers' view of the Yankees' music. "Extensively sung in former times, at funerals," explained Hastings. "The original harmony was, of course, inadmissible."

"Inadmissible. . . ." The New Englanders' music *was* inadmissible to the increasingly sophisticated writers of, and writers about, nineteenth-century American music. More and more under the sway of European art-music, American composers turned their backs on their own heritage, failing to see that perhaps in the New England music they had a "usable past," the foundation of a national music. Thus, we find no echoes of Billings in Stephen Foster's music, let alone of Belcher in Gottschalk's. No reminiscences of earlier New England music do we hear in New Englander John Knowles Paine's works, nor hints of fuging tunes in Horatio Parker's choral cantatas. Even Charles Ives, who based many pieces on American hymn tunes, seems to have been unaware of the old New England tradition; the hymns he did use came either from the "scientific" school of Hastings and Lowell Mason or—less often—from the gospel hymn tradition.

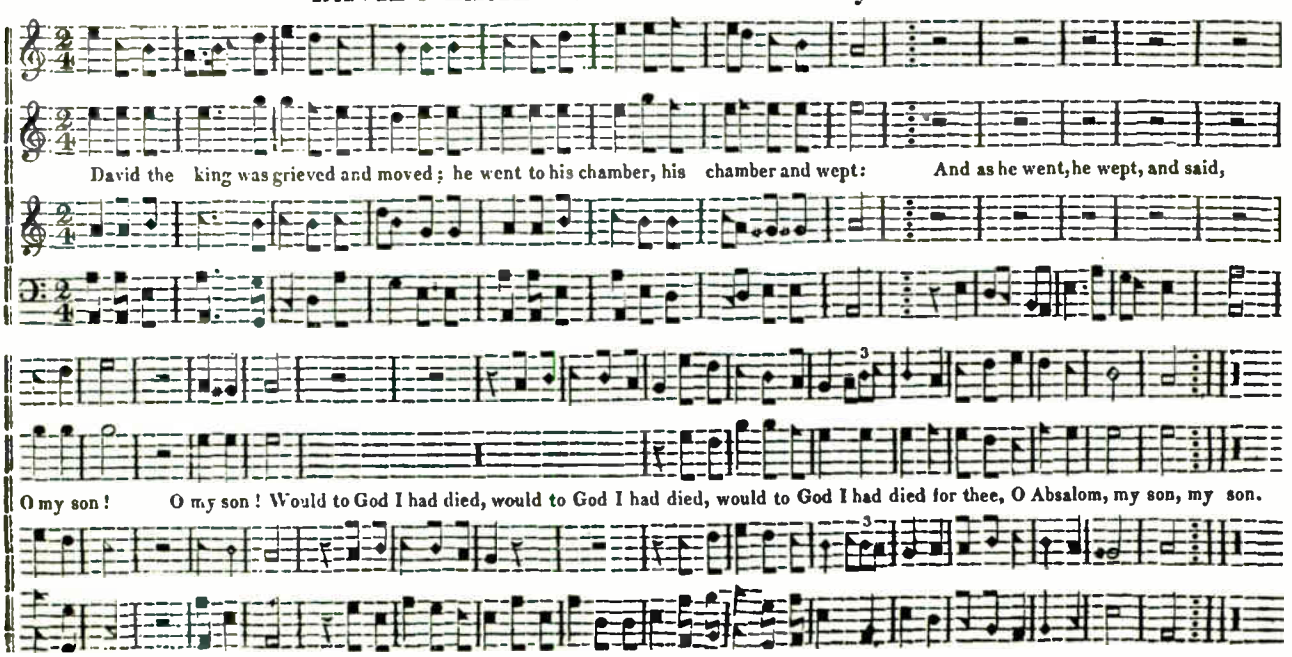
The first historians of American music, writing late in the nineteenth century, similarly treated the early New England school with disdain—since they, too, were under the spell of Europe and applied European standards of "correctness" in their criticism of early American music. Thus, for Henry Krehbiel, Billings and his contemporaries wrote hymns that were as "crude and vulgar in text as in music . . . as frivolous and commonplace in melody, meagre in harmony, and secular in rhythm as their words are shocking." F. L. Ritter, in his *Music in America* (1883), really fulminated against "Bill Billings":

> . . . an awkward harmonist and a worse contrapuntist. . . . Hideous consecutive fifths and illogical progressions of octaves. . . . All that renders a composition, the shortest as well as the most elaborate, an art-work is to a great degree wanting in Billings' productions.

Even the reputable historian John Tasker Howard, as late as 1946, referred to Billings' music as "merely the crude attempts of a tanner to produce something different." One would think, reading these earlier historians of American music, that the Yankee music had, fortunately, lived a short, dubiously happy life and had died, unlamented, when "better" music took over.

But the music of the New England Yankees had not, in fact, died at all. The high-minded historians of American music were unaware that it lived on in its vital, pulsating way during the nineteenth century and indeed into our own. But it had gone underground, so to speak. If it had been rejected by the very New England towns and villages that created it, and by the Middle Atlantic seaboard centers that had learned to sing it, the Yankee music had not ceased to be sung; it had simply moved down, and out—to the South and to the West (which meant, early in the nineteenth century, any area beyond the Appalachians). It had been taken up by the great religious revival movements, beginning with the "Great Revival" of 1800 in Kentucky. These open-air camp meetings created a brand new market for good "singing music," spawned hundreds of new folkish hymns with religious texts set to traditional secular tunes, and carried forward the New England singing-school tradition and its music. Thus, in the favorite tunebooks of the revivals of the nineteenth century—such as Allan Carden's *Missouri Harmony* (1820), William Walker's *Southern*

This Billings anthem was "borrowed" and rendered in shape notes by John Wyeth in Repository of Sacred Music, Part Second *(1813).*



Harmony (1835), and White and King's *The Sacred Harp* (1844)—alongside great folk hymns ("white spirituals," they were called by the collector George Pullen Jackson) like *Amazing Grace* and *Wondrous Love*, we find old New England fuging tunes like Daniel Read's *Sherburne* and William Billings' *Majesty*.

The diffusion of the New England style to the South and West, and the maintenance of the singing school tradition, probably owed something to a new type of musical notation that made it easier to learn to read music. This was "shape-note" notation, in which the musical notes were shaped differently according to their position in the scale. Shape-notes had the simplicity and the practicality of genius. The early American singing masters taught people to read music, as we still do today, by naming the different notes of the scale with simple syllables. However, instead of saying "Do, Re, Mi, Fa, Sol, La, Ti, Do" they said "Fa, Sol, La, Fa, Sol, La, Mi, Fa." It was the happy idea of one pair of tunebook compilers —William Smith and William Little—to let each of the four syllables be represented on the musical staff by a different-shaped note—a square, a triangle, a circle, or a diamond. Otherwise, the notation was the same as that which used only "round" notes. The great virtue of shape-notes was that they graphically depicted the intervals a singer was to sound, and thus made the technique of reading music much easier to master.

Of course, the reforming adherents of "scientific," European-style music had nothing but scorn for these American shape-notes—Thomas Hastings dubbed them "dunce notes"—but the practical, unselfconscious compilers of the southern revivalist tunebooks took them up enthusiastically, and many generations of singers learned to read no other notation. The lusty tradition of the revivalists, and of the shape-note tunebooks, lives on even today, as one can hear at an annual "Big Singing" meet-

BILLINGS (AND OTHER TUNESMITHS) ON DISC

By David Hall and James Goodfriend

FIVE CENTURIES OF SONG: *The Abbey Singers.* DECCA 710073, 10073. A splendid record which includes three splendid songs of the New England composers: Billings' *I Am the Rose of Sharon*, French's *The Death of General Washington*, and Read's *Sherburne*.

THE NEW ENGLAND HARMONY: *The Old Sturbridge (Mass.) Singers and Gallery Orchestra.* FOLKWAYS FS 32377, FA 2377. A stirringly authentic program by an amateur chorus including the following works: Billings: *When Jesus Wept, Kittery, Judea, David's Lamentation, Funeral Anthem, Easter Anthem, Kittery, Chester;* Belcher: *Plentitude;* Belknap: *Concord;* Edson, Sr.: *Greenfield;* French: *Monmouth;* Hill: *Berne;* Holden: *Coronation;* Holyoke: *Sturbridge;* Ingalls: *The Young Convert, Northfield;* Maxim: *Portland;* Morgan: *Montgomery;* Read: *Amity, Russia;* Swan: *Rainbow*.

THE ORGAN IN AMERICA: *E. Power Biggs.* COLUMBIA MS 6161, ML 5496. This fascinating survey of American organ music up to and including Charles Ives contains Billings' *Chester*, Selby's *Fugue or Voluntary in D Major*, and a brief suite of tunes from colonial America.

THE AMERICAN HARMONY: *University of Maryland Chapel Choir.* WASHINGTON SWR 418, WR 418 (out of print). Superbly vital and authentic performances of Billings' *Morphens* and *Paris*, the anonymous *Kedron*, Belcher's *Jubilant*, Brownson's *Salisbury*, Coan's *Delight*, Dean's *Consolation*, Edson, Jr.'s *Refuge*, French's *The Heavenly Vision*, Ingalls' *Northfield*, Jocelyn's *89th Psalm*, Morgan's *Amanda*, Read's *Mortality, Norwalk* and *Sherburne*, and Swan's *China*.

HERITAGE: *The DeCormier Singers.* COMMAND 884SD, 884. This recently released recording offers polished performances of Billings' *Chester, David's Lamentation, Assurance*, and the only available rendition of *Modern Music*, as well as many early American songs of unknown or doubtful authorship.

MUSIC IN AMERICA: *University of Utah Chorale* (J. M. Nielson cond., Alexander Schreiner, organ). MIA 114 stereo or mono (available from the Society for the Preservation of the American Musical Heritage, Inc., Box 4244, Grand Central Station, New York, N.Y. 10017). Includes four anthems by Billings: *Retrospect, Deliverance, An Anthem for Fast Day*, and *Lamentation over Boston;* and five anthems by Daniel Read: *Denmark, A New Funeral Anthem, An Ordination Anthem, Williams' Christmas Anthem*, and *An Anthem for Easter*.

AMERICAN SONGS: *The Robert Shaw Chorale.* Margaret Truman (soprano). RCA VICTOR LM 57 (10-inch, out of print). Fine performances of Billings' *I am the Rose of Sharon* and *The Bird*, French's *The Death of General Washington*, and Law's *Bunker Hill or the American Hero*, plus other early songs from different traditions.

A CHRISTMAS FESTIVAL: *University of Redlands Choir.* EPIC BC 1271, LC 3871. In company with other unrelated Christmas songs here is Billings' *A Virgin Unspotted (Judea)*, a bit prettied up, but with some sense of the "ocean of harmony."

THE ROBERT SHAW CHORALE. RCA VICTOR. Various albums include Billings' *A Virgin Unspotted* (LM 1117), *An Anthem for Easter* (LM 1201), *The Shepherd's Carol* (LSC 2139, LM 2139), *When Jesus Wept* (LSC 2403, LM 2403), and *Chester* (LSC 2662, LM 2662).

ing in Benton, Kentucky, or a "Sacred Harp" convention in Alabama. Rural folk, brought up on the shape-note songbooks of their forebears, gather to sing the old songs—fuging tunes and folk hymns alike—and probably in the old way, as they first "fasola" their way through a tune, singing just the syllables, then repeat it with the text, creating the "ocean of harmony" that Billings described in 1794.

THE New England school of the late eighteenth century has even, at long last, come in for reappraisal by the "scientific" musicians. It is spoken of warmly and appreciatively by recent historians of American music—musicologists like Gilbert Chase and Irving Lowens. It has been revived by choral conductors, not as quaint old Americana but as a vital, viable music with its own kind of strength and beauty. And many contemporary American composers have been inspired by its rugged linear counterpoint and its powerful open harmonies—features of style that have remarkable affinities with much of today's art-music. One thinks of Otto Luening's *Prelude on a Hymn Tune by William Billings* (1937); of Ross Lee Finney's *Variations, Fugueing and Rondo* (1943), which is based on Billings' tune *Berlin;* of William Schuman's *William Billings Overture* (1944) and his *New England Triptych: Three Pieces for Orchestra after William Billings* (1956); or of Thomas Canning's *Fantasy on a Hymn by Justin Morgan* for double string quartet and string orchestra (1944). The music of the early American composers can still speak directly to us, in its quirky and oddly moving way, for it is a music of apparently unquenchable vitality.

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SYRACUSE MUSIC FESTIVAL: *Syracuse Festival Choir.* DESTO 5102, 102. Contains performances of Billings' *Anthem for a Fast Day* and *When Jesus Wept.*

HYMNS OF PRAISE: *Yale University Divinity School Choir.* OVERTONE LP 2. A varied program, including Billings' *Wake Every Breath,* and two anonymous American hymns from 1645 and 1835, respectively.

ENGLISH MADRIGALS AND AMERICAN PART SONGS. *The Randolph Singers.* CONCERT HALL CHC 52 (out of print). Two tunes of Billings are included: *David's Lamentation* and *Lamentation over Boston.*

UNIVERSITY OF THE SOUTH CHORUS. UOS (10-inch, private recording). Includes Billings' *The Dying Christian to his Soul.*

The following recordings are of later versions of the early American music, deriving from the southern Sacred Harp tradition.

THE OLD HARP SINGERS. FOLKWAYS FA 2356. Includes versions of Ingalls' *Northfield* and Swan's *Ocean.*

SACRED HARP SINGING. Various groups, recorded by George Pullen Jackson and Alan Lomax. LIBRARY OF CONGRESS AAFS L11 (available from the Music Division of the Library of Congress, Washington 25, D.C.). Includes versions of Billings' *David's Lamentation,* Morgan's *Montgomery,* and Read's *Windham* and *Sherburne.*

ALL-DAY SINGING FROM "THE SACRED HARP." Recorded by Alan Lomax. PRESTIGE 25007. Includes Billings' *David's Lamentation,* Morgan's *Montgomery,* and Read's *Windham, Sherburne,* and *Greenwich.*

GOLDEN RING. FOLK LEGACY FSI 16. Includes Billings' *When Jesus Wept,* sung by E. Trickett, G. Armstrong, W. Stracke, and H. Mitchell, accompanied by double dulcimer.

78-rpm Recordings

AMERICAN PSALMS AND FUGUING TUNES: *The Madrigalists.* COLUMBIA Set M-434 (three 10-inch records). This full album devoted to the works of William Billings includes *An Anthem for a Fast Day, New Plymouth, When Jesus Wept, Creation, A Virgin Unspotted, The Dying Christian to his Soul,* and *Chester.*

AMERICAN SONG ALBUM: *The Madrigal Singers, Lehman Engel cond.* COLUMBIA SET 329 (four 10-inch records). Covering a broad spectrum of American music through the Civil War, this album includes Kimball's *Bradford,* Sumner's *Ode on Science,* Law's *Bunker Hill or the American Hero,* and Billings' *Chester.*

SONGS OF EARLY AMERICA. Singers directed by Elie Siegmeister. BOSTON ES-1 (three 12-inch records). Includes Billings' *Chester* and *A Virgin Unspotted (Judea),* and Sumner's *Ode on Science.*

Additional recordings of Billings' *Chester* are to be found in RCA VICTOR Set E-100 (Vocal Quartet), and single record V-4502 (Fiedler, Boston Pops Orchestra, arranged by Maganini), and of his *Shepherd's Carol* in the RCA VICTOR Set MO 1077 (Robert Shaw Chorale).

Belcher, Supply (1751-1836)
Belknap, Daniel (1771-1815)
Billings, William (1746-1800)
Brownson, Oliver (175?-18?)
Coan, Simeon (*fl.* 1793-98)
Dean, ? (*fl c.* 1816)
Edson, Lewis, Sr. (1748-1820)
Edson, Lewis, Jr. (1771-1845)
French, Jacob (1754-18?)
Hill, Uriah K. (17?-1822?)
Holden, Oliver (1765-1844)
Holyoke, Samuel (1762-1820)
Ingalls, Jeremiah (1764-1828)
Jocelyn, Simeon (1746-1823)
Kimball, Jacob, Jr. (1761-1826)
Law, Andrew (1748-1821)
Maxim, Abraham (1773-1829)
Morgan, Justin (1747-1798)
Read, Daniel (1757-1836)
Sumner, Jezaniah (17?-18?)
Swan, Timothy (1758-1842)

INSTRUMENTS
OF THE ORCHESTRA

BETTMANN ARCHIVE

The foundation upon which many a musical masterpiece has been built is provided by the cello and double bass.

The DOUBLE BASS

By IRVING GODT

THE DOUBLE BASS is the largest instrument in the orchestra. Too big to hide, it skulks around in the bottom registers of the symphonic literature under a large assortment of aliases: bass, contrabass, string bass, bass viol, bass fiddle, bull fiddle, and even violone. In appearance it seems to be a monster violin played with a hopelessly tiny bow. Because of its great size (it stands six feet tall), it is played in the vertical position like the cello, the senior member of the violin family, but the player must sit on a high stool or stand beside his instrument.

Although the double bass is considered the lowest member of the string section, it doesn't really belong to the violin family. Like some dinosaur left over from another era, it has closer ties to the violin's ancestors, the viols, than to the modern strings. Its sloping shoulders,

flat back, and deep ribs would make it a wall-flower at a violin family reunion, but then the big sad fiddle would be just as uncomfortable at a gathering of refined, aristocratic viols. It is not really a bass viol, though it sometimes pretends to be; it is in fact "sub-bass," and not quite a viol. A viol has six strings; the bass does not. A viol has a fretted fingerboard (something like the ridged neck of a guitar); the bass does not. Moreover, its coarser construction and rougher tone make it embarrassingly obvious that it is really not a viol.

Modern jazz musicians give the bass a terrific slapping around: they toss away the bow and use the helpless giant as a rhythm instrument either by plucking the strings (pizzicato) or slapping them. This indignity may suggest that the contrabass has definitely gone downhill. But if it has seen better days, it has also seen worse. Starting life with five strings, it began losing them one at a time. It had only three left by the time young Haydn was down and out in Vienna. These three strings were tuned, from bottom to top, A, D, and G (in fourths). By Beethoven's day this had progressed (if you can call it progress) to G, D, A (in fifths). But then it began to seem unfair that the bass should have only three strings while the other fiddles all had four. Besides, Beethoven and others began to ask for lower and lower notes, notes the basses didn't have. Consequently, it became the custom to restore the old tuning and to add a fourth string an equal distance below, making the tuning E, A, D, G.

The primary job of the contrabass is to double the cello (that is, to play the same notes as the cello an octave lower) and that, by the way, is how it got the name *double bass*. But the bass could not always match the cello part note for note because it lacked the two lowest notes in its octave (C and D) which are available to the cello above. To resolve this awkwardness, a fifth string was finally added (in the unequal tuning C, E, A, D, G). Some bassists prefer the four-string design supplemented by an extension gadget (attached to the lowest string) that makes the extra notes available when needed.

The double bass is not the lowest instrument in the orchestra, but it comes very close. With C as its lowest note, it finds the harp a semitone (that is, a half step) lower, and the contrabassoon a whole tone lower. However, its seniority in the orchestra wins for the double bass the honor of the lowest line on the score.

If a violinmaker named Vuillaume had had his way, the double bass would not now be the largest instrument in the orchestra. In 1849 he built a colossal 12-foot fiddle he called the *octobasse*. It was so big that the player had to stand on a small platform, and his bow required the support of oarlocks. In order to "finger" the strings—they were completely out of his reach—the player operated a set of levers which Vuillaume had thoughtfully provided. Except, however, for a brief fling in the monster orchestras organized and conducted by the mad Louis Antoine Jullien during the 1850's, the machine never caught on.

The bulky double bass can do anything a cello can do—only worse. Its longer, heavier strings do not permit the flexible fingering techniques used on the higher fiddles. But the bass is not just a work-horse; its best players pride themselves on coming as close as they can to the skill of their neighbors an octave higher, and there have been a few composers—Beethoven was among the first—who dared throw the bass a few scraps of music different from the cello part.

PEOPLE who are surprised that a fat lady can have a lover may be equally surprised to learn that the contrabass has known a few virtuosos who have been able to lug their instrument out to the front of the orchestra and play some of the rare solo music written for it. Domenico Dragonetti (1763-1846) and Giovanni Bottesini (1821-1889) have become legendary; they habitually played cello parts in chamber music on their bassi to the amazement of all who heard them. The first reputation of Boston's Serge Koussevitzky was made, not as a conductor, but as a solo bassist whose mastery of the instrument eclipsed all predecessors. Besides playing concertos of his own composition, he played Saint-Saëns' First Cello Concerto—on the bass! There is even a small but distinguished repertory of chamber music employing the bass: Schubert's "Trout" Quintet and his Octet, Beethoven's Septet, Dvorak's String Quintet in G, and Spohr's delightful Nonet (yes, it's on disc).

Basses open Tchaikovsky's *"Pathétique"* Symphony, accompanying most of the bassoon solo without the assistance of the other strings. One of the longest passages for basses alone occurs in Verdi's *Otello* (Act IV), when gloomy, muted basses mark Otello's stealthy entrance just before the murder of Desdemona.

In general practice, though, the bass is important not for its solo capacities, but for its range. Its deep tone is vague and dark, but when allied to the cellos an octave higher, its part comes firmly into focus and the combination fills the orchestra with a warm yet powerful, well-anchored tone. The bassist is therefore most conspicuous by his absence. When he sits out for a few bars and lets the cello carry the bass part alone, the sound of the string section becomes quite transparent—as in the first eighteen bars of Wagner's *Siegfried Idyll*, for example. But when the bass enters, however softly, the walls and the floor seem to become a part of the score. You may not always hear the bass but you can *feel* it.

Irving Godt, presently a Ph.D. candidate, is a practicing musicologist and choral conductor and an occasional teacher. His writings have appeared in many periodicals and on record jackets.

MUSICAL COMPOSITION:

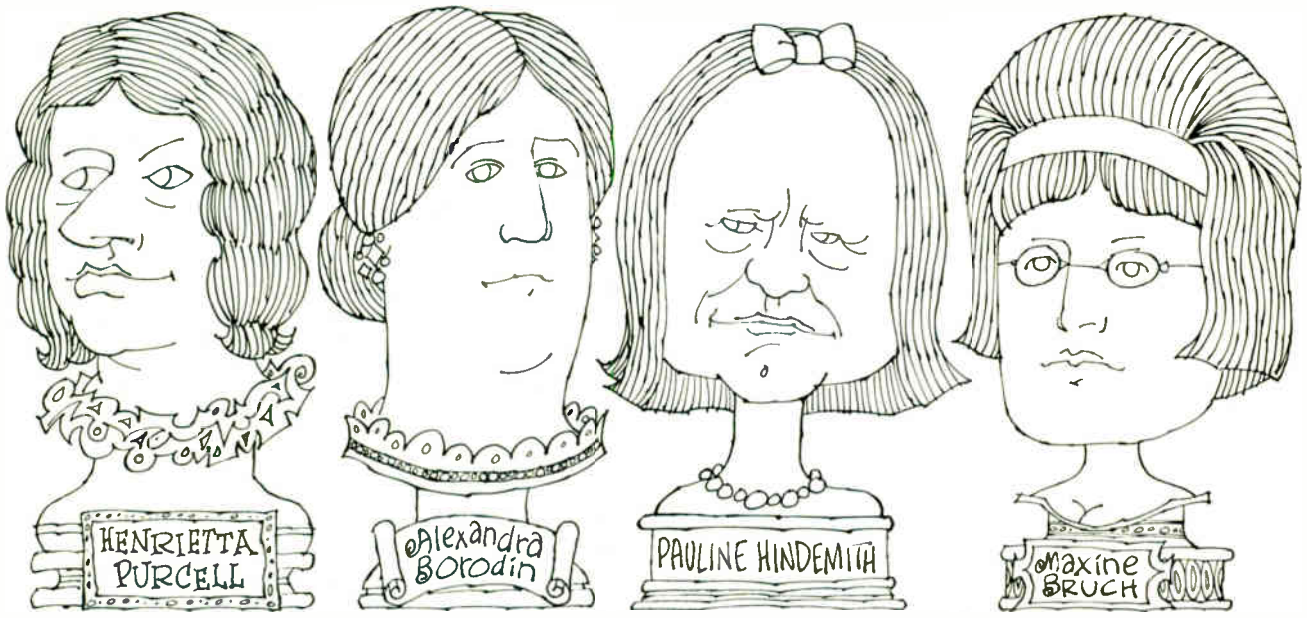
THERE APPEAR TO BE NO GREAT FEMALE

"GOOD ART," Ernst Toch once remarked, "is the kind of art at whose center stands *man*." And, with profuse apologies to the many and assorted ladies who may have chosen to peruse this article, this writer is inclined to venture the opinion that, by "man," Toch meant exactly that—the male sex—rather than the humanistic generalization that embraces all mankind. Let's face it: women in music, especially those involved in the compositional aspect of the art, just haven't made it, and, all male mankind hopefully is inclined to suspect, they never will.

Before hurriedly leaving town (the Komposer's Koffee Klutch of Kokomo, Indiana is after me), I should explain that I, noble soul that I am, have no real prejudice against lady composers. I'd gladly attend any recital at which some sweet young thing plays the twelve hitherto-unpublished *Scarf Dances* of Cécile Chaminade, even if the performer is completely unknown and in the perilous situation of making her New York debut. But, under such circumstances, and doubtless in accord with the composer's unconscious wishes, I would quite rightly direct my critical faculties toward the *visual* aspect of things (the scarves, naturally!), leaving the more obvious aural experience to those less familiar with the subtleties of musicology and high-level music criticism.

Rightly or wrongly, rationally or based on the fantasies created by their unconscious wishes, men have come to believe that, "by nature," women are less adventurous, less daring, less ambitious, and less strong-willed—in other words, less "masculine"—than themselves. And, even if an egalitarian nature had not originally intended it to be that way, men have contrived to make it so. Over countless generations, they have more or less successfully shaped the nature of women by controlling women's own concept of themselves and their place in society. Thus, the weaker sex, in order to win men's favor and support, has had to learn (or pretend to learn) to act in accordance with the wishes of their physically stronger partners.

But, as is inevitable in the evolution, growth, and socialization of a species, nature produces monsters; thus, all along the path of human growth, some ladies have simply refused to be ladylike. As the world moved into the twentieth century, the number of these nonconformist females can be seen to have swelled enormously, especially in those countries where the benefits of civilization and a highly industrialized economy have been visited on the unfortunate citizenry. As a result, we, in our own time, have come to see a vast number of women who clearly demonstrate those characteristics of



IS IT FOR MEN ONLY?

By LEONARD ALTMAN

COMPOSERS IN THE MUSICAL HALL OF FAME

personality once distinctly assigned to men and, at the same time, a growing number of men who seem ready and willing to abandon their heritage of manhood.

What does all this mean? Are we to assume that the current bumper crop of self-assertive ladies is more likely to produce a top-flight composer than was possible in the days of yore? Or, to look at it another way, can it be that the increase in the number of delicate males will mean less first-rate—*i.e.*, masculine—art music in the twentieth century? It's hard to tell. While this writer could easily name any number of (at least) psychologically bewhiskered woman composers, there would seem to be no prospective Louisa van Beethoven or Pauline Hindemith among them. As for the feminine gentlemen, one must admit that quite a number of them, along with their more masculine colleagues, continue to write decent, if not always great, music in prodigious quantities.

ONE possible explanation of the masculine-feminine dilemma in musical composition would seem to lie in the fact that, in the arts (and perhaps in many aspects of life), the feminine personality is most often interested in *content,* while the masculine more readily becomes absorbed in *form*. Of the two, form is the larger and more dynamic facet of art. Like the surge of power required to start your air-conditioner, the ability to conceive form requires the greatest output of creative energy and, as any real artist knows, creativity is 99 per cent perspiration and one per cent inspiration; it boils down to hard, grinding, mercilessly grueling labor which involves not only the development and maintenance of technique, but that intuitive creative thrust which, seemingly, is a gift from God. You're right, there *is* something biological about it!

Yet, if one may try to summarize, from time immemorial man *has* been a builder; woman, a child-bearer and homemaker. It may be (to quote Dr. Daniel Schneider) that "female creativity—bearing and caring for children—still absorbs, at least in our culture, the greater portion of woman's total creative dynamism. . . ."

While there have been no great lady composers in the past, there have been some whose music has achieved an immense, if transient, popularity. Take Thekla Badarzewska, for example. Born in Poland in 1838, she was inspired to write *The Maiden's Prayer* at the tender age of eighteen, and then, in true Romantic fashion, proceeded to die at twenty-four (cough, cough) of lung disease. Her masterpiece—what Arthur Loesser has called "that dowdy product of ineptitude"—lives on. In the dusky areas of the great American hinterland and,

one reluctantly admits, in certain swampy areas of Brooklyn, a copy of *The Maiden's Prayer* on the piano is, even now, not an uncommon sight. Some of you may have played the thing back in the daze of your dismal youth: it employs a rather vapid melody supported by trite harmony and lacks even the single redeeming feature of being "brilliant and effective." Nevertheless, some folks must have loved it for, between 1859 and 1900, over a hundred European and American editions of the piece were printed.

Then there was Charlotte Barnard, who, under her pen name of Claribel, wrote the once-famous ballad, *Come Back to Erin*—a gem of that large and once-popular repertoire of bar-room lieder that has been superseded by television. On the same level of artistic excellence, but with an entirely different social orientation, are the songs of Carrie Jacobs Bond, whose *A Perfect Day* was superbly suited to that wondrous and almost-forgotten style of Bostonian refinement that characterized the ladies' musicales at the Women's Republican Club. The same composer's *I Love You Truly* made it in a different manner: the song became the *pièce de résistance*—the indispensable acknowledgment of culture—at middle-class wedding ceremonies, on which solemn occasions, I might add, it was usually sung by some member of the choir with quite unjustifiable solo ambitions. And an equal likelihood at many of those same weddings was a moving rendition of *Because*, by Guy d'Hardelot, who started life as Helen Guy in 1858 at the Chateau d'Hardelot, Boulogne-sur-Mer, France, traveled with Emma Calvé, and ended up in London as Mrs. W. I. Rhodes.

One very dear lady whose romantic piano music achieved an immense vogue was Cécile Chaminade. A pianist and mistress of the small and charming "saloon" (oops!) "salon" style, Madame Chaminade also made an occasional attempt to write on a larger scale. A *Concertstück* for piano and orchestra and a lyric symphony for chorus and orchestra called *Les Amazones* are among her larger works. Her American counterpart, Augusta Zuckerman (Mana-Zucca to you), was a pianist, singer, *and* composer. She wrote a couple of operas, a ballet (*The Wedding of the Butterflies*), some chamber music, and enough teaching material to permanently maim the musical sensibilities of entire generations of young people. Her collection of three hundred and sixty-six piano pieces ("a piece a day keeps the neighbors away!"),

Paris-born Cécile Chaminade (right) made her American debut in 1908 playing her Concertstück *with the Philadelphia Orchestra. Born in Wisconsin, Carrie Jacobs Bond (far right) was self-trained and established her own press to publish her immensely popular songs.*

Clara Wieck (above), wife of Robert Schumann and friend of Brahms, wrote songs and many piano pieces. About one hundred editions of Thekla Badarzewska's A Maiden's Prayer *(right) graced the world's pianos in the late nineteenth century. Mana-Zucca (far right) was a piano prodigy, studied with both Godowsky and Busoni, and wrote two operas.*

published under the general title of *My Musical Calendar,* represents but one of her many comprehensive efforts.

Of course, there were others. Who, once having heard it, can forget the gentle bit of British whimsey entitled *There Are Fairies at the Bottom of Our Garden,* composed by Liza Lehmann? Miss Lehmann, a soprano of great repute in the 1880's and 1890's, found time to compose two albums of German songs, one of English songs, a host of small instrumental pieces, and a song cycle entitled *In a Persian Garden,* after Omar Khayyam. There was a time when the songs of Liza Lehmann were to be found on the "B" side of every "classical" ten-inch record released in Great Britain, and one wonders how many purchasers got their first hearings of "A"-side composers through those discs.

ANOTHER name that lies still strong in the memory is that of Amy Woodforde-Finden, whose *Four Indian Love Lyrics* on poems of Laurence Hope (pseudonym of Adela Florence Cory), particularly the third, *Kashmiri Song,* achieved a hard-dying popularity. An edition of the music, published in 1903, carries on its title page, along with "Price Three Shillings, Net," and the facsimile signature of Mrs. Woodforde-Finden, a curious notation: "These songs may be sung in public without fee or license. The public performance of any parodied version, however, is strictly prohibited." Could they have known even then?

Over the centuries, the not-so-popular wives, mothers-in-law, maiden aunts, sisters, sisters-in-law, and even grandmothers of famous male composers, inspired no doubt by their proximity to genius, have also been tempted to try their hand at musical composition. It is probably fortunate that few of their efforts have survived; the inevitable comparisons that would result would doom even the most creditable efforts. However, pianist Clara Schumann (née Wieck), as well as being an authoritative interpreter of her husband's work, was the composer of some pleasant, if innocuous, keyboard music, and Fanny Hensel (née Mendelssohn) was similarly successful in turning out songs and piano pieces. Much earlier in music history, in the family of Giulio Caccini (*c.* 1546-1618), there were no less than two musical females: the composer's first wife, and his daughter Francesca. Both ladies composed operas and, I suspect, were the first of their sex to do so. Alas, *de mortuis nil*

Liza Lehmann (far left) was born in London and gave up a vocal career in favor of composing when she married. We are still indebted to Amy Woodforde-Finden (near left), another English composer, for her Kashmiri Song *("Pale hands I loved beside the Shalimar . . .").*

Fanny Mendelssohn (far left) published four books of songs and may possibly be responsible for a few works credited to her famous brother. Suffragette Dame Ethel Smyth, a prestigious English composer in the larger forms, is shown (near left) conducting the Police Band. Guy d'Hardelot (above) will probably be remembered as long as there are weddings. (Mana-Zucca and Mendelssohn pictures from Culver; all others, N.Y. Public Library.)

nisi bonum. . . . Finally, in this category of harmonic relations (sounds like a marriage manual, doesn't it?), comes Luise Reichardt, daughter of the eminent German composer Johann Friedrich Reichardt (1752-1814). Luise wrote a few lovely songs which, from my admittedly prejudiced point of view, show her to have been a woman of uncommon talent and exquisite sensibilities. (I'll bet she was pretty, too!)

Another of the seriously considered lady composers was Elisabeth Jacquet de la Guerre (1659-1729), who was born into one musical family and married into a second. Her sonatas and harpsichord pieces (the latter now available on records) stamp her as an unusually capable and often imaginative composer, if still of minor rank.

SOMETHING of the opposite cast is represented by Rosine Stoltz (her real name was Victoire Noël). Although only six songs were ever published in her name, she blazed across the face of the compositional world like a multi-colored comet. A mezzo-soprano of somewhat questionable talent, Rosine was truly gifted in the art of being a woman. On that basis, she built a kaleidoscopic career—one that almost came to a halt when, after a series of violent attacks on her character in the French press, she was expelled by the Paris Opéra. Undaunted, Madame Stoltz promptly accepted the invitation of no less a personage than Emperor Dom Pedro of Brazil to make a few seasonal tours of his realm at a salary of 400,000 francs per season. (If you suspect that the reason for the invitation and the generous salary was extramusical, you'll just have to live with your own suspicious nature; no one can prove a thing!)

Give Rosine her due—she was an operator. After a marriage of convenience (to legitimize a child), she divorced her husband of the moment and married Duke Carlo Lesignano. This made her Princess Lesignano. Later, because she had somehow managed to wangle the gift of a castle from Ernest Ketschendorf, Duke of Saxe-Coburg-Gotha, she chose to assume the grandiose title of Baroness von Ketschendorf. . . . So did the daughter of a Paris janitor rise from rags to riches. But when she died in 1903, her songs, which she herself probably never wrote, were already quite dead.

The music of two ladies, Dame Ethel Smyth and Germaine Tailleferre, both active in the twentieth century but strongly oriented toward the nineteenth, shows a growing seriousness in the feminine approach to musical composition. Madame Tailleferre won wide recognition as the only female member of *Les Six* (the others: Honegger, Auric, Milhaud, Poulenc, and Durey) and wrote in a pleasant, unaffected style. Dame Ethel, once an enormously important figure in English music and now known to most of us only through her many books of reminiscences, composed a number of operas (one of them—*Der Wald*—was produced at the Metropolitan in 1903), a concerto or two, and any number of pieces in small forms. A militant leader for women's suffrage in England, this tea-drinking English lady supported the movement by writing *The March of the Women*—a battle song! It has always surprised me that she failed to bring forth either a *Schlacht bei Birmingham* or an *Overture Solonelle 1928* (with church bells, cannon, and a rousing final chorus of *God Save the King*) when, after many years of bitter struggle, the voting rights of men and women were finally equalized.

The contemporary scene is confusing, and the confusion has been caused by the elevation to a position of prodigious importance of the concept of "technique." This is an age in which the difficulties and hazards of trying to be one's self are greater than ever before. It is a time in which the economic and political aspects of life are so changed from what they were, say, twenty-five years ago that everything in our existence seems to reflect those changes, their newness, their seeming novelty, and their state of constant flux. In its attempt to combat this frenetic pace of change, ours has become an era of supreme technical achievement.

In the arts—an area in which self-evaluation is of immeasurable importance—the twentieth-century yearning for "success" has too often led to self-deception. We become increasingly unable to differentiate, especially in our own work, between the technically perfect expression of a truly creative idea and a mere technically perfect expression—know-how for its own sake. But one cannot *learn* to be an artist; one *is* an artist, and training serves merely to develop one's innate artistry to its highest possible point of growth.

Women are still composing music—more of them, and more music, than perhaps ever before. One hesitates to name names; they could certainly not be mentioned in scorn, and probably not even in fun. For women now share fully the increased technical resources available to all, and in doing so they may have escaped some of the historical stigma of the "lady composer." However, they may have walked into a new pigeonhole (along with many of their male counterparts), that of the "technician." The surge of true creativity that has, in the past, been man's activity in the field of composition would not yet seem to have crossed the sex line, and if it eventually does so, it may well be a phenomenon of the centuries ahead. At that time, this writer, sitting on his tiny cloud, with an angel (lady) on his lap, will probably have far too much on his mind to be concerned with the early operas of the musical mistress of the twenty-ninth century, even should her name be Claudia Monteverdi.

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A panel of audio professionals tackles a question of interest to every audiophile:

WHAT IS THE MEASURE OF A GOOD HI-FI SYSTEM?

FOR the past several months, HIFI/STEREO REVIEW has been sponsoring, on New York's radio station WABC-FM, a weekly program called "Men of HiFi," a panel-discussion show dedicated to bringing to FM listeners in the metropolitan area informed opinion on the various aspects of high fidelity. Topics range all the way from basic how-to-buy information to the latest technical advances in the field, and guest panelists are drawn from the ranks of equipment manufacturers, record companies, musicians, editors, and others with close ties to or interest in audio matters.

The open-discussion format is moderated by Harry Maynard, a writer and lecturer prominent in the New York audio world, and the opinions expressed in these unrehearsed sessions are the spontaneous reactions of the participants. Such uninhibited discussions among audio professionals do on occasion generate some heat, but they more often are successful in throwing a little light onto some taken-for-granted or poorly understood aspect of audio.

Such was the case with a recent program which had as guests Larry Seligson, in charge of audio testing at Consumers Union, publishers of *Consumer Reports*, and Edgar Villchur, president and research director of Acoustic Research, Inc., and author of many books and articles on all aspects of hi-fi. The provocative subject was a difficult-to-answer question: "How do you know when you have a good hi-fi system?" We believe the discussion that followed was a particularly fruitful one, and we present its high points herewith. —*Editor*

Maynard: We might begin this discussion about how to tell whether or not you have a good hi-fi set by deciding just what are the principal points of view on what constitutes "good hi-fi" in the first place.

Seligson: Well, there are two principal points of view. One conceives of sound reproduction as essentially a matter of taste, with the listener as king, and is the result of the commonly taken position "I don't know much about it, but I know what I like." The other viewpoint, the orthodox viewpoint—and the one that is probably subscribed to by most engineers—is that there *is* an absolute measure of equipment performance, and that measure is fidelity to the original.

Maynard: Ed, what is your feeling about that?

Villchur: I have for a long time held the second point of view—that is, that high fidelity has to do with the reproduction of an original sound, and that the engineer is *not* a creative artist but a man designing or operating equipment that will make as accurate a copy of the original as possible.

Seligson: Right. It's a copy essentially of the acoustic expression of the music director's ideas on the subject, or the composer's, or the conductor's, as the case may be. But it is a copy of a *concept*—that must not be overlooked. Concert halls treat sound differently, depending on where you are sitting. The reproduced sound ought to be a real image, something approaching what you would hear at some ideal point in the concert hall.

Villchur: That's perfectly true, Larry, and the recording engineer has the right—as a matter of fact, he has the duty—to select the kind of sound within a given concert hall that he thinks is best. He cannot simply put his microphone any old place and then say: "I must be faithful to the sound that exists at this particular point." He should exercise musical taste in finding a good seat, or the *best* seat in the concert hall, for his musical purposes. But the engineer who is designing equipment to reproduce the signals once they are recorded has a job that is a lot more mechanical than that. For example, the loudspeaker designer should not, through the nature of his design, try to influence the kind of tone color that will be produced—except in imitation of the original tone color that was picked up by the microphones.

In 1936, New York's Museum of Modern Art publicized a new process of color reproduction called "collotype" that worked with a gelatin plate. The Museum staged an exhibition of American painting, and next to each painting they hung its color reproduction—exactly the same size and in a matching frame. In some cases, particularly the watercolors, the match was so close that it was difficult, or even impossible, to tell the difference. It was perfectly obvious to everyone—both the directors of the exhibit and the people who came to see it—that the only way you could judge the excellence or lack of excellence of the reproductions was to make a direct comparison between the color reproduction and the painting itself.

Seligson: Ed, before we get too deeply involved in the subject of accuracy of reproduction, I just want to return for one moment to the concept that the listener is king, that his taste should determine the ultimate result. There is a certain amount of validity in this viewpoint, and it probably derives from our concept of this country as a democratic society, with one man's opinion being as good as another's. However, I want to emphasize CU's special viewpoint in this regard: that is, if taste is judged to be paramount, then the manufacturer has the responsibility to so state and to indicate to what particular taste he is catering. Such a statement would enable the purchaser to make an intelligent choice at the time of purchase, or at least would guide him in the right direction. At CU, we object to the fact that both those manufacturers who believe that taste in sound is paramount and those who believe that accuracy in sound is paramount advertise under one common denominator—high fidelity. But high fidelity, by implication, means accuracy.

Villchur: The literal meaning of high fidelity, of course, is "high degree of faithfulness." If at the exhibition of paintings and reproductions that I referred to someone had commented, without reference to the original, "Well, look, my taste in art is just as good as yours, and I don't like this reproduction because it has a bluish cast to it; that's my taste and you can't argue with it," he would have been laughed out of the Museum. Whether the reproduction should have had a bluish cast or not was purely a function of whether the *original* had that bluish cast. The reproduction could not be judged by itself.

Seligson: Right. In the case of pictures, of course, it's easy to make a side-by-side judgment of fidelity of reproduction. In the case of music, such a judgment is far more difficult. We must remember first that a large segment of our population, unfortunately, never gets to hear the real thing, never attends a concert, and is therefore not in a position to make an accurate judgment. Second, acoustic memory is very short. So just how does one go about making this comparison?

Villchur: Well, that is related very directly to the subject under discussion here. What my company has done, and what others have done also, is to stage live concerts. We have used different kinds of music, including pipe organ and guitar, and we have worked a lot with the Fine Arts Quartet, one of the most distinguished string quartets in the world. The musicians start to play just as they would at any normal concert; at a predetermined point in the music they simply lift their bows from their instruments, and the reproducing system, playing a previously made recording, takes over without missing a note, without a change in tempo. And so the audience, having gotten used to the live music, is able to make an immediate judgment, is able to judge whether the reproduced sound is identical to, or close to, or is very different from the live sound.

Maynard: I'd like to go back, if I may, to the original performance. Don't most seats in a concert hall provide the listener with a compromise performance? From one seat, the violin is muffled; from another, a flute passage will be lost. Even excellent halls suffer from inadequate or excessive reverberation or lack of response at certain frequencies.

Villchur: Well, that's true, Harry. But it is a problem that has existed for centuries, and it will not be solved by a high-fidelity engineer designing reproducing equipment, although he might help a little with tone controls.

Seligson: On the question of loss of response, CU's experience has shown, and I think this has been borne out by many, many tests, that Western man has a severe hearing loss at high frequencies, beginning at age thirty-five and progressing as he grows older. Most people at age sixty and above have rather little hearing left at frequencies above ten or twelve thousand cycles per second, and their hearing at frequencies in the area of fifteen thousand cycles per second is non-existent. This, incidentally, is apparently a characteristic of Western societies, since some recent studies have shown that in Africa, Bushmen can hear better at the age of ninety than we can at the age of sixteen—whatever that may mean! We may be exposed to too much noise, or pollution, or heaven knows what. But if we are speaking about young listeners, or those with unimpaired hearing, the high frequencies play a very important role. To begin with, much of the inherent character of musical instruments depends upon these very high frequencies. With bells and cymbals, for instance, it doesn't take an expert ear to determine that if all the tones above eight thousand cycles per second are suppressed, the instruments lose their character and flavor.

Maynard: Then what are we to listen for? What are your criteria at Consumers Union, for instance, for determining what makes a good hi-fi set?

Seligson: To begin with, we think it's very nearly impossible for an uninformed purchaser to go to a store, buy equipment, come home, and be confident that he has made the wisest choice, or that he has bought equipment that is really up to the highest modern standards. He

must depend, basically, upon doing a good deal of research and reading. Part of the research is to gather the opinions of as many knowledgeable people as possible. All these will help him make a wiser choice than he might have if he had simply gone alone into a store and bought whatever was recommended there at the time.

Villchur: Some people, I think, have answered in their own minds the question of how to tell when you have a good hi-fi set—on the basis of how loud it can play. "The louder, the gooder," so to speak. If you're sitting in a reasonably good seat in a concert hall and your neighbor rustles a program or coughs and sneezes occasionally, he doesn't make a lot of noise, but it competes with the music, even in loud passages. What I'm getting at is that the concert-hall level of sound, while it may be quite loud in the *fortissimo* passages, never comes near the ear-splitting levels of sound which are sometimes mistakenly used to demonstrate high fidelity. And while we are talking about concert halls, we at AR always suggest that, before making a selection of loudspeakers or any other high-fidelity component, the consumer first purchase a test instrument—a ticket to a live concert. Then, while the sound of the live music, not the sound of somebody else's hi-fi set, still rings in his ears, that he go and listen to different components, using records that contain the same kind of music he has recently heard "live."

Seligson: With one warning, I would say. If he has never gone to a concert before and decides to go to a concert so that he might use it as a standard or yardstick for measuring components, he may be vastly misled. It really takes a knowledgeable person to make that comparison.

Villchur: But the ultimate reference for high-fidelity values must still be live music.

Seligson: That is true. But there is a very interesting factor that sometimes throws the entire experiment out of kilter. There is one reason, I think, that individuals working by themselves—and some testing organizations too—have achieved results that we think are far from accurate: our notoriously short memory for sound. It takes only a few minutes to lose a picture of the sound that we want to compare with some other sound. To make meaningful tests, it takes almost instantaneous comparison, and we've gone to great lengths at CU to make this instantaneous comparison possible—component A against B against C against D.

Villchur: Yes, you can listen to a particular reproducing system and, after a few moments, you tend to accept its sound as "right," even though it may be highly colored. What you need is to be brought back into perspective. And, of course, the closer you can come—the closer in *time* you can come—to the original live music, the better off you are.

Seligson: Man's ability to recreate images—almost to formulate his own images—is quite fantastic. I remember with something of a shock seeing CU's music critic listening to an old acoustic recording of a favorite composition and thoroughly revelling in the sound. I believe that—in his own mind—he was simply recreating the original image in its totality. And perhaps that is one of the reasons why experienced musicians don't make very good evaluators of high-fidelity equipment. They tend to fill in for the deficiencies of the hi-fi system. They know the music too well.

Maynard: Larry, who's your favorite listener?

Seligson: My favorite listener is that non-existent person, the musically knowledgeable engineer with a completely unbiased ear—but I'm afraid he really doesn't exist.

Maynard: Well, then, how can we set up some standard

Larry Seligson, Consumers Union

Harry Maynard, Moderator

Edgar Villchur, Acoustic Research

so the average listener will have something to go by?

Seligson: This problem has plagued the industry for quite a while, and no two individuals will agree on the proper minimum standards, much less on methods of measurement. But at least some broad outlines can be stated. For one thing, I think the frequency range encompassed by the equipment should cover the entire musical spectrum —and this includes the harmonics. That means from about 30 cycles per second to 20,000 cycles per second. Another important criterion would be distortion—the kind of harshness and raspiness that we hear in inferior equipment ought to be almost totally absent in high-quality gear. The relative background-noise level is also important. The audiophile wants a system that is quiet when the music dies away. He doesn't want to hear hum, he doesn't want to hear hiss. Another point of concern for the listener would be the preservation of his record collection —this may represent an investment of several thousand dollars, and he wants to be sure that the pickup he's using will not damage his records after several playings. This was quite common only a few years ago. A deterioration of sound quality can usually be heard after only two or three playings with an inferior pickup. All these are things that CU usually tests for.

One—very common—thing the hi-fi shopper ought to avoid like the plague is souped-up highs and lows, the kind of sound in which the middles are depressed relative to the two extremes of the frequency range.

Villchur: I would like to add to that. We have found that the smoother the frequency response, particularly in the mid-range and treble, and the better the dispersion of the treble frequencies, the better the speaker is able to transmit a sense of the acoustical environment of the hall in which the recording is made. The high-fidelity system doesn't bring the orchestra—the seventy-five piece orchestra—into your living room; it transports *you* to a seat in the concert hall.

Seligson: That should be mentioned specifically in reference to the very often touted "presence" effect. What is this "presence"? Well, we have found that it usually means an undesirable peak in the middle high-frequency range, one that projects the voice of a singer or certain portions of the orchestra out into the room, thereby providing a sense of immediacy that is quite false to the original performance.

Villchur: High-fidelity components shouldn't make a positive contribution. A perfect high-fidelity component simply passes on the program. It succeeds in *not* introducing coloration; it succeeds in *not* spoiling the music.

Maynard: Larry, are there many loudspeaker engineers who build in these exaggerations of overemphasized bass or overemphasized mid-range for presence, or overemphasized treble for brilliance?

Seligson: Some certainly do. But the point we want to stress is that if the listener wants any of these effects, then the place to have them available is at the amplifier, with a switch marked on and off. If you want them, that's fine —you have them. But once they are engineered into a loudspeaker, it's difficult to take them out when you want to, and you're simply stuck with those characteristics.

Villchur: It's impossible to take them out.

Seligson: Almost impossible. But I want to go back to the other end—the problem of record wear—because I think that it is one of the areas in hi-fi that the purchaser ought to pay a lot of attention to. As I mentioned before, a badly designed or defective phono cartridge can actually ruin records. Also, it is the other element—besides the speaker—in the high-fidelity chain that can introduce significant tone coloration. Pickups can have many of the tonal characteristics of loudspeakers. For instance, many of them have a high-frequency peak which gives the sound a kind of undesirable hardness. Reproduced sound should bear none of the earmarks commonly—and mistakenly —associated in the public mind with high fidelity: that is, no shrillness or hardness or excessive brilliancy.

Villchur: Yes. A common reaction at AR's live-*vs.*-recorded concerts with the Fine Arts Quartet was surprise at how dull the sound of live strings was. It didn't have the brilliance that some members of the audience thought it ought to have—either the live *or* the reproduced sound.

Seligson: The presence of any of these qualities is usually a clue that something is wrong with the system. For instance, if you are still using a phono cartridge purchased more than four or five years ago, the chances are that it is causing serious degradation of performance.

Maynard: Is it possible to make rational decisions about high-fidelity components simply by reading the specifications published in the catalogs?

Seligson: Specifications are frequently so broadly written that they are almost meaningless, but that is not to say that the specifications aren't *true*—it is just that they don't give enough information to make the necessary distinctions that will allow you to make a good choice.

Villchur: It is a problem. Often—for example, in the case of loudspeaker frequency response—it is impossible to state the specifications in a simple manner. To say that a loudspeaker has a frequency response from x to y is a meaningless statement. Actually, I think it takes a person with a fair amount of specialized technical knowledge to interpret a valid set of speaker specifications.

Seligson: When I am faced with advising a novice about how to go about purchasing a hi-fi rig, I usually reply that it is very difficult to give definite advice. The novice will have to own his equipment, listen to it for a long time, and go to many concerts before he will be able to make for himself the rather subtle kinds of judgments required. But since the novice has to take *somebody's* advice, I believe he should do his best to find an impartial source, one that doesn't have an ax to grind—and he should also read, read, read!

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

BEST OF THE MONTH

CLASSICAL

AN ELOQUENT ACCOUNT OF BERLIOZ' *TROJANS*

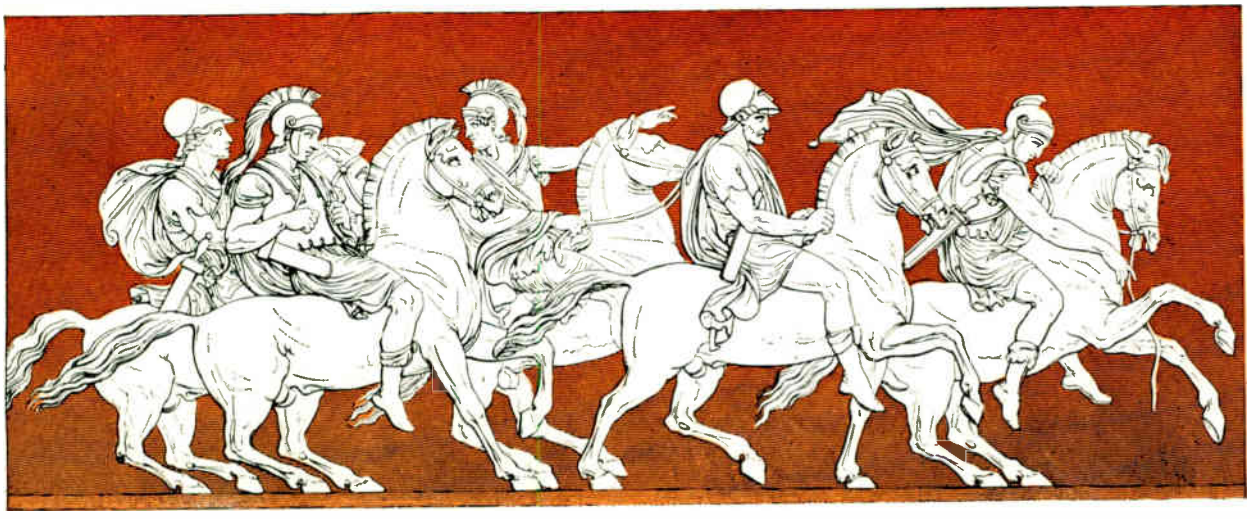
Angel's new release of an excerpted version projects the sweep and majesty of the whole

HECTOR BERLIOZ' extraordinary opera, *The Trojans* (1856-1859), is by more or less common consent one of the composer's masterpieces and also one of the landmarks of nineteenth-century grand opera. Yet, its fate has not been a happy one. While *The Damnation of Faust*—in reality a dramatic cantata and not an opera at all—is often given in staged performances, *The Trojans* languishes in neglect. Part I, in two acts, was performed exactly twenty-one times at Paris in 1863—five years after the entire work was completed. Part II, in three acts (*The Trojans at Carthage*), did not reach the stage until 1890, twenty-one years after the composer's death.

To this day, the expensive requirements of staging this immense work, its unorthodoxy and originality, its length and its difficulty have kept it among the untouchables of operatic masterpieces. In the most recent Schwann record catalog, for example, it is represented by nothing more substantial than a couple of orchestral excerpts. Welcome, then, to Angel's new release of *The Trojans,* even in an excerpted version. Whatever it may lack in the way of total representation of the work, it gives us so eloquent an account of the selected "highlights" that we can hear also a vivid projection of the sweep, virtuosity, and extraordinary originality of the whole.

The words of the libretto—by Berlioz himself, after Virgil's *Aeneid*—have been set with consummate mastery in a vocal conception of breathtaking power. The orchestration has a vitality and sheer presence that make the orchestral fabric of any opera contemporary with the work sound like so many seconds left over for quick sale on the musical bargain counter. Yet, the vocal and choral writing here remain dominant despite the orchestral brilliance. In no sense does the pit take over the position of dramatic supremacy as it does in the works of Wagner.

The individual performances are equally spectacular. Régine Crespin brings a full-blown epic drive to her singing of the roles of both Cassandra and Dido, retaining at the same time an elegance of articulation and a quite classical purity—stylistic features that are, after



all, at the basis of the work's French aesthetic. And if Guy Chauvet, who sings the role of Aeneas, makes a somewhat less dazzling impression, it is not owing to any failure on his part, but to the fact that the music assigned to him is by its nature not quite as impressive. Indeed, faced with a lack of previous familiarity with the work in either live or recorded precedents, I am nonetheless tempted to throw caution to the winds and suggest that the solo performances, from top to bottom, are close to ideal.

The choral performance, the orchestral playing, and Prêtre's conception of the score are big in scope—grand in the very best sense of the word. And Angel has abetted the performance with recorded sound of vitality, remarkable clarity, and exquisite taste. *William Flanagan*

Ⓢ Ⓜ BERLIOZ: *The Trojans (highlights).* Régine Crespin (soprano), Guy Chauvet (tenor), Jeanne Berbié (soprano), Marie-Luce Bellary (contralto), Jean-Pierre Hurteau (bass), Gérard Dunan (tenor). Orchestra, brass and chorus of the Théâtre National de l'Opéra, Georges Prêtre cond. ANGEL SB 3670 two discs $11.58, B 3670* $9.58.

DIE SCHÖNE MÜLLERIN PERSUASIVELY INTERPRETED

Fritz Wunderlich's tasteful, intelligent reading is supported by a bold and assured delivery

THE appropriateness of Schubert's chosen keys for *Die schöne Müllerin,* a side issue when the cycle is performed by a Gerhard Hüsch or a Dietrich Fischer-Dieskau, is re-emphasized whenever the right tenor can be found to make the point. There are qualities in the character of Wilhelm Müller's young hero—youthful ardor, impulsiveness, immaturity, overt sentimentality—that find a more persuasive echo in the tenor voice than in the implied strength and masculinity of the baritone sound. Fritz Wunderlich, a tenor heretofore admired in operatic roles, can now be added to the select group of the cycle's tenor interpreters.

The operatic influence on Wunderlich's style is undeniable, but he has the taste and intelligence to turn this fact to artistic advantage. While his singing does not exhibit the wide dynamic range and coloristic variety that are second nature to recital specialists, it has a convincing, built-in drama vivified by bold and assured delivery. His voice, moreover, is a superb instrument, ringingly produced yet sensitively modulated. From the mellow resonance of the mid-range to an effortless top, the timbre remains even, and there is no break in his smooth legato curve. Nor are there any mannerisms in his singing style —everything is musical and clearly projected. I know of no other *Ungeduld* that surpasses the convincing, impulsive ardor of this one, and *Mein!,* which has taxed so many baritone interpreters, rolls off with tripping ease and pearly articulation. As for *Morgengruss,* Wunderlich's melting treatment of the opening phrase makes it easy to understand why Donizetti could not resist borrowing the melody for Edgardo's *"Fra poco a me ricovero."*

My reservations on the release relate to a few imperfectly focused tones in *Die liebe Farbe* and *Des Baches Wiegenlied,* and to two instances of tempo choices that are not quite ideal. The opening *Das Wandern* calls for a more confident jauntiness and, conversely, *Danksagung an den Bach* appears to be *too* confident, without imparting enough of the contemplative, melancholy mood. Needless to say, these reservations are dwarfed by the many pleasures that make this a cherishable interpretation, superior to any other on records—except Fischer-Dieskau's.

The cycle is captured in spacious sound on three record sides, with the balance slightly in favor of the singer. Without quite realizing his music with Gerald Moore's kind of penetrating insight (but then who else can?), the accompanist makes a very valuable contribution.

George Jellinek

Ⓜ SCHUBERT: *Die schöne Müllerin, Op. 25.* Fritz Wunderlich (tenor); Kurt Heinz Stolze (piano). EURODISC 70880 two discs $7.50.

A TREAT FOR HANDELIANS: WESTMINSTER'S NEW *SERSE*

Handel's comic opera receives an effective production in its first recorded appearance

WRITTEN three years before *Messiah,* Handel's *Serse* was first presented at London's Haymarket Theatre in 1738. It was not a success, and even Dr. Charles Burney railed against its "feeble writing" and a libretto that didn't seem to have any place in serious opera. It was, however, a *comic* opera, a departure for Handel, and today it is known almost solely through the incredible popularity of the first of its arias, *Ombra mai fu*—better known as Handel's *Largo.* This aria, sung by Serse (an imaginary King of Persia) as an apostrophe to a plane tree, sets the general tone for a story and cast of characters that may best be described by paraphrasing a portion of the synopsis included with Westminster's libretto: Serse, the fickle King, though betrothed to Amastre (a female warrior who returns home to find herself forsaken by the King), is infatuated with Romilda; Romilda, how-

ever, is thoroughly discontented by the unwanted attentions of the King and would rather have the King's brother, Arsamene, who reciprocates her love but is urged by the King to marry the wily Atalanta, Romilda's sister. Two characters remain: Ariodate, father of Romilda and Atalanta, and a buffo character, the servant Elviro. When one considers that not only do four of the cast have names beginning with "A" but that the two male leads

WESTMINSTER

LUCIA POPP
Impressive in a little-known Handel role

were originally sung by an alto castrato and a female mezzo-soprano, this comic opera begins to take on more than the usual complications for a present-day audience.

Be all that as it may, Westminster must be congratulated for its enterprise in releasing this first recording of *Serse*. The music, which is obviously superior to the libretto, is light and charming—though not, I think, quite as good overall as *Rodelinda*, Westminster's previous Handel release. Obvious care has been taken with the casting, and all voices, it is a pleasure to report, are of high quality. I was particularly impressed with the Romilda, Lucia Popp, but all the singers seem to relish their roles and play their parts with dramatic abandon. Special mention must be made of the continuo harpsichordist, Martin Isepp, who enlivens the music considerably with his imaginative touches. Brian Priestman paces the score with understanding, including the all-important recitatives, and he has provided more in the way of vocal cadenzas than in his earlier *Rodelinda*. To be sure, even though there is a dearth of *da capo* arias in this opera, Priestman's added embellishments and cadenzas are still very much on the conservative side (an elaborate vocal display at the end of *Ombra mai fu* would surely have been expected in Handel's time). A comparison of what is done here with the type of spectacular flourishes in such Sutherland productions as *Alcina* or the arias from *Julius Caesar* makes the point very obvious.

Nevertheless, this is a worthy production, one that Handel enthusiasts will certainly welcome. The recording, dramatically spaced for stereo, is extremely effective, and the album includes both libretto with translation and notes by Winton Dean. *Igor Kipnis*

Ⓢ Ⓜ HANDEL: *Serse (Xerxes)*. Maureen Forrester (alto), Serse; Lucia Popp (soprano), Romilda; Maureen Lehane (alto), Arsamene; Marilyn Tyler (soprano), Atalanta; Mildred Miller (alto), Amastre; Thomas Hemsley (bass), Ariodate; Owen Brannigan (bass), Elviro; Martin Isepp (harpsichord continuo); Vienna Radio Orchestra and Vienna Academy Chorus, Brian Priestman cond. WESTMINSTER WST 321 three discs $11.37, XWN 3321 $11.37.

ENTERTAINMENT

THE TRIUMPH OF BEN BAGLEY

His album "Jerome Kern Revisited," third of its kind, is an affectionately witty exercise in nostalgia

"JEROME KERN REVISITED" is the third album of its kind producer Ben Bagley has brought out in the past few years—"Rodgers and Hart Revisited" and "Cole Porter Revisited" are the others. The latter two were done for a small label called Ric. Neither was in any way in the current commercial image, but both were successful. This album is as excellent and tasteful as the previous packages, and it is released by Columbia, a major label. That means Bagley made it on his own terms. So don't believe the sellouts—you *can* succeed with high quality, if you don't settle too soon for less.

The first obvious thing about this album is its intelligence. The second is its wit. Strange how often the two go together. One paragraph of Bagley's lively jacket

notes must be quoted: "I read somewhere that if you want to know about courage, you have to ask a coward. By the same token, if you want to know about love, you have to speak to someone who has never known it. This makes me the perfect person to assemble an album of love songs. And I dedicate this album to all the lonely people like me, and to those who have known love and must spend the rest of their lives remembering it." People just don't *say* that sort of thing on liner notes. But that is the quality of mind that has produced these quality albums and made them work commercially.

The new album gives us a group of obscure—very obscure—Jerome Kern tunes, most of them over thirty years old. They're dated. So is fine wine. Arranger Norman Paris has not only gotten a full sound out of a small group of instruments. He has also produced an out-of-date sound without being in the least corny or trite. The secret is in the humor; these are some of the wittiest musical arrangements I know of.

The singing is as graceful as you'd expect from this lineup of polished professionals, but I think I like Bobby Short and Barbara Cook best. My favorite tracks are *Some Sort of Somebody. Put Me to the Test.* and *Never Gonna Dance.* But you can choose your own. The whole project is a credit to Ben Bagley and Columbia Records. It is not what I'd call a hip album, but it sure is a gas!

Morgan Ames

Ⓢ Ⓜ **JEROME KERN REVISITED:** Bobby Short, Barbara Cook, Harold Lang, Nancy Andrews, Cy Young (vocals). Orchestra, Norman Paris cond. *Heaven in My Arms: I Have the Room Above: Never Gonna Dance:* and eight others. COLUMBIA OS 2840 $5.79, OL 6140 $4.79.

JAZZ

A CHALLENGING BIG-BAND JAZZ SUMMATION

Lalo Schifrin's resourceful consolidation, The New Continent, *features Dizzy Gillespie in superb form*

LALO SCHIFRIN, once Dizzy Gillespie's pianist, now devotes most of his time to film music. His loss to jazz as a composer of large orchestral works is underlined in Limelight's release of Schifrin's *The New Continent,* commissioned in 1962 by the Monterey Jazz Festival to feature Dizzy Gillespie, and recorded with big band that year. As has been evident in his intermittent leadership of orchestras, the imagination and technical virtuosity of Gillespie are particularly stimulated in the context of sizable background forces which spur him to new levels of daring and power. This recording should prove to be a major addition to the Gillespie big-band discography.

Because Gillespie's playing has been influenced by so many different forces—music of the Middle East, Africa, Latin America, and the West Indies among them—Schifrin decided to write a work for the trumpet player that would incorporate the sounds and forms of a number of these cultures. In order for Schifrin himself to be free, he chose to create the overall shape of the work as he went along rather than circumscribe it within the limitations of a suite or other conventional form. In that sense, he too was improvising.

The six-movement composition utilizes a variety of devices: imitations and canons in *Atlantis,* shifting rhythms in *The Empire* and *The Conquerors,* a blues waltz in *The Chains,* standard jazz theme-and-variations in *The Sword,* and a synthesis of all that has gone before in *Chorale.* In that last movement, among other compositional techniques, Schifrin has two orchestras playing together in different keys and one bass playing Latin rhythm with the percussion section while the other is swinging in traditional jazz terms. None of these diversified techniques takes away from the sweep and flowing emotional impact of the music as a whole. Schifrin works in strong, vivid colors and he has also created a continually challenging, absorbing rhythmic substructure.

The orchestral performance is brilliant. The sidemen sound as if they had been caught up in the surge of pleasurable self-surprise that Schifrin clearly experienced in writing this blazing fusion of different but organically linked idioms. As a concert work, *The New Continent* is not to be considered a direction-setter for jazz composers, for Schifrin has essentially consolidated past influences rather than forged entirely new forms and textures. But as a resourceful consolidation, the piece is a delight to hear because it does sharpen our perception of how richly diverse the roots of jazz are in general and specifically in the case of Dizzy Gillespie.

The trumpeter is superb: in full command of the entire range of his horn, his technical skill is stunning. Added to that are his continually fresh improvisatory structures, his precise sense of dynamics, and his capacity for full-strength emotions from exultancy to tenderness. It is unfortunate that Gillespie finds it economically impossible to keep a big band together. If he were able to, his artistry might well attract a number of composers to create for him a library of originals that could bring new dimensions to writing for large jazz ensembles. In any case, everyone concerned with this performance—including the production staff—will receive plaudits for a long time to come.

Nat Hentoff

Ⓢ Ⓜ **DIZZY GILLESPIE:** ***The New Continent.*** Dizzy Gillespie (trumpet); orchestra, Benny Carter cond. *Atlantis; The Empire; The Conquerors; The Chains; The Sword; Chorale.* LIMELIGHT LS 86022 $5.79, 82022 $4.79.

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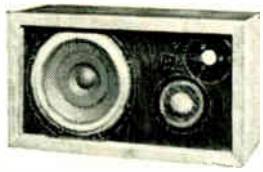

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CIRCLE NO. 13 ON READER SERVICE CARD

HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

Ⓢ Ⓜ BACH: *The Brandenburg Concertos.* Alexander Schneider (violin); Robert Nagel (trumpet); Ornulf Gulbransen, Nancy Dalley (flute); John Mack (oboe); Rudolf Serkin (piano, in Nos. 1, 4, and 5); Peter Serkin (harpsichord, in Nos. 2, 3, and 6); other soloists; Marlboro Festival Orchestra, Pablo Casals cond. COLUMBIA M2S 731 three discs (including a free bonus rehearsal disc) $11.58, M2L 331 $9.58.

Performance: Bach à la Casals
Recording: Very good
Stereo Quality: Fine

There is an old story that at some gathering Wanda Landowska had an argument about the interpretation of Bach with another woman performer. The altercation reached fever pitch until, as a telling *coup de grâce*, Landowska delivered her memorable line: "My dear, you go on playing Bach your way; I will go on playing him *his* way." This new set of Brandenburgs, I am afraid, is Casals' way. It is, of course, a remake of the first set he recorded at the Prades Festival, which was released in 1950.

A bonus disc, containing parts of the rehearsal for these new recordings, is included in the album, and it explains a great deal about why Casals' Bach sounds the way it does. The conductor, first and foremost, is concerned not with musicology but with bringing printed music to life. Expressiveness is his primary concern, and stylistic details do not interest him. As far as expression goes, these Brandenburgs are undoubtedly deeply felt, and the conductor's enthusiasm radiates to all the performers involved. Some of the movements, interestingly, sound more driven than I remember the earlier set to have been (notably the very fast first movement of No. 2 and the last movement of No. 4). As for Romantic vestiges, rhythmic waywardness is not to be found here.

Stylistically, however, quite apart from such curious paradoxes as using piano continuo in some concertos and harpsichord in others (the latter is virtually inaudible except in No. 2), Casals' idea of phrasing is totally removed from the world of Baroque music. His dynamic scheme, through constant exaggerations and swellings, is not only thoroughly Romantic but also, on occasion, somewhat mannered. About ornamentation, I can only report that this is one of the things Casals is least concerned with, and much of the ornamentation is inconsistent. In fairness to the overall approach, I must say that there are moments of genuine eloquence (*i.e.*, the slow movements of Nos. 5 and 6), but there are performances of the Brandenburgs in the Baroque style that are far preferable. Columbia's sound is very good. *I. K.*

Explanation of symbols:
Ⓢ = *stereophonic recording*
Ⓜ = *monophonic recording*
* = *mono or stereo version not received for review*

Ⓢ Ⓜ BACH: *Christmas Oratorio (BWV 248).* Gundula Janowitz (soprano); Christa Ludwig (mezzo-soprano); Fritz Wunderlich (tenor); Franz Crass (bass); Munich Bach

JOHANN SEBASTIAN BACH
After Donndorf's memorial at Eisenach

Orchestra and Choir, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73253/4/5 three discs $17.94, ARC 3253/4/5* $17.94.

Performance: Curiously paced
Recording: Superb
Stereo Quality: Admirable

This Christmas Oratorio is obviously intended by DGG to replace the mono-only set (Archive 3079/80/81), the last recording made by the late Fritz Lehmann (in fact, it had to be completed by Günther Arndt). That set, made in 1955 and 1956, was a splendid achievement from every standpoint, although now, of course, it is somewhat dated sonically. The often-made point that up-to-date recording techniques (and the new set is particularly brilliant in this regard) cannot alone enable a recording to displace a favored older version is again demonstrated here.

Richter, for all his skill as a Bach conductor, does not convey anything like the same festive feeling, nor the spiritual conviction, that vitalized the older interpretation, a truly inspired one. One cannot fault Richter's soloists, either vocal or instrumental (Maurice André, the trumpeter, must be singled out in particular for his almost incredible playing), nor can one deprecate the precision and clarity of the chorus. However, the conductor is often not particularly successful in his pacing; some of the arias in the opening cantata (six of them make up this "oratorio") sound draggy, and others, later on, are rushed to the point of nervousness. The tendency toward excessive speed also affects the chorales, which Richter seems to take in a particularly hard-hitting manner. Above all, one misses the graciousness of the earlier recording. The reproduction of the new performance, however, could not be bettered. *I. K.*

Ⓢ Ⓜ BACH: *Sonata No. 2, in A Major, for Harpsichord Concertante and Violin; Sonata No. 3, in E Major, for Harpsichord Concertante and Violin.* Hans Pischner (harpsichord); David Oistrakh (violin). DEUTSCHE GRAMMOPHON SLPM 138989 $5.79, LPM 18989* $5.79.

Performance: Warm and vital
Recording: Excellent
Stereo Quality: Good

The Pischner-Oistrakh recording of the Bach Sonatas Nos. 5 and 6, released a few years ago by DGG, seemed to me a curious mixture of misplaced Romanticism on the part of the violinist and cool severity on the part of the harpsichordist. This newly released disc of the second and third sonatas, I am happy to report, seems to indicate a closer meeting of minds (of course, the two discs may have been recorded at the same time). The music on this new release is rendered with personal involvement and some degree of stylistic acumen on the part of both players. Oistrakh is still inclined to some long-line phrasing, mainly in slow movements, but the vitality, sensitivity, and expressiveness of the playing by both musicians make these readings quite outstanding. The recording is extremely well balanced. *I. K.*

BARBER: *String Quartet, Op. 11* (see DIAMOND)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Piano Concerto No. 4, in G Major, Op. 58.* Artur Rubinstein (piano); Boston Symphony Orchestra, Erich

(Continued on page 86)

There are sit-ins, stand-ins, teach-ins. Why not a listen-in*?

Columbia Masterworks New Releases for January. Heading the list is the première recording of Mahler's Tenth Symphony, by Eugene Ormandy and the Philadelphia Orchestra. Last November, when Mr. Ormandy conducted the first New York performance of Deryck Cooke's reconstruction of the work (left incomplete at Mahler's death in 1911), both the press and the public were deeply moved. It was "fascinating," wrote the New York *Times*. "The final movement ends with an extended passage of such beauty that it alone would make the symphony's completion worthwhile."

Both the Mahler Tenth and an LP of two popular Tchaikovsky ballet suites—"Swan Lake" and "The Nutcracker"—are exciting additions to Mr. Ormandy's extensive catalog of more than 150 albums on Columbia Records, for whom he has recorded for 23 years. And we join the entire music world in saluting Mr. Ormandy on his 30th anniversary as conductor of the Philadelphia Orchestra.

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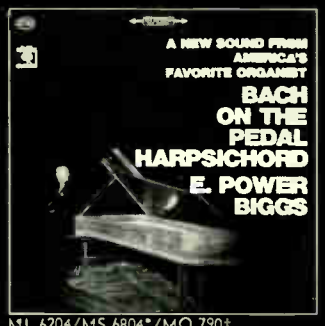

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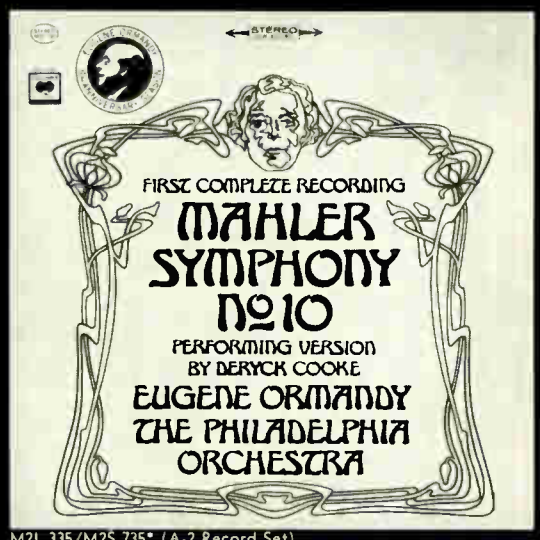

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another sparkling new release: Andre Kostelanetz conducting romantic waltzes. All your favorites are here, from "Waltz of the Flowers" to the waltz from "Sleeping Beauty."

The master of the organ, E. Power Biggs, starts the new year with a new sound: "Bach on the Pedal Harpsichord." Included in this brilliant album are "The Great" Prelude and Fugue in G Major and the Passacaglia and Fugue in C Minor.

Hailed in Brussels as "aristocrats of their art" and praised in Vienna for their "style, precision and truly beautiful tone," I Solisti Veneti, under the direction of Claudio Scimone, make their debut on Columbia Masterworks with "Four Concerti for Festive Occasions" by Vivaldi. These magnificent performances are valuable additions to every collection of Baroque music.

A Sensational Offer: Bernstein, Beethoven and a Bonus LP. A new release of Leonard Bernstein and the New York Philharmonic performing Beethoven's Third Symphony ("Eroica") is news in itself . . . but Columbia Masterworks has added a special 7-inch bonus LP absolutely free with the album. On the 7-inch LP, Mr. Bernstein discusses "How a Great Symphony Was Written" and analyzes in detail the first movement of the "Eroica," using musical illustrations. In addition, you will be interested in Bernstein's acclaimed reading of Beethoven's Fifth Symphony; this Columbia Masterworks album also includes a 7-inch bonus LP which offers Mr. Bernstein's celebrated television lecture on the first movement of the Fifth Symphony. "This little record is a fascinating thing to hear," wrote the New York *Herald Tribune*, "presenting Bernstein at his unique best as a musical spokesman with taste, wit and discernment." As to the performance itself, *High Fidelity* stated, "This is as attractive a Beethoven Fifth as you can find today." We are sure you will agree. See your dealer soon.

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Performance: Intense and brilliant
Recording: True-to-life
Stereo Quality: Good

As a steadfast adherent to the Schnabel-Fleisher interpretive style in Beethoven's Fourth Concerto, I came to this new Rubinstein-Leinsdorf recording with considerable bias. However, this performance makes the most convincing case I have yet heard for that body of interpreters who favor a more externalized emotionality and more emphasis on the glitter of the piano passage work and on the rhetoric of solo-orchestral dialogue.

In their ability to objectivize musical-emotional content, while retaining vitality of performance by way of rhythmic tension and carefully proportioned phrasing, Rubinstein and Leinsdorf are especially compatible in this concerto. Rubinstein brings to bear here those same essential qualities that he has brought to the best of his Chopin recordings, most notably those of the ballades and the polonaises. There are power, glitter, and tenderness here, but not one ounce of sentimentality. The longish first movement may seem a trifle rigid in its rhythmic tautness and brilliance when compared to the more relaxed treatment to be found in the Fleisher and Schnabel recordings. However, the celebrated dialogue slow movement is stunningly dramatic in its delivery, and when Rubinstein does give full rein to lyrical expression in his playing of the poignant final bars for solo piano, the impact is unforgettable. The finale in most performances is anti-climactic after the drama that has gone before, but in the hands of Rubinstein and Leinsdorf it becomes a dazzling capstone for the whole.

RCA's recording produces a nicely proportioned sound—intimate enough for the lyrical character of the music, but reverberant enough to give the glitter of Rubinstein's pianism its ample due.

I am not about to dispose of my Schnabel and Fleisher recordings of the Beethoven G Major Concerto; but I shall certainly keep this one as a striking reminder of the fact that there is always more than one way to the truth or truths of any genuinely great masterpiece of creative art. *D. H.*

BERLIOZ: *The Trojans—highlights* (see Best of the Month, page 77)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BRAHMS: *Clarinet Quintet, in B Minor,* Op. 115. Reger: *Clarinet Quintet, Minor.* Op. 115. REGER: *Clarinet Quintet, in A Major, Op. 146: Scherzo.* Gervase de Peyer (clarinet); Members of the Melos Ensemble. ANGEL S 36280 $5.79, 36280* $4.79.

Performance: A-1
Recording: Excellent
Stereo Quality: Good

The masterpiece of Brahms' last years, the Quintet for Clarinet and Strings, receives here its third outstanding stereo recording, for me the most satisfactory of the lot. It is warmer-hued in performance than the Boskovsky-Vienna version for London and not so near-saccharine as the Kell-Fine Arts reading on Concert-Disc.

The blend of passion and autumnal nostalgia is just right here, reaching its peak in the climactic slow movement. The string players of the Melos Ensemble constitute a beautiful quartet, and Gervase de Peyer's clarinet playing is a joy in its controlled tone and strength of phrasing.

The mildly macabre Reger scherzo strikes me as an odd choice for a filler in view of the fact that the side could have accommodated something more substantial. *D. H.*

BRAHMS: *Violin Sonata No. 3, in D Minor* (see SCHUBERT)

Ⓢ Ⓜ BRITTEN: *Cantata Misericordium (1963); Sinfonia da Requiem (1940).* Peter Pears (tenor); Dietrich Fischer-Dieskau (baritone); London Symphony Orchestra and Chorus; New Philharmonia Orchestra,

Benjamin Britten cond. LONDON OS 25937 $5.79, A 5937* $4.79.

Performance: Authentic
Recording: A-1
Stereo Quality: Highly effective

The *Cantata Misericordium,* composed for the centenary of the International Red Cross, is a highly dramatic and effective setting of the Latin text of the Good Samaritan parable from the New Testament, one that can trace its musical roots back to the unforgettable *War Requiem.* In this sense, it is a chip from the composer's workbench. Yet, it has a life very much its own, thanks to the performances here by Messrs. Pears and Fischer-Dieskau (whose artistic collaboration in the larger work will not soon be forgotten either).

The *Sinfonia da Requiem,* though ostensibly commissioned in connection with the pre-Pearl Harbor celebration of the 2600th anniversary of the Japanese Empire, was actually intended by Britten to be a memorial to his recently deceased parents. Despite this element of strong personal motivation, however, the *Sinfonia da Requiem* partakes more of gesture and rhetoric than of the substance and profound compassion to be found in Britten's mature masterpieces that call upon the resources of the human voice and the English language—the Serenade for Tenor, Horn, and Strings, *Peter Grimes, The Turn of the Screw,* the Nocturne for Tenor, Obbligato Instruments, and Strings, and the *War Requiem.*

Granted the sheer brilliance of the *Sinfonia da Requiem*—as of such other orchestral pieces as the Frank Bridge Variations for Strings and the Diversions for Piano and Orchestra—Britten seems to need the voice of Peter Pears and the treasure trove of English literature to bring out his creative best. I remember well my disappointment on hearing the *Sinfonia da Requiem* in the early 1940's with Serge Koussevitzky and the Boston Symphony, who gave their very best to the music. Britten himself, bringing his interpretive gifts to this music more than twenty years later, is no more able to breathe life into what for me remains simply gesture without genuine compassion. The Cantata, however, is *good,* convincing, and moving second-drawer Britten.

The performances of both the Sinfonia and the Cantata as recorded here are superb, as is the stereo sound. *D. H.*

Ⓢ Ⓜ BRUCKNER: *Symphony No. 8, in C Minor.* Vienna Philharmonic Orchestra, Carl Schuricht cond. ANGEL SB 3656 two discs $11.58, B 3656* $9.58.

Performance: Powerful
Recording: Lacks body
Stereo Quality: Good enough

In terms of length and weighty musical substance, the Eighth stands as the colossus among the nine Bruckner symphonies, and it takes a conductor gifted with an unerring sense of proportion and pacing, as well as an orchestra with unlimited stamina and lung power, to give convincing realization to its now apocalyptic, now darkly brooding utterance.

Veteran conductor Carl Schuricht and the Vienna Philharmonic Orchestra fill these musical qualifications splendidly. Unfortunately, their endeavors are hampered to a considerable degree by the recorded sound, which tends to emphasize the middle orchestral registers at the expense of the range of 100 cycles and below, which is all-important to a true Brucknerian sonority. A side-for-side comparison with the recent Berlin Philharmonic recording with Eugen Jochum on Deutsche Grammophon tells the story, for certainly his is sonically the finest of the seven other disc versions of the Bruckner Eighth I have heard to date.

A word about the Nowak edition used by Schuricht (and also used by Horenstein in the Vox recording): it is based on the later of Bruckner's two autograph scores (1890), which is some 150 bars shorter than the first version of 1887. The Robert Haas edition used in all the other recordings is based on the first version in its entirety, but with the dynamic retouchings and changed order of movements (*i.e.,* Scherzo-Adagio) found in the later score.

For comparison with Schuricht I spot-checked the recordings by Karajan (Angel), Jochum (DGG), Mravinsky (Soviet MK), and Furtwängler (imported Odeon) and found the greatest tempo variances to be between Karajan (generally slower) and Furtwängler (generally faster). This was

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most notable in the Scherzo. The most excitingly dramatic performance for me is still that of Mravinsky and the Leningrad Philharmonic, with the Furtwängler-Berlin Philharmonic a very close second. However, neither of these recordings offers the ultimate in modern recorded sound.

As a combination of satisfying interpretation and superb recording, I would stick with the DGG Jochum album. If the new Schuricht set were remastered from the original tape with an equalization more favorable to the bass, it would take its place as a close competitor. *D. H.*

Ⓢ Ⓜ DELIUS: ***Concerto for Cello and Orchestra; Songs of Farewell; A Song Before Sunrise.*** Jacqueline du Pré (cello). Royal Choral Society, Royal Philharmonic, Sir Malcolm Sargent cond. ANGEL S 36285 $5.79, 36285* $4.79.

Performance: Poetic
Recording: Very good
Stereo Quality: Understated

A quick glance at the Schwann catalog suggests that Delius' capacity for international survival greatly needed every bit of propaganda that the late, great, and influential Sir Thomas Beecham could make for him, for he is represented there by relatively few works, few of which are in multiple performances.

One sees quickly enough why he is not holding his own. Regarded as Impressionism, the music pales vapidly next to the catalogs of that movement's great French innovators. Viewed as English landscape evocation, there is something purer, truer, and ultimately far stronger about the work of Vaughan Williams that makes Delius seem soft and mushy by comparison.

If you fancy this composer's work, however, this new release should give you pleasure. The *Songs of Farewell,* for all their static chromatic slipperiness, sustain their single mood and texture quite prettily. The Cello Concerto, a somewhat stronger piece, is eloquently played here by Jacqueline du Pré. Furthermore, neither work has been currently available in this country, and, my own tepid feelings for Delius' music aside, the release may be more interesting to more collectors than I give it credit for.

The performances seem entirely eloquent, and both recorded sound and stereo are all one could require. *W. F.*

Ⓢ Ⓜ DIAMOND: ***String Quartet No. 4 (1951).*** BARBER: ***String Quartet, Op. 11 (1936).*** Beaux-Arts String Quartet. EPIC BC 1307 $5.79, LC 3907 $4.79.

Performance: Intense
Recording: Taut-sounding
Stereo Quality: Good

A more sharply contrasted coupling could hardly be imagined than the tersely dramatic, meticulously laid out early Samuel Barber Quartet and the elaborate, fierce, and recent Fourth Quartet of David Diamond.

To those readers who have admired Barber's Adagio for Strings it will be interesting to know that its original version is included in the Quartet between the dramatic first and last movements. There have been other recordings of the Quartet—by the Stradivari Records Quartet in 1951 (Stradivari 606) and by the Borodin Quartet on the Soviet

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SWEDISH SYMPHONIST FRANZ BERWALD

By DAVID HALL

THE enterprising Nonesuch label has come up with a fascinating surprise in the form of the two most important works from the pen of Franz Berwald (1796-1868), a Swedish contemporary of Schubert and Berlioz.

Born in Stockholm, the son of a musician-father who had emigrated from Germany twenty-three years before, Franz Berwald was largely self-educated. His father played in the Royal Court Orchestra, and by the time he was sixteen, Franz was also on its roster, where he was joined by his younger brother August two years later. August eventually became the orchestra's concert master; but Franz, after a spate of composing that resulted in a violin concerto, the beginnings of a symphony, a Grand Septet, and a remarkable String Quartet in G Minor (1818), eventually turned his back on a career of musical drudgery in provincial Stockholm, and moved to Berlin. He was thirty-three at the time and had ideas of making his mark as an operatic composer. He took some lessons in counterpoint and made the acquaintance of Mendelssohn, but a half-dozen years later, Berwald was still in Berlin, no longer engaged in music.

Despite his lack of formal scientific or medical training, the unsuccessful composer established an orthopedic institute for physiotherapy based on the "Swedish gymnastics" principles of Per Henrik Ling. Even by today's standards, it is agreed that the apparatus Berwald invented himself and his principles of treatment were both ingenious and sound. Like our own Charles Ives two generations later, Berwald evidently had a good business head, for within a half-dozen years, he was able to drop the institute and concentrate on serious composing. He married in 1841, and over the next decade produced his four major symphonies and his most important chamber music, as well as the opera *Estrella di Soria*.

He returned to Sweden in 1842, and the following year the recently completed *Symphonie Sérieuse* was performed under the direction of his cousin Johann Frederik. The critical response was a disaster. When, in 1848, Berwald made one last attempt to establish himself in the professional music life of Stockholm, only to lose out in his application for the post of Kapellmeister at the opera, the frustrated composer turned once again to other pursuits, and in 1850 he became the manager of a glassworks in northern Sweden. Although he was highly successful in this work, he continued to compose and was able to spend winters in Stockholm. At this point in his life, when asked by a foreigner whether he was Berwald the composer, he rejoined, "No, I'm a glass-blower!" Nevertheless, Berwald could look back on a certain degree of musical recognition achieved on the European continent, chiefly in Austria, where he was made an honorary member of the Mozarteum in Salzburg. The ever-generous and great-hearted Franz Liszt

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FRANZ BERWALD
A noble and original Romanticism

took an interest in Berwald and his work. Berwald visited Weimar in 1857, and hearing Liszt play at sight his C Minor Piano Quintet was one of the great experiences of the Swedish composer's life.

Only during the very last years of his life did Berwald begin to gain some recognition from his own countrymen in the form of commissions and honors, but by then the composer was worn out, and he died at seventy-two of a lung inflammation. At his funeral, the court orchestra, which had ignored Berwald during his lifetime, played the slow movement of the *Symphonie Sérieuse*. However, it was to be another forty years before rediscovery, publication, and appreciative reception of his creative work.

The Swedes—in view of the fact that they have produced no symphonists on a par with Finland's Sibelius or Denmark's Carl Nielsen—understandably have tended to build up Berwald's international stock in somewhat the same way as we did MacDowell's before World War I.

My own hearings of all the Berwald repertoire recorded thus far (including pre-war 78's) indicate that three of the four symphonies and the string quartets definitely deserve regular performance. The trios, the two piano quartets, and the smaller orchestral pieces (possibly with the exception of the *Estrella di Soria* Overture) strike me as borderline.

The Nonesuch disc of the *Sérieuse* and *Singulière* symphonies reveal both Berwald's strengths and weaknesses. This is music in the true high-Romantic tradition. It is reminiscent of Berlioz in the boldness of its wind scoring, of Schubert and Schumann in its rhythmic drive. Somewhat Nordic, it is curiously noble in a marmoreal way in its melodic content, especially in the slow movements.

While the astounding conclusion of the *Sérieuse* and the fiercely jagged theme that dominates the finale of the *Singulière* are clearly the products of a highly original mind, there are other pages of Berwald that fall back on the standard figurations and sequences of the day. He had an abundant command of structure and he developed, furthermore, in the *Singulière*, a highly effective type of combined slow movement and scherzo. Throughout both of these symphonies, one is aware of Berwald's use of violent contrast both in sonority and dynamics.

The recorded performances, under Schmidt-Isserstedt's baton, were taped in Stockholm by the French Cygnus label. They offer precise and accurate playing, and in the *Singulière*, clean and full-bodied sound. The nearly thirty minutes of the *Sérieuse* are accommodated with considerably less success on the Nonesuch pressing. The sound becomes quite fuzzy toward the last half of the side, though on my copy of the original Cygnus pressing, the quality is decidedly better.

This, by the way, is not the first Berwald recording to be issued on an American label. Back in 1957, Decca released an excellent Markevitch-Berlin Philharmonic disc of the *Singulière* and the Symphony No. 4 in E-flat (DL 9853, now deleted). The fact that Nonesuch has issued their disc from Cygnus in Paris would seem to presage some Berwald chamber music during the coming months, inasmuch as Cygnus has recorded—and very well—both of the Berwald piano quintets, two of the quartets, and the Grand Septet. The quartet disc, I can assure you, is well worth purchase when and if it is released here.

Meanwhile, we can be grateful to Nonesuch for opening up our ears and minds to one of the more fascinating secondary masters of the high-Romantic era.

Ⓢ Ⓜ **BERWALD: *Symphony No. 1, in G Minor ("Sérieuse"); Symphony No. 3, in C Major ("Singulière").*** Stockholm Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. NONESUCH H 71087 $2.50, H 1087* $2.50.

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MK label a decade later (MK 1563). This new Epic recording is the best and most exciting of the lot.

Those who associate David Diamond with the delightful diatonicisms of the Rounds for String Orchestra are in for a rude shock when they hear the Fourth String Quartet, for he has joined the company of composers, such as Leon Kirchner and Elliott Carter, who take the view that good contemporary quartet writing should stretch the ears and minds of listeners, not merely soothe their hearts. Of course, they have good precedents for this in the late Beethoven quartets and the work of Bartók.

At any rate, Mr. Diamond has come up with a challenging and substantial piece here. It is dense in texture, intense and insistent in its chromatic-dynamic expressivity, and elaborate in its developmental course, which encompasses sonata, fugue, scherzo, and theme and variations. Were it not for the fact that Diamond eschews unusual string effects and sticks close to basic quartet sonority and texture, one would be tempted to compare it to the Beethoven *Grosse Fuge* and Bartók Fifth Quartet. In any event, only repeated listening will help the listener to assimilate the substance of Diamond's new quartet. Conceivably it may one day stand with the Second Quartet of Roger Sessions as one of the most viable major works in the medium by an American composer.

The recording is tight and close-to, the performance gripping and brilliant. *D. H.*

ESTEBAN DE VALERA: *Two Miniatures* (see TANSMAN)

Ⓢ Ⓜ FARBERMAN: *Evolution; Impressions; Progressions.* Phyllis Curtin (soprano); Ralph Gomberg (oboe); John Perras (flute); Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1805 $5.79, CRM 805 $4.79.

Performance: Presumably authentic
Recording: Good
Stereo Quality: Good

Harold Farberman, a young composer and percussionist, is represented on this Cambridge release with three works that are avant-garde in gesture and yet, at bottom, oddly conventional and certainly obvious in their candid acknowledgement of the sources from which they derive.

Evolution (1954), for percussion, voice, and French horn, is surely going to make lots of us think of a sort of homogenized Varèse-Cowell-Lou Harrison brew. *Impressions* (1959) introduces a sort of straightforward unproblematical atonal element to Farberman's music, while *Progressions* (1959-60) is a twelve-tone piece remarkably easy to digest, again unproblematic and, as works of this sort go, curiously old-fashioned.

Farberman is musical. He has all sorts of instrumental expertise, and everything he writes is perfectly listenable. But one comes away from this music with the impression of an attractive innocent dabbling in the complexities of musical styles not quite suited to him.

Both the performances and the recorded sound—as well as the stereo effect—are good. *W. F.*

HANDEL: *Serse* (see Best of the Month, page 78)

Ⓢ Ⓜ HANDEL: *Ten Sonatas for Flute and Continuo (Op. 1, Nos. 1b, 2, 4, 5, 7, 9, and 11; three Halle Sonatas).* Jean-Pierre Rampal (flute); Robert Veyron-Lacroix (harpsichord). EPIC BSC 153 two discs $11.58, SC 6053* $9.58.

Performance: Up to Rampal's usual standard
Recording: Harpsichord overly prominent
Stereo Quality: Satisfactory

This new set of the Handel flute sonatas played by Rampal and Veyron-Lacroix duplicates the ten sonatas in the recording made by John Wummer and Fernando Valenti (with Aldo Parisot on cello continuo) and issued by Westminister in the Fifties. Technically, it could be claimed that Handel wrote a few more sonatas than are included here—there is, for example, Op. 1, No. 1a, an earlier version of 1b—but generally speaking, the present ten can be considered an integral set of those solo sonatas designated for flute. Unlike the artists on the Westminster release, Rampal and Veyron-Lacroix do somewhat more than just play the printed notes. Their addition of embellishments and ornamentation is a distinct advantage to the effective presentation of this music. The Frenchmen, it must be granted, are not especially adventurous in this department when you compare their performances with some of those in which these pieces are played on the recorder, but they go much farther than any of their flute-harpsichord competitors. Rampal's playing, as one would expect, is technically exemplary, and the teamwork of the duo is extraordinarily impressive. There is some tendency to race fast movements (Al-

(Continued on page 94)

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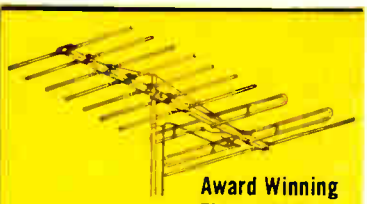

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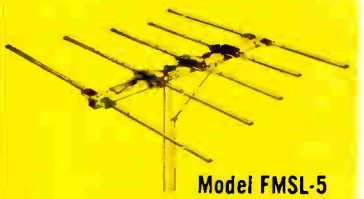

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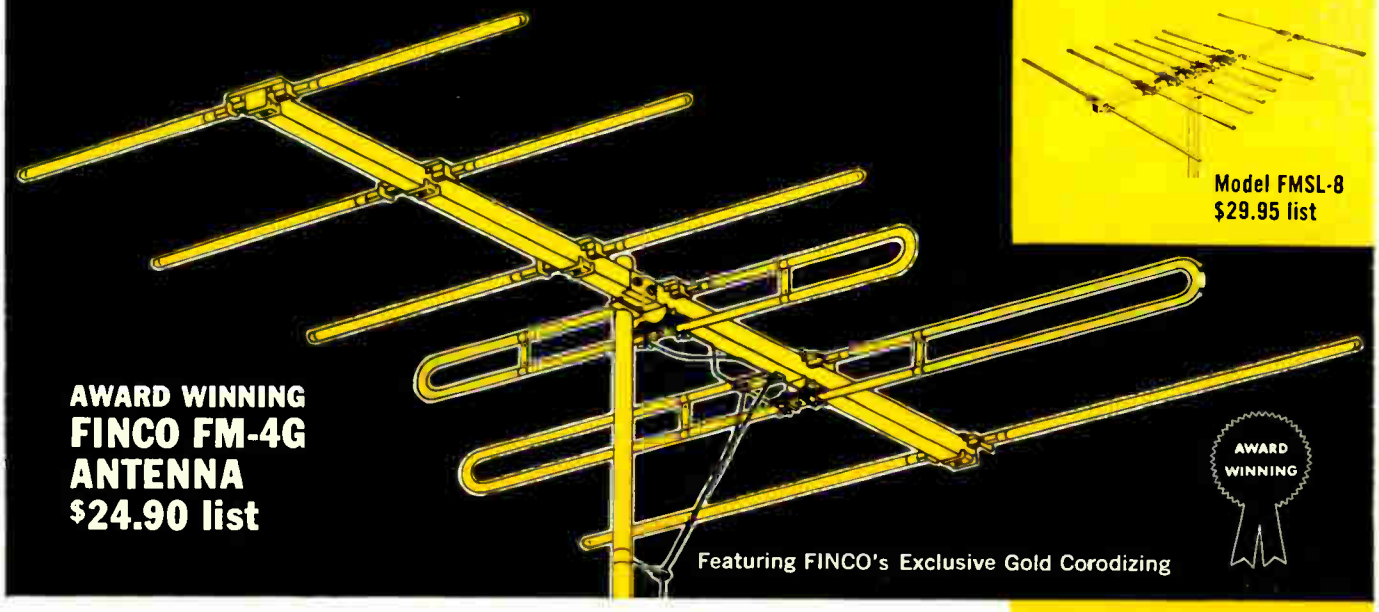

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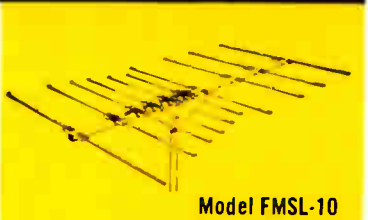

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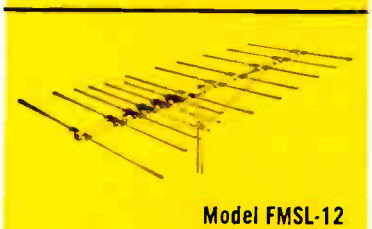

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legros often become Prestos), and one occasionally wishes for more charm and grace in the slow ones. The recording balance of instruments tends to equate the flute and the harpsichord, when in fact the harpsichord should be confined to the role of an accompanying instrument. Veyron-Lacroix's right-hand realization is highly inventive, but his manner of playing is sometimes disconcertingly choppy. Balances aside, the sound of the recording (made by Erato) is full-bodied, rather high-level, and very clean. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MENDELSSOHN: *Lieder. Die liebende schreibt: Allnächtlich im Traume; Frühlingslied: Venetianisches Gondellied; Der Mond: Italien: Suleika: Das erste Veilchen: Schilflied: Neue Liebe: Bei der Wiege.* MAHLER: *Lieder. Ich ging mit Lust durch einen grünen Wald; Liebst du um Schönheit: Hans und Grethe; Ablösung in Sommer; Erinnerung: Wer hat dies Liedlein erdacht?: Frühlingsmorgen; Scheiden und Meiden; Wo die schönen Trompeten blasen; Ich atmet' einen linden Duft.* Judith Raskin (soprano); George Schick (piano). EPIC BC 1305 $5.79, LC 3905 $4.79.

Performance: Refreshing
Recording: Good
Stereo Quality: Centered

A healthy *brava* to Judith Raskin for the imaginative choice of her program! While at first glance Mahler and Mendelssohn may not seem esoteric composers, the Mahler songs included here are quite unfamiliar, while those of Mendelssohn, with the exception of *Venetianisches Gondellied,* are virtually unobtainable in recorded form.

Mendelssohn was not a great composer of songs—an assessment of history this recital is not likely to alter. He was a composer of ingratiating melodies, and his work was the embodiment of grace, neat craftsmanship, and inventive facility. His methods are best exemplified in the setting of the Heine poem *Neue Liebe.* Mendelssohn made the whole song a gossamer scherzo (a form in which he had few equals), and though he realizes the poet's injection of a sombre thought in the final line, the bright piano postlude quickly scatters the clouds to end the music in a sunny mood. Whatever the poet may have thought of Mendelssohn's treatment, the song is a little gem. The others, too, are appealing in their neat lyrical expression, and if there is nothing particularly thought-provoking in the musical treatments, there is enough harmonic variety to keep the songs from becoming predictable. (*Italien,* incidentally, was composed by Fanny Mendelssohn, sister of Felix.)

Judith Raskin performs these songs with charm, conviction, and with a very appropriate brightness of tone color. The high tessitura causes momentary lapses from tonal firmness, but these are always minor and not disturbing. In the Mahler songs, which engage her interpretive gifts more fully, Miss Raskin is in even finer form. There is a broader range of expression here, and the hearty rusticity of *Hans und Grethe,* the passion of *Scheiden und Meiden,* the playfulness of *Wer hat dies Liedlein erdacht?* and the disturbing undertones of *Wo die schönen Trompeten blasen* are all convincingly captured and engagingly vocalized. George Schick's piano support is admirable throughout, offering a particularly strong assist in the Mendelssohn songs. The sound is well balanced in both stereo and mono. Full texts and notes are supplied. *G. J.*

MOMPOU: *Suite Compostelana* (see TANSMAN)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MOZART: *Overtures: The Marriage of Figaro; Abduction from the Seraglio; Don Giovanni; Così fan tutte; La Clemenza di Tito; The Magic Flute. Adagio and Fugue in C Minor; Masonic Funeral Music.* Philharmonia Orchestra; New Philharmonia Orchestra. Otto Klemperer cond. ANGEL S 36289 $5.79, 36289* $4.79.

Performance: Distinguished and distinctive
Recording: Excellent
Stereo Quality: Good

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JUDITH RASKIN
Persuasive charm in song recital

This record ranks with Bruno Walter's Columbia disc as one of the most distinguished collections of shorter Mozartiana currently available. The *Seraglio, Clemenza di Tito,* and *Don Giovanni* overtures and the *Adagio and Fugue* are not included on the Walter record, but that conductor did give us the *Eine kleine Nachtmusik* and the overture to *The Impresario,* not recorded here by Klemperer. Thus the two discs complement each other admirably.

Klemperer is meticulous in differentiating the character of each overture, and, as might be expected, he excels in *Don Giovanni* and *The Magic Flute,* achieving just the right combination of *brioso* pacing and dramatic suspense. The great *Adagio and Fugue,* with its dramatic dissonances and relentless pace, has always been one of Klemperer's finest interpretations (as is well known by those who own the older Angel recording on disc or two-track tape), and the poignant *Masonic Funeral Music* under Klemperer's baton is a most welcome bonus here.

The *Marriage of Figaro* overture moves along at a smart pace and with great clarity of texture, and Klemperer is obviously at pains not to let the piece become a mind-

(Continued on page 100)

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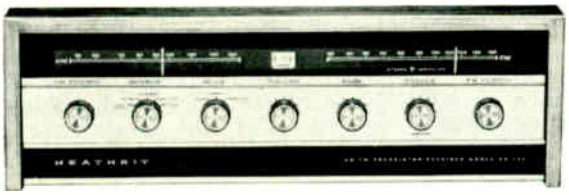

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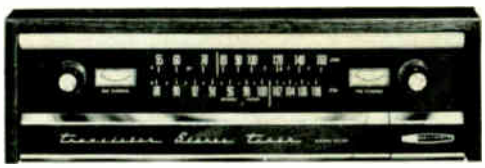

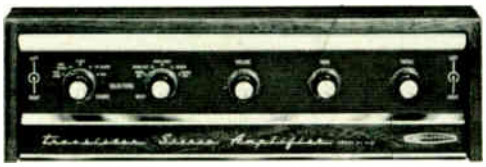

AM/FM/FM Stereo Tuner, AJ-43D . . . $109.00. 25 transistor, 9 diode circuit; automatic switching to stereo; filtered outputs. 15 lbs. Install in a wall, or Heath cabinets (walnut $12.95, metal $6.95). Says **Julian Hirsch, Hi-Fi/Stereo Review:** *"The AJ-43 is an excellent tuner, and holds its own with any other tuner of comparative ratings. I particularly appreciated being able to stack the AJ-43 on top of the AA-21 amplifier, and run them for hours without either becoming perceptibly warm."*

Matching 100-Watt Stereo Amplifier, AA-21D . . . $137.00. 70 watts RMS, 100 watts IHF music power @ ±1 db from 13 to 25,000 cps. 26-transistor, 10-diode circuit. 23 lbs. Install in a wall, or Heath cabinets (walnut $12.95, metal $6.95). Says **Electronics Illustrated:** *"The sound from the AA-21 is quite startling. Compared to tube amplifiers, the most noticeable difference is the clarity and crispness of reproduction of transients. In terms of measured specs the AA-21 performs as well, and in most cases better than claimed by Heath."*

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AM/FM/FM Stereo Tuner, AJ-33A . . . $94.50. Boasts 23-transistor, 8-diode circuit, built-in stereo demodulator, filtered stereo outputs, walnut cabinet. 17 lbs. Says **Radio-Electronics:** *". . . it will get any station that can possibly be pulled in. Dead fringe areas prove to be not so dead as other tuners would have us believe! The quality is indistinguishable from high-quality record reproduction."*

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less bit of virtuoso fluff. The *Seraglio* performance is perhaps a bit too sober-sided, and the Turkish percussion is decidedly subdued—at least when compared with the exuberant treatment of it by the late Sir Thomas Beecham.

Recording is fine throughout, and there can be no question of the indispensability of this disc for any representative Mozart collection. *D. H.*

Ⓢ Ⓜ PURCELL: ***The Indian Queen.*** Patricia Clark, Cynthia Glover (sopranos); Sylvia Rowlands (contralto); Bernard Baboulene, Duncan Robertson (tenors); John Whitworth (countertenor); Frederick Westcott (baritone); James Atkins, Richard Standen (basses). London Chamber Singers and London Chamber Orchestra, Anthony Bernard cond. MUSIC GUILD MS 249 $2.49, MG 124 $2.49.

Performance: Good
Recording: Good
Stereo Quality: Artificial

The Indian Queen, Purcell's last work for the stage, is not an opera but a series of vocal and instrumental numbers written for a rather far-fetched play about Montezuma, Peruvians, and Mexicans. Despite its exotic setting, however, the music is reassuringly English. The score contains some lively orchestral intermezzos and several beautiful vocal passages for solo voices as well as ensembles. While all the soloists are at least satisfactory (though I have some reservations about the countertenor), they do not have the kind of vocal polish that creates really first-class ensembles. Two of the arias, however, are sung in excellent style and irreproachable vocalism: the solemn "Ye twice ten hundred deities" (Richard Standen) and the affecting "They tell us that your mighty powers above" (Patricia Clark). Bernard, who is also responsible for the editing of the music, directs a briskly paced performance, enlivened by the fine harpsichord work of George Malcolm and other good instrumental contributions. While the "technically augmented" stereo version is skillfully accomplished, it adds nothing immediately discernible to the excellent mono version. *G. J.*

REGER: ***Clarinet Quintet, in A Minor—Scherzo*** (see BRAHMS)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ROSSINI: ***Sins of My Old Age (excerpts).*** *Toast pour le nouvel an; I gondolieri; La passeggiata; Les amants de Séville; La notte del Santo Natale; Choeur funèbre pour Meyerbeer; La Chanson du Bébé: L'amour à Pekin; Musique anodine.* Lucienne Devallier (contralto); Eric Marion (tenor); Jean-Christophe Benoit (baritone); Luciano Sgrizzi (piano); soloists and chorus of the Societa Cameristica di Lugano. Edwin Loehrer cond. NONESUCH H 71089 $2.50, H 1089* $2.50.

Performance: Expert and sprightly
Recording: Fairly good
Stereo Quality: Subdued

Perhaps the most amazing thing about this disc is that its delectable contents have so far eluded recording. It has always been a known fact that Rossini's premature retirement from the operatic scene did not mean an end to his creativity. Aside from composing choral works (including the magnificent *Stabat Mater*), he also wrote a large quantity of short vocal and piano pieces during this period, primarily for the entertainment of his guests (and himself) at his Paris *soirées*. According to Francis Toye, there are no fewer than one hundred and eighty-six of these pieces preserved in the Liceo Musicale of Pesaro under the title of *Sins of My Old Age*, most of them unpublished (or at least so they were in 1947, when Toye's excellent Rossini biography appeared). Nevertheless, some of this music did manage to reach a large audience through the ballet scores of Ottorino Respighi and Benjamin Britten (*La Boutique Fantasque, Rossiniana, Matinées Musicales*), which drew heavily and brilliantly on the Rossini riches.

And here they are, some of them: a colorful mixture of random inspiration. At one end of the range is the solemn, lugubrious elegy for Meyerbeer, at the other, the deliberately obnoxious *La Chanson du Bébé* (where the monstrous brat is none other than old, hypochondriac Rossini himself in a moment of cruel self-criticism). In between, there are Italian madrigals and pastorals, French songs, and a strange sequence called *Musique anodine*, consisting of a piano prelude and six different aria settings of the same Metastasio poem. Everything is intimately scaled, brightened by humor and sophistication, full of fresh melodic invention, and sparked by a mind that, caring not a whit about critical opinion, took obvious delight in the joy of creation.

Two of these piquant peccadillos are of

(Continued on page 102)

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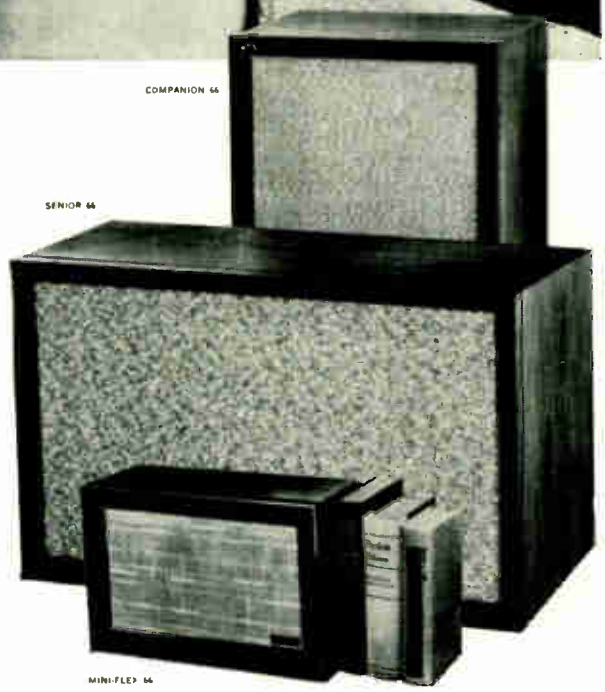

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unusual musical interest. *Toast pour le nouvel an* may have been the inspiration for some of the smugglers' music in *Carmen.* (Bizet idolized Rossini, and was a frequent guest at his parties.) The other, *L'amour à Pekin,* experiments with the whole-note scale and thus anticipates Debussy by several decades. There is, then, a world of riches in these "sins" of Rossini, a genius always appreciated but not, perhaps, in full, deserving measure.

The performances capture the infectious spirit of the pieces. The three soloists are excellent (although there is some strident singing by an unnamed soprano), and pianist Sgrizzi carries out his assignment with virtuoso aplomb. Though technically the recording is rather undistinguished, this is a thoroughly delightful package, good entertainment, a worthwhile musical discovery—and an enormous bargain. *G. J.*

Ⓢ Ⓜ SCHUBERT: *Fantasia, in C Major (D. 934).* BRAHMS: *Violin Sonata No. 3, in D Minor, Op. 108.* Denes Zsigmondy (violin), Anneliese Nissen (piano). LYRICHORD LLST 7145 $5.95, LL 145* $4.98.

Performance: Powerful
Recording: Good
Stereo Quality: Okay

Recordings of Schubert's lengthy and impassioned four-movement Fantasia for violin and piano have been relatively few. Adolf Busch and Rudolf Serkin performed the music on 78-rpm discs, and Yehudi Menuhin, Johanna Martzy, Rafael Druian, and Maro Ajemian made microgroove versions. The Menuhin-Kentner disc is available as an Odeon import, also containing the Brahms D Minor Sonata. However, this new Lyrichord disc is well worthy of consideration.

The Fantasy, composed in 1827 for the Czech virtuoso Josef Slavik, is of a piece with such late Schubert masterworks as the E-flat Trio. However, it is not quite as consistent in its level of inspiration. The opening section is intensely dramatic; the second movement has a distinctly Hungarian flavor; the *Andantino* slow movement is a variation set based on the song *Sei mir gegrüsst;* and the finale is a highly virtuosic rondo.

Mr. Zsigmondy and his wife, Anneliese Nissen, give a powerful performance of both this music and the great D Minor Violin Sonata of Brahms in the finest Central European tradition. This is to say there is little striving for tonal sweetness or super-elegance of phrasing, but rather a seeking for intense dramatic expressivity and for proportioning of tempo and phrasing that aims to bring out the architectural aspects of each movement and of each work as a whole.

The recorded sound, too, is no miracle of refinement, but it is wholly adequate. For those whose interest is primarily in the Schubert Fantasy, this disc can be heartily recommended. *D. H.*

Ⓢ Ⓜ SCHUBERT: *Octet, in F Major (D. 803).* Berlin Philharmonic Octet. DEUTSCHE GRAMMOPHON SLPM 139102 $5.79, LPM 19102* $5.79.

Performance: First-rate
Recording: Good
Stereo Quality: Excellent

Schubert's luxuriant six-movement Octet dates from early 1824, being flanked by the *Rosamunde* music and the A Minor Quartet. While the music's formal layout and much of its content conforms to the Viennese serenade-divertimento tradition, the second-movement Adagio and passing episodes of the finale plumb the same expressive depths as the A Minor Quartet and the "Unfinished" Symphony.

Since the major competitive recordings in stereo by the augmented Fine Arts Quartet (Concert-Disc) and the Vienna Octet (London) date back to 1962 and 1958, respectively, a new version at this time is hardly superfluous, especially when the performance is as vital and beautifully detailed as this one by the Berlin Philharmonic Octet for Deutsche Grammophon.

The Schubertian lyrical sentiment is given its full due here, but not lingered over to the extent of producing the sense of *longueur* that mars some performances of


RCA VICTOR

DENIS VAUGHAN
Schubert symphonies for the connoisseur

the Octet. The faster movements are nicely paced throughout, and the dramatic contrasts of the finale are made most effectively. The recorded sound has the body necessary to bring out the sonority of the full ensemble, yet the intimacy to give proper presence to the solo instruments. All told, a most enjoyable disc on every level. *D. H.*

SCHUBERT: *Die schöne Müllerin* (see Best of the Month, page 78)

Ⓢ Ⓜ SCHUBERT: *Symphonies: No. 1, in D Major (D. 82); No. 2, in B-flat (D. 125); No. 3, in D Major (D. 200); No. 4, in C Minor (D. 417, "Tragic"); No. 5, in B-flat (D. 485); No. 6, in C Major (D. 589); No. 8, in B Minor (D. 759); No. 9, in C Major (D. 944, "The Great"); Italian Overtures: D Major (D. 590); C Major (D. 591).* The Orchestra of Naples, Denis Vaughan cond. RCA VICTOR LSC 6709 five discs $28.95, LM 6709* $23.95.

Performance: Painstaking
Recording: Somewhat diffuse
Stereo Quality: Good

There are two elements of unusual interest in this integral recording of the Schubert symphonies conducted by Denis Vaughan, Australian-born protegé of the late Sir Thomas Beecham. The first is that the performances are based on a re-study of the composer's autograph scores, which has led to a number of changes from the current published and recorded versions of the symphonies. The second is Mr. Vaughan's completion and orchestration of what Schubert began as a third movement for the Eighth Symphony, which we know now as the "Unfinished" Symphony. As source material, Mr. Vaughan had Schubert's own orchestral version of the first nine bars, plus a piano sketch complete except for the second half of the trio.

The immediately apparent aspect of Mr. Vaughan's revisions of the symphonies—especially the earlier ones—has been the alteration into accented *sostenuto* chords of many that have been published with *diminuendo* markings. This is true particularly of the slow introductions of the First, Second, Third, Fourth, and Sixth symphonies, and of the concluding chord in the first movement of the Eighth. The audible result is a considerable strengthening of line and dramatic effect.

As for the new third-movement scherzo for the B Minor Symphony, Mr. Vaughan's completion has been lovingly and stylishly done, but this does not alter my opinion that Schubert stopped work on the symphony because he realized that the projected scherzo and finale were not going to match either in style or inspired content what he had done in the two completed movements.

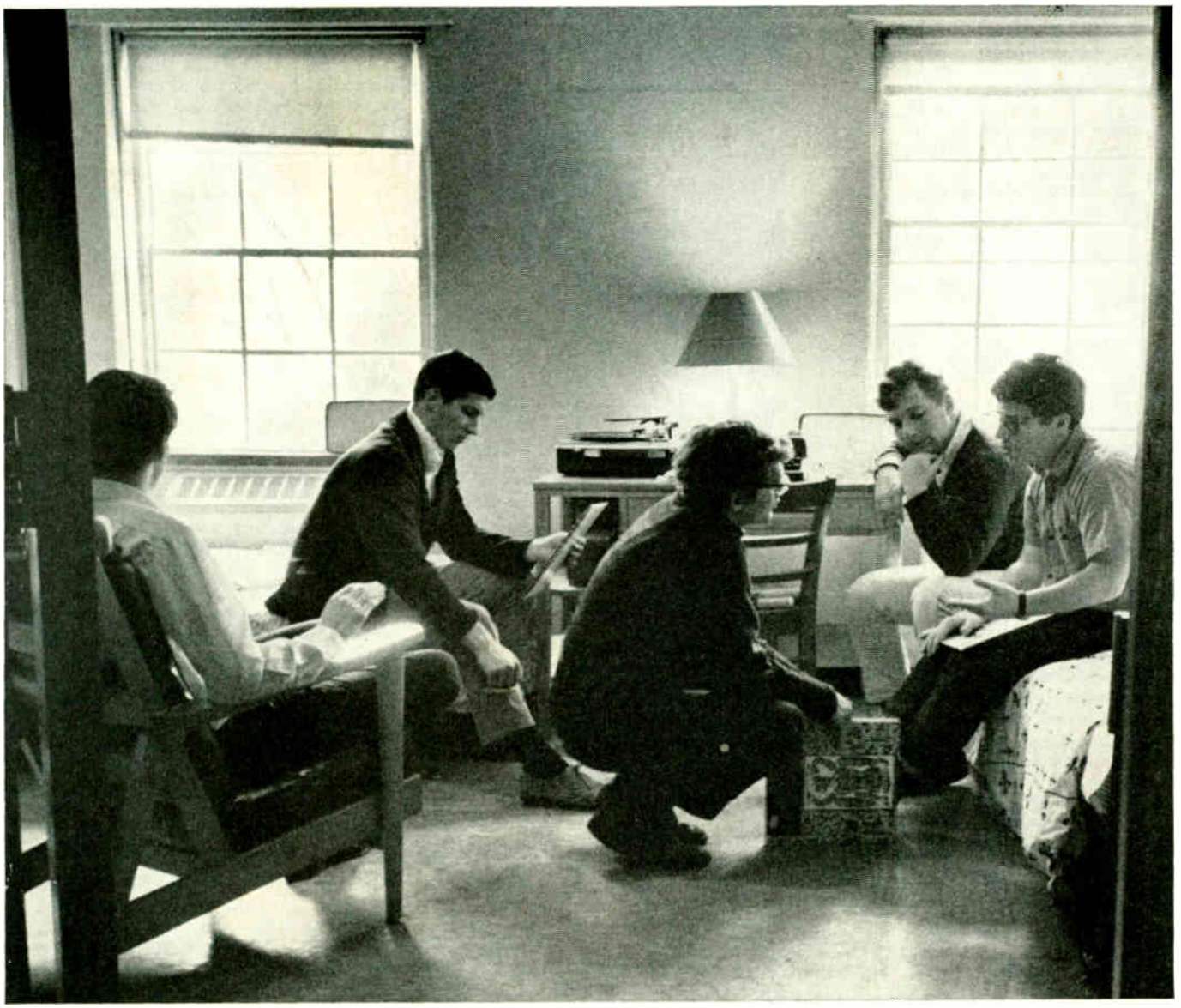
As for the recorded performances as a whole, authentic texts or no, Mr. Vaughan's readings will not efface the accomplishments of Beecham with the early symphonies, of Bruno Walter and George Szell with the B Minor, or of Szell and Josef Krips with the "Great" C Major. Vaughan does best with the earlier symphonies, notably the First, Third, and Sixth, which together with the Second and Fourth fall well within the scope of sonority available to the modest-sized Naples Orchestra. However, Mr. Vaughan has not yet achieved the refinement of style and nuance that his older colleagues display with this music; nor does he have at his disposal here the seasoned virtuoso wind players to be heard in the orchestras of New York, London, Vienna, and Cleveland.

The recorded sound of the Naples Orchestra as taped in the Hercules Hall of the Royal Palace is generally pleasing, if a bit diffuse and occasionally weak in the violin department. All things considered, I would say that this five-record set is of decided interest to serious students and connoisseurs of Schubert's works, but I rather doubt that the general record buyer would want to invest in the entire set. I hope that RCA will make available as separate discs the Vaughan performances of the first six symphonies, as well as of the amusingly Rossinian "Italian" Overtures that round out this album, taking the place of the non-existent Seventh Symphony. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ STRAVINSKY: *Renard; Mavra; Scherzo à la Russe.* Gerald English (tenor), John Mitchinson (tenor), Peter Glossop (bass), Joseph Rouleau (bass), Joan Carlyle (soprano), Kenneth Mac Donald (tenor), Helen Watts (contralto), Monica Sinclair (contralto), Suisse Romande Orchestra,

(Continued on page 104)



Most of these students have stereo phonographs of their own. Why do they bring their favorite records to Pete's room?

The records sound better there. It's that simple.

We found out all about Pete's room from his dad. Pete's father happens to work for our advertising agency. So it was natural that when Pete left for college this fall, he took along one of our portable stereo phonographs—the Model Eleven.

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When we took the picture, we decided to ask Pete's friends for some testimonials.

Elliot—he's the one kneeling in the center—said: "Pete's phonograph makes the music sound bigger. I hear things on my records now that I never knew were on them."

Richie—he's sitting on the bed at the left—said: "I play French Horn so I figure I know how the instrument should sound. Pete has a machine that makes a horn sound like a horn."

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KLH

30 CROSS STREET, CAMBRIDGE, MASS.

Ernest Ansermet cond. LONDON OS 25929 $5.79, 5929* $4.79.

Performance: First-rate
Recording: Excellent
Stereo Quality: Subdued but apt

It seems to me that there is very little for the flaw-seeking critic to latch onto in this newest addition to Ansermet's rapidly growing catalog of Stravinskiana. There are those, I know, who find his approach to the overall Stravinsky a little too refined, a little lacking in rhythmic animation. But given this approach to the composer's work, he executes his intentions just about perfectly, and—particularly where the so-called neo-classic pieces are concerned—I am myself more partial to Ansermet's way of dealing with the music than I am to anyone else's.

A useful case in point might be made by comparing Stravinsky's own recent recording of *Renard* with Ansermet's. While the work is in no sense a neo-classic one—it dates from the years of World War I—the classical *approach* to composition that was always there after *Le Sacre du Printemps* is manifestly present. Ansermet brings to this work the essentially classical interpretive components of clarity, directness, and understatement that are themselves hallmarks of his style as a conductor. Stravinsky, in turn, tends more and more to make his interpretive points by shifting emphasis to the more or less technical features of the music: the Picasso-like extension of familiar materials into fresh meaning, the stylistic allusions to traditional composers, to mention two. Ansermet just lets all this happen; Stravinsky underlines it rather didactically.

If I read the current Schwann catalog correctly, this new *Mavra* is the only one available. It would surely rank high in an excellent bumper crop of them. Standing alone, the work is a must for the collector of the complete Stravinsky. There is an enchantingly mellow performance of the *Scherzo à la Russe* as a bonus, and both sound and stereo are above reproach. *W. F.*

Ⓢ Ⓜ TANSMAN: *Suite in Modo Polonico.* MOMPOU: *Suite Compostelana.* ESTEBAN DE VALERA: *Two Miniatures.* Andrés Segovia (guitar). DECCA DL 710112 $5.79, 10112 $4.79.

Performance: Elegant
Recording: Good
Stereo Quality: Okay

The available discs by the renowned Segovia now total nearly two dozen. On this latest, he offers us a pleasant suite in "olden Polish" style by Polish-born, Parisian-resident Alexander Tansman, a mildly folky work by the seventy-two-year-old Catalan, Federico Mompou, as well as two sensitively written *morceaux* by the woman composer, María Esteban de Valera.

The Segovian refinement and beauty of tone are present here in all their loveliness, with virtuosity kept somewhat in the background by the nature of the music itself. The recorded sound is true to a fault, even to the point of capturing every movement of Segovia's left hand over the frets. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ TCHAIKOVSKY: *Symphonies: No. 4, in F Minor, Op. 36; No. 5, in E Minor, Op. 64: No. 6, in B Minor, Op. 74 ("Pathétique").* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA D3S 727 three discs $17.37, D3L 327 $14.37.

LONDON

ERNEST ANSERMET
Stravinsky with clarity and understatement

Performance: Philadelphia's finest
Recording: Splendiferous
Stereo Quality: Good

Of greatest interest in this set is Mr. Ormandy's new recording of the Fourth Symphony (available separately as Columbia MS 6756/ML 6156), which he treats in massively dramatic fashion. Columbia's ultra-spacious recorded sound tends to emphasize this quality. Hearing this performance together with the 1960 recordings of the Fifth and Sixth symphonies, I find Ormandy's reading considerably more powerful and convincing simply by reason of its freedom from exaggeration in matters of tempo shift and excessive dynamic contrast. By and large, I would call this the most satisfactory Tchaikovsky Fourth on records, for both interpretation and recorded sound. Barbirolli's budget-priced Vanguard disc remains, however, a remarkable buy at the $1.98 price.

On re-hearing, the Ormandy version of the Tchaikovsky Fifth is a bit too exaggerated in rhetoric for my taste, especially in the handling of the lyrical theme of the first movement, but the finale here is a genuine ripsnorter. I would tend to favor Lorin Maazel's recent London recording among the other currently available versions.

As for the *"Pathétique,"* Ormandy brings great strength and dramatic conviction to his readings of the end movements—the finale being one of his most notable interpretive achievements on records—but the second movement seems curiously mannered in its phrasing, and the third lacks the excitement it needs to make its full effect. Nevertheless, I find no other stereo recording of this music that doesn't have other equally unfortunate failings. For the moment, then, this is the one to have. The recorded sound of the two 1960 tapings is still excellent by today's standards. *D. H.*

ANDRÉS SEGOVIA
Elegance and tonal beauty for guitar works

DECCA

Ⓢ Ⓜ VIVALDI: ***Concerto, in B-flat Major, for Violin, Cello, Strings, and Continuo (P. 388); Concerto, in A Minor, for Two Oboes, Strings, and Continuo (P. 53); Concerto, in G Minor, for Strings and Continuo ("Alla Rustica," P. 143); Concerto, in C Major, for Oboe, Strings, and Continuo (P. 8); Concerto, in G Major, for Two Violins, Strings, and Continuo (P. 132).*** Eugene Smirnov, Andrey Abramenkov (violins); Alya Wasilieva (cello); Eugene Nepalo, Simon Trubashnik (oboes); Moscow Chamber Orchestra, Rudolf Barshai cond. MERCURY SR 90425 $5.79, MG 50425* $4.79.

Performance: Instrumentally superior
Recording: Very good
Stereo Quality: Excellent

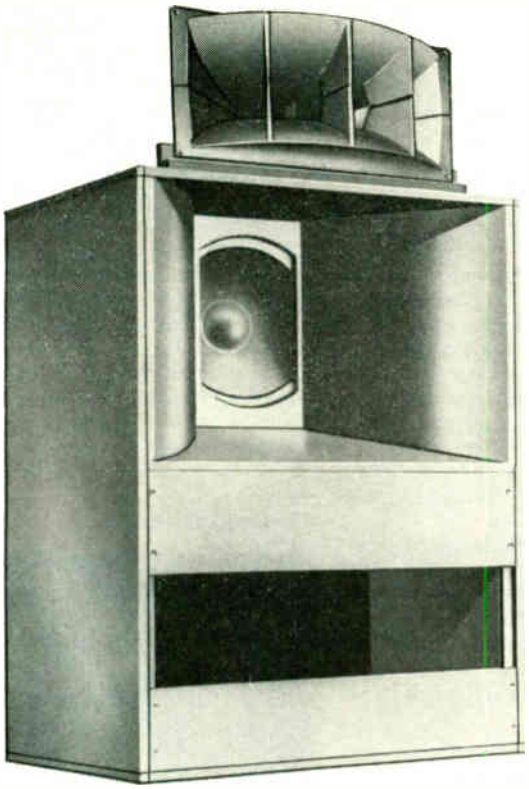
This concert of Vivaldi works for oboes and strings reveals that the Moscow Chamber Orchestra can match any other renowned chamber ensemble—I Musici, I Virtuosi di Roma, I Solisti di Zagreb—for tonal quality and precision. Like these others, the Soviet players render their Vivaldi with a good deal of spirit and fire (and I personally do not find them quite as glib in their interpretations as I find the others on occasion). Stylistically, the Moscow group is similar to the others, too, for the music is presented with little consideration for the performance practices current in the time of Vivaldi. Thus, we have here the notes as given in the score, devoid of added ornaments or embellishments. Although the result is consequently duller than it might have been, by and large the selection of pieces is of high enough quality and the playing sufficiently vital to offset most objections. Mercury's sound is in every way satisfactory, though the harpsichord continuo is not sufficiently prominent. *I. K.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ACADEMY OF ST. MARTIN-IN-THE-FIELDS: *Italian Concertos.* Bellini: *Concerto, in E-flat, for Oboe and Strings.* Cherubini: *Etude No. 2, for French Horn and Strings.* Corelli: *Concerto Grosso in D Major, Op. 6, No. 1.* Geminiani: *Concerto Grosso in E Minor, Op. 3, No. 3.* Vivaldi: *Concerto, in C Minor, for Cello, Strings, and Continuo (P. 434).* Roger Lord (oboe);

(Continued on page 106)



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ANAHEIM, CALIFORNIA

Barry Tuckwell (horn); Kenneth Heath (cello); John Churchill (harpsichord continuo); The Academy of St. Martin-in-the-Fields, Neville Marriner cond. L'OISEAU-LYRE SOL 277 $5.79, OL 277 $5.79.

Performance: Splendid
Recording: Very good
Stereo Quality: Fine

The novelties in this collection are, of course, the Bellini Concerto, which sounds exactly like an aria from one of his operas, and the Cherubini etude, the virtuoso demands of which are spectacularly met by Barry Tuckwell. However, they are of more interest as curiosities than as musical experiences, and the best works on the disc are undoubtedly those by Geminiani and Corelli, done with the same polish and stylistic sensitivity heard in the previous recordings by this ensemble. The Vivaldi is given a suitably chamber-styled reading, and, except for a general lack of embellishment, the solo part is handled very well.

Sound reproduction is rather reverberant but otherwise quite satisfactory. The disc can be recommended to those who are interested in music that is off the beaten path, as well as to those who, like myself, consider every recording by the Academy of St. Martin-in-the-Fields worthy of repeated hearing. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓜ PETER ANDERS: *Operetta Recital.* Arias and duets from Lehár: *Giditta, The Merry Widow, The Land of Smiles;* Kálmán: *Gräfin Maritza;* Raymond: *Maske in Blau;* Millöcker: *Der Bettelstudent;* J. Strauss: *Eine Nacht in Venedig;* Stolz: *Ich liebe alle Frau'n, Zauber der Bohème;* Künneke: *Der Vetter aus Dingsda.* Peter Anders (tenor); Aulikki Rautawaara (soprano); Orchestra of the Deutsche Oper, Berlin, various conductors. TELEFUNKEN HT 9 $5.79.

Ⓜ PETER ANDERS: *Schumann, Strauss, and Schubert Songs.* Schumann: *Frühlingsfahrt; Die beiden Grenadiere; Intermezzo: Schöne Fremde; Zum Schluss.* R. Strauss: *Breit über mein Haupt; Die Georgine: Nachtgang.* Schubert: *Lied eines Schiffers an die Dioskuren; Der Musensohn; Ganymed; Frühlingsglaube; Wohin?; Liebesbotschaft; Nacht und Träume.* Peter Anders (tenor); Hubert Giesen (piano). TELEFUNKEN HT 33 $5.79.

Ⓜ PETER ANDERS: *Song Recital.* Beethoven: *An die ferne Geliebte.* Tchaikovsky: *Einst zum Narr'n der Weise sprach; Nur wer die Sehnsucht kennt; O singe mir, Mutter; Töte mich aber liebe mich; Unendliche Liebe; Warum sind denn die Rosen so blass; Inmitten des Balles.* Peter Anders (tenor); Hubert Giesen (piano). R. Strauss: *Heimliche Aufforderung; Ständchen; Ich trage meine Minne; Traum durch die Dämmerung.* Peter Anders (tenor); Berlin Philharmonic, Walter Lutze cond. TELEFUNKEN HT 36 $5.79.

Performance: Top-level throughout
Recording: Foir to good

The tragic death of Peter Anders (as a result of a motor accident in 1954) deprived opera of a top-ranking heldentenor. Only forty-six at the time, he was then at the juncture when he was beginning to find the heavier dramatic roles (Otello, Siegmund, Florestan) more congenial. He is remembered, however, as a lyric tenor of unusual versatility, who excelled in opera, operetta, and lieder. With newly available material from broadcast sources added to his many recordings, the Anders legacy is beginning to assume enormous proportions. The three Telefunken imports under review embrace a period of seventeen years in the singer's quite distinguished career.

When the operetta disc first appeared here as a low-priced issue in 1962 (TH 97006), I called it "a feast for the operetta fan." And that's what it certainly is, for the selections are sure-fire charmers, and though the orchestral sound is cramped and faded, Anders' voice is captured in its youthful vigor. As a master of the operetta style, he rates very high in my book—his name is entered following the pages marked "Tauber" and "Wittrisch."

Disc HT 33 presents the tenor in two

PETER ANDERS
An impressive legacy of song

groups of songs recorded in 1947 and 1949. He chose his songs well, for they highlight the most attractive qualities of his art: firm, masculine tone, unmannered projection, narrative power, and a special flair for ardent, rapturous expression. There was some tightness in his top notes, but the midrange was uncommonly rich and resonant. This is a beautiful program indeed — *Frühlingsfahrt* and *Die beiden Grenadiere* show the artist's lively narrative skill to best advantage, while *Nacht und Träume* demonstrates his sensitive, delicate lyricism.

The four Strauss songs on HT 36 are especially interesting because they are sung here with orchestral accompaniment. With the handicap of dated (1938) reproduction, however, the total effect cannot be fairly judged. The orchestrations are credited to such experts as Robert Heger and Felix Mottl, and in three instances they remain reasonably faithful to the spirit of the music. The exception is *Heimliche Aufforderung*, which seems somewhat inflated in this context, especially when capped by Anders' ecstatic approach.

Lest the casual listener dismiss the Tchaikovsky songs as unidiomatic, it should be noted that the group includes one Goethe and two Heine settings, and the music fits the original text as neatly as it does Anders' passionate delivery. Both the Tchaikovsky

songs and the Beethoven cycle were recorded in 1951. Except for some unsubtle tempo accelerations in the opening and closing song of *An die ferne Geliebte*, the performance is excellent. The tightness at the top is more pronounced here, the dynamic shadings less sensitive, but the tonal flow is always beautiful in its sustained richness and evenness. The piano accompaniments are excellent, and the technical quality of the 1951 recordings entirely satisfactory. *G. J.*

Ⓢ Ⓜ SUZANNE BLOCH: *The Art of Suzanne Bloch.* Works by Spinaccino, de Sermisy, Josquin des Prés, Milan, Francesco da Milano, Bull, Munday, Gibbons, Perotinus, Byrd, Adam de la Halle, Sachs; anonymous works. Suzanne Bloch (lute, virginals, recorders, soprano). VOX STDL 501240 $4.98, DL 1240* $4.98.

Performance: Informal *Hausmusik*
Recording: Excellent
Stereo Quality: Satisfactory

Miss Bloch, who is noted for her one-woman lecture-recitals, demonstrating instruments and music of the Renaissance and of medieval times, presents here a well-considered sampling of this repertoire. It ranges from early Hebraic cantillations (played on the recorder) through a variety of songs of the thirteenth to sixteenth centuries (sung in Latin, French, German, and English with lute accompaniment) to Elizabethan virginal pieces. As a performer, Miss Bloch is anything but a virtuoso, but then, again, much of this repertoire was for use as *Hausmusik* rather than for public performance. Thus, if the fingerwork in any of the solo lute pieces, for example, lacks the dexterity that one might hear from a Julian Bream, Miss Bloch's playing is undoubtedly much closer to that of the average dilettante of that earlier age. It is only in the self-accompanied pieces that the listener may suffer some distress, for the performer's vocal equipment is decidedly on a lower level than her instrumental skill.

What is enjoyable about the collection is the general stylishness of the playing and, perhaps above all, the degree of enthusiasm that Miss Bloch brings to her repertoire. This is certainly among the reasons why she is able to charm her audiences. Vox's recorded sound is very realistic. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ EARLY GERMAN OPERA FROM THE GOOSEMARKET IN HAMBURG. Keiser: *Croesus: Overture; Croesus herrsche; Prangt die allerschönste Blume; Peasant Scene; Ich sä auf wilde Wellen; Ihr stummen Fische; Götter, übt Barmherzigkeit.* Mattheson: *Boris Goudenow: Scene and Chorus; Empor! Empor!; Vorrei scordarmi; Schau Boris uns in Gnaden an.* Telemann: *Pimpinone: Was aber denkt ihr . . . Mein Herz erfreut sich.* Handel: *Almira: Ballet Music.* Manfred Schmidt, Karl-Ernst Mercker (tenors); Lisa Otto, Marlies Siemeling, Ursula Schirrmacher, Shige Yano (sopranos); Hermann Prey, Herbert Brauer (baritones); Theo Adam (bass). Günther Arndt Chorus; Berlin Philharmonic Orchestra, Wilhelm Brückner-Rüggeberg cond. ANGEL S 36273 $5.79, 36273 $4.79.

Performance: Very good
Recording: Outstanding
Stereo Quality: Excellent

This unusually interesting collection fills a gap in the recorded documentation of operatic activities in Germany before the advent of Gluck. The focal point was Hamburg, always a busy port, fortunately untouched by wars, and flourishing in the cross-currents of arts and ideas as well as commerce. No fewer than two hundred sixty-four different operas were produced in Hamburg's own opera house—founded in 1677 on a street called Gänsemarkt (Goosemarket)—during its sixty years of existence. The theater's golden period (1692-1703) was probably unmatched in Europe at the time. Handel's first operas were staged in Hamburg, and at the time they were considerably overshadowed by the works of such contemporaries as Reinhard Keiser (1674-1739), Johann Mattheson (1681-1764), and the unbelievably prolific Georg Philipp Telemann (1681-1767).

French and Italian influences notwithstanding, Keiser was undoubtedly a composer of considerable originality. The excerpts from his *Croesus* (1730) include a colorful overture in Italian style, a very Handelian opening chorus, pastoral scenes, a song *(Mein Kätchen ist ein Mädchen)* in a folksong style, and Croesus' very moving aria. The inventiveness of Keiser's orchestral writing appears to be his most striking individual quality, but his melodic inspiration and expressiveness are also noteworthy.

Johann Mattheson's *Boris Goudenow* deals with a remarkable operatic subject which, at the time, was almost contemporary history. His music, however, adheres to the prevailing style without revealing an individual profile. It was characteristic of the times that Italian arias could be interpolated into a German libretto as a matter of course.

The long duet from Telemann's *Pimpinone* not only displays the composer's indebtedness to the Italian style, but also a close similarity in subject matter to Pergolesi's *La serva padrona.* Historical records indicate that the latter followed Telemann's opera by eight years, but it is very likely that the two had a common Italian predecessor.

The rich-toned, impeccable playing of the Berlin Philharmonic takes the honors in this performance, but the vocal accomplishments are impressive. Manfred Schmidt reveals a smooth and steady tenor voice in his arias, and sopranos Otto and Siemeling handle some high-lying and not always vocally rewarding music creditably. Hermann Prey brings pathos (and also a certain amount of overemphasis) to Croesus' aria, and Theo Adam is a vigorous Boris in a characteristic aria. There is ample interest in this unusual repertoire to appeal to opera scholars, but the record combines good music, fine performances, and beautifully detailed, rich sound to a degree that should give great pleasure to all adventurous lovers of opera. *G. J.*

Ⓜ MARIA IVOGÜN. Mozart: *Die Entführung aus dem Serail: Martern aller Arten. Die Zauberflöte: Der Hölle Rache kocht in meinem Herzen.* Rossini: *Il Barbiere di Siviglia: Frag' ich mein beklomm'nes Herz.* Donizetti: *Don Pasquale: Mit diesen heissen Blicken; Lass es, ach, lass es mich hören.* Dell'Acqua: *Villanelle.* J. Strauss: *G'schichten aus dem Wienerwald.* Nicolai: *Die lustigen Weiber von Windsor: Nun eilt herbei.* R. Strauss: *Ariadne auf Naxos: Grossmächtige Prinzessin.* Maria Ivogün (soprano);

orchestral accompaniment. ODEON 83395 $5.95.

Performance: Spectacular
Recording: Lo-fi

Odeon's fascinating *Die Goldene Stimme* series of historical reissues scores again with this scintillating souvenir of Maria Ivogün, Europe's reigning coloratura soprano in the decade following World War I. Aside from confirming the contemporary raves about Ivogün's remarkable technique and command of the *altissimo* register, the disc also justifies the high regard in which she was held by such musical eminences as Richard Strauss and Bruno Walter. Evidently, she was an artist of lively temperament and keen interpretive flair, whose musicianship could find expression virtually unhampered by technical considerations.

The two Mozart selections document Ivogün's uncommon mastery of the style, particularly her blend of musical accuracy and dramatic thrust. Although in the brilliant Queen of the Night aria she exhibits some rhythmic unsteadiness, her *Martern aller Arten* is stunning in all respects. As could be expected, Rosina's aria is lively and charming, if a shade capricious in execution by today's more exacting standards. In the non-coloratura excerpt from Nicolai's *Merry Wives of Windsor*, the voice is effectively darkened for expressive ends—the role of the vivacious Frau Fluth in this opera (in which Ivogün appeared in the Manhattan Opera House in 1923) must have been ideal for her gifts. The best known Ivogün recording, Zerbinetta's aria, is given here in its entirety, and a dazzling achievement it is. She tosses off the convoluted tracery of Strauss' writing as though its difficulties did not exist. In the *Don Pasquale* duet the soprano is seconded by her onetime husband, Karl Erb, whose contribution is louder but less ingratiating. Breathtaking runs and staccatos decorate the Strauss waltz and the musically nondescript *Villanelle*. Ivogün's range extended to an effortless-sounding E in alt, which she hit often and with pin-point accuracy (the dizzying F at the end of the Rossini aria, however, is more piercing than pleasing).

Ivogün's art was passed on to her pupils Erna Berger (also honored by a similar Odeon recital which contains four of the selections featured here) and Rita Streich. The annotations disclose that the artist's name is a contraction of Ilse von Günther, but otherwise they are sketchy and inaccurate. Technically, the sound (1920-ish vintage) is adequate. *G. J.*

Ⓢ Ⓜ MEDIEVAL AND RENAISSANCE MUSIC FOR THE IRISH AND MEDIEVAL HARPS, VIELE, RECORDERS, AND TAMBOURIN. Music by Landino, J. Legrant, Gervaise, Isaac, Sermisy, Brihuega, Galilei, Walther von der Vogelweide, Obrecht, and others. Elena Polonska (medieval harp, Irish harp, and tambourin); Guy Durand (viële and recorder); Roger Cotte (recorder). TURNABOUT TV 24019S $2.50, TV 4019* $2.50.

Performance: Good harpist
Recording: Superior
Stereo Quality: Excellent

This collection of pieces, many of them anonymous and dating from the thirteenth through the sixteenth centuries, is of considerable interest because of the instruments used: recorders, viële, and two types of harps. What the jacket notes describe as an Irish harp resembles our modern instrument roughly in shape but is only two to three feet in length, while the Medieval harp (so termed here but actually a member of the lyre family) is really the metal-stringed psaltery, which can be played either with the fingers or with a plectrum. The viële was the medieval fiddle. It is fortunate that most of the pieces feature the participation of the harps, for not only have they not been well represented on discs in the past, but the sounds themselves are quite fascinating. The player, too, is an accomplished one, something that cannot be said of the performer on the fiddle, who sounds rather more amateurish than one would expect on a disc of this type. All the pieces have been adapted for the instruments involved, and a number of them (for example, Vincenzo Galilei's Saltarello) can be heard in other collections played on different instruments. This kind of interchangeability was, of course, quite standard, and a comparison between such anthologies as this one and, say, the New York Pro Musica version is both entertaining and instructive. Concerning the Turnabout collection, I have two major reservations, in addition to the previous criticism: first, *musica ficta* (the sharpening of leading tones and addition of other accidentals) is not applied, thus giving some of these pieces an unnaturally modal sound; second, the selections are grouped indiscriminately (except for an attempt to achieve some variety of scoring). The program notes give only superficial descriptions of the instruments, and no information regarding the repertoire. Turnabout's sound is excellent, and the surfaces are quiet. *I. K.*

Ⓢ Ⓜ ORCHESTRA U.S.A. SONORITIES. Lewis: *The Spiritual*. Prohaska: *Concerto No. 2 for Orchestra*. Overton: *Sonorities for Orchestra*. Guiffre: *Hex*. Macero: *Pressure*. Orchestra U.S.A., John Lewis (musical director), Harold Farberman cond. COLUMBIA CS 9195* $4.79, CL 2395 $3.79.

Performance: Vivid
Recording: Good

Although the liner notes claim all of the works recorded here to be manifestations of what is called Third Stream thought—that is, the voguish fusion of "modern" jazz with contemporary "serious" musical practices—it seems to me that only Hall Overton's *Sonorities* can be taken at all seriously as serious music. And even here, the jazz element is so deeply assimilated into the music that, except for certain apparent instrumental usages, it strikes one as a straight concert hall piece (an extremely good one, by the way) derived from Viennese dodecaphony.

The rest of the stuff is mostly for sound effect. Macero's *Pressure* piles massed dissonant sonority on massed dissonant sonority, producing nothing remarkable. When asked for a program note on *Hex*, composer Jimmy Guiffre submitted only the following: " 'Hex'—may a six-sided spell of music be cast upon you—'Hex.' " I'll buy that—whatever it means.

As for Lewis' *Spiritual*, it is a conventional, big-band-sound setting of *Swing Low Sweet Chariot*. I do not know what the piece is for. And the musical style of Miljenko Prohaska's Concerto No. 2 for Orchestra

might do very nicely for the accompaniment to a sentimental *nouvelle vague* film.

The performances are spirited, and the recorded sound is good enough. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PETER PEARS AND JULIAN BREAM: *Lute Songs.* Dowland: *Fine knacks for ladies: Sorrow stay: If my complaints; What if I never speed?* Rosseter: *Sweet come again: What is a day?: Whether men do laugh or weep.* Morley: *Thyrsis and Milla; I saw my lady weeping: With my love my life was nestled; What if my mistress now.* Ford: *Come Phyllis come.* Pilkington: *Rest, sweet nymphs.* Anon.: *Have you seen but a white lily grow?: Miserere, my Maker.* Campian: *Come let us sound with melody; Fair if you expect admiring; Shall I come sweet love?* Peter Pears (tenor); Julian Bream (lute). LONDON OS 25896 $5.79, 5896* $4.79.

JOHANN JOSEPH FUX (1660-1741)
Contrasting the French and Italian styles

Performance: Expert
Recording: Very good
Stereo Quality: Satisfactory

Like the recent "Julian Bream in Concert" (RCA Victor LSC 2819, LM 2819), which featured the guitarist-lutenist and tenor Peter Pears in an affecting group of Dowland songs, this collection provides another first-rate sampling of the Elizabethan lute song. The inescapable Dowland is here, too, of course (though only *Sorrow Stay* is duplicated on the earlier disc), but his representation is most tastefully supplemented by a good share of both familiar and unfamiliar items by a variety of other composers. The majority are love songs, although two pieces, of which the anonymous *Miserere, my Maker* is particularly impressive, are sacred.

Unlike the RCA Victor recital, which was made at actual concerts, the present collection is studio-made; it was, in fact, recorded and released in England five years ago, but is only now being made available in the United States. The artistry of both of these performers is of the highest caliber; one could not, I think, consider Pears' voice, as heard here, among the most beautiful of instruments, yet he handles it with such intelligence and subtlety that one would be hard pressed to find a finer alternative among present-day tenors. Bream, acting as partner rather than mere accompanist, is a perfect match for Pears: together they bring out all the flavor of these marvelous songs. London's recording has the sound of a recital in a fairly small chamber, and stereo balance is naturally achieved. Texts of the songs are included. *I. K.*

Ⓢ Ⓜ TRIO SONATAS OF THE LATE BAROQUE. Fux: *Partita in F Major.* Telemann: *Trio Sonata in D Minor* (1724). Galuppi: *Trio in G Major.* Quantz: *Trio Sonata in A Minor.* Bodinus: *Trio in E-flat Major.* Camerata Musicale: Marianne Koch-Hoffer (flute); Rolf-Julius Koch (oboe); Rainer Miedel (cello); Maria Kapler (harpsichord). NONESUCH H 71085 $2.50, H 1085* $2.50.

Performance: Delightful
Recording: Very good
Stereo Quality: Excellent

During the Baroque era the trio sonata was as common a chamber-music form as the string quartet was to be some hundred years later. Most of the pieces in this collection are musically pleasing rather than monumental. Among the pieces by lesser-known composers here is Johann Joseph Fux's partita, a programmatic work deliberately contrasting the French and Italian styles. The trio of Baldassare Galuppi is quite charming, and the trio of the obscure Sebastian Bodinus (a chamber musician for the Prince of Württemberg and *Konzertmeister* to the Margrave of Baden-Durlach during the first half of the eighteenth century) is delightful. Equally delightful is the playing of the Camerata Musicale, a stylistically knowledgeable group of performers who embellish their parts with what sounds like unselfconscious enthusiasm and who give to these pieces a spirit and an understanding rarely to be found in recordings of music of this period. Nonesuch's reproduction is excellent. *I. K.*

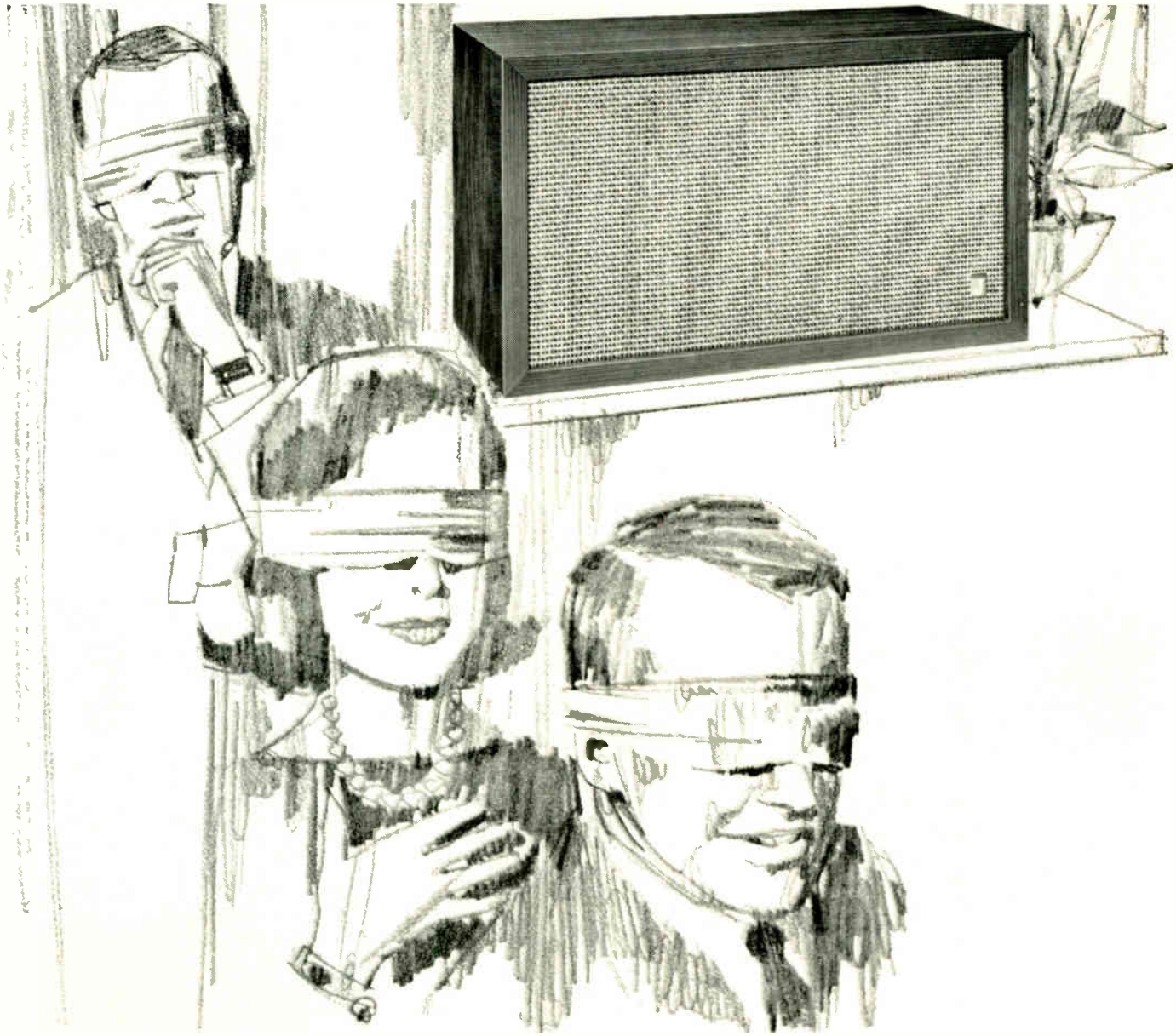
Ⓢ Ⓜ TWENTIETH CENTURY SPANISH PIANO MUSIC. Falla: *Quatre Pièces Espagnoles: Fantasía bética.* Rodrigo: *Danzas de España.* Montsalvatge: *Sonatine pour Yvette.* Gonzalo Soriano (piano). ANGEL S 36281 $5.79, 36281* $4.79.

Performance: Revelatory
Recording: Good
Stereo Quality: Good

I am impressed here, as before, by Gonzalo Soriano's built-in capacity for making newer Spanish music *sound* Spanish by the most beautifully simple means. The trouble is, of course, that the more popular forays made by both Ravel and Debussy into Spanish folklore have made us imagine its rendition in terms of a sort of Franco-Spanish hybrid. Even in so brief an illustration as Soriano's performance of the Falla *Quatre Pièces Espagnoles* we see that the influence of French Impressionism on the Spanish master was rather less than many of our interpreters would make it out to be.

Soriano, in short, minimizes coloration in the Impressionist manner, and instead throws maximum stress on the black-and-white strength of folk-derived Spanish lyricism and the raw intensity of indigenous dance rhythms. None of this is seen through a French glass hazily, but in sharp nationalistic profile.

The playing, I repeat, is authentic, the point of view crystal clear. The recorded sound is good. *W. F.*



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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

ENTERTAINMENT

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Reviewed by MORGAN AMES • JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • GENE LEES

Ⓢ Ⓜ CHAD AND JEREMY: *I Don't Want to Lose You Baby.* Chad Stuart, Jeremy Clyde (vocals); orchestra, Frank Hunter cond. *Should I: The Woman in You: Baby Don't Go;* and eight others. COLUMBIA CS 9198 $4.79; CL 2398 $3.79.

Performance: Youthful
Recording: Deliberately bad
Stereo Quality: Poor

Rock-and-roll, or "market music," is recorded to be heard on car radios and cheap record players. It is carefully harsh; the harshness is salable. One rarely hears this sort of thing on good equipment, and when one does the experience is traumatic. Occasionally it is frustrating. In the case of this album by Chad and Jeremy, it is possible that one of them, Jeremy Clyde, sings fairly well, but there's no way to find out with this muffled recording. Now I'm curious. Will I ever know for sure?

The group has one other thing to recommend it: wit. The Beatles have gotten a lot of mileage out of the same thing. Invariably, humorless groups in this field dry up and frug away. Jeremy puts wit into *The Woman in You (bringin' out the man in me,* or something). *The Girl Who Sang the Blues* is about a singer in a club who is approached by a man who says, "My name's Brian Epstein" (the man responsible for the Beatles' success). But the songs are all predictably dumb, which is not to say that I don't mildly enjoy certain dumb songs.

The professional shyness of Chad and Jeremy is rather pleasant. They have the enthusiasm that marks the better groups in the current meat market. As for their product, I find it interesting, but I prefer music. *M. A.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ CHRIS CONNOR: *Chris Connor Sings Gentle Bossa Nova.* Chris Connor (vocals); orchestra, Pat Williams cond. *A Hard Day's Night: Feeling Good: Stranger on the Shore;* and nine others. ABC PARAMOUNT ABCS 529 $4.79, ABC 529 $3.79.

Performance: Warm
Recording: Good
Stereo Quality: Good

It is not rare for someone to set out to make a good album and fail at it. It is distinctly unusual when someone sets out to make a bad album and makes a good one by mistake. It would appear that this is what has happened in this case. It seems likely that somebody decided that, to bolster her sagging record sales, Chris Connor should do an album of current pop hits. They reckoned, it would seem, without two things: the warm sensitivity of Miss Connor's singing and the arranging skill of Pat Williams. Between them they've come up with

ABC PARAMOUNT

CHRIS CONNOR
Quiet warmth in current popular song hits

a completely fresh vocal album and a charming one.

The album title is a misnomer. Although all the tunes are done with bossa-nova-like figures, not one is a true bossa nova. They're all American or British pop songs. But the treatment works.

Williams has been on the New York scene for some time, making his living writing television commercials, among other things. He is revealed here as an exceptionally fresh and imaginative writer. There are no gimmicks in his charts, yet they sound like no one else's you've ever heard. The orchestra he uses here is small. Instead of trying to conceal the fact, he has gone for intimacy, and he's achieved it.

Miss Connor is not infrequently flat in the course of the album, but it doesn't seem to matter. Her quiet warmth more than compensates for technical shortcomings. She does wonderful things to good songs like Bobby Scott's *A Taste of Honey,* Tony Hatch's *Downtown,* and Johnny Mandel's *The Shadow of Your Smile.* And even inferior material, such as Mancini's *Dear Heart* and Frank DeVol's *Hush, Hush Sweet Charlotte,* becomes at least digestible.

The collaboration of Chris Connor and Pat Williams turns out to be surprisingly felicitous. Encore, please. *G. L.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JOÃO DONATO: *The New Sound of Brazil.* João Donato (piano); orchestra, Claus Ogerman cond. *Amazon; Forgotten Places: Jungle Flower; Manha da Carnaval; Glass Beads: Sugarcane Breeze;* and six others. RCA VICTOR LSP 3473 $4.79, LPM 3473* $3.79.

Performance: Beautiful
Recording: Exquisite
Stereo Quality: Excellent

One of the most interesting phenomena in contemporary popular music is the career of a thirty-five-year-old arranger from Germany named Claus Ogerman. Ogerman, who once wrote film scores in Europe, moved to this country in 1959. In the years since, he has become known among a & r men as the one to call if you want a hit record. He has written garbage arrangements for a surprising number of hit singles and albums, grinding them out for many an ugly-voiced singer. For a time, it was widely believed that Ogerman was just another of the successful hacks who infest the music business, a man with an unerring taste for trash.

But a couple of years ago, he wrote the arrangements for a Verve album of the music of Brazil's Antonio Carlos Jobim. The writing in that album—sensitive, spare, serene, and sad—startled a good many musicians and critics, including me. It was so good that some smiled and ascribed its beauty to Jobim: himself a good arranger, he had no doubt virtually dictated the arrangements to Ogerman. But another Verve album of last year, this one by Cal Tjader and titled "Warm Wave," proved that the sensitivity in Ogerman's writing is his own. Since then, I have heard a good deal more of his quality writing, including parts of some serious musical works, and have become convinced that Ogerman is one of the two or three most brilliant arrangers in America today.

Further proof of this is to be found on a new RCA Victor album titled "The New Sound of Brazil," featuring the piano of João Donato. The album in fact is Donato's. But Donato here becomes an instru-

Explanation of symbols:
Ⓢ = *stereophonic recording*
Ⓜ = *monophonic recording*
* = *mono or stereo version not received for review*

ment of the orchestra, which consists of guitar, a Latin rhythm section, strings, one trombone, and woodwinds, with an emphasis on bass flutes. Donato's biggest contribution lies in the tunes, six of which he composed. This exquisitely recorded album is reminiscent of the Jobim album, but with these differences: Ogerman's writing, though still soft and translucent, is a little more complex here—and Donato is a better pianist than Jobim.

Donato has limited imagination as an improviser. But he has an impeccable rhythmic sense, and a way of lying back ever so subtly on the beat that makes his single-note lines seem to float. He also has an exquisite and highly personal tone, particularly in chorded passages. Part of the explanation for this distinctive tone may lie in the way he pedals the instrument.

What makes Ogerman's writing so arresting is its sure-handed simplicity. Half the arrangers in New York should go to Ogerman for austerity lessons. He *never* overwrites. He never uses strings in harmony when strings in unison will be as effective. He keeps his string sections from using romantic vibrato, thus eliminating the danger of corn in his lyricism. He prefers clean well-placed counterlines behind a melody to thick masses of chords. Ogerman sounds like a man in love with Latin romanticism but unable to go overboard about it.

Ogerman is one of the busiest men in the business today. It is a legend that he writes much of his stuff in taxicabs while hustling through Manhattan from one record date to the next. How he remains so consistently good is a mystery; one hopes he doesn't burn himself out. In addition, he's establishing himself as a music publisher (he published the six Donato tunes in this album) with offices in Broadway's Brill Building, that horror house of hustlers, fast-buck boys, and moronic young singers with long hair and high-heeled boots. Nobody knows how he keeps it all together. Said one of his friends, an a-&-r man who often works with him: "I don't understand Claus. He turns out those commercial arrangements one minute and the next writes things so beautiful he'll take your breath away."

I concur in confusion with this gentleman, with one qualification: his own mind has the same strange split as Ogerman's, and they *both* puzzle me. *G. L.*

Ⓢ Ⓜ JOHN GARY: *All-Time Favorite Songs.* John Gary (vocals); orchestra, Dick Reynolds cond. *Night and Day; Fascination; Star Dust;* and nine others. RCA VICTOR LSP 3411 $4.79, LPM 3411* $3.79.

Performance: Erratic
Recording: Excellent
Stereo Quality: Excellent

John Gary is a puzzle. When a singer is consistently or at least frequently out of tune, it is usually because of defective technique—the voice isn't getting proper breath support. But Gary has a very good vocal technique. The *voice* is almost as good as that of Vic Damone, but he sings startlingly out of tune. The opening note of this album, the word "You" which begins *All the Things You Are,* is fiercely out-of-whack. Some of Gary's notes are so far out they hurt the ears. Making the puzzle more complicated is the fact that he'll knock out difficult notes in tune and then sing easy ones with a jolting lack of pitch control. And there is no pattern to it: he is sometimes sharp, sometimes flat. One wonders whether Gary simply doesn't hear well. Yet I can't even make this speculation with assurance. I used to know Gary when he was getting started in the Midwest, and I don't remember his intonation as being this bad. As a matter of fact, though it was far from precise, it wasn't this bad in his last album.

The style of Gary's singing is dated, reminiscent of the Morton Downey-Kenny Baker-Dennis Day approach. Dick Reynolds' arrangements for this album are ponderously overwritten, though the orchestra plays them beautifully. The album was recorded in Hollywood, which accounts for the level of playing: studio string players in Hollywood consistently knock the spots off the bored crowd in New York recording studios.

I have great respect for the instrument that is John Gary's voice, but not for the sloppy way it is used in this album. *G. L.*

Ⓢ Ⓜ JULIETTE GRECO: *This is Juliette Greco.* Juliette Greco (vocals); orchestra, François Rauber cond. *Le Chaland qui passe; Le Doux Caboulot; Ici l'on pêche;* and nine others. PHILIPS PCC 615 $5.79, PCC 200* $4.79.

Performance: Warm
Recording: All right
Stereo Quality: Vague

When Juliette Greco made her reputation in the years after World War II, she was associated with grim realistic songs that owed as much to Brecht as to Sartre. Greco didn't sing very well. As Vernon Duke observes in the strangely testy set of liner notes to this album, her voice, in those days, was "edgy" and "white." It has changed. Now she puts me in mind a little of Jacqueline François. Miss Greco's voice has become warm, round, rich. She reads lyrics sensitively, her enunciation is impeccable.

The selection of material covers many varieties of the French song, excepting, oddly enough, the kind of Existential song on which her career was first built. Here she sings old favorites like *Parlez-moi d'amour* and *Mon homme; Clopin-clopant; Moulin Rouge,* which George Auric wrote for the John Huston film of that name; and two of the most often recorded of Charles Trenet's many gems, *L'âme des poètes* and *La Mer.* A lesser-known but charming Trenet tune, *Douce France,* is also included. The three songs form a sympathetic sketch of Trenet's curious and gentle genius. If you want offbeat French songs, skip this album. If you want a warmly done collection of old friends, this is a nice package. It would have been even nicer had it not been sloppily produced.

The album is part of what Philips calls its "Connoisseur Collection." Hmm. First of all, there are so many typographical errors, lines of pied type, and mistranslations in the notes that the line-by-line match-up of the French lyrics and their alleged meanings is of limited value. And second, there isn't enough presence in the sound, nor is the stereo quality as clear as it should be. I had to listen hard to decide whether the record was a stereo reprocessing from monophonic tapes or genuine stereo. I *think* it's stereo, but don't hold me to it. *G. L.*

Ⓢ Ⓜ FRANÇOISE HARDY: *Maid in Paris.* Françoise Hardy (vocals), orchestra. *I Wish It Were Me; Pas gentille; Nous étions amies;* and nine others. FOUR CORNERS FCS 2419* $4.79, FCL 2419 $3.79.

Performance: Innocuous
Recording: So-so

It is difficult to sing in any language other than your own. It's not so much a matter of getting the pronunciation more or less correct—that's the easy part. More crucial is the question of stress, of knowing the natural inflections of the other language so well that you can phrase properly for meaning. Singers facing this problem tend to stiffen up and grow conscious of what they are doing, and the results are usually awkward. Piaf, for example, didn't sing well in English.

Françoise Hardy, who has a sweet, gentle,

(Continued on page 114)

RCA VICTOR

JOÃO DONATO AND CLAUS OGERMAN: *Latin pianist's tunes backed by sensitive arrangements*

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and inconsequential voice in French, stiffens on side two of this album, which is in English. In French she sounds like a small but natural talent; in English she sounds like the manufactured product of her publisher, anxious to expand the income of her folk-rooted songs to include royalties in dollars and pounds sterling. Frankly, if I heard Miss Hardy singing in someone's living room, I would think her a nice little amateur who should be encouraged by all means to go on entertaining her friends in this ingenuous way. *G. L.*

Ⓢ Ⓜ **WALTER JACKSON:** ***It's All Over.*** Walter Jackson (vocals); unidentified instrumental accompaniment. *A Blossom Fell; Opportunity; What Would You Do; Then Only Then;* and eight others. OKEH OKS 14107* OKM 12107 $3.79.

Performance: Urgent, hyperemotional
Recording: Good

Walter Jackson, originally from Florida and now based in Detroit, is a rhythm-and-blues singer trying to expand into broader areas of pop music. Most of this set consists of banal ballads, and although Jackson tries hard to fill them with fervor, their flat lyrics and the equally predictable arrangements by Riley Hampton and Ray Ellis defeat him. Twice—in *That's What Mama Say* and *Lee Cross*—there is enough life in the material to let Jackson indicate the expressive capacity he might have if he were given songs about reality. The rest is labored sentimentality, a chore both for Jackson and for the listener. *N. H.*

Ⓢ Ⓜ **QUINCY JONES:** ***Quincy Plays for Pussycats.*** Orchestra, Quincy Jones cond. *What's New, Pussycat?; Blues in the Night; The Hucklebuck;* and nine others. MERCURY SR 61050 $4.79, MG 21050 $3.79.

Performance: Uninspired
Recording: Muddy
Stereo Quality: Indistinct

When Quincy Jones became an a-and-r man and later a vice-president of Mercury Records, one of the best writers in the fields of jazz and popular music faded into the executive suite. Highly successful now, Jones flits back and forth between Hollywood, Chicago (Mecury's headquarters), New York, and Europe. He keeps putting albums like this one on the market, but it is impossible to say how much, with his frantic schedule, he actually writes of this music. Arranger Billy Byers ghost-writes a lot of things for him, and lately, with Byers living in Los Angeles, others have been picking up a few bucks by wearing the Quincy Jones mask. All of this is regrettable, and I am not the only one in the music business who is saddened by the disappearance of Quincy Jones' talent. Disappearance is exactly the word. No one, least of all me, is prepared to say it no longer exists. But it is assuredly in hiding.

This album is a cluttered collection of things supposed to have appeal to today's market. The separate styles don't match, and even *within* the charts, the writing is a hodgepodge of "commercial" sounds. But there are one or two nice things. Luiz Bonfa's *Non-Stop to Brazil* is an attractive melody nicely done with strings. But even where the writing is good, the performance isn't. The band is a studio pick-up group, and there is no finesse in their playing. If you listen to, say, one of Lalo Schifrin's recordings with a studio band and then to this one, you'll hear a world of difference. Schifrin demands and gets crackling performances from a band; Jones doesn't. The playing here is lifeless, limp, and heavy.

Finally, the album is badly recorded. Here, too, Jones must be held accountable. As a vice-president of the company, he is in a position of sufficient power to demand and get good sound, at least for his own stuff. He hasn't here. Not only is the sound dreadfully muddy, but the stereo quality is vague, muffled, and indefinite. This record is a disheartening comment on what the music business can do to the talent of those who let it. *G. L.*

Ⓜ **GRETA KELLER.** Greta Keller (vocals); Harry Jacobson, piano. *Remember Me?; That Old Feeling; Lights Out; Darling, je vous aime beaucoup;* and eight others. LONDON 5926 $4.79.

GRETA KELLER
Good singing in the style of a bygone era

Performance: Nostalgic
Recording: Good

The liner notes on this one say, "Unlike the popular singers of Britain and the United States, who nearly all start by working as vocalists with dance bands, the Continental singers begin in cabarets. This means their style is more intimate and personal; there is greater dramatization of a song's lyric."

Not so. First of all, nobody "starts" with dance bands any more because there are almost none left. Secondly, the greatest intimacy that has ever been achieved in popular music has been achieved by Americans, and mostly by Americans such as Peggy Lee and Frank Sinatra who started with dance bands. *Nobody* has ever been able to dramatize the lyrics of a twentieth-century pop song as well as Sinatra. Nor has anyone else managed the intimacy achieved by Sinatra, Miss Lee, and the late Nat Cole.

Intimacy, to a generation of pre-World War II singers that included Miss Keller and Marlene Dietrich, consisted largely of the injection of a certain synthetic sexiness into the voice. But sex is not necessarily intimate; and mere conversation sometimes is. That's something Sinatra knows.

Miss Keller, a Viennese-born singer, worked for a number of years at the Waldorf-Astoria in New York, where she had a firm following of older listeners, who perhaps will take a good deal of pleasure in this record. Alas, I don't. Miss Keller sings well in a style that goes with an era when girl singers sat on pianos. Harry Jacobson is the pianist in this album. He plays cleanly in a simple triadic style which sounds thin to ears like mine that were tuned up in an era of ninths, elevenths, and half-diminished chords. The music sounds naïve to me. I respect the entertainers of the past, respect what they achieved. But time is cruel. Things become passé. I wish I could make it different, but I can't. *G. L.*

JEROME KERN REVISITED (see Best of the Month, page 79)

Ⓢ Ⓜ **KING SISTERS:** ***The Wonderful King Sisters.*** Luise, Alyce, Yvonne, and Marilyn King (vocals); orchestra, Alvino Rey cond. *Memories of You; Impossible; The Thrill Was New;* and eight others. CAPITOL DT 2397 $4.79, T 2397* $3.79.

Performance: Finished
Recording: Excellent
Stereo Quality: Good illusion

This album's liner notes open with an interesting statement: "To those hoping for the return of beautiful music to its rightful supremacy in show business, no recent development has been more encouraging than the great success of the King Family on television." Since these notes are unsigned and can therefore be considered a "house" message, this could amount to a tacit admission by at least one record company that most of the popular music of recent years has been pure swill. Interesting.

So is the album. The King Sisters come from an astonishingly musical family and their success on television *is* encouraging. The female vocal groups of the 1940's never knocked me out, but the King Sisters were the best of them, and they still are. They have amazing ears. They sing tight dissonances with a precision of intonation that is startling. And the arrangements are excellent, with interesting voice leading and warm blends.

This album is for the most part a reissue of material originally recorded on monophonic tapes. The stereo reprocessing is good; Capitol does this sort of thing better than any other company. *G. L.*

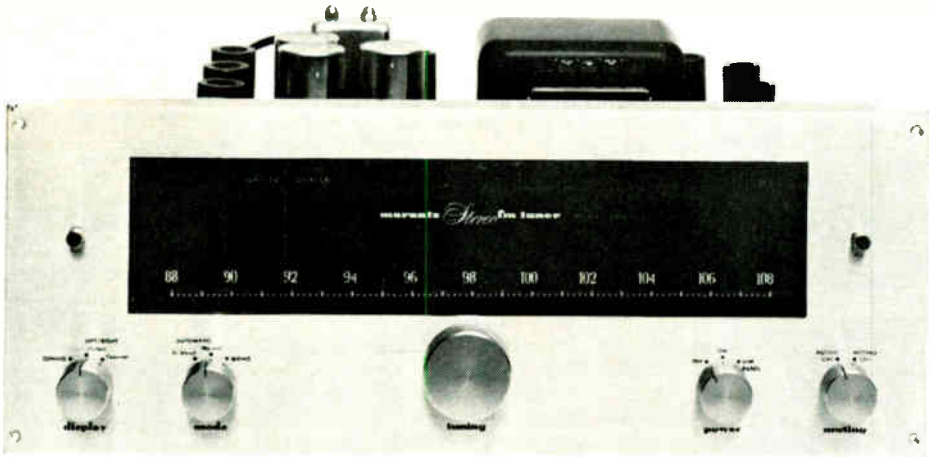
Ⓢ Ⓜ **JANE MORGAN:** ***In My Style.*** Jane Morgan (vocals), orchestra. *Side by Side; My Coloring Book, Downtown;* and nine others. EPIC BN 24166 $4.79, LN 24166* $3.79.

Performance: Stiff
Recording: Harsh
Stereo Quality: Good

Though she has occasionally made a record I've liked, on the whole Jane Morgan has been for years one of the singers I most enjoy not listening to. Though I find it hard to listen to her at all, I decided to sit down and by assiduous study of this disc figure out just what it is I don't like about her. The answer turned out to be simple: Jane Morgan is the most rhythmically insensitive singer this side of Eddie Fisher.

She has beautiful pitch, by the way. But

(Continued on page 116)



MARANTZ 10-B TUNER: ". . . rather spectacular results."

Q. Mr. Marantz, your new 10B stereo FM tuner has caused quite a stir in the hi-fi industry. Now that a large number are in the field, what reactions have you received?

Mr. Marantz: The overwhelming reaction has been one of surprise from owners who found our claims were not exaggerated. One user wrote he had "...taken with a grain of salt your statement that reception was as good as playback of the original tape or disc. However, after using the tuner for several days I felt I owed an apology for doubting the statement." This is typical.

Q. What success have users had with fringe area reception?

Mr. Marantz: Letters from owners disclose some rather spectacular results. From the California coast, which is normally a very difficult area, we have had many letters reporting clean reception from stations *never reached before*. An owner in Urbana, Illinois told us he receives Chicago stations 150 air miles away with a simple "rabbit ears" TV antenna. Another in Arlington, Virginia consistently receives fine signals from Lancaster, Pennsylvania, 125 miles away; Philadelphia, 200 miles away, and three stations in Richmond 100 miles over mountains, which he said "come in as good as local stations."

Q. For the benefit of these readers interested in the technical aspects, what are the reasons for this improved fringe area performance?

Mr. Marantz: Technical people will find it self-evident that the rare four-way combination of high sensitivity—better than 2 μv, IHF—both phase linearity and ultra-sharp selectivity in our new advanced IF circuit, and a unique ability to reach full quieting with very weak signals—50 db @ 3 μv, 70 db @ 24 μv—virtually spells out the 10B's superior reception capabilities. Engineers will also appreciate the additional fact that our circuitry exhibits very high rejection of "ENSI," or equivalent-noise-sideband-interference.

Q. Considering the 10B's excellent fringe area performance, shouldn't one pick up more stations across the dial?

Mr. Marantz: Yes. The report published in the April edition of Audio Magazine claimed to have logged 53 stations with an ordinary folded dipole used *in the reviewer's apartment*, which was "more than ever before on any tuner!"

Q. I appreciate, Mr. Marantz, that the 10B's built-in oscilloscope tuning and multipath indicator is very valuable in achieving perfect reception. How big a factor is this device in the total cost of the 10B?

Mr. Marantz: Well, first we should note the fact that no manufacturer would offer a quality tuner without tuning and signal strength meters. Therefore, what we should really consider is the difference in price between ordinary tuning meters, and our infinitely more useful and versatile Tuning/Multipath Indicator, which is only about $30! While our scope tube and a pair of moderately priced d'Arsonval meters costs about the same—slightly under $25—the $30 price differential covers the slight additional power supply complexity, plus two more dual triode tubes with scope adjustments and a switch. The rest of the necessary associated circuitry would be basically similar for both types of indicator. The price of the 10B tuner is easily justified by its sophisticated precision circuitry and extremely high-quality parts.

Q. With the 10B's exceptionally high performance, does it have any commercial or professional application?

Mr. Marantz: Yes, very much so. In fact, a growing number of FM stations are already using 10B's for monitoring their own broadcast quality. One station wrote that they discovered their 10B outperformed their expensive broadcast monitoring equipment, and were now using it for their multiplexing setup adjustments and tests.

Q. Just how good is the general quality of FM stereo broadcast signals?

Mr. Marantz: As I have remarked on previous occasions, the quality of FM broadcasting is far better than most people realize. The Model 10B tuner has proven this. What appeared to be poor broadcast quality was, in most instances, the inability of ordinary FM receiving circuits to do the job properly. The Model 10B, of course, is based on a number of entirely new circuit concepts designed to overcome these faults.

Q. In other words, the man who uses a MARANTZ 10B FM tuner can now have *true* high fidelity reception?

Mr. Marantz: Yes, very definitely—even under many conditions where reception may not have been possible before. This, of course, opens up a tremendous source of material for the man who wants to tape off the air, and who needs really good fidelity. He can, as many of the 10B owners are now doing, build a superb library of master-quality tapes, especially from live broadcasts.

Price: $600

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where she puts her notes in *time* is another thing entirely. She's liable to drop them anywhere, including on her toe. Sometimes she sings behind the time, sometimes she sings ahead of it. There is nothing wrong with this practice as such. Indeed, properly employed, lagging behind the time or leaning into it can be very effective. The late Nat Cole was a master of these devices. But Miss Morgan does it all wrong. *All* wrong! She does it in such a way, in fact, that she impedes the projection of the meaning of the lyrics. She takes *Old Cape Cod,* a rather nice little tune with a fair lyric, and makes it as bland and insincere as a travel poster from the Massachusetts Chamber of Commerce.

Such insensitivity alone is enough to turn one off on her singing, but on top of that, she has a lot of bad habits, such as overused downward skids on terminal words of her phrases. Finally, she has affectations of pronunciation, particularly on the sound "oh." "Lonely," for example, comes out very close to being "lay-onely."

The liner notes say Miss Morgan was trained at the Juilliard School of Music. Well, even Juilliard can't win 'em all. *G. L.*

Ⓢ Ⓜ CLAUS OGERMAN: *Watusi Trumpets.* Orchestra, Claus Ogerman, cond. *Stingray; Downtown; Harlem Watusi; Poinciana;* and eight others. RCA VICTOR LSP 3455 $4.79, LPM 3455* $3.79.

Performance: Mechanical
Recording: Rather shrill
Stereo Quality: Very good

Claus Ogerman has assembled four trumpets, three trombones, reeds, organ, piano, and a percussion section in arrangements of his own devising. The intent, judging from the notes, is to produce a "discotheque program" for dancers and to produce one "that will outlive fads and popularity eruptions." In view of the dismayingly low level of dancing at the average discotheque, Ogerman may well have succeeded here in the first part of his goal. The music, however, is so plodding in conception and so machine-like in execution that it is impossible to speak of its outliving anything. It never breathed to start with. *N. H.*

Ⓢ Ⓜ LOU RAWLS: *Lou Rawls and Strings.* Lou Rawls (vocals); orchestra, Benny Carter cond. *What'll I Do; Margie; Me and My Shadow; Charmaine;* and seven others. CAPITOL ST 2401 $4.79, T 2401* $3.79.

Performance: Relaxed, warm
Recording: Superior
Stereo Quality: Excellent

A virile, easily swinging singer with a sure sense of dramatic relevance, Lou Rawls reawakens such long-dormant standards as *Margie, My Buddy,* and *Charmaine* along with several more recent ballads. Benny Carter's arrangements are commercial but crisply crafted with an ear to letting Rawls stand out without undue orchestral obstacles. This kind of album could easily have slid into mawkishness, but Rawls and Carter fortunately have not confused romanticism with sentimentality. *N. H.*

Ⓢ Ⓜ FRANK SINATRA, JR.: *Young Love for Sale.* Frank Sinatra, Jr. (vocals); orchestra, Sam Donahue cond. *Love for Sale; Too Close for Comfort; I Don't Know Why;* and nine others. REPRISE RS 6178 $4.79, R 6178* $3.79.

Performance: Promising
Recording: Good
Stereo Quality: Good

The son of any famous father faces problems, and they are multiplied when he decides to make his life's work in the father's field of eminence. When the son's name is identical to the father's, and when the father's fame is as great as Frank Sinatra's is, then the pressures must be almost beyond another person's comprehension. Frank Sinatra, Jr., has chosen to become a singer, and it must be obvious to everyone that the boy (he's about twenty-two) is walking into a hurricane. Fortunately, he has talent.

I am advised by those who should know that it was on his father's firm recommendation, perhaps even insistence, that Sinatra Jr. went on the road with a band to learn his trade. At first his work was pooh-poohed in the business as a pallid imitation of his father's, but evidently he has learned through experience. Though there are moments in this disc when he is uncertain and afraid (fear shows instantly in a voice), some of the performances, particularly those at faster tempos, have some real authority. His intonation is generally good, and his time is better than his father's was at his age, as you'll hear in a moment if you listen to the Columbia discs Sinatra Sr. cut with the Harry James band years ago. Clearly, Sinatra Jr. is looking for his own identity, and he's beginning to find it.

To be sure, there are touches of his father in his work—certain bends of phrase, the trick of clipping words off short, and so on. But half the singers in the business have borrowed from Sinatra; about the only ones who haven't are the stupid ones. Frank Sinatra taught *everyone* how to phrase for the meaning of lyrics, and to argue that Frank Jr. is the only one without the right to learn from the master would be a little preposterous.

Sinatra Jr.'s voice is attractive. There is youth and warmth in the sound. The range is good, though not spectacular—in *Who*

LOU RAWLS
Romantic ballads without sentimentality

CAPITOL

REPRISE

FRANK SINATRA, JR.
An attractive voice with youth and warmth

Can I Turn To? it gets him into slight trouble. But most of the tracks are strong.

The key to his problem, it seems to me, lies in a paragraph of the liner notes. He is quoted as saying: "If by the time my association with the (Sam Donahue) band ends, if I, to myself—not to other people, but to myself—have not proved that I can sing as well as I'd like to, then, while I'm still young, I'll have to move on to something else."

That won't do. One must commit oneself more firmly than that. You only lose when you quit fighting, whether to win the audience or to learn your trade. Yes, Frank Sinatra, Jr., faces tough problems, bearing the name he does. But his father, bearing the same name, faced tougher problems in the early 1950's when he was known in the business as a has-been, the Swoon King gone to seed. I saw Sinatra perform in a nightclub a few months before his come-back really happened, at a time when everybody was laughing at him. The performance was full of rage and hostility, but it was electrifying—not only musically brilliant but the finest example of raw courage I've ever seen in show business. If Frank Sinatra, Jr., has inherited as much of his father's courage as he has of his talent, he's going to be all right. *G. L.*

Ⓢ Ⓜ THE SPOKESMEN: *The Dawn of Correction.* John Madara, Dave White, Ray Gilmore (vocals); orchestra, Jimmy Wisner cond. *The Dawn of Correction; For You Babe; Better Days Are Yet to Come.* DECCA DL 24712 $4.79, DL 4538 $3.79.

Performance: Bad
Recording: Fair
Stereo Quality: Fair

We live in an age of ugly art, an age in which art that has only its beauty to commend it is considered suspect. All too many people equate the "depth" of art with its message content—an acceptance, conscious or unconscious, of the Marxian idea that the function of art is propaganda. Afraid of being thought idealists, some of us claim to be realists. And realism is equated with ugliness. So when a man makes ugly music (as John Coltrane and Bob Dylan both do, for example) he has an automatic acceptance among those anxious to be thought of as realistic.

The mass of recent protest music has been protest of the left—it first turned up in jazz, then spread over into folkum, and now, for the love of heaven, has penetrated rock-and-roll. And now we're getting protest of the right as well.

A year ago, I wrote for this magazine an article on folk music, objecting, among other things, to the left-wing messages of folkies on the grounds that these were political incompetents with an extremely shallow grasp of social, economic, and political matters. I object to the right-wing messages of the Spokesmen on precisely the same ground. They have the folkies' proclivity for taking enormously tangled contemporary issues and reducing them to simplistic and stupid flat statements.

One of the most complex issues of our time is that of Vietnam. Some of our finest political minds are stumped by it, and there is serious and responsible doubt about the legitimacy of America's position there. Yet the Spokesmen, in a song called *Have Courage. Be Careful* reduce this agonizing mess to a simple matter of "fighting for freedom, taking a stand." The song is redolent of the worst jingoist propaganda of forty and fifty years ago.

Consider another song, *The Dawn of Correction.* After long and arduous examination of the facts and evidence, the Roman Catholic Church is coming to a careful and thoughtful condemnation of the stock-piling of nuclear armaments, which is *the* most complex issue of our time. Yet these three little show-biz eager-beavers not only condone the game of nuclear chicken, they make the frightening assertion that "the buttons are there to ensure negotiation—So don't be afraid, boy, it's our only salvation."

As surely as many of the folkie songs take their cue from the Communist line, the work of the Spokesmen has a Fascist ring. Musically, the group has nothing to offer. It is rhythmically and harmonically dull. The lead singer, whatever his name is, has a scratchy little tin-can voice of no quality whatsoever. He sings with a curiously vicious angry sound.

Their lyrics, which try pompously to be important, are ridiculously bad. Their concept of rhyming seems to be to string together a "laundry list" (as it is called in music-publishing and songwriting circles) of nouns ending in *-ion.* Their songs sound as if they were written with a rhyming dictionary in hand. Miserable, just miserable.

It seems to me that in the Spokesmen, the protest-song movement has reached its logical ridiculous extremity. I consider the whole movement unhealthy. It is hard enough for Amercia's young people to sort out the conflicting views of well-informed and competent public leaders. It is unfortunate that they are being subjected to this kind of irresponsible left- and right-wing brain-washing by a cynical record industry whose only interest in the thing is money. *G. L.*

Ⓢ Ⓜ BARBRA STREISAND: *My Name is Barbra, Two.* Barbra Streisand (vocals); orchestra, Peter Matz or Don Costa cond. *Second Hand Rose; Quiet Night; No More Songs For Me; I Got Plenty o' Nothin'; How Much of the Dream; Where's that Rainbow?; The Shadow of Your Smile;* and ten others.

(Continued on next page)

COLUMBIA CS 9209 $4.79; CL 2409 $3.79.

Performance: Vital
Recording: Very good
Stereo Quality: Very good

Barbra Streisand's success happened so quickly and so hard that she could have developed in any number of directions and could still have coasted on momentum for quite some time. Many in the music business watched her flight with interest, some with concern. She completely oversang in her first album, yet the edge of embarrassment she rode fascinated even complacent ears. It was an ingenious debut album, but had she continued with tonal hysteria, she would have exhausted her fans.

Instead, she took the substantial aspects of her odd talent and pressed in on them. She still oversings in this album, but she does it better, which is to say she does it less. She's more sparing with her crises. Sometime she gets into a phrase's meaning without the crutch of volume, which takes skill. As for comedy, she's got it covered—her reading of *Buddy, Can You Spare a Dime* is a break-up. So is *Second Hand Rose*.

I noticed a new side to her delivery here: sometimes she sounds mean. In a recent concert I sensed the same thing. Oh, she's cool enough handling an audience, but there's a smooth hostility about it. It shows in the cutting edge of her high register, but more strangely, it crops up in soft "sincere" passages, such as the lines that begin with "I want . . ." in *All That I Want*.

Streisand apparently searches for good material, but this album contains several pretentious songs. She is not altogether to blame; there are not many good new songs around. But she seems to choose material on the basis of Barbra-image rather than musical merit. *All That I Want* is immediately recognizable as a Streisand-type song. Pianist Neil Wolfe wrote it for her. The song is unnecessarily complex, built on consecutive measures of 3/4 and 2/4 rhythm, and it is overladen with chord changes and melody leaps. Its lyric is a maze of girlish desires, gowns, diamonds, sequins. *He Touched Me*, from *Drat the Cat*, the short-lived Broadway show in which her husband, Elliot Gould, starred, is shallow and repetitive.

She misses the point of Johnny Mandel's *The Shadow of Your Smile* by singing with cuteness, and the song's lovely mood is further spoiled by an overly busy rhythm section. *I Got Plenty of Nothin'* is an earbender that would have seemed more appropriate on her first album. She has developed her up-tempo tunes least. Even her fervent fans (the ones I know—and often I'm among them) merely abide her strident, overarranged rhythm numbers.

There is one superb song in this collection: Maltby and Shire's *No More Songs For Me*, sensitively arranged by Don Costa. After Wolfe's complicated *All That I Want, No More Songs For Me* is a moving example of the power of simplicity.

Barbra Streisand appears to be a good judge of her own direction as a singer; her talent is growing and becoming refined. What she needs to develop now is a keener insight into which songs are worth all that energy. *M. A.*

JAZZ

Ⓢ Ⓜ CANNONBALL ADDERLEY: *Cannonball Adderley — Live!* Cannonball Adderley (alto saxophone), Nat Adderley (cornet), Charles Lloyd (tenor saxophone, flute), Joe Zawinul (piano), Sam Jones (bass), Louis Hayes (drums). *Work Song; Theme; Sweet Georgia Bright;* and two others. CAPITOL ST 2399 $4.79, T 2399* $3.79.

Performance: Spirited
Recording: Very good
Stereo Quality: Good

Many of Cannonball Adderley's most popular records have been the ones his groups have recorded in nightclubs. This is the first such album he has made for Capitol, and it does not quite measure up to his previous efforts in this vein. For one thing, Charles Lloyd, one of several young saxophonists entranced with the work of John Coltrane, lacks the power and versatility of Yusef Lateef, whom he replaced.

The other members of the group play in their standard manner—Nat Adderley, as

usual, is reminiscent of Miles Davis. The one player to go beyond his usual scope is Joe Zawinul, in his solo on *The Song My Lady Sings*. Nat Adderley's *Little Boy With the Sad Eyes* seems intended as the hit of this session, but doesn't really make it. *J. G.*

Ⓢ Ⓜ WILD BILL DAVIS AND JOHNNY HODGES: *ConSoul and Sax.* Wild Bill Davis (organ); Johnny Hodges (alto saxophone); Dickie Thompson, Mundell Lowe (guitar); Milt Hinton, George Duvivier (bass); Osie Johnson (drums). *Lil' Darlin'; No One; Johnny Come Lately; Drop Me Off In Harlem;* and six others. RCA VICTOR LSP 3393 $4.79, LPM 3393* $3.79.

Performance: Relaxed
Recording: Very good
Stereo Quality: Good

Johnny Hodges is a master—everyone knows that by now, and there are no new ways to say it. Of late, he has been involved in a series of albums with organist Wild Bill Davis. I am by no means an organ fan, and would rather hear Hodges in a different small-band setting, but Davis is one of the best organists in the business and Hodges seems at ease with him.

Much of Hodges' artistry resides in the sweet, lovely sound of his alto sax, which everyone has decided to call "creamy." I guess it *is* creamy, at that. But anyone wanting to know about Hodges should simply listen to his first entrance phrase on *Sunny Side of the Street*. Light, dancing, and airy, it serves instant notice of how easy-going and pleasing an album this is going to be.

About half the set is made up of Hodges' favorites from the Ellington band—which is good news. And anyone who can still find something new to do with *Sophisticated Lady* after all these years—wonderful song as it is—*has* to be a master. *J. G.*

DIZZY GILLESPIE: *The New Continent* (see Best of the Month, page 80)

Ⓢ Ⓜ DEXTER GORDON: *One Flight Up.* Dexter Gordon (tenor saxophone), Donald Byrd (trumpet), Kenny Drew (piano), Niels-Henning Orsted Pedersen (bass), Art Taylor (drums). *Tanya: Coppin' the Haven; Darn That Dream.* BLUE NOTE ST 84176 $5.79, 4176* $4.79.

Performance: Not Gordon's best
Recording: Good
Stereo Quality: Okay

Except for the highly accomplished bassist, who is a Dane, the performers on this record are semi-expatriate American jazzmen. The leader, tenor saxophonist Dexter Gordon, has experienced a remarkable resurgence in the last few years, playing very well and reminding those who need reminding of the debt owed him by Rollins and Coltrane. The debt of the latter is especially evident on the forceful blues solo *Haven.*

Pianist Kenny Drew is playing better than ever, and Donald Byrd's may be the best, purest trumpet tone in jazz.

Perhaps the finest track is the ballad *Darn That Dream.* So many players are unable to perform ballads that it is good to hear Gordon, who is both strong and romantic.

One entire side is given over to Byrd's *Tanya,* which is not that exceptional a line, and the choruses upon choruses of solos tend to make this just one more Blue Note blowing session, when it should have been much more. Don't miss Gordon, though; any of his other records for this company will do. *J. G.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ CLIFFORD JORDAN: *These Are My Roots.* Clifford Jordan (tenor saxophone), Roy Burrowes (trumpet), Julian Priester (trombone), Chuck Wayne (banjo), Cedar Walton (piano), Richard Davis (bass), Al Heath (drums), Sandra Douglass (vocals). *Silver City Bound; De Gray Goose; Goodnight Irene; Black Betty; Black Girl;* and five others. ATLANTIC SD 1444 $4.79, 1444* $3.79.

Performance: Excellent
Recording: Very good
Stereo Quality: Apt

The subtitle of this album, "Clifford Jordan Plays Leadbelly," gave me some bad moments. Jordan had always seemed to me to be well down in the second or third rank of tenor players, working occasionally with post-bop East coast bands like those of Max Roach, but seldom distinguishing himself. So much for him, I figured. And the concept of the album seemed gimmicky as the devil. Gimmicks are gimmicks, and seldom anything more. Then I played the record.

The first few bars of the first track gave

me more kicks than I've had from a jazz record in months. With a few minor exceptions, the rest of the record sustained the feeling.

Jordan has made *Dick's Holler* into a piece of Thirties-style Ellingtonian "Jungle music," complete with Roy Burrowes playing the Bubber Miley growl trumpet. He takes *Goodnight Irene* as a mocking, funky waltz. He is not afraid to use things like tambourines and banjos when he feels they are necessary, and he uses them with expert, moving effect.

The instrumentalists are splendid. Burrowes sounds like Clark Terry, but without his occasional excessive cuteness. Richard Davis always finds the proper bass pattern (is it he who sounds like a guitar on *Black Girl?*). The vocals, on *Black Girl* and *Take This Hammer,* are by Sandra Douglass, who sounds to me like Odetta without the affectation. Nat Hentoff, on the liner note, expresses the hope that she gets her own album soon, and I couldn't agree with him more.

The only two less-than-excellent tracks are Jordan's own *The Highest Mountain,* which seems out of place, and a perfunctory *Yellow Gal.* Apart from these, Jordan, in his direct solos and sometimes shocking but always idiomatic arrangements, has created a unique, absorbing, and delightful album. *J. G.*

Ⓢ Ⓜ ROLAND KIRK: ***The Roland Kirk Quartet Featuring Elvin Jones.*** Roland Kirk (tenor saxophone, manzello, stritch, castanets, siren), Elvin Jones (drums), Jaki Byard (piano), Richard Davis (bass). *No Tonic Pres; From Bechet, Byas and Fats; Mystical Dream; Rip, Rig and Panic;* and three others. LIMELIGHT LS 86027 $5.79, 82027* $4.79.

Performance: Irrepressibly searching
Recording: Excellent
Stereo Quality: Very good

It has been impossible for some time now to dismiss Roland Kirk and his penchant for playing several instruments at the same time as a relic of vaudeville days. He is a serious (though often joyful) jazz musician with an endless curiosity that leads him to invent instruments, create new textural combinations, and otherwise explore the ways of broadening his expressivity. In this collection, for example, he works on two numbers with pre-recorded, electronically modified sounds. In another, the crash of glass in the studio is made part of the sound pattern. On two more, Kirk pays tribute to the jazz past while reshaping its materials into personal, contemporary statement.

He has never before on records had such resourceful support. Jones and Davis are two of the most imaginative of all jazz rhythm-section players, and Jaki Byard is especially well suited to Kirk because Byard incorporates the whole jazz heritage in his playing while also remaining open to new possibilities of sound and conception.

Kirk does not always succeed fully in his restless, ambitious quests. The use here, for example, of pre-recorded sounds is still rather rudimentary, and his solos sometimes substitute sheer gusto for striking inventiveness. But he infuses everything he does with such devotion to the act of music and with such vitality that he draws and holds attention. The notes by musician-critic Don Heckman are a model of lucid information —a combination of an interview with Kirk and analysis. *N. H.*

Ⓜ LES MC CANN/GERALD WILSON: ***Les McCann and the Gerald Wilson Orchestra.*** Les McCann (piano), Victor Gaskin (bass), Paul Humphrey (drums), Dennis Budimir (guitar), Teddy Edwards (tenor saxophone), others. *Could Be: Gus Gus; Maleah; Bailor the Wailer;* and four others. PACIFIC JAZZ 91 $4.98.

Performance: Stock
Recording: Okay

Critics are usually so delighted to have a big band around at all that they leap to praise any new one that manages to stay together, if only for recording. This is the best explanation I can offer for the praise that Gerald Wilson's group has received. The jacket annotator says that if Wilson had decided to go into motion pictures, he would have become "a great director in the tradition of Kramer, Preminger, or Stevens." If he means by that tradition something massive, pretentious, and impersonal, I agree. It doesn't help to have as defiantly unimaginative a soloist as McCann, either. And judging from the compositions, all but one of which are his, McCann writes just about as well as he plays.


ATLANTIC

MILT JACKSON
Modern Jazz Quartet's lyrical vibist

The band is absent on *Lot of Living,* and might as well be absent on *Restin' in Jail,* since it appears only briefly at the end. For the rest, Wilson confines himself to the Basie organization-man technique, and many of his sections sound as if he were being properly respectful to a guest soloist who didn't bother to show up. From this I except his interesting work on the Latin-styled *Maleah.* On *Bailor,* McCann sounds like Pete Johnson and Albert Ammons, but unfortunately, it only lasts for a moment. *J. G.*

Ⓢ Ⓜ MODERN JAZZ QUARTET: ***The Modern Jazz Quartet Plays George Gershwin's Porgy and Bess.*** John Lewis (piano), Milt Jackson (vibraharp), Percy Heath (bass), Connie Kay (drums). *I Loves You, Porgy; Summertime; My Man's Gone Now; Bess, You Is My Woman;* and three others. ATLANTIC S 1440 $5.79, 1440* $4.79.

Performance: Formal
Recording: Very good
Stereo Quality: Good

When the Modern Jazz Quartet performed these pieces from *Porgy and Bess* in concert, they were billed as a suite. Since I did not attend those performances, I don't know whether John Lewis strung them together with connecting material in a sort of long medley; here, at any rate, each piece is played separately.

The formalism that detractors of the MJQ deplore has never been more depressingly evident than it is here. *It Ain't Necessarily So* is all tricked out with different tempos; *Oh Where's My Bess,* which the quartet recorded previously, is now introduced with a figure Gil Evans used in his arrangement of the work for Miles Davis. The whole thing seems served under glass. From this criticism I except the marvelously lyrical Milt Jackson, who is as superb and emotionally open as ever. On *Bess, You Is My Woman,* his alteration of the phrase that goes with the lyrics "mornin' time and evenin' time" is one of the finest things he has ever done. But in the main, John Lewis has made a cold museum piece out of warm, vital songs. *J. G.*

COLLECTIONS

Ⓢ Ⓜ GREAT MOMENTS IN JAZZ RECREATED AT THE NEWPORT JAZZ FESTIVAL. Max Kaminsky, Muggsy Spanier, Wingy Manone, Joe Thomas (trumpets); Edmond Hall, Peanuts Hucko (clarinets); Lou McGarity, George Brunis, J. C. Higginbotham (trombones); George Wein (piano); Buzzy Drootin, George Wettling, Jo Jones (drums); Bob Haggart, Slam Stewart (bass); Wingy Manone, George Brunis (vocals). *Tin Roof Blues; Isle of Capri; Relaxin' at the Touro; Stealin' Apples;* and eight others. RCA VICTOR LSP 3369 $4.79. LPM 3369* $3.79.

Performance: Zestful
Recording: Good except for over-recorded drums
Stereo Quality: Excellent

For the 1964 Newport Jazz Festival, George Wein, the producer of the Festival, set up a series of reunions among jazz veterans of the Dixieland and swing periods. The program was a selection of songs strongly identified with particular jazz styles and stylists of the past. Where possible, the musician who first put his mark on the song was asked to re-create the performance—Bud Freeman in *I've Found A New Baby,* Wingy Manone in *Isle of Capri,* George Brunis in *I Wish I Could Shimmy Like My Sister Kate* and so forth.

Especially memorable were the hot, tangy clarinet of Ed Hall, the seemingly ageless gusto of Bud Freeman, and the stabbing lyricism of trumpeter Joe Thomas. There were other robust performances, but at times, the effects of age were manifested in stale ensemble playing and a reliance on memories rather than on fresh inventiveness *(At The Jazz Band Ball, Isle of Capri, Stealin' Apples).* On the whole, however, the reunions were more stubbornly vivid than they were ghost-like; and much credit should be given the consistently buoyant piano of Mr. Wein himself. *N. H.*

FOLK

Ⓢ Ⓜ BOB DYLAN: *Highway 61 Revisited.* Bob Dylan (vocals, guitar, harmonica, piano), Michael Bloomfield (guitar), Alan Kooper (organ, piano), Paul Griffin (organ, piano), Bobby Gregg (drums), Harvey Goldstein (bass), Charley McCoy (guitar), Frank Owens (piano), Russ Savakus (bass). *Like A Rolling Stone; Ballad of a Thin Man; Queen Jane Approximately; Desolation Row; Just Like Tom Thumb Blues;* and three others. COLUMBIA CS 9189 $4.79, CL 2389* $3.79.

Performance: Brilliant, utterly singular
Recording: Very good
Stereo Quality: Good

This album solidifies Bob Dylan's current attachment to what has been loosely called "folk rock." Behind his songs now are the insistent rhythms and clanging sounds of rhythm-and-blues instrumentalists. Yet, as might be expected, Dylan is so unlike the other practitioners of folk rock that the term hardly applies to him. The others use the rock sound to create a surge of excitement that their quasi-folk singing cannot achieve on its own. Dylan, on the other hand, recognizes that the particular quality of rebelliousness that is part of the rhythm-and-blues tradition complements the rebelliousness of his own lyrics. Unlike those white urban singers who affect Negro-like musical backgrounds to be more "authentic," Dylan doesn't try to sound black. He is authentically himself, a nonpareil.

The songs themselves illustrate the continuing growth of Dylan as an imagist. It is not hyperbole to count him as a leading American poet, not of the academy but of the streets. In *Like A Rolling Stone,* for example, he distills with mordant power the bewildered loneliness of a girl whose previously protected world has suddenly and utterly collapsed. In other songs, he conveys the Kafka-like sense of menace hovering over many of the young in the increasingly rationalized and fundamentally meaningless routine of existence of a tightly organized society. "Something's happening and you don't know what it is," he tells the hapless anti-hero of *Ballad of a Thin Man.* Throughout, Dylan constructs a kaleidoscope of disturbingly evocative snapshots of rootlessness: "They're selling postcards of the hanging/ They're painting the passports brown/The beauty parlor is filled with sailors/The circus is in town." The listener takes from a Dylan song what he brings to it of his own experiences and his own mounting questions about his place in the world. Each listener will respond differently, but those who share Dylan's insistence on remaining human rather than becoming "personnel" will find that many of his images stay in the mind long after the music has stopped. *N. H.*

(Continued on next page)

Ⓜ BERNICE REAGON: *Folk Songs: The South.* Bernice Reagon (vocals). *Cotton Need A' Pickin'; Ol' Po' Sinner; Amazin' Grace; Grey Goose;* and ten others. FOLKWAYS FA 2457 $5.79.

Performance: Impressive solo debut
Recording: Very good

Twenty-three-year-old Bernice Reagon is one of the more distinctive "freedom singers" to have emerged from the civil-rights battlefield of the South in the past few years. At first, she used old tunes for entirely new, militant purposes—changing the lyrics to form contemporary imperatives. Gradually, she began to explore and take increasing pride in the old, rich heritage of Negro-American music for itself, and this album represents her approach to some of that material in terms of its intrinsic worth.

Deep-voiced Miss Reagon's rhythmic resiliency and mastery of dynamics are so compelling that she is able to sustain the entire recital without accompaniment of any kind. I would hope, however, that in the future, she might be joined by complementary instrumental voices, particularly by jazzmen who share her love and understanding of Negro musical roots. In any case, this album stands firmly on its own. Among the surprises is Miss Reagon's interpretation of *Aunt Rhody* as an unusually moving lament. And her plunge into the deep springs of religious faith in *Amazin' Grace* results in one of the most powerful calls to the spirit in the long recorded history of this segment of American music. *N. H.*

Ⓢ Ⓜ PETE SEEGER: *Strangers and Cousins.* Pete Seeger (vocals, guitar, banjo). *May There Always Be Sunshine; Peat Bog Soldiers; Sourwood Mountain; Masters of War; Talking Atom Blues;* and ten others. COLUMBIA CS 9134 $4.79, CL 2334 $3.79.

Performance: Unselfconsciously ingratiating
Recording: Excellent
Stereo Quality: Good

A modern Johnny Appleseed of folk song, Pete Seeger probably travels more than any other American folk singer and has a broader and more diversified repertory than any of his colleagues. "The only reason I try to sing so many different kinds of songs," he explains, "is that I sing for many different types of audiences." Another reason, I would think, is Seeger's ceaseless curiosity about the way other people sing and live. In a sense, this album is a recapitulation of his world travels, containing the American material he has performed for audiences from Africa to Japan and also including songs he's absorbed on his journeys. One track, Bob Dylan's *Masters of War,* was recorded in Japan in 1963. Here Seeger is joined by a translator.

The other material ranges from a witty Scottish song about the "transport revolution," through a Moscow pop hit, a Hindu devotional song, an Irish revolutionary anthem, and a last cry of determination from a Jewish partisan in Poland in 1943. Seeger is not entirely at ease in all of the varying styles, but the performances are united by his own openness to new experiences and new life styles. His singing, as a result, is free of affectation and full of affection. There are more musicianly folk singers, but few communicate so basic a feeling of oneness with the world. *N. H.*

Ⓢ Ⓜ GLENN YARBROUGH: *It's Gonna Be Fine.* Glenn Yarbrough (vocals), unidentified orchestra. *Sometimes; Never Let Her Go; Down in the Jungle; Where Does Love Go; Ring of Bright Water;* and seven others. RCA VICTOR LSP 3472 $4.79, LPM 3472* $3.79.

Performance: Unctuous
Recording: Good
Stereo Quality: Okay

If I enjoyed Glenn Yarbrough's albums as much as I do the work of his annotators (and for less perverse reasons), I would be eager to hear each new one as it came out. But as it is, I feel he gives his skillful notewriters a hard row to hoe because it must take considerable writing talent to justify such an album.

Yarbrough is more or less the Billy Vaughn of the folk movement, with saccharine narrations over sentimental music of

FOLKWAYS / D. GAHR

BERNICE REAGON
New understanding of Negro musical roots

a kind I thought had died with Mr. Vaughn's *Melody of Love.* These are the work of the man I nominate for a position as the new Edgar Guest: Rod McKuen. Elsewhere, Yarbrough makes passes at whatever else seems currently viable, including folk-rock. If enough people are gulled by this to make a Victor contract plausible, then they are welcome to it. I find it offensive and would rather say no more about it. *J. G.*

COLLECTIONS

Ⓜ ITALIAN FOLK SONGS: *Collected in Italian-Speaking Communities in New York City and Chicago.* Giambattista Murolo, Giuseppe Soru, and others (vocals, guitar). *Quatro Staggioni, La Semana; Ninna Nanna; Songs of Mastriglia, the Bandit;* and thirty-three others. FOLKWAYS FE 4010 $6.79.

Performance: Authentic, fascinating
Recording: Good

Sponsored by the Folklore Department of the University of Indiana, Carla Bianco, an Italian folk-music collector, has produced the first in a projected series of volumes documenting Italian folk-music survivals in the United States. Alan Lomax, who edited this album with Carla Bianco, has

often pointed out that not nearly enough effort has gone into collecting in the various ethnic neighborhoods of American cities. For many transplanted traditions, there is not much time left because the American process of acculturation is relatively quick. Hopefully, the quality of this set will stimulate other collectors to examine the remaining musical heritage here of Hungarians, Greeks, Czechs, and other immigrants before it is too late.

In an attempt to "determine how Italian folk traditions were altered in America and what part they played in the adjustment of Italians in their new life here," Carla Bianco took a tape recorder to several Italian neighborhoods in New York and Chicago. As she points out, the enthusiastic performers were ordinary city dwellers—"factory workers, housewives, small businessmen, secretaries, trade-union organizers, fishermen, garment makers . . ."—but they have kept alive the local, village-based songs of the old country. "The unique aspect about this survival," Carla Bianco emphasizes, is that "these songs, formerly sung in the fields under an open sky or under a balcony in the narrow street of a hill village, were preserved in the crowded tenements" of American cities.

The album includes an illuminating variety of music from many different regions —street tunes, satirical songs, serenades, lullabies, religious testaments, harvesting songs, epic ballads, games, and folk prayers. The performers sing bristlingly and with such prideful conviction as to make the outside listener regret that in inexorable time, even such strong survivals as these will become attenuated, as children and grandchildren become separated from their families' roots in another continent and culture. The notes contain texts and translations. *N. H.*

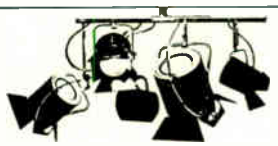
Ⓢ Ⓜ MR. TWELVE-STRING GUITAR. Glen Campbell, Bob Morris (guitars); Jerry Cole (guitar and Fender bass); Lawrence Knechtel (harmonica, organ); Lyle Ritz (bass); Tommy Morgan (harmonica); Donny Cotten, Richie Frost (drums). *It Ain't Me Babe: Catch the Wind: Colours; Like a Rolling Stone: Eve of Destruction;* and seven others. WORLD PACIFIC WPS 21835 $4.79, WP 1835* $3.79.

Performance: Competent
Recording: Good
Stereo Quality: Okay

This is the first folk-rock throwaway record I've come across. Obviously made to cash in on a trend, it consists of instrumental performances on organ, harmonica, and guitar of some of the new protest songs.

Most of the songs are Bob Dylan's, and there are also songs by Donovan and P. F. Sloan that might as well be his. Just to make sure they're on the right track, the group uses the Byrds' introduction to *Mr. Tambourine Man*, which was a big hit.

But even if the songs were played properly (which they aren't—the organ has a distressingly inappropriate Mighty Wurlitzer sound), there would be little point. These songs are largely valuable for their lyrics, and some of Dylan's most popular numbers that are included here can be terribly monotonous without them—*Rolling Stone* and *Subterranean Homesick Blues*, for example. To take a kind of music that demands involvement and make a record like this one seems ludicrous. *J. G.*



THEATER • FILMS

Ⓢ Ⓜ ON A CLEAR DAY YOU CAN SEE FOREVER (Burton Lane—Alan Jay Lerner). Original-cast recording. Barbara Harris, John Cullum, Clifford David, others (vocals); orchestra, Theodore Saidenberg cond. *On a Clear Day You Can See Forever: She Wasn't You: Melinda*, and nine others. RCA VICTOR LSCD 2006 $5.79, LOCD 2006 $4.79.

Performance: Typical Broadway
Recording: Very good
Stereo Quality: Very good

One may wonder why so many mediocre contemporary Broadway show songs become standards. The answer, at least in part, is that during the rock-and-roll era, when the music industry virtually forgot that an adult market existed, publishers and record companies didn't bother to develop good new material. This was astonishingly short-sighted, but it happened. Today, with the gold mine of standards from the Twenties, Thirties, and early Forties worked into depletion (how many times can you get away with recording *My Funny Valentine?*), there is a severe dearth of quality popular music for singers to record. So anything from a new musical that is halfway good is likely to be snapped up and recorded repeatedly—the industry has to turn out "product," as they call it. This has already happened with the title tune of this show, a competent but uninspired song from the pens of composer Burton Lane and lyricist Alan Jay Lerner.

For all the mediocrity of Broadway music in the last few years, the new shows always seem to be able to summon a certain amount of praise from the New York newspaper critics. Why? I suspect it is because the critics grow weary of panning them and, without being aware of it, let their standards slip. I know that this happens to me: my criteria become bent by the sheer sameness of most Broadway musicals; I give half-hearted praise to show scores I hope never to hear again just because I'm sick of hearing myself complain.

Well, I won't do it any more. Scout's honor. And let me say that this show, like nearly every other show score I've reviewed in the past two years (exception: *Golden Boy*) is a raging bore, even if the New York *Times* did say (according to a quote, perhaps out of context, in the liner notes) that "the songs have bright, charming lyrics . . . more melodic grace and inventive distinction than has been heard in some years."

I think Lerner's lyrics here are brittle, clever, and empty, and in *Hurry, It's Lovely Up Here!* he gets appallingly cute. I think Burton Lane's music is competently old-hat—predictable, repetitive, and dull. I'm told people left the theater humming the songs from this show, which is supposed to

be the proof of musicality in a Broadway score. Hooey! They were able to hum them because they're relentlessly ordinary.

One thing shines brightly in this whole turgid mess, and that's the singing of Barbara Harris. I remember Miss Harris well from her performances in the satiric skits at The Second City in Chicago about five years ago. Her comic talent was already apparent, and she sang in a pleasant though small voice. Her voice has grown in strength and body and character since then, and apparently the scope of her talent has grown with it. She sings in a fresh natural way in this recording.

It may well be that one or two of these tunes will begin to sound good to us a year from now, when some of the superb arrangers of the record industry have had a chance to do something with them. (*Come Back to Me* has a good lyric and could be turned into an interesting witty ballad.) These arrangers will be more responsible than either Mr. Lane or Mr. Lerner for whatever longevity the songs enjoy.

The plot of the show? Oh that. Well, it's about this chick who can make flowers grow and remember a previous life and do similar leger-de-mind. Her psychiatrist falls in love with the earlier her, but she wants him to get hung up on the present her, and there's this other guy who's in love with her, and so on. *G. L.*

Ⓢ Ⓜ SKYSCRAPER (Sammy Cahn-James Van Heusen). Original-cast album. Julie Harris, Peter L. Marshall, Charles Nelson Reilly, Nancy Cushman, Dick O'Neill, Donald Burr, Rex Everhart, Lesley Stewart (vocals); chorus and orchestra, John Lesko cond. CAPITOL SVAS 2422 $5.79, VAS 2422* $4.79.

Performance: Valiant
Recording: Brassy
Stereo Quality: Synthetic

A mongrel musical made up of second-hand ideas left over from *Lady in the Dark* and *The Secret Life of Walter Mitty*, this hodgepodge about a daydreaming young lady who refuses to have her brownstone torn down to make room for an office building is at its worst when the music is playing. The tunes are abetted in their mediocrity by the doggedly vulgar lyrics supplied by Sammy Cahn. Even the artless, well-scrubbed charm Julie Harris brings to her amateur singing cannot take the curse off lines about "smiling with egg on your face."

Peter Marshall's lusty, wholesome baritone is defeated every time he opens his mouth by the Hollywoodenness of numbers such as *More Than One Way* (a ditty about the beauty of big buildings). Mr. Cahn is far more at home in *The Gaiety*, a racy number about the allurements of a Broadway delicatessen store, and he has put some pointed, save-that-landmark references together in a finale called *Spare That Building*. The rest is eminently forgettable, tunes and all, including *Local 403*, where the tin-hatted construction workers whistle at passing girls, and other such chintzy pieces. Interspersed with these prizes are specimens of dialogue ("Are you trying to tell me I'm a nut, doctor?" . . . "No, *I'm* the nut doctor!") which the producers of the album have seen fit to immortalize in vinylite for obscure, no doubt perverse, reasons of their own. *P. K.*

SPOKEN WORD

Ⓜ ROBERT DONAT READS FAVORITE POEMS. Robert Donat (reader). ARGO RG 192 $4.79.

Performance: Mellifluous
Recording: Uneven

Robert Donat was an actor with a keen intelligence and a voice as caressing as a viola's. He liked to read poetry, and over the years recorded quite a bit of it privately for his own pleasure. His taste was nothing if not catholic, veering from Wordsworth to Robert Bridges to T. S. Eliot. He once made an album of Eliot's *Old Possum's Book of Practical Cats* with a musical background on the Angel label, and the results were delightful. A reading of one of these is included here. On side one there are also samplings of lyrics by Keats, Wilfred Owen, Robert Browning, and Shakespeare. These are marred by an occasional descent to bathos, as well as by the overfamiliarity of much of the material. There are no chestnuts, however, on side two, which is made up of the lyrics of carols, ballads, and poems of all sorts on the theme of Christmas, ranging from Thomas Hardy's *The Oxen* to Christmas poems by John Betjeman, Hillaire Belloc, and Walter de la Mare and concluding with a prayer attributed to St. Francis of Assisi. Although the sections are uneven in technical quality, recorded as they were on different machines over the years, the total impact is eminently pleasant —a joy in any season. *P. K.*

Ⓢ Ⓜ EARLE DOUD AND ALEN ROBIN: *"Welcome To The LBJ Ranch!"* John Cameron Swayze, Westbrook Van Voorhis, Earle Doud, John St. Leger, Alen Robin (interviewers); voices of Dwight Eisenhower, Robert Kennedy, Lyndon Baines Johnson, Lady Bird Johnson, Nelson Rockefeller, Richard Nixon, Everett Dirksen, Barry Goldwater. CAPITOL SW 2423 $5.79, W 1423* $4.79.

Performance: Self-incriminating
Recording: Unbalanced
Stereo Quality: Clever

This is a smartly edited novelty wherein the actual recorded statements of eight public figures have been rearranged to correspond with a series of questions of the news-interview type for frequently hilarious effect. By taking excerpts from taped speeches and interviews and splicing them together in new ingenious sequences, the editors are able to coax our nation's leaders into some strange and telling byways. "Let me make one thing clear," Mr. Eisenhower says, and proceeds to a veritable orgy of double-talk. "What is New York to you and your wife Ethel?" the interviewer asks Robert Kennedy, and the answer raps out loud and clear, "Something that we will hand over to our children." In this way, in response to a question as to who treated his last

head cold, President Johnson is heard naming an endless list of doctors; Mrs. Johnson conducts a lunatic tour of the White House; the words of Richard Nixon, Everett Dirksen, and Barry Goldwater are turned against them; and Nelson Rockefeller admits that he hasn't "the slightest idea" what the duties of a governor are.

The fellow who put this album together was also responsible for "The First Family," the spoof on the late President Kennedy which sold four and a half million copies and made some of its purchasers pretty indignant. The same thing is liable to happen here, but by keeping the questions sharp and light and using the voices of well-known news commentators to ask them, an amusing disc has been made from an idea which could easily have turned into a heavy-handed, crashing bore. *P. K.*

CAEDMON

PAUL SCOFIELD
Magnificent in Eliot's Family Reunion

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ T. S. ELIOT: ***The Family Reunion.*** Flora Robson, Paul Scofield, Sybil Thorndike, Alan Webb; others. Howard Sackler, director. CAEDMON TRS 308S three discs $18.85, TRS 308M* $18.85.

Performance: Spooky
Recording: Excellent
Stereo Quality: Ingenious

In this chilling but compelling play, Eliot sought to "convey the pleasures of poetry" to a theater audience through a work that deals with the theme of sin and expiation in the manner of a modern detective story. He turned to the Greeks for his subject—this time to the *Eumenides* of Aeschylus. The House of Atreus is transformed into a stuffy family in the North of England. Amy, the indomitable dowager Lady Monchensey, is discovered at her country house in Wishwood surrounded by a collection of relatives straight out of Charles Addams. They include her younger sisters—the frostbitten Agatha, the malicious Violet, the snobbish Ivy; Amy's dead husband's brothers—harmless Gerald and well-meaning Charles; and wistful Mary, the daughter of some deceased cousin. Amy has arranged this reunion to celebrate the homecoming of her eldest son Harry after eight years away from Wishwood. Harry, a haunted, distracted figure, arrives in no mood to take over the estate but pursued by the Furies (he actually sees them) and suffering from a guilty conviction that he has murdered his late wife by throwing her overboard in a storm at sea.

As the play develops, the closet doors at Wishwood are, as it were, yanked open to reveal a succession of nasty skeletons. The atmosphere built up in the first scenes, what with the relatives whispering together in eerie choruses, the mystery about Harry's guilt, and the strange tensions between Agatha and Amy, lead the listener to expect turns of events more earthbound and immediately exciting than the religious and mystical ones which later develop. Eliot, always a severe critic of his own work, faults himself for having paid more attention in the play to versification than to plot and character development, and for having inserted poetic speeches "too much like operatic arias."

Yet the poetry in the play helps to hold the listener breathless, and in this recorded performance, completed the day before Eliot died at 76, it is spoken to perfection by a stunning cast he had chosen himself. Paul Scofield is magnificently remote and bemused as Harry; Sybil Thorndike supreme as the high-handed but ever-thwarted Amy; Flora Robson a muted but strangely sympathetic Agatha. Under Sackler's imaginative direction, tenuous encounters take on believable contours, the sounds of the choruses hover between humor and horror as their author intended, and the inferences and echoes of every line sustain a mystical intensity essential to the projection of the play's mood and meaning. Only the intrusion of overfamiliar snatches from the works of Ravel and Debussy as incidental music struck me as distracting—a minor flaw, surely, in a major recording achievement. *P. K.*

Ⓜ JOHN FITZGERALD KENNEDY . . . ***As We Remember Him.*** Charles Bartlett, K. LeMoyne Billings, Bernard Boutin, Major General Chester V. Clifton, Paul B. Fay, Jr., Kay Halle, Lord Harlech, Courtenay Hemenway, Arthur N. Holcombe, Lyndon B. Johnson, Robert F. Kennedy, Mrs. Rose Kennedy, Torbert H. Macdonald, Richard Nixon, David F. Powers, James A. Reed, George Ross, Walt W. Rostow, Seymour St. John, Thomas Schriber, Charles Spalding, Adlai E. Stevenson, William Walton, Earl Warren (speakers); Charles Kuralt (narrator); Charles Burr, director. COLUMBIA L2L 1017 $19.95.

Performance: Modish
Recording: Excellent

Open the 235-page hard-cover book of text and photographs included with this album, put the shiny records on your turntable, and you will instantly be surrounded by tributes to the late President Kennedy—pouring out of the loudspeaker, leaping off the page, claiming your attention for hours. I'm not too sure that this is the most appropriate way to remember a real man almost all of us cared about, but it's the most stylish memorial to date, and you'll certainly get your twenty dollars' worth.

The recorded part is put together CBS-fashion in a jigsaw assembly of fast-moving interview segments elaborately edited into one of those documentaries where the same

voice comes back later to make another point. If you turn the slick pages of the book while you listen, you'll find the same tributes and reminiscences in slightly expanded form—which is just a mite confusing—along with magnificent photographs of events in Kennedy's life, reproductions of letters, clippings, drafts of speeches—a monumental, lavishly laid-out scrapbook.

It all should add up; somehow it doesn't. Perhaps the paper is too shiny, the format too chic. Mr. Kuralt tries valiantly on the records to link the various statements by the late president's relatives and admirers into an inspiring experience, but the statements seem too many, too apt, too bright—the whole package too pretentious—to add up to a moving tribute to an actual, fallible human being who lived and breathed and mattered in a real world not quite so shiny nor so beautifully bound. In fact, I kept wishing someone would stammer, or hesitate for one instant at a loss for words, or at least let out a little sigh. Nobody did. But it all looks mighty handsome up on a shelf.

P. K.

Ⓜ RUDYARD KIPLING: ***Gunga Din, Barrack Room Ballads, Recessional, and Other Poems.*** Boris Karloff, Edward Woodward, Nigel Davenport, Ronald Fraser, Murray Melvin (readers). CAEDMON TC 1193 $5.95.

Performance: Too refined
Recording: Satisfactory

On the top shelf in my hall closet I keep a blue-label Victor spoken word recording which dates back to the old acoustical days. On one side Taylor Holmes recites "Gunga Din" and on the other he offers "Boots," rising to an insane shriek at the end, which used to drive my mother out of the house whenever my father played it. I certainly wish Caedmon had let me lend them this study in histrionics before they started recording Kipling!

Boris Karloff is all very well, and his readings here of "The Law of the Jungle," "The Way through the Woods," and "If" (whatever happened to all the samplers it used to be embroidered on?) are pleasantly avuncular, but who is this Ronald Fraser to think he can read "Gunga Din" in cozy Cockney tones without a shred of hysteria? And how did Nigel Davenport ever manage to get through all six stanzas of "Mandalay" without once bursting into song? If the people at Caedmon wish to make the White Man's Burden fashionable again (and apparently they do, for the unsigned album notes describe Mr. Kipling as "one of the sensitive and gifted intelligences of literature"), they will have to abandon the homey, intimate approach suitable for twentieth-century neo-metaphysicians and teach their actors to rear back and scream "You're a better man than I am" as if they meant it. It's this 'ere understatement that 'astened the settin' of the sun on the 'ole bloomin' British Empire, if you ask me. Tommy Atkins didn't go pussy-footin' into Burma the way *I* read it, bless 'is bleedin' soul. No, sir, *'e marched!*

P. K.

Ⓢ Ⓜ SHAKESPEARE: ***Henry VI, Part One.*** Marlowe Dramatic Society: Richard Marquand, Mary Morris, William Devlin, Peter Orr, Freda Dowie, Gary Watson, David King, Patrick Garland, V. C. Clinton Baddeley, Roger Croucher, Frank Duncan, and Denis McCarthy, George Rylands, director. LONDON OSA 1374 three discs $17.37, A 4374* $14.37.

Performance: Clamorous
Recording: Excellent
Stereo Quality: Convincing

This is the first of a trilogy of plays covering the fifty-year reign of the good but weak King Henry VI from 1422 to 1471. As English history, scholars consider the plays a mere jumble, but as studies in the dynamics of politics and the behavior of men as political animals they are unchallengeable.

Part One opens in Westminster Abbey at the funeral of Henry V. His son, still a boy, has just been crowned king. News that Henry V's hard-won dominions in France are being reclaimed by the Dauphin, Charles, propels the drama into headlong action, turning *Henry VI* into one of the noisiest and most eventful of Shakespeare's dramas, full of alarms, excursions, fanfares, and flourishes as the French drive back the English besieging Orléans, attack Rouen, and encircle Bordeaux.

These battles are as nothing, however, compared to the in-fighting among the English themselves. Two of the leading nobles, the Duke of Somerset and Richard Plantagenet (who claims he is the real heir to the throne), actually touch off the War of the Roses in the second act when, in a garden, Somerset plucks a red rose and Plantagenet a white one, and they choose up sides. Meanwhile, the French advance, until the bickering English at last are united, a peace is concluded with the intervention of the Pope, and the Earl of Suffolk talks Henry into marrying the duplicitous Margaret, daughter of the King of Naples—a match that sets the stage for revolution and treachery in *Henry VI,* Part Two.

If Part One has a hero, it is surely not King Henry, who sits by ineffectually, but the English general Lord Talbot, who fights on to the death against impossible odds and dies with his son in the massacre of his forces at Bordeaux. The villain, or villainess, surprisingly, is none other than Joan of Arc, known in the play as Joan La Pucelle. Shakespeare portrays her as such a spitfire and treacherous witch that his lines for her have often been disparaged as the work of some other playwright.

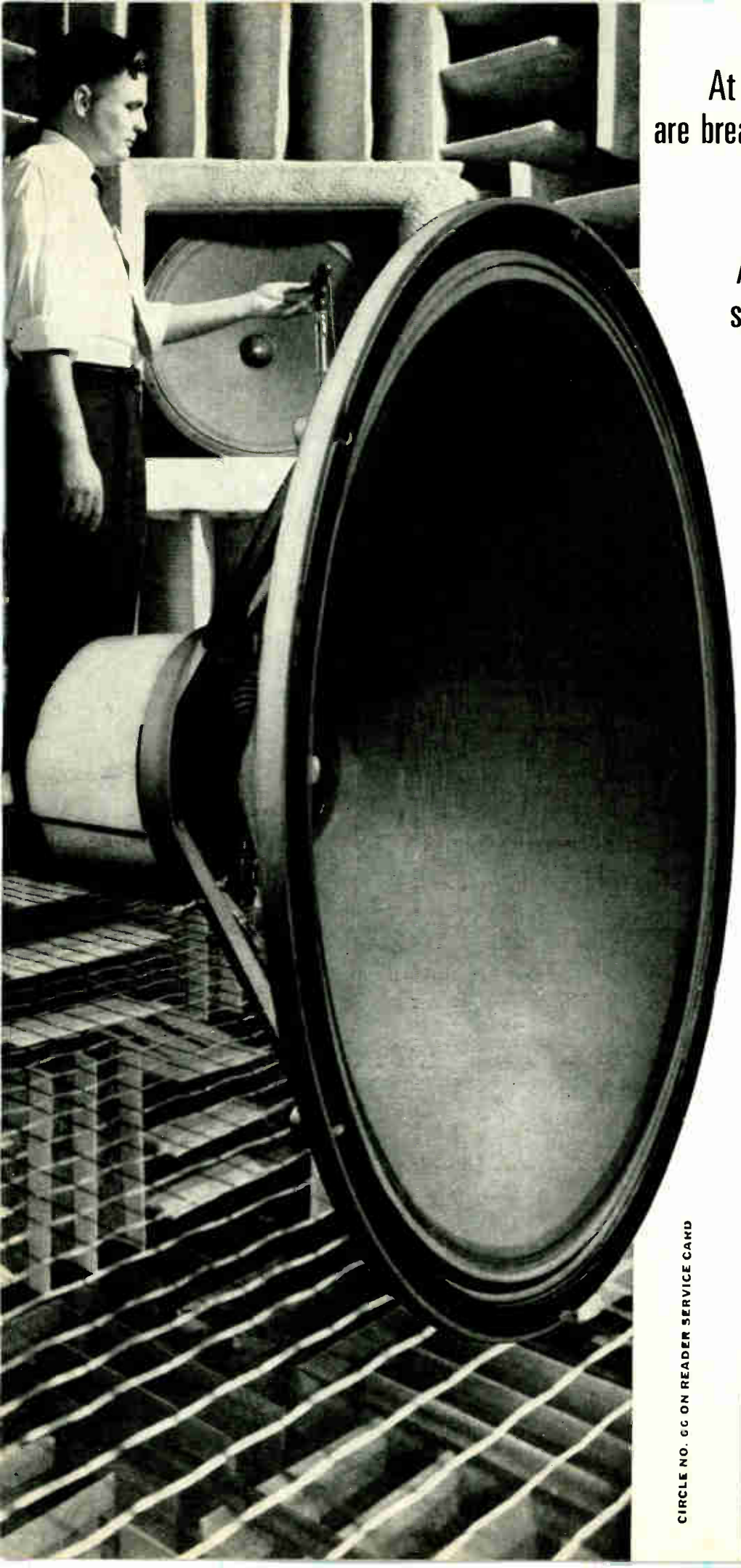
The play, like most of the histories, is full of courtly language. Most of the acting honors are shared by David King as the Duke of Gloucester, Denis McCarthy as the Bishop of Winchester, Peter Orr as Richard Plantagenet, Gary Watson as the Earl of Suffolk, and William Devlin in particular as the brave Lord Talbot. They hurl their choice stanzas to the air like real bluebloods and with a wonderful unity of style. Freda Dowie is a suitably vitriolic Joan, while Richard Marquand paints the king in just the right saintly, subdued hues, and Terrence Hardiman supplies some touching moments between battles as the aged Edmund Mortimer, Earl of March. George Rylands is, as usual, deliberate, solemn, exacting and somewhat overbearing.

P. K.

MORE ENTERTAINMENT REVIEWS

★ *IN BRIEF* ★

DATA	*COMMENTARY*
Ⓢ Ⓜ BACK PORCH MAJORITY: ***Riverboat Days!*** Back Porch Majority (vocals and accompaniment). *Mark Twain; Ol' Bailey; Down the Ohio; Mighty Mississippi;* and eight others. EPIC BN 26149 $4.79, LN 24149 $3.79.	After Randy Sparks sold his interest in the New Christy Minstrels, he formed a second group, the Back Porch Majority. Unsurprisingly, in its style, approach, and material it bears a marked resemblance to the Christy Minstrels. This program by the Majority is a slick, light, professional one dealing with the lore and legends of the riverboat days. *J. G.*
Ⓢ Ⓜ DUKES OF DIXIELAND: ***"Live" at Bourbon Street (Chicago).*** Frank Assunto (trumpet, vocal), Papa Jac Assunto (trombone, banjo), Dave Remington (trombone), Jerry Fuller (clarinet), Gene Schroeder (piano), Rudolph Brown (bass), Barrett Deems (drums). *China Boy; Struttin' with Some Barbecue; High Society; Fiddler on the Roof;* and eight others. DECCA DL 74653 $4.79, DL 4653* $3.79.	Since Dixieland has not been a viable part of the jazz scene for a long time, most of its practitioners are simply recapitulating the past. Some can still improvise in the idiom with fire and wit, but the Dukes of Dixieland are not among them. Occasionally, the heavy going here is lightened by flashes of bright, highly professional piano-playing by Gene Schroeder. The recording is very live. *N. H.*
Ⓢ Ⓜ EARL GRANT: ***Spotlight on Earl Grant.*** Earl Grant (vocals, piano, organ); unidentified orchestra. *I Am in Love; Love Letters; Gravy Waltz; Work Song;* and eight others. DECCA DL 74624 $4.79, DL 4624* $3.79.	Grant is a pretty fair pianist and organist, but he has the quality and approach and often uses the material of Nat King Cole. And he doesn't restrict such imitating to Cole—several songs in this program have been more or less patented by Ray Charles. So, however skillful or ingratiating or versatile he may be, I can't pay Grant much mind. *J. G.*
Ⓢ Ⓜ SON HOUSE: ***Father of Folk Blues.*** Son House (vocals and guitar). *Death Letter; Louise McGhee; Sundown; Empire State Express;* and five others. COLUMBIA CS 9217 $4.79, CL 2417 $3.79.	Son House, a superb guitarist and a better-than-average singer, is all-in-all one of the finest current practitioners of folk blues. He performs well here, and the recording is very good technically. I would not recommend this disc to everyone, but those who are passionately interested in blues singing should not miss it. *J. G.*
Ⓢ Ⓜ DR. SEUSS: ***Fox in Socks; Green Eggs and Ham.*** Marvin Miller, narrator. Musical accompaniment by Marty Gold. RCA CAMDEN CAS 1063* $2.49, CAL 1063 $1.89.	This is another recording of the popular children's stories of Dr. Seuss (Theodor Seuss Geisel). *Fox in Socks* is an elaborate tongue-twister involving a wonderful variety of sounds. Side two relates the experiences of a creature who does not care for green eggs and ham (and who can blame him?). Mr. Miller, the voice of the cartoon character Gerald McBoing-Boing, tackles all the roles on this disc, and is obviously equal to anything. *P. K.*
Ⓢ Ⓜ DAVE VAN RONK: ***Sings the Blues.*** Dave Van Ronk (vocals, guitar). *Bed Bug Blues; Tell Old Bill; Dink's Song; Willie the Weeper;* and eleven others. VERVE/FOLKWAYS FVS 9006 $5.79, FV 9006 $4.79.	Dave Van Ronk specializes in interpreting the Negro folk- and city-blues traditions, and although he is exploring a heritage that is not his, he is more substantial than most others searching in this area for their musical identities. He has unfeigned vitality and an impressive lyrical bent; moreover, he knows which are the best songs of the past. *N. H.*
Ⓢ Ⓜ NEIL WOLFE: ***Out of This World.*** Neil Wolfe (piano); orchestra, Peter Matz cond. *My Romance; Matchmaker; Barbra;* and nine others. COLUMBIA CS 9178 $4.79, CL 2378 $3.79.	Neil Wolfe plays the piano relatively well, but his chord changes and voicings are hackneyed, and his structures begin well enough but are resolved poorly. Peter Matz's arrangements are first-rate but Wolfe plays *at* them, head-on, rather than with them. The album is well recorded. *M. A.*



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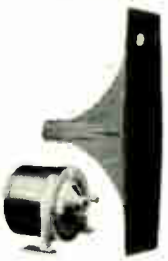

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CIRCLE NO. 66 ON READER SERVICE CARD

HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS

Ⓢ BEETHOVEN: *Symphony No. 3, in E-flat, Op. 55 ("Eroica").* Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON DGG 8802 $7.95.

Performance: Exciting
Recording: Superb
Stereo Quality: Highly effective
Speed and Playing Time: 7½ ips; 49′ 50″

Release of this tape makes available in four-track format all nine Beethoven symphonies in the Karajan-Berlin Philharmonic recordings for DGG. As I noted in reviewing the original disc release, the *Eroica* is perhaps the finest performance of the lot, combining dynamism with the broadly lyrical approach common to the Central European tradition. The recorded sound is wonderfully rich yet transparent in texture, and the stereo dimensionality leaves nothing whatever to be desired.

Despite the almost equally substantial merits of the Szell-Cleveland and Steinberg-Pittsburgh tapes (on Epic and Command respectively), this DGG-Karajan *Eroica* would be my choice among the currently available four-track versions. *D. H.*

Ⓢ CHOPIN: *Ballades: No. 1, in G Minor, Op. 23; No. 2, in F Major, Op. 38; No. 3, in A-flat, Op. 47; No. 4, in F Minor, Op. 52; Three Nouvelles Études: No. 1, in F Minor; No. 2, in A-flat; No. 3, in D-flat.* Vladimir Ashkenazy (piano). LONDON LCL 80164 $7.95.

Performance: Romantic to the core
Recording: Mostly good
Stereo Quality: Satisfactory
Speed and Playing Time: 7½ ips; 41′ 45″

This is a tape "first" for the Chopin Ballades and *Nouvelles Études*. However, the distinctive aspects of Ashkenazy's performances are brought into sharp relief by comparison with the Artur Rubinstein RCA Victor disc version of the Ballades.

Rubinstein accomplishes a brilliant and powerful exteriorization of Chopin's music through a combination of rhythmic vitality and tension of phrasing; Ashkenazy adopts a highly flexible phrase line, employs ample *rubato* in his treatment of rhythmic pulse, and tends to curb the dynamics of his climaxes for the culminating point of each ballade. His playing of the great F Minor is especially noteworthy in this respect. By and large, it is the lyrical A-flat Ballade that gains most from this treatment. Those who favor a more objective style of Chopin interpretation may find themselves taking issue with Mr. Ashkenazy. His reading of the *Nouvelles Études* is one of great elegance and tonal refinement.

The recorded piano sound tends to favor the lower middle register somewhat, though not annoyingly so. However, my review tape was rather high in hiss content and displayed a trace of flutter at the beginning. *D. H.*

Explanation of symbols:
Ⓢ = *stereophonic recording*
Ⓜ = *monophonic recording*

FISCHER-DIESKAU AT THE REHEARSAL PIANO
A vivid Papageno for a fine Magic Flute

Ⓢ HANDEL: *Messiah.* Elisabeth Schwarzkopf (soprano); Grace Hoffman (contralto); Nicolai Gedda (tenor); Jerome Hines (bass); Philharmonia Orchestra and Chorus, Otto Klemperer cond. ANGEL Y3S 3657 $17.98.

Performance: Traditional
Recording: Excellent
Stereo Quality: Fine
Speed and Playing Time: 3¾ ips; 141′ 33″

In spite of the fact that an essay in the booklet that accompanies this set (it is not enclosed but may be obtained free by mailing a postcard to Angel) stresses the historical —the changes Handel made in the original version of *Messiah* from performance to performance, the scoring, early casts—Klemperer's interpretation here is "traditional," in the sense that it is not a Baroque performance stylistically. It employs a chorus and string section that sound very large, and it is lacking in most of the proper Baroque practices, such as double-dotting, ornaments, and cadenzas at the ends of arias. This, of course, is nothing new in recordings of the oratorio, and, in fact, only the Boult performance on London offers anything out of the ordinary: Joan Sutherland is given the opportunity of decorating the *da capos* of her arias and of inserting cadenzas. Klemperer makes a somewhat ponderous impression in many of the numbers, although in the later sections, such as the Hallelujah Chorus, there is considerable, albeit rather austere, grandeur. But what is one to make of the aria "O thou that tellest good tidings to Zion" when its pace transforms any feeling of joyfulness into heavy assertion? There is much to admire in the clarity of the orchestral and choral execution, but overall this is not the *Messiah* for which I have been waiting. Angel's tape reproduction is very effective, with widely spaced stereo placement of the fine vocalists, and the tape version has greater transparency and cleanness than the disc set. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ MOZART: *The Magic Flute.* Roberta Peters (soprano), Queen of the Night; Evelyn Lear (soprano), Pamina; Fritz Wunderlich (tenor), Tamino; Dietrich Fischer-Dieskau (baritone), Papageno; Franz Crass (bass), Sarastro; others. Berlin Philharmonic and RIAS Chamber Chorus, Karl Böhm cond. DEUTSCHE GRAMMOPHON DGS 8981 two reels $16.95.

Performance: Excellent
Recording: Very good
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 148′

Although I have had an opportunity to hear only the disc version—not the tape—of the Klemperer *Magic Flute,* I have little hesitation in recommending this DGG release of the opera as the better of the two. Both performances feature the kind of all-star cast that one seldom encounters in the opera house, but when it comes to conducting, Böhm is less heavy-handed than Klemperer. DGG's album also has the advantage of including the spoken dialogue (not *quite* all of it), a necessary ingredient in this *Singspiel*, for without the dialogue it is merely a succession of isolated arias and set pieces. Of Böhm's vocalists, two must be singled out for special mention: Fritz Wunderlich, a wonderful Tamino, vocally and histrionically, and Fischer-Dieskau, whose characterization of Papageno matches that

of the superb Gerhard Hüsch in the old Beecham set. The tape processing, barring a few minor instances of pre-echo, is thoroughly satisfactory (the overall sound seems to me brighter on tape than on the disc equivalent). A libretto is included with the tape box. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ NIELSEN: *Symphony No. 3, Op. 27 ("Sinfonia espansiva").* Ruth Guldbaek (soprano); Niels Moller (baritone); Royal Danish Orchestra, Leonard Bernstein cond. COLUMBIA HQ 753 $7.95.

Performance: Inspired
Recording: Excellent
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 38'

The renewed enthusiasm for the music of Carl Nielsen can only be increased enormously by this performance, released to commemorate the centennial of the composer's birth. Bernstein's direction of Nielsen's 1911 score is positively inspired in its fervor and dynamism. And this symphony, broadly romantic and massive in scoring and scope, makes as fine an introduction to Nielsen as one could find. The tape version features excellent stereo placement and clean, brilliant sound, although the bottom end of the frequency scale is not quite so rich as it is on the disc equivalent. *I. K.*

Ⓢ PROKOFIEV: *Violin Concerto No. 1, in D Major, Op. 19.* Joseph Szigeti (violin); London Symphony Orchestra, Herbert Menges cond. STRAVINSKY: *Duo Concertant (1932).* Joseph Szigeti (violin); Roy Bogas (piano). MERCURY STC 90419 $7.95.

Performance: With loving care
Recording: Good
Stereo Quality: True to life
Speed and Playing Time: 7½ ips; 38' 29"

Szigeti's pre-war recording of the youthful Prokofiev Violin Concerto was one of the gems of the disc repertoire, and for a brief period it was available on a Columbia 10-inch long-playing reissue. In terms of flawless violin technique, the present recorded performance is no substitute for the older one, but once the seventy-two-year-old Szigeti gets by a somewhat wavery start, he is in remarkably fine form here, getting from the music all the singing quality and all the *enfant terrible* acidulousness that Prokofiev wrote into it. The backing from Herbert Menges and the London Symphony is solid but unexciting.

The Stravinsky *Duo Concertant* is one of that composer's most atmospherically neoclassic scores—of a piece with the beautiful *Apollo* ballet composed a few years earlier. Again Szigeti approaches the music with great musicianship and rhythmic vitality, if not always with impeccable tonal steadiness. The piano accompaniment by Roy Bogas is exceptionally vital. Both recordings are first four-track tape versions of the works. *D. H.*

Ⓢ R. STRAUSS: *Daphne.* Paul Schoeffler (bass), Peneios; Vera Little (alto), Gaea; Hilde Gueden (soprano), Daphne; Fritz Wunderlich (tenor), Leukippos; James King (tenor), Apollo; Rita Streich (soprano), First Maiden; other soloists, Vienna State Opera Chorus and Vienna Symphony, Karl Böhm cond. DEUTSCHE GRAMMOPHON DGH 8956 $12.95.

Performance: Idiomatic
Recording: Startlingly realistic
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 94'

Daphne, Strauss' one-act opera of 1937, was one of his last works in this form, and like so many of the composer's works of that period, it looks backward stylistically to previous Strauss and also sometimes to Wagner. Thus, an initial hearing of this "Bucolic Tragedy," as Strauss termed it, reveals little that one has not heard before. This is not to say that the score does not have its impressive moments (certainly the lengthy closing scene is one). And if a first exposure to this work results in a slight disappointment, I have little doubt that repeated hearings will reveal that the opera, though not a masterpiece, can give considerable pleasure.

Daphne was dedicated to Karl Böhm, and that conductor's performance of the work, opening the 1964 Vienna Festival, is its only presently available commercial recording (a performance led by Erich Kleiber has been privately issued on discs). For the most part this seems to be an idiomatic reading, although Böhm, throughout much of the opening and middle portions of the opera, pushes the music in a relentless fashion. There is little of the tranquility, voluptuousness of color, and variety of pacing one usually associates with Strauss. The soloists, notably Gueden, Wunderlich, and King (despite his rather tight-throated quality), are very fine indeed, and the orchestral and choral work are better than satisfactory. The audience is amazingly quiet. I would have expected a much more furious barrage of applause at the end—the performance is far too good to have deserved only the feeble bit preserved here. Finally, the sound on tape is superbly lifelike in its fidelity to the stage performance. Commendably, Ampex includes a complete libretto, a translation, and program notes with the reel. *I. K.*

STRAVINSKY: *Duo Concertant* (see PROKOFIEV)

COLLECTIONS

Ⓢ THE FABULOUS VICTORIA DE LOS ANGELES. Sacrati: *Proserpina: E dove t'aggiri.* A Scarlatti: *Pirro e Demetrio: Le Violette.* Handel: *Joshua: Oh! had I Jubal's lyre.* Schubert: *Der Tod und das Mädchen: Wohin; An die Musik.* Fourteen other songs. Victoria de los Angeles (soprano), Gerald Moore (piano). DUETS BY VICTORIA DE LOS ANGELES AND DIETRICH FISCHER-DIESKAU. Purcell: *Let us wander: Lost is my quiet.* Haydn: *Schlaf in deiner engen Kammer.* J. C. Bach: *Ah, lamenta oh bella Irene.* Beethoven: *Oh! would I were but that sweet linnet: He promised me at parting: They bid me slight my Dermot dear: The Dream.* Six other duets. Victoria de los Angeles (soprano), Dietrich Fischer-Dieskau (baritone), Gerald Moore (piano), Eduard Drolc (violin), Irmgard Poppen (cello). ANGEL Y2S 3665 $11.98.

Performance: Superb
Recording: Below standard
Stereo Quality: Adequate
Speed and Playing Time: 3¾ ips; 87' 2"

(Continued on page 132)

Some plain talk from Kodak about tape:

The lowdown on low-noise tapes... and on low-speed tapes

Designing a "low noise" tape is a bit like trying to fit a six-foot man with a pair of pants tailored for a five footer. Cutting off his legs is a solution . . . but it lacks elegance. Tapewise, if all you do is use a low-noise tape, you end up with lowered output; i.e., mighty short legs. And if you push up the gain, where's the low noise you were hoping for?

The art of low noisemanship requires a bit more finesse. And it's not so hard to master if you take a listen to KODAK's Type 34A Hi Output Professional Tape. Try this test: Listen to a "no signal" tape at high gain. Now turn down the gain until the hiss disappears. Wouldn't it be nice if you could listen to the tape that way? The solution, obviously, is to pick a tape you can put a lot on—and play it back at low gain . . . and low noise, naturally!

Enters the star. Compared to our own Type 31A Standard Play Tape, and to the low-noise product from a competitor we must keep mum about, the chart below reveals that KODAK Type 34A Hi Output Tape gives five or more additional decibels of undistorted output. At similar output levels, Type 34A is just as quiet as the next fellow's. It does this with no increase in print-through over general-purpose tapes. Pretty nice for silence lovers. The values expressed in the chart are in decibels at optimum bias settings using our Type 31A as the reference.

Some like it slow. In medieval times, a favorite subject of theological discussion was just how many angels could dance on the head of a pin. KODAK can provide no informed opinion on this question, but leaps into the fray when it comes to how much signal you can squeeze on a given length of tape. Since tape started, tape speeds have been dropping. First it was 15 ips, then 7½ ips; the day of 3¾ ips is here for some. And the recorder manufacturers still haven't stopped. Who knows where it will end.

But there are some problems involved. At 15 ips a single cycle of signal at 1,000 cycles-per-second covers 15 thousandths of an inch longitudinally on the tape as it travels by. At 1⅞ ips (to go to extremes) it's down to less than 2 thousandths of an inch. As a result, as tape travel speeds decrease, tape "resolution," to borrow a photographic word, becomes more and more important. A second problem is that external magnetic flux on the tape available to thread the reproduce head also decreases in proportion. This means that you need a high-efficiency tape. Last but not least, the tape itself has to be thin for maximum footage on a given reel. People buy long-playing tapes because they play long.

Put all these problems together and our trusty KODAK 11P ½ Mil Double Play Tape sounds better and better. Look at the chart which compares it to a premium-priced famous name brand recently improved for low speed . . . and to a competitive general-purpose tape. KODAK 11P shows off as well as the first, and better than the second. Figures are in decibels using our 11P as the reference.

	Competitive double-play tape	Premium-priced competitive "improved" low-speed tape	KODAK 11P double-play tape
Optimum bias	+0.5	−0.5	0.0
Sensitivity at 37.5 mil wavelength	−0.6	−1.2	0.0
1 mil wavelength	−2.5	−0.2	0.0
0.6 mil wavelength	−2.6	+0.4	0.0

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	KODAK 31A Tape	Premium-priced competitive low-noise tape	KODAK 34A Tape
Bias	0.0	+0.4	+0.8
Sensitivity at 37.5 mil wavelength	0.0	−3.0	+2.1
Input at 2% harmonic distortion	+10.0	+11.4	+13.0
Output at 2% harmonic distortion	+11.5	+10.7	+16.3
Saturation Output	+20.0	+19.0	+23.6
Maximum Dynamic Range	75.0	79.0	79.0
Modulation S/N Ratio			
—20 to 1000 CPS	62.0	57.0	62.0
—1000 to 15,000 CPS	64.0	65.0	67.0

EASTMAN KODAK COMPANY, Rochester, N.Y.

CIRCLE NO. 17 ON READER SERVICE CARD

Both of the disc albums this tape comprises were hailed at the time of their release in 1962 for the great artistry of the performers. Victoria de los Angeles, both solo and with Dietrich Fischer-Dieskau as her partner, turns in some lovely performances of repertoire ranging from the Baroque to the Romantic; the duet material, in particular, is fascinating, because it is so seldom heard, especially as done by artists of this caliber. Special mention must be made of the delightful Spanish selections (in one of which Miss de los Angeles accompanies herself on the guitar) that bring to a close the "Fabulous" sequence.

The 3¾ speed appears to work to the disadvantage of this recital, for piano flutter is very much evident. The processing also leaves something to be desired: the top register is not particularly smooth, and there is even a momentary pitch sag in "Oh! had I Jubal's lyre." Thus, in spite of the high quality of performance, it is difficult to recommend this tape. A postcard is enclosed in the box to enable the purchaser to send for free copies of the text folders included with the discs. *I. K.*

ENTERTAINMENT

Ⓢ DAVE BRUBECK QUARTET: *Angel Eyes.* Dave Brubeck (piano), Paul Desmond (alto sax), Eugene Wright (bass), Joe Morello (drums). *Violets for Your Furs; Everything Happens to Me; The Night We Called it a Day;* and four others. COLUMBIA CQ 757 $7.95.

Performance: Accomplished
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 7½ ips; 31′

Rule One among intense hipsters is to ban the successful. Thus, when I was twenty-one and knew everything, especially about music, I rejected the Dave Brubeck Quartet in favor of the strugglers—the ill winds of jazz who offer such seductive explanations for failure (businessmen, society, mother). When I emerged, bored, from the wonderful world of washouts, Dave Brubeck was still making music and was still successful (why should a musician stop playing because one fan stops listening?), and I began liking him all over again. It's simple: this group plays extremely well. Why fight it, except when you're twenty-one?

This album is a collection of excellent tunes by Matt Dennis. Brubeck's opening solo on *Angel Eyes* is gorgeous. Brubeck sometimes plays block chords, hitting them *sforzando* and ebbing the tone quickly by decreasing the pedal. The result is a little harsh. Like most other pianists, he needs some Bill Evans lessons to master this device.

Alto saxophonist Paul Desmond's playing is so personal and so steadily excellent that almost anyone familiar with jazz recognizes his records after a few notes. He plays lyrically, and often hilariously—in a dry sort of way. One wonders where Desmond would have gone without his early tie-up with Brubeck. Would he have done less, or grown broader? If you have a week to speculate, good hunting.

While jazz nuts tend to ostracize the successful, they have an auxiliary ruling which allows appreciation of the Big Name's sidemen. Thus, Ray Brown is praised by those who shrug off Oscar Peterson. Brubeck's drummer, Joe Morello, has long been accepted as first-rate, despite his steady job. In this album he and bassist Eugene Wright provide firm support. You don't have to be a jazz fan to enjoy this record (though it wouldn't hurt).

MARVIN LICHTNER

PAUL DESMOND
A personal, lyrical way on the sax

The recording on the first side of this tape is shorter than that on the reverse side, and when you turn it over you miss the first part of side two. Columbia has further burdened the listener by packaging the tape in an opaque gray reel, so that it is impossible to see how far back to rewind to get to the first notes. You're likely to run the tape off the reel. That's called Creative Inconvenience, I think. *M. A.*

Ⓢ ROBERT GOULET: *Summer Sounds.* Robert Goulet (vocals); orchestra, Don Costa, Ralph Burns, and Sid Ramin cond. *Mam'selle; If You Love Me; I'll Get By;* and eight others. COLUMBIA CQ 752 $7.95.

Performance: Stiff
Recording: Fair
Stereo Quality: Fair
Speed and Playing Time: 7½ ips; 29′

My mother likes Robert Goulet very much. He began his career some years ago in the musical comedy *Camelot* and won over many of his contemporaries. Now his appeal has shifted to listeners of middle age.

The selections on this tape are broad and puzzling. The program opens with sixty-two bars of insipidness called *Summer Sounds*, apparently aimed at the young at heart (but nobody is young enough to enjoy this tune). Goulet also includes the moving *What Now My Love*, in which he makes the common mistake of passing off sheer volume as emotion. In the process of jazzing up *Summertime*, he dates the song twenty years.

Along with the trash tracks, arrangers Ralph Burns and Don Costa have written some exquisite arrangements. Burns' *Summertime* and *Once Upon a Summertime* and Costa's *Old Cape Cod* and *I'll Get By* are among the most beautiful charts released this year.

Though Goulet's intonation is sometimes sharp, his voice is huge and manly. But his aged concept of what a song is about sepa-

rates him from many singers who work with less voluminous voices for more *interested* audiences. The recording quality is a bit heavy and muffled. *M. A.*

Ⓢ QUARTETTE TRÈS BIEN: *Boss Très Bien.* Quartette Très Bien (piano, bass, rhythm). *The Sweetest Sounds; Tonight; Rhodesian Chant;* and seven others. DECCA ST74 4547, $7.95.

Performance: Trite
Recording: All right
Stereo Quality: Uneven
Speed and Playing Time: 7½ ips; 41′ 30″

One of the several reasons that jazz, as an art form, has all but disappeared today is that everyone thinks he can play it. Cocktail pianists think they can do it. Mambo types think they throw it in with their cha-chas. The ordinary listener, who thinks he's hearing jazz by someone who thinks he's playing it, can't be blamed if he doesn't much like it.

What is going on in commercial quartets and quintets is a world away from what jazz could have become and didn't. People don't seem to like real jazz very much. They never have. Its level has been systematically lowered in an attempt to please crowds. It is questionable that the resultant commercial jazz enjoys any more, or less, popularity than did the jazz that was played before players discovered fakery. Today, with a few glorious exceptions, jazz has split into two groups: musicians who make a Cause out of it, and musicians who cash in on it. Together, they're doing pretty well at shredding its future.

The Quartette Très Bien is in the cash-in-on-jazz category. I wouldn't mind so much, except they don't play very well. The pianist is uninterruptedly clichéd. His chord changes are dull and often wrong, and he makes little attempt to finish phrases he's begun. The drummer is so unsteady that he often lapses into accenting the first and third beats of the measure rather than the second and fourth *(I Love Paris)*. There is no detectable resonance in the tone of the bass player. Almost all tempos are lumpy, medium-fast grinds. There's little reason to support this kind of album in any way. *M. A.*

KAY STARR
Talent, taste, and a mellow warmth

Ⓢ GEORGE SHEARING QUINTET: *Jazz Concert; San Francisco Scene.* George Shearing (piano); unidentified guitarist, vibraphonist, bassist, drummer. *Walkin'; When April Comes Again; Love is Just Around the Corner; My New Mambo;* and twelve others. CAPITOL Y2T 2266, $9.98.

Performance: Skilled
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 3¾ ips; 80′ 25″

Although there is no lack of respect for George Shearing's abilities among people who make their living in music, many tend to give him an approving nod and go on to other musicians—until they again hear one of his better albums. I don't know how many times I've rediscovered George Shearing, but I have just done it again.

Part of the reason that Shearing is overlooked as a superb pianist is that he is associated with a certain "sound" which has proved to have long-term appeal. The Shearing sound we have all grown used to employs the piano playing in block chords with the melody doubled by vibraphone and/or guitar and backed with rhythm. There's nothing wrong with this sound; it's quite pleasant. Shearing cannot be condemned for using a "sound" that enables him to make a steady living at his craft. The only trouble is that the famous Shearing sound is musically his *least* important, and thus one forgets how wide his range is.

When Shearing feels like flavoring a ballad with Bach or Chopin, as in *This Nearly Was Mine* on this album, he tops anything Don Shirley or Calvin Jackson has to say in this vein. He out-Garners Garner in *Love Walked In.* He's continually putting on the gospel or Bluegrass style in up tunes. In his exquisite *I Cover the Waterfront,* he incorporates not only themes of Debussy, but the feeling of French impressionistic music as well.

Like all his albums, this one is full of the Shearing sound, which once excited the entire music business (remember, he was the *first* to use that sound) but which now pales with age and overuse. When it isn't locked into that complacent, block-chorded identity, the whole quintet swings. Though originality is not Shearing's chief asset, there are few pianists active today who match him in sheer craftsmanship.

This tape, made at a concert, is extraordinarily well recorded. There have been many complaints about the lack of information in liner notes on disc albums; the situation is even worse on tapes. For all one can discern from this package, the guitarist might even be Andrés Segovia. *M. A.*

Ⓢ KAY STARR: *I Cry by Night: The Fabulous Favorites!.* Kay Starr (vocals); Gerald Wiggins (piano); orchestra, Stu Phillips cond. *Lover Man; My Kinda Love: So Tired; Wheel of Fortune; I'm Alone Because I Love You;* and twenty others. CAPITOL Y2T 2407 $9.98.

Performance: Mellow
Recording: Adequate
Stereo Quality: Adequate
Speed and Playing Time: 3¾ ips; 64′ 7″

The only thing I ever had against Kay Starr was that she kept making hits of terrible tunes (which she sang well) with terrible arrangements that were played on my car radio from morning till night. I begrudged

her good fortune only so far as I was a victim of it. Disc jockeys are in the winner business; I usually like the reverse side of hit records.

On one side of this tape, "I Cry by Night," Miss Starr demonstrates her warm and easy stride with a small group led by pianist Gerald Wiggins. On the other side, "The Fabulous Favorites!", she is accompanied by an orchestra, and her singing is more energetic. This side includes some of the lousy hits she sang so well—*Wheel of Fortune, Rock 'n' Roll Waltz,* and a couple of others—but she compensates with other tunes.

It takes a good ear to bend the notes of a song well. Miss Starr is able to bend, slur, sob, and even break some notes with a funny little yodel that is almost the signature of her style. All her devices work because of her sense of mood and taste. She practices moderation as all good singers do. Shades of country-and-western infect her singing, but her time sense is closer to jazz, almost Dixieland.

Disc jockeys don't play many Kay Starr records these days, which is a pity; most of today's darlings don't have half her talent. Let's hope she hits again soon, because on the flip side of the awful song she will sing well, there might be a gem worth buying.

Capitol has used their "New Biasonic Process" to update these two old albums for tape release, and the process worked relatively well in this case. *M. A.*

FILM MUSIC

Ⓢ SLAUGHTER ON TENTH AVENUE (Richard Rodgers). Sound-track album. Universal-International Orchestra, Joseph Gershenson cond. DECCA ST74 8657, $7.95.

Performance: Sluggish
Recording: Dated
Stereo Quality: Dated
Speed and Playing Time: 7½ ips; 39'

Songwriter Richard Rodgers has stepped into the larger forms of music several times, giving us such works as *Victory at Sea* and *Slaughter on Tenth Avenue.* These are not so much integral compositions as groups of melodies with transitional passages, the whole of which is then orchestrated. (Rodgers does not do his own orchestration.) Though his larger works can be of some interest, Rodgers is not a composer but a songwriter.

In this album, the ballet *Slaughter on Tenth Avenue* has been arranged and adapted by Herschel Burke Gilbert as background music for a film. Gilbert stays close to the original themes, adding new transitional music. The difficulty is that there is neither the length nor the substance in this now dated work of Rodgers' to support an entire film score. Although the music may work in the film, on tape it is monotonous.

Gilbert's adaptation is heavy; even the few segments of brighter tempos plod relentlessly. Part of the reason is poor recording in which the brass and reeds dominate darkly, while the strings are all but lost. Had the brightness of the stringed instruments, especially violins, been recorded advantageously, the music would not be so gray.

This is not music to clean the house by, unless you have three days. But if you like to whistle the tunes of *Slaughter on Tenth Avenue,* buy this tape and wear yourself out. *M. A.*

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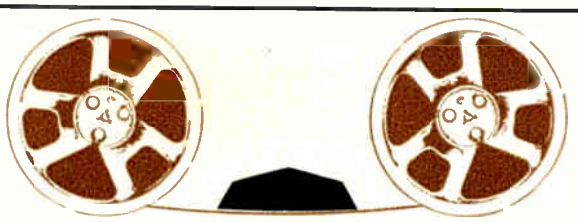

TAPE HORIZONS

By DRUMMOND McINNIS

FAMILY ARCHIVES

A CANDID tape recording can capture someone's personality in a way that photographs cannot. A person's accent, the rhythm of his speech, the pitch and intonation of his voice—all these tell a great deal more about him than the way he looks. With a camera you may freeze a smile on a friend's face, but that conveys far less about him than a recording would. Many tape enthusiasts make albums of their children's initial efforts with the English language without realizing that recordings of other members of the family or of friends would also give great pleasure in years to come.

An old friend of mine, who describes himself as a Southern émigré to New York, told me recently that he was expecting his parents' annual visit to see how their children and grandchildren are getting along in exile from the Deep South. Although his parents are healthy and active, they have reached an age that will prevent them from making many more yearly forays north of the Mason-Dixon. My friend told me that he was sentimental about his parents' old-fashioned accents and rich command of Southern idiom and very much wanted to preserve a lengthy sample of their conversation. He asked whether I thought this urge was morbid, and I answered that it was no more morbid than taking a snapshot as a souvenir of the way they look. With that encouragement, he proceeded.

Enlisting his sister as an accomplice, he intended to bug the dinner table the evening of his parents' arrival, but he found that he did not have a long enough extension cable for the microphone. So when the assembled family moved into the living room for after-dinner coffee, my friend busied himself about his hi-fi installation, put away a few records, and unnoticed by anyone but his sister, he turned on the tape recorder and placed a small microphone on the table beside his father. Brother and sister then shifted the conversation to reminiscences of old times and got better results than they had expected: anecdotes about their parents' courtship, a few indiscreet comments on absent relatives, a couple of family jokes that are now funny only because they have been retold so many times.

After their parents went to bed, the young folks stayed up to play back the tape. They were delighted with it, but the conversation was so intimate that they felt guilty of eavesdropping and decided they'd have to ask their parents' permission to keep the tape. Far from feeling offended or tricked, the parents were flattered that their children wanted to record them. When they heard the tape, they laughed at their own unguarded comments, and the mother, hearing her recorded voice for the first time, asked, "Do I really sound *that* Southern?"

Since one stationary microphone was used for a number of people, the balances are imperfect, of course. There are moments when everybody is talking at once and moments when the volume of laughter causes overloading, but nobody wanted to edit out a thing. It is an extremely personal document—a treasurable hour of a family enjoying being together. If you intend to get into this family-archive business yourself, I suggest that you use a double-play Mylar-base tape at 3¾ ips for long life and about two hours of recording without turnover.

HI FI/STEREO REVIEW ADVERTISERS' INDEX

HI FI/STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

Capture natural sound with Pickering.

From the softest flutter of the woodwinds to the floor-shaking boom of the bass drum, natural sound begins with Pickering. Right where the stylus meets the groove.

Any of the new Pickering V-15 stereo cartridges will reproduce the groove, the whole groove and nothing but the groove. That's why a Pickering can't *help* sounding natural if the record and the rest of the equipment are of equally high quality.

To assure compatibility with *your* stereo equipment, there are four different Pickering V-15 pickups, each designed for a specific application. The new V-15AC-2 is for conventional record changers where high output and heavier tracking forces are required. The new V-15AT-2 is for lighter tracking in high-quality automatic turntables. The even more compliant V-15AM-1 is ideal for professional-type manual turntables. And the V-15AME-1 with elliptical stylus is the choice of the technical sophisticate who demands the last word in tracking ability.

No other pickup design is quite like the Pickering V-15. The cartridge weighs next to nothing (5 grams) in order to take full advantage of low-mass tone arm systems. Pickering's exclusive Floating Stylus and patented replaceable V-Guard stylus assembly protect both the record and the diamond. But the final payoff is in the sound. You will *hear* the difference.

PICKERING—for those who can hear the difference.

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CIRCLE NO. 47 ON READER SERVICE CARD

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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.

ELECTRO-VOICE, INC., *Dept. 264F, 616 Cecil St., Buchanan, Michigan*

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