

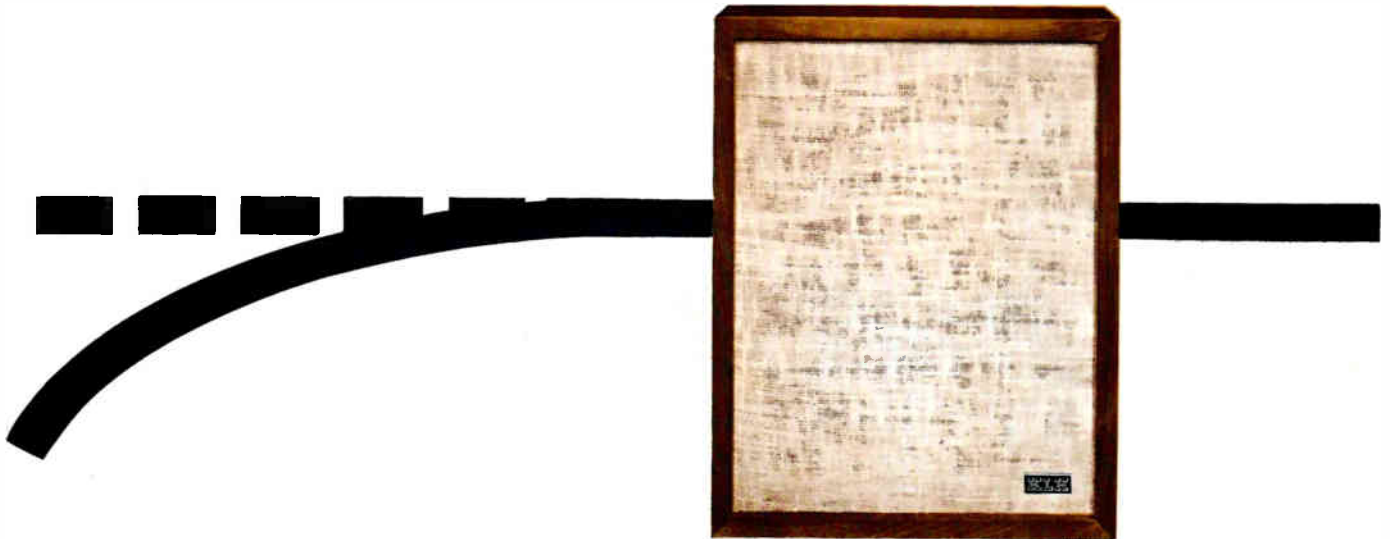
HiFi/Stereo Review

JULY 1963 • 50 CENTS

STEREO-CARTRIDGE TEST: PART TWO * WHAT'S WRONG
WITH MODERN CONCERT HALLS? * THE NEW JAZZ PIANO



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KLH has just introduced a new speaker system — the Model Fourteen — designed to accomplish two objectives: — to reproduce music (1) with less distortion and (2) with more bass than has heretofore been possible for a small speaker system. Inside the compact enclosure of this new speaker are a number of vital departures from any speaker system ever produced before.

The Model Fourteen employs two extremely compliant *full-range* speakers. The diameter of their cones is only 3". Their maximum excursion is $\frac{3}{8}$ ". This excursion is controlled by the highest ratio of magnet power to cone lightness ever engineered into a loudspeaker.

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In the Model Fourteen, part of the answer is a small speaker with a very powerful magnet and long excursion. This provides two great advantages — the ability to move large volumes of air, and the precise control over cone movement necessary for freedom from distortion. It also provides a problem, however, since the damping effect of the heavy magnet increases at the lower frequencies. This reduces the bass output of the speaker.

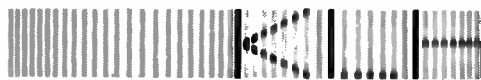
The rest of the answer is the first use, in a small

multi-speaker system, of a revolutionary technique which we call *frequency contouring*. This technique was pioneered by KLH in the now famous Model Eight FM Receiving System and Model Eleven Portable Stereophonic Phonograph — each generally conceded to be the finest example of its class yet produced. Incorporated in the Model Fourteen is a passive electronic network which reshapes the power output of any conventional amplifier to match exactly the low frequency power requirements of the speakers, so that their response curve remains flat far below its normal roll-off point.

This technique can only be applied successfully with speakers whose low frequency response is held precisely to a profile of certain specific characteristics. Only because the speakers used in the Model Fourteen — including their impregnated paper cones — are designed and manufactured in our own plant can they be held to the rigid uniformity required for the use of frequency contouring. No commercially supplied cones have the necessary uniformity. No other manufacturer of small full-range speakers produces its own cones.

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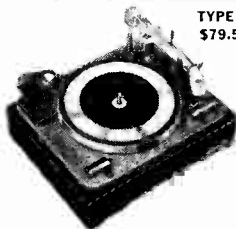
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COVER: RICHARD SMITH ASSOCIATES

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EDITORIALLY SPEAKING

by FURMAN HEBB

I FEEL that this month's lead article by Fritz A. Kuttner is one of the most important we have published in some time. Dr. Kuttner discusses the acoustical inadequacies that are apparently becoming typical of modern concert halls, and points an accusing finger at today's concert-hall designers.

Since the time Dr. Kuttner wrote the article, the controversy over New York City's Philharmonic Hall, the country's newest and most publicized auditorium, has come to a showdown. As reported by Harold Schonberg in the *New York Times*, independent consultants have recommended "sweeping changes" to correct the hall's "severe acoustic limitations." Because the Philharmonic Hall affair illustrates so many of Dr. Kuttner's criticisms of modern halls, I would like to quote Mr. Schonberg at length:

A committee of four acoustics experts will recommend sweeping changes for the Philharmonic Hall auditorium. The committee's conclusion, based on several months of study and measurements, is that Philharmonic Hall is suffering from severe acoustic limitations. A thorough overhaul will be necessary to correct them. . . .

Among their recommendations will be the elimination, or at least extensive modification, of the overhead acoustic "clouds," the erection of a well-designed orchestra shell, and the necessity of creating more sonic diffusion. . . .

The clouds were envisaged as a sound reflector. What happened, however, is that the clouds are reflecting only frequencies over 250 cycles per second. Lower frequencies pass through the clouds, the acousticians say, and reverberate between the clouds and ceiling, coming back too late to do any good. . . . One of the acousticians said that frequencies below 250 cycles per second are attenuated 10 to 15 decibels. . . .

The majority of New York Philharmonic musicians are outspoken in their dislike of Philharmonic Hall. They describe it as a "television studio," "a pin-ball machine," "raw alcohol instead of a vintage wine." One of their complaints is that they cannot hear themselves very well, and that they hear their colleagues even less well. . . .

The lack of diffusion in Philharmonic Hall is another problem that has been discussed. Sound seems to come only from the stage, and the audience gets little or no feeling of tonal immersion. To correct this, diffusing bodies on the side walls of the auditorium may have to be installed. At the same time, the echoes that afflict parts of the hall can be pinpointed, and eliminated by sound-absorbing materials.

Basically, said one of the acousticians, sound is not projected evenly into the hall. As it leaves the stage, it hits the side walls and bounces back and forth. Low frequencies are not reflected off the clouds. And the side walls of the hall, which are too regular, prevent proper diffusion of sound. . . .

Among the aims of the acoustic experts is, as one of them put it, "to re-establish the science of acoustics." . . . Their belief in acoustics as a science is not entirely reflected at this point by Lincoln Center officials. Mr. Abramovitz [the architect of Philharmonic Hall], understandably unhappy about the course of events, thinks that "acoustics is not a science. One cannot predict." . . .

Now, if you want to know the *why* of the situation, I suggest you turn to Dr. Kuttner's article, which starts on page 29.

NEXT MONTH: A SPECIAL ISSUE
ABOUT LOUDSPEAKERS AND ENCLOSURES

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57-16. MOZART ARIAS: ANNA MOFFO. A thrilling new voice sings 11 arias from Don Giovanni, Le Nozze di Figaro, Mass in C Minor, others.

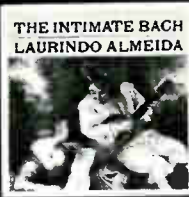
58-35. BRAHMS: SYMPHONY #1, C MINOR. Giulini, Philharmonia Orchestra. "... deserves tremendous success..." -The Gramophone.



16-95. NO STRINGS. New Orig. 8-way Cast album! Stars Diaghann Carroll, Richard Kiley, 14 fresh R. Rodgers' songs: The Sweetest Sounds, others.

51-95. CALLAS PORTRAYS PUCCINI HEROINES. Favorite arias from Manon Lescaut, Madame Butterfly, Turandot, La Boheme, Sur Angelica, others.

17-59. VIVA BOSSA NOVA! LAURINDO ALMEIDA, his fiery guitar and band swing the new dance rage. Lazy River, Mr. Lucky, 10 others.



85-82. THE INTIMATE BACH: DUETS WITH SPANISH GUITAR, VOL. 2. LAURINDO ALMEIDA. Fuga, Komm Süsster Tod, Partita in 8 Flat, others.

15-94. NAT KING COLE. THE TOUCH OF YOUR LIPS. Dreamy musical memories: Not So Long Ago, Illusion, I Remember You, Funny, 7 more.



85-02A, 85-02B. THE ART OF MILSTEIN. NATHAN MILSTEIN, violinist. TCHAIKOVSKY, Violin Concerto in D; BEETHOVEN, Sonata No. 5. Steinberg, Pittsburgh Symphony; Firkusny, piano. Also, short works by Szymanowski, Debussy, others.

(2-Record set counts as two separate selections.)

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85-23. AMERICANA: CARMEN DRAGON and the Capitol Symphony Orchestra. "American music emphasized to the full..." -Record Review.



15-38. SINATRA: ALL THE WAY. Frank's greatest hit singles: High Hopes, Witchcraft, Talk to Me, Sleep Warm, Ol' MacDonald, 7 more.

16-42. KINGSTON TRIO. CLOSE-UP. 12 songs never before recorded: Sail Away, Ken Karanga, Jesse James, Weeping Willow, Glorious Kingdom, etc.

15-20. PEGGY LEE. BASIN STREET EAST. Catch her club performance of Fever, The Second Time Around, Them There Eyes, Yes, Indeed, 11 more.



35-95A, 35-95B. BEE-THOVEN: MISSA SOL-EMNIS. Elisabeth Schwarzkopf, soprano; von Karajan conducts Philharmonia Orchestra. "Sung and played with style, lyricism and fervor..." -LP Stereo Guide. Beautifully boxed.

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57-26. CHOPIN WALTZES: MALCUZYNSKI, piano. 14 pieces, played "with assurance and highly personal ideas." -LP Stereo Guide.

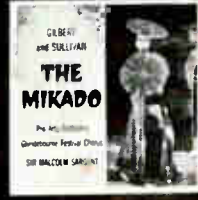


02-10. PIAF. 12 ballads in the poignant style of France's greatest torch singer, with Robert Chauvigny's orchestra. Monaural only.

57-31. BACH: THE MUSICAL OFFERING. Yehudi Menuhin, Both Festival Orchestra. "Moving musical experience" - High Fidelity Magazine.

54-11. THE SOVIET ARMY CHORUS AND BAND. 200 thundering male voices sing Russian folk ballads, army songs, and Tipperary -in Russian!

85-71. LAURINDO ALMEIDA: REVERIE FOR SPANISH GUITARS. 11 selections from Ravel, Debussy, Tchaikovsky, Brahms, Chopin, Albeniz, others.



35-73A & 35-73B. THE MIKADO. Gilbert and Sullivan. Hear the biting wit and enchanting music of the Savoyards in a brilliant new album. Sir Malcolm Sargent leads the Glyndebourne Festival Chorus and the Pro Arte Orchestra.

(2-Record set counts as two separate selections.)

59-71. THE FABULOUS VICTORIA DE LOS ANGELES. 19 songs by the world's most gifted soprano. Handel, Schubert, Brahms, Granados, folk airs.

55-80. BEETHOVEN: PIANO CONCERTO #1; SONATA #27. Salomon, piano; the Philharmonia Orchestra conducted by Herbert Menges. Sparkling.

55-11. BEETHOVEN: PIANO CONCERTO #4. EMIL GILELS, pianist, with the Philharmonia Orchestra. Responsive playing, magnificently recorded.



15-69A & 15-69B. JUDY AT CARNegie HALL. "Garland at her greatest." Hi-Fi Stereo Review. 28 exciting songs from the greatest evening in show-business history: Man That Got Away, Trolley Song, Chicago, San Francisco, 24 more encores, recorded live.

(2-Record set counts as two separate selections.)

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83-82. MILSTEIN. DVORAK & GLAZOUNOV: VIOLIN CONCERTOS. William Steinberg and Pittsburgh Symphony. "Poetic" - LP Stereo Guide.

57-21. LALO: SYMPHONIE ESPAGNOLE. Leonid Kogan, violinist; Kondrashin conducts Philharmonia Orchestra. "lofty, lyric" - LP Stereo Guide.

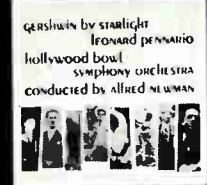
53-83. ELISABETH SCHWARZKOPF: SONGS YOU LOVE. 16 songs by the superb soprano. "Great in every way..." -Phil. Daily News.

52-02. BERLIOZ: SYMPHONIE FANTASTIQUE. Von Karajan and the Philharmonia Orchestra in a "powerful performance." Monaural only.

57-96. BRAHMS: CONCERTO #2 in B FLAT MAJOR. Richter-Haaser, piano; von Karajan and Berlin Philharmonic. A monumental recording.

59-22. SIBELIUS: FINLANDIA AND SYMPHONY #5. von Karajan conducts The Philharmonia Orchestra. "Masterly, rich." -HiFi Stereo Review.

56-41. FRANCK: SYMPHONY IN D MINOR; PSYCHE ET EROS. Carla Giulini, Philharmonia. "Finest performance..." -Amer. Record Guide.



85-81. GERSHWIN BY STARLIGHT: Leonard Pennario, pianist; Hollywood Bowl Symphony Orchestra conducted by Alfred Newman.



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LETTERS TO THE EDITOR

Chopin Hoax?

● In his article on Chopin in your April issue Harold Schonberg writes: "The only contemporary who really understood him from the beginning was Schumann, who introduced him to Germany with the review of the Variations on 'La ci darem la mano,' which contained the famous phrase, 'Hats off, gentlemen! A genius!' Chopin repaid Schumann by complaining to his friends about it and crying that Schumann was making him look like a fool."

In the light of recent research it seems unlikely that Chopin ever saw Schumann's article or that he complained about Schumann in this manner. What Chopin saw was an article, at that time unpublished and presumably in manuscript, not by Schumann, but by Friedrich Wieck, Schumann's future father-in-law. The reference to Chopin's complaint is based on an alleged letter from Chopin to Delphine Potocka. The Chopin-Potocka correspondence, which came to light between 1945 and 1949, has since been exposed as the product of the imagination and industry of one Pauline Czernicka, who committed suicide in 1949.

As far as Schumann's article (first published in the *Leipziger Allgemeine Musikalische Zeitung* on December 7, 1831) is concerned, the basic document is a genuine letter by Chopin, dated December 12, 1831. The pertinent part reads: "I received a few days ago a ten-page review from a German in Kassel who is full of enthusiasm for them [the variations]. After a long-winded preface he proceeds to analyze them bar by bar, explaining that they are not ordinary variations but rather a fantastic tableau [i.e., of scenes from *Don Giovanni*]. . . I could die laughing at this German's imagination. He insisted that his brother-in-law should offer the article to Fétis for the *Revue Musicale*, and [Ferdinand] Hiller just managed to protect me by telling Mr. Brother-in-law that far from being clever, the idea is very stupid."

Since Chopin's description of the review generally fits the Schumann notice, it has always been assumed that it was Schumann's notice to which he referred. However, in preparing a new translation of Schumann's *Collected Works*, I was first struck by the proximity of the dates of the article's publication and the writing of Chopin's letter, particularly since Chopin says he had received the article "a few days ago." Also, Schumann was not in Kassel. He was in Leipzig. And he

had no brother-in-law living in Paris. Nor does Chopin make any reference to Schumann, although it was a by-lined article.

But Friedrich Wieck was in Kassel, having stopped there with Clara, then twelve, to pay their respects to Spohr on their way to Paris. And Wieck's second wife, Clementine Fechner, had an artist brother living in Paris. Moreover, when Schumann's article appeared, it was accompanied by an editor's note to the effect that another review, "in a similar vein," by Friedrich Wieck had been omitted due to lack of space. In fact, Wieck's review was published in the *Revue Musicale* and subsequently in the German periodicals *Caecilia* and *Komet*.

Aside from this one letter, which does not mention Schumann, Chopin's correspondence contains no derogatory references to him. They met under amiable circumstances in Leipzig in 1836, and Chopin dedicated a ballad to him.

As for the Chopin-Potocka correspondence, Arthur Hedley, in an appendix to his *Selected Correspondence of Frederik Chopin* (Heinemann, London, 1962), quotes a letter from the President of the Chopin Institute of Warsaw:

"The letters are spurious. . . In the papers left behind by Mme. Czernicka were found further 'exercises' composed by her in the form of 104 fragments of 'Chopin' letters. It was evidently the lady's plan to proceed with a far more extensive publication; she had already picked out those fragments which she considered most 'successful.'"

HENRY PLEASANTS
 New York, N. Y.

Mr. Schonberg replies: "I have read, very carefully, the letter from my old friend Henry Pleasants—and I am still not convinced."

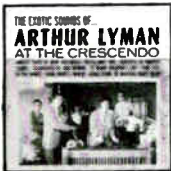
"The proximity of dates he mentions means very little. Any reviewer has to submit copy far in advance of a magazine's publication date; and in 1831, when type was laboriously set by hand, the deadline would have been even more advanced than it is today."

"I consider it quite natural that Schumann, after having written his famous review, should send a manuscript copy to his mentor, Friedrich Wieck. I also consider it quite natural that Wieck should have forwarded it to Paris from Kassel, urging his brother-in-law to have it placed. Clara Wieck was taking Chopin's *Opus 2* into her repertoire at that time, and Wieck was a canny enough
 (Continued on page 8)

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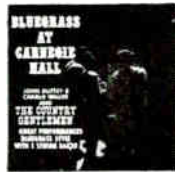
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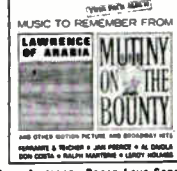
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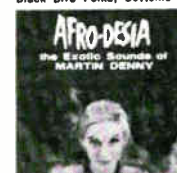
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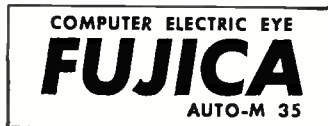
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(Continued from page 6)

impresario to try to get as much publicity for the piece as he could.

"As for Wieck's review 'in a similar vein,' I find it hard to believe that Wieck and Schumann could independently have written reviews that are completely parallel. And since Chopin's letter, as Mr. Pleasants says, 'fits the Schumann notice with the exception of some minor details,' why go out of the way and ascribe it to Wieck?"

"Let me add that I am fully familiar with the ins and outs of the debated Chopin-Potocka correspondence. The Chopin Institute considers the whole thing a forgery, and I suppose we have to go along. In any event, I did not make use of any of the Chopin-Potocka correspondence in my article. But I have a sneaking suspicion that the whole story has not yet been revealed."

Amplifier Bandwidth

● I read with interest the discussion concerning optimum bandwidth in your recent issues, and I would like to offer a few comments. The question of the frequency response necessary for ideal musical reproduction is not likely to be resolved by discussion and argument. Extensive listening tests, with complex apparatus and adequate statistical controls, will probably be required before we can state just how wide the frequency response of audio equipment should be. It is not sufficient to say that the reproduction of a 20,000-cps square wave requires an amplifier response of 200,000 cps, since nobody has correlated sound quality with the ability of equipment to reproduce 20,000-cps square waves.

One factor that most proponents of extended high-frequency response overlook is that *every* sound source used in home reproduction has a high-frequency roll-off built in. This roll-off is *in addition* to the normal limitations of reproducers and program sources. The situation is brought about because all program sources, in the interest of improved signal-to-noise ratio, boost the high frequencies. This is true of tape recordings, records, and FM transmissions. But while this high-frequency pre-emphasis is carried to perhaps 20,000 cps, at most, the compensating de-emphasis (or equalization) circuits that are built into the playback equipment continue to be effective far above the audio range—to infinity in some cases.

The result of a limited range of pre-emphasis and unlimited de-emphasis is that the audio response above 20,000 cps falls off steadily at a rate of 6 db per octave. Thus, assuming a standard program source is used, the program, even though reproduced by a preamplifier that is flat to 200,000 cps, will still be down 20 db at 200,000 cps.

Many have come to believe that some limitation of low-frequency response is necessary to achieve good sound in practical installations. This limitation is customarily justified by the desire to eliminate turntable rumble, effects of off-center records, and other program-material defects. However, even if all sources were perfect, it might still be beneficial to put some limit on low-frequency response in order to have a well-damped system. Frequently, response down to several cycles leads to overshoot and bouncing on pulsed signals. Sometimes this low-frequency instability is mistakenly interpreted as fine bass, and the unskilled listener believes that the extended response is producing better sound.

Our experiments indicate that compromise between extremes may give an adequate answer to the question of how wide the frequency response should be. Neither the limitation of response to 20 to 20,000 cps nor its extension from d.c. to infinity seems necessary. We aim at a uniform response from 10 to 40,000 cps, and have not been able to observe benefit



by extending it. We have found that a cut-off near 20,000 cps makes a listening difference, although this may be attributable to side effects of the cut-off rather than to the reduction of response *per se*. Harmonic and intermodulation distortion and its correlative, power capability, have more effect on sound quality than differences in response in the supersonic region.

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

Directions in Loudspeakers

● The very interesting article by Ken Gilmore ("Directions in Loudspeaker Design") in your April issue was a fairly complete one, and it was evident that much research went into it. In view of this, it is hard to understand how he could have missed a cone material developed in 1957 and constantly improved upon until, in 1961, the U. S. Patent Office issued No. 3,003,191 to cover it. I refer to the tri-polymer cone used in the Hartley 220MS speaker, and the brainchild of Mr. Harold Luth.

The considerable merit that this new concept deserves is borne out in reviews of the speaker in your sister publication *Electronics World* and in other publications. Since this can also be considered as one of the new directions, I am sure your readers would appreciate knowing

(Continued on page 10)

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(Continued from page 8)

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Rare Records

● I read Ray Ellsworth's "Golden Voices in Your Attic" in the April issue with a certain degree of happy horror at the abundance of mistaken or misleading information it contained.

Mr. Ellsworth states that Julian Morton Moses's *Collectors' Guide to American Recordings 1895-1925* is known as the bible of the 78-rpm collector. I was not aware that any one book on the subject had this singular distinction.

The author was careful not to mention Mr. Moses's rather infamous *Price Guide to Collectors' Recordings*, for almost every price in the book was incredibly inflated, sometimes double or triple that for which the records could be obtained almost anywhere in the United States or Britain—and Mr. Moses is in the rare-record business.

Then Mr. Ellsworth offers information about the Record Collectors' Shop in Ipswich, England, and follows it up by proclaiming that the magazine *The Record Collector* is published in Brooklyn. I thought it was published in England, merely because that is where it is printed and mailed from!

But it is to Mr. Ellsworth that I owe the immense joy of learning that I have found an easy road to riches. I will merely walk into any of a dozen record stores in the New York area and offer to buy all available copies of Ethel Merman's *Happy Hunting* at \$5 apiece, or whatever the discount price is. Then I will ship the thousands of copies to someone who will pay \$15 to \$20 for each. Perhaps Mr. Ellsworth will oblige, since he set this ridiculous price.

I notice, too, that the Flagstad and Sayão Camden LP's are now retailing at \$10 to \$20 each. I purchased these two albums after their deletion from the catalog at \$1.88.

JOSEPH R. PEARCE
Brooklyn, N. Y.

Mr. Ellsworth replies: "The Record Collector is, of course, edited in England, not Brooklyn—a slip of the typewriter I doubt I will ever live down. There is a Brooklyn-edited rare-record magazine, Record Research, but it confines itself largely to jazz.

"Mr. Pearce's other complaints are less valid. He seems under the impression that there are many books to choose from in the field covered by Julian Moses, and implies something improper and cultish in my singling out Moses's book. Since

some speak glowingly—and rightly so—of such undertakings as the Voices of the Past discographies from England, covering roughly the same period as does Mr. Moses, I might point out that the three volumes so far issued concern themselves exclusively with English and continental HMV recordings. Moses's is the only book that covers American recordings.

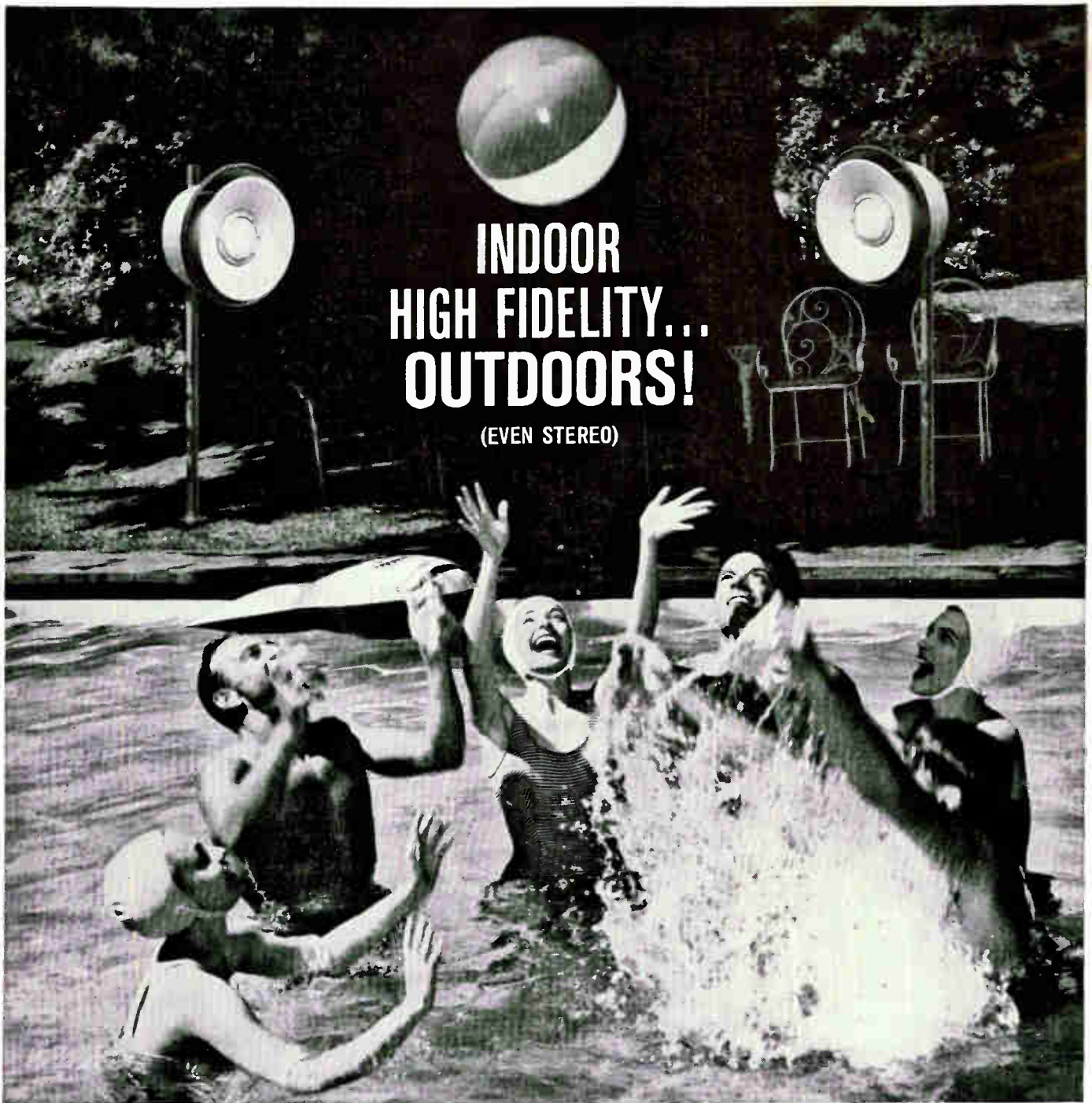
"Mr. Pearce insinuates that Mr. Moses, through his Price Guide, sought to feather his own nest by affixing the prices he would like to get for listed records—presumably in stock at his shop—rather than the prices people were actually paying elsewhere. (I did, by the way, mention the Price Guide specifically in my article.) I think Mr. Pearce is a chronic bargain-hunter. I checked many (though not all—I would have gone blind) of the Price Guide figures with those quoted by mail from all over the country—Georgia, California, New Jersey—and found Mr. Moses's prices in line. Naturally, a dealer's prices are determined by what collectors who come into his store might be willing to pay. Any record, after all, is worth no more or less than what a dealer can get for it, and Moses's book does not pretend to be more than its title indicates—a guide, not a ukase.

"Mr. Pearce's claims about the availability of *Happy Hunting* and the Sayão and Flagstad Camdens are not supported by my experience. I telephoned almost



all the record shops listed in the Manhattan yellow pages, and only one had *Happy Hunting*, price \$9.50. The few that had the Camdens quoted prices similar to the ones I assigned in the article.

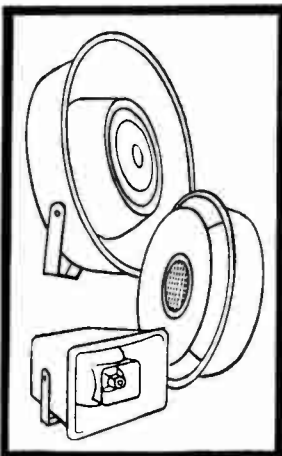
"To sum up, recordings do not automatically become rare and valuable when they leave the catalog. Nor do all dealers, most of whom do not deal in such items, become aware of the value of a deleted record simultaneously. A demand must make itself felt, though some knowledgeable dealers can predict this, and when it happens, the value of the record becomes about what the smartest dealer can get. Some dealers might try to get more, some might take less, but there is no control beyond the market itself. A disc's ascent into the exclusive ranks of rarity and premium prices takes time, and may very well leave a few copies on some retailer's shelf still marked at the standard price—or at a discount. But to find these bargains you must know your onions and be willing to search. Most people don't bother—they let the dealer do the looking, and they pay what he asks."



INDOOR HIGH FIDELITY... OUTDOORS!

(EVEN STEREO)

with UNIVERSITY true outdoor high fidelity speaker systems



Now—outdoor systems that not only promise high fidelity performance—but deliver it. Just as they do in concert halls around the world, and for all the astronaut countdowns. Now these same superb outdoor speaker systems—systems chosen by discerning music lovers as well as top government sound engineers—are yours: to perk up your barbecue with frankfurters and fugues; to make mere swimming a new and exciting experience; or to bring the finest indoor concerts to your backyard!

You can connect a University outdoor speaker system (or two, for stereo) to the speaker terminals of your radio, TV set, phono or hi-fi amplifier and thrill to full-bodied high fidelity outdoors—at any time. Because they're totally weather-proof, they stay outdoors for good. Why hardly anything short of a hurricane can mar their performance. And they can be put anywhere—at patio or pool, on the house, a pole, a shelf, a fence—even on a tree. All you need is a screwdriver; adjustable 'U' brackets make installation a snap!

Interested? Really interested in how outdoor high fidelity speakers can glorify your summer and make the neighbors sit up and take notice? Just write: Desk D-7, University Loudspeakers, Oklahoma City, Oklahoma.

MUSIC UNDERWATER, TOO!

That's right. For the penultimate in outdoor living, without ever missing a note when you dive into the pool, University offers—in limited supply—the same underwater speakers that are required equipment in commercial and luxury resort pools. Write for separate information about the MM-2FUW and the MM-2UW underwater speakers. Just another 'first' by University.

UNIVERSITY
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Oklahoma City, Oklahoma
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AR INC books et al

HIGH FIDELITY SYSTEMS — A User's Guide by Roy F. Allison

AR Library Vol. 1 70 pp., illus., paper \$1.00

A layman's practical guide to high fidelity installation. We think that it will become a classic work for novices (and perhaps be consulted secretly by professionals). From the *Bergen Evening Record*: "completely basic... If this doesn't give you a roadmap into the field of hi-fi, nothing will." From *The American Record Guide*: "really expert guidance... I would strongly urge this book as prerequisite reading for anyone contemplating hi-fi purchases." From *High Fidelity*: "welcome addition to the small but growing body of serious literature on home music systems." From *Electronics Illustrated*: "To my mind, this is the best basic book now available on high fidelity."



REPRODUCTION OF SOUND by Edgar Villchur

AR Library Vol. 2 93 pp., illus., paper \$2.00

Vol. 2 explains how components work rather than how to use them, but it presupposes no technical or mathematical background. Martin Mayer writes in *Esquire*: "far and away the best introduction to the subject ever written — literate, intelligent and, of course, immensely knowledgeable." From *HiFi/Stereo Review*: "just the book to satisfy that intellectual itch for deeper understanding."



AR Needle Force Gauge \$1.00

The same gauge that is supplied with AR turntables. It is an equal arm balance with weights to ¼ gram, accurate enough to be used at the AR plant ($\pm 5\%$), and complete with instructions and case.



ACOUSTIC RESEARCH, INC.
24 Thorndike St., Cambridge 41, Mass.

Please send me the following:

- Roy Allison's "High Fidelity Systems — A User's Guide" at \$1
- Edgar Villchur's "Reproduction of Sound" at \$2
- AR needle force gauge at \$1

I enclose \$_____ in bills, money order, or check only. (All prices postpaid.)

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CIRCLE NO. 2 ON READER SERVICE CARD

JUST LOOKING

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



● **Altec Lansing's** A7-500 speaker system is the latest addition to the company's Voice of the Theatre series. Low frequencies are reproduced in the new system by the high-compliance 803B LF loudspeaker radiating into an exponential horn. The rear of the LF driver is loaded by a bass-reflex enclosure. A



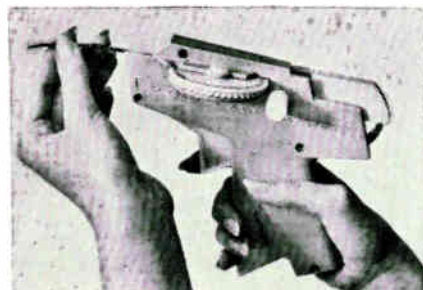
500-cps crossover network feeds the high frequencies to an 802D compression driver coupled to a 511B sectoral horn. The system is heavily constructed, fully braced, has true exponential flare, and a frequency response of 35 to 22,000 cps. The A7-500 weighs 142 pounds and is priced at \$315.

circle 180 on reader service card

● **Artisan's** latest addition to its line of organ kits is the York, a compact instrument with a theater-type horseshoe console. Although designed for use where space is limited, it has features usually found only in larger organs: two full-size 61-note manuals, 25-note pedal keyboard, dual expression pedals, and 40 multicolored stop tabs. Component kits include tone generators, tone changers, pedal keyboard, manuals, and cabinet. Optional accessories include chimes, band box, and glockenspiel. The organ can be played through a hi-fi system or through its own amplifiers and speakers. Price: \$2250.

circle 181 on reader service card

● **Dymo Industries' M4 Labelmaker** makes durable plastic-tape labels quickly and easily. The tapes, which have an adhesive backing, come in ten colors and will adhere to any clean smooth surface.



To make the labels, the Labelmaker's alphabet wheel is dialed successively to the desired letters or numbers, one after another. As each character is dialed and the handle is squeezed, a letter or number is made, and the tape is advanced the proper distance. Audio applications of the gadget include labeling record jackets, audio cables, control panels, parts boxes, and cartridge shells. Price of the Labelmaker is \$9.95; refills, 75¢ each.

circle 182 on reader service card

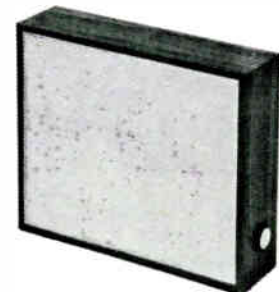
● **Lektrostat's** record-cleaning kit, consisting of an antistatic detergent and a plush applicator, is now available in a



new dust-free storage container. Sold at high-fidelity dealers, record and music stores, the kit is priced at \$2.

circle 183 on reader service card

● **Rek-O-Kut's** compact three-way Sonorette speaker system employs an 8-inch high-compliance woofer, a 6-inch mid-range speaker, and a 3½-inch cone tweeter crossing over at 5,000 cps. Frequency response of the system is 75 to



16,000 cps, and only 5 watts of amplifier power are required. The unit has a built-in volume control for convenient extension-speaker use. Price, in oiled walnut: \$49.95.

circle 184 on reader service card

● **Sarkes Tarzian's** new 32-page booklet, "Lower the Cost of Fun with Tape Recording," contains information of interest to every tape-recorder user. Beginning with a discussion of tape-recorder uses, the booklet continues with other information, including how to re-

(Continued on page 14)

UNIQUE KIT-BUILDERS' INSURANCE POLICY!

Only Scott Kits come equipped with one. It's a *full-color* instruction book to insure you against confusion, incorrect wiring and the installation of wrong parts.

Every part and every wire is reproduced in its exact color. A special printing process is used requiring seventeen different colors . . . including even silver and gold . . . to insure life-like reproduction. It is practically impossible to make a construction mistake!

To speed assembly time Scott Kits are divided into convenient assembly groups. There is a separate page in the instruction book for each group, and the parts for that page are mounted, *in order*, on Scott's unique Part-Charts.

No one but Scott goes to the time, trouble and expense to give you this kind of kit building insurance. Scott Kits offer many other advantages, too. All wires are cut and stripped to exact length. Tedious mounting of tube sockets,

terminal strips and other mechanical parts is completed at the factory. Critical circuitry such as the FM "front end" is prewired by factory experts. When you finish a Scott Kit it will *look* and *work* like a factory wired component.

If you've never seen the Scott full-color instruction book visit your dealer now or fill in the coupon below. We'll send you a sample page and a catalog showing all Scott Kits.

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SCOTT

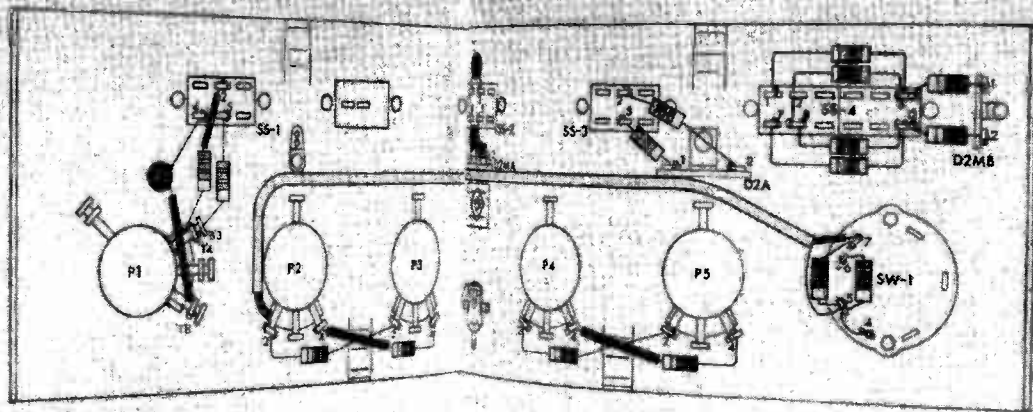
Rush me a sample page from a Scott full-color kit instruction book. Also enclose a catalog of Scott kits and factory wired components.

Name _____

Address _____

City _____ Zone _____ State _____

Include names and addresses of interested friends and we'll send them duplicate materials.



Assembly Group BF-3

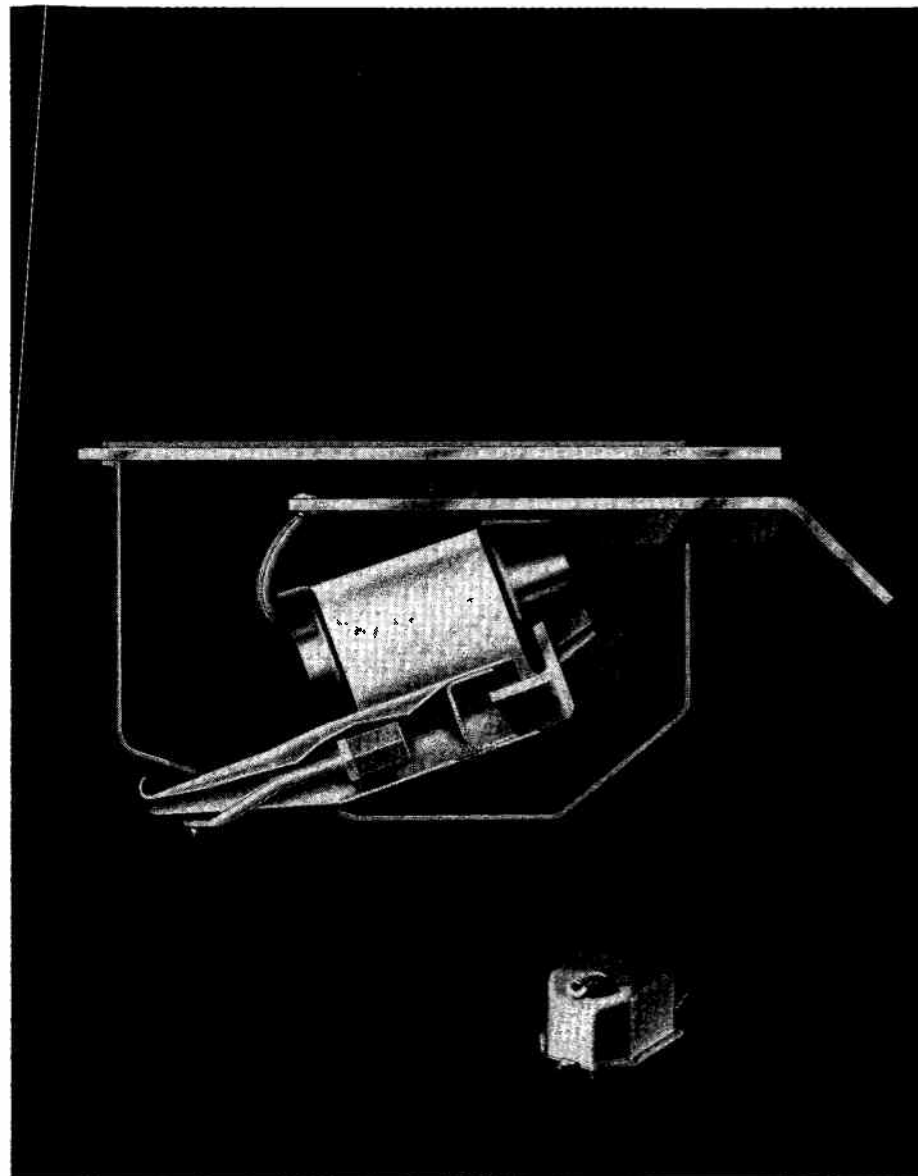
- BF3-1. Add a 1" piece of spaghetti to one end of a CC-47 NPO. Connect the other end to pin 6, top, P1. Connect the other end to pin 4, SS-1 (S1).
- BF3-2. Connect a 33K resistor (Orange, Orange, Orange) from pin 3, SS-1 (S1) thru pin 1, bottom, P1 (S1) to pin 4, top, P1.
- BF3-3. Add a 1/4" piece of spaghetti to one end of a 33K resistor (Orange, Orange, Orange). Connect this end to pin 2, SS-4. Connect the other end to pin 4, top, P1.
- BF3-4. Connect a 33K resistor (Orange, Orange, Orange) from pin 5, SS-3 (S3) to pin 1, top, P1.
- BF3-5. Connect a 33K resistor (Blue, Grey, Yellow) from pin 1, D2M8 to pin 2, D2M8.
- BF3-6. Connect a 660K resistor (Blue, Grey, Yellow) from pin 1, D2M8 to pin 6, SS-4.
- BF3-7. Connect a 660K resistor (Blue, Grey, Yellow) from pin 2, D2M8, S1 to pin 10, SS-4.
- BF3-8. Connect a CC-220 from pin 4, SS-2 (S2) to pin 2, SS-2 (S2).
- BF3-9. Connect a CC-220 from pin 1, SS-2 (S2) to pin 2, SS-2 (S2).
- BF3-10. Clip out the bare wire at one end of a 115K* Yellow wire tap** and connect the terminal wire to pin 2, P2. Connect the bare wire at the opposite end to pin 5, SW-1. Connect the exposed wire to pin 7, SW-1 (wire leads terminate together).
- BF3-11. *A wire passing thru a pin counts as two connections when adding up the total to be soldered. **See Page 7 for a description of this wire.

Assembly Group BF-4

From here on you will be soldering pins that have several wires attached. When you solder these pins, be sure that all the wires connected to the pins are fully soldered.

- BF4-1. Connect a 47K resistor (Yellow, Purple, Green) from pin 6, SS-4 thru pin 2, SS-4 (S4) to pin 8, SS-4.
- BF4-2. Connect a 47K resistor (Yellow, Purple, Green) from pin 6, SS-4 thru pin 2, SS-4 (S4) to pin 4, SW-1.
- BF4-3. Connect a 22M resistor (Red, Red, Green) from pin 7, SW-1 (S7) thru pin 5, SW-1 to pin 4, SW-1.
- BF4-4. Connect a 22M resistor (Red, Red, Green) from pin 7, SW-1 (S7) thru pin 5, SW-1 to pin 4, SW-1.
- BF4-5. Connect a 47K resistor (Yellow, Purple, Green) from pin 6, SW-1 (S6) to pin 5, SW-1 (S5).
- BF4-6. Connect a 47K resistor (Yellow, Purple, Green) from pin 4, SS-4 to pin 6, SS-4 (S4).
- BF4-7. Add a 1" piece of spaghetti to one end of a 100K resistor (Brown, Black, Yellow). Connect this end to pin 4, P4 (S4). Connect the other end to pin 4, P4.
- BF4-8. Connect a 100K resistor (Brown, Black, Yellow) from pin 2, P2 (S2) to pin 2, P2 (S2).
- BF4-9. Add a 3" piece of spaghetti to one end of a 100K resistor (Brown, Black, Yellow). Connect the other end to pin 1, P1. Connect the other end to pin 4, P4 (S4).
- BF4-10. Connect a 100K resistor (Brown, Black, Yellow) from pin 2, P2 (S2) to pin 2, P2 (S2).

Scott makes seven superb kits . . . all with full-color instruction books: LK-48 48-Watt Stereo Amplifier Kit, LK-30 30-Watt Stereo Amplifier Kit, LK-72 80-Watt Stereo Amplifier Kit, LT-111 FM Stereo Tuner Kit, LT-110 FM Stereo Tuner Kit, LC-21 Stereo Preamplifier Kit, and the LK-150 130-Watt Stereo Power Amplifier Kit. All prices slightly higher west of Rockies. Accessory cases extra. Export: Morhan Exporting Corp., 458 Broadway, N. Y. C. Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto



Have you any idea of the quality you hear from a stereo record with a cartridge that produces an almost perfect waveform of the sound groove?

Then hear the new Elac 322. Hear the quality possible only with a cartridge that has less than 2% intermodulation distortion, less than 1% harmonic distortion, and a smooth frequency response from 20 to 20,000 cycles, ± 2 db. Hear what effective crosstalk damping does for stereo integrity with channel separation better than 25 db at 1000 cycles, 20 db at 10,000 cycles, and an incredible 12 db at 20,000 cycles. The Elac 322 tracks at from 1.5 to 3 grams with most arms (1 gram with some). Price with .52 mil diamond stylus and universal mounting bracket is \$49.50.

Also hear the new compatible mono/stereo Elac 222, \$39.50 with .7 mil diamond. At your hi-fi dealer now. For complete details, write to: BENJAMIN ELECTRONIC SOUND CORP. 80 Swalm Street, Westbury, N.Y./U.S. distributor for Miracord and other Electroacoustic (Elac)[®] Record Playing Components.

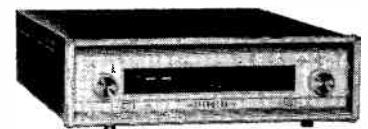
**BENJAMIN
ELAC**

NEW ELAC 322 STEREO CARTRIDGE

(Continued from page 12)

cord from various sound sources, easy tape-quality tests, a handy table of recording times, 52 excuses for a party, and a "notes" page to contain information about the owner's tape equipment. Of particular interest is the chapter telling how to build a fine music library. The booklet is available free of charge from Magnetic Tape Division, Sarkes Tarzian, Inc., E. Hillside Drive, Bloomington, Ind.
circle 185 on reader service card

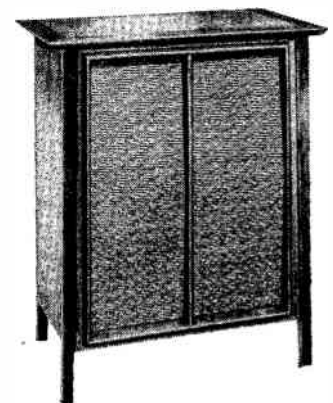
● **Sherwood's S-2000 III AM-FM** mono tuner has a sensitivity of 1.8 microvolts (IHF) on FM, and a capture ratio of 2.4 db. The FM circuit includes a gated-beam limiter and a balanced ratio detector. High-fidelity reception on AM is achieved by a 15,000-cps bandpass. When increased selectivity is needed to



pull in weak AM stations, a front-panel switch limits frequency response to 5,000 cps. Tuning features include fly-wheel-assisted dial-pointer movement, an 8¼-inch dial for accurate station location, an "Acro-beam" tuning indicator, and a front-panel AFC-disabling switch. Price: \$155.50.

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● **University's Classic Dual-12** system has three loudspeakers in an unconventional arrangement. One 12-inch speaker serves as a woofer only, a second 12-inch speaker operates as a woofer/mid-range, and a Sphericon supertweeter provides high-frequency response to 22,000 cps. Two controls are used to



adjust the system to the acoustics of the listening room: a continuously variable brilliance control sets the tweeter level, and a three-position presence control adjusts the mid-range. The cabinet, in walnut, is 23¾ inches wide, 31½ inches high, 15½ inches deep. Price: \$229.50.
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Why We Make the Model 211 Available Now

Although there are many stereo test records on the market today, most critical checks on existing test records have to be made with expensive test equipment.

Realizing this, HiFi/STEREO REVIEW decided to produce a record that allows you to check your stereo rig, accurately and completely, just by listening! A record that would be precise enough for technicians to use in the laboratory—and versatile enough for you to use in your home.

The result: the HiFi/STEREO REVIEW Model 211 Stereo Test Record!

Stereo Checks That Can Be Made With the Model 211

- ✓ Frequency response—a direct check of eighteen sections of the frequency spectrum, from 20 to 20,000 cps.
- ✓ Pickup tracking—the most sensitive tests ever available to the amateur for checking cartridge, stylus, and tone arm.
- ✓ Hum and rumble—foolproof tests that help you evaluate the actual audible levels of rumble and hum in your system.
- ✓ Flutter—a test to check whether your turntable's flutter is low, moderate, or high.
- ✓ Channel balance—two white-noise signals that allow you to match your system's stereo channels for level and tonal characteristics.
- ✓ Separation—an ingenious means of checking the stereo separation at seven different parts of the musical spectrum—from mid-bass to high treble.

ALSO:

- ✓ Stereo Spread
- ✓ Speaker Phasing
- ✓ Channel Identification

PLUS SUPER FIDELITY MUSIC!

The non-test side of this record consists of music recorded directly on the master disc, without going through the usual tape process. It's a superb demonstration of flawless recording technique. A demonstration that will amaze and entertain you and your friends.

NOW...GET THE FINEST STEREO TEST RECORD ever produced

for just...\$4.98

Featuring The Most Spectacular Music Demonstration On Disc Today

UNIQUE FEATURES OF HiFi/STEREO REVIEW'S MODEL 211 STEREO TEST RECORD

- Warble tones to minimize the distorting effects of room acoustics when making frequency-response checks.
- White-noise signals to allow the stereo channels to be matched in level and in tonal characteristics.
- Four specially designed tests to check distortion in stereo cartridges.
- Open-air recording of moving snare drums to minimize reverberation when checking stereo spread.

All Tests Can Be Made By Ear

HiFi/STEREO REVIEW's Model 211 Stereo Test Record will give you immediate answers to all of the questions you have about your stereo system. It's the most complete test record of its kind—contains the widest range of check-points ever included on one test disc! And you need no expensive test equipment. All checks can be made by ear!

Note to professionals: The Model 211 can be used as a highly efficient design and measurement tool. Recorded levels, frequencies, etc. have been controlled to very close tolerances—affording accurate numerical evaluation when used with test instruments.

DON'T MISS OUT—SUPPLY LIMITED

The Model 211 Stereo Test Record is a disc that has set the new standard for stereo test recording. Due to the overwhelming demand for this record, only a limited number are still available thru this magazine. They will be sold by HiFi/STEREO REVIEW on a first come, first serve basis. At the low price of \$4.98, this is a value you won't want to miss. Make sure you fill in and mail the coupon together with your check (\$4.98 per record) today.

FILL IN AND MAIL TODAY!

Stereo Test Record
Hi-Fi/Stereo Review—Dept. SD
One Park Ave., New York 16, N.Y.

Please send me _____ test records at \$4.98 each. My check (or money order) for \$_____ is enclosed. I understand that you will pay the postage and that each record is fully guaranteed.

Name _____
(Please Print)

Address _____

City _____ Zone _____ State _____

SORRY—No charges or C.O.D. orders!

HF 73

INDOORability



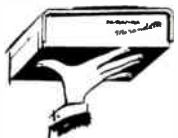
Mirandette's AC power conserves its batteries when you record party fun, tape language studies, dictate letters and reports, or synchronize sound for home movies. Can be used as a public address system.

OUTDOORability



Whither thou goest, Mirandette goes too . . . up mountains, down caves, on sail boat or sale call. All on four standard batteries. Interference free . . . use in car, train, etc.

PORTability



Mirandette plays all the angles. On shoulder or desk, speed remains constant. Measures a mere 9 1/2" x 8 1/4" x 3". All-transistorized circuitry keeps weight under 7 lbs.

ENJOYability



Push button ease, fast forward and rewind, recording level indicator, 3/4 and 1/4 ips, capstan drive for playing prerecorded tapes, 2 1/4" x 4" speaker, external speaker jack.



At CAMERA, Dept. stores & Audio Dealers. Under \$165.00,* including dynamic microphone with remote controls, 3" extra-play tape, takeup reel, AC cord, carrying strap. 1 YEAR GUARANTEE! Other accessories available.



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TONE-ARM DESIGN—PART TWO

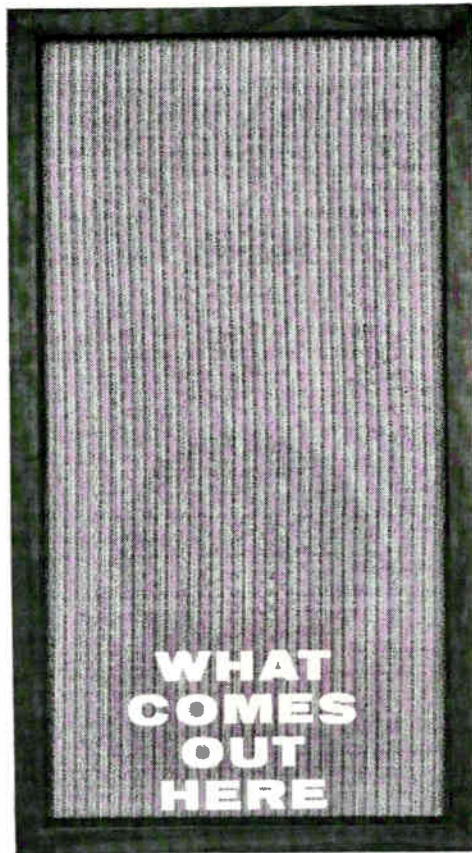
THE IDEAL tone arm is, in effect, a sort of space platform immunizing the cartridge from mundane disturbances such as shaky floors or gravity changes due to turntable tilt. Moreover, the arm must be virtually without inertia, and it must also provide geometrically correct tracking of the record, which we discussed in last month's column.

Modern cartridges rest so lightly in the record groove that even moderate friction drag in the tone arm would cause the two walls of the groove to be loaded unequally. Friction-reduction has therefore become a primary goal, and is variously pursued in recent arm designs by means of ball bearings, needle-point pivots, or knife-edge pivots like those used in chemical balances. Even special tone-arm wire has been developed to prevent the stiffness of the wire from causing drag during arm travel.

There are two forces that can produce unequal pressure on the walls of the stereo groove. One is the effect of slight turntable tilt, which may cause the arm to lean more heavily on one groove wall than on the other. Many recent tone-arm designs therefore provide a separate adjustment for lateral balance—usually an off-center counterweight that is shifted until the arm stays put regardless of tilt. Some tone arms rely on an arrangement of curves, angles, and pivot position to neutralize the effect of tilt.

The second force causing lateral imbalance derives from the tracking-error problems discussed last month. When a tone arm is mounted with the overhang that is necessary to minimize tracking error, the record traveling under the stylus tends to push the stylus toward the center of the record. This side-thrust (sometimes called skating force) is relatively small, but with light-tracking cartridges it becomes more significant. Side-thrust can be counteracted by applying an equal but opposite force—that is, a force that pulls the tone arm away from the record center. This is done by a hanging counterweight in the Shure-SME and ADC arms, and a flat spiral spring in the Fairchild arm.

Another important problem the tone-arm designer must solve has its source in the mechanical resonance of the arm. The vibration of the stylus, if transferred to the arm, could cause the arm to resonate. This resonance, in turn, would be fed back to the stylus and cause a peak in output at the resonant frequency. In the past, arm resonance was held below the audible range by increasing the mass of the arm. But even a very slight warp in the record surface could intermittently send the stylus force soaring if a combination of a high-compliance cartridge and a high-mass arm were used. The inertia of the high-mass arm would prevent it from responding fast enough to follow the ups-and-downs of the warped record. The stylus would therefore tend to plow its way uphill and lose contact with the groove on the downhill side of the warp. Hence, recent designs favor light-weight arms whose resonance is suppressed by resonance-damping material in the pivots, isolating the counterweight or simply by constructing the arm of a nonresonant material.



**DEPENDS
ON
WHAT
GOES
THROUGH
HERE**

**"SKIMPING" ON THE CARTRIDGE
JEOPARDIZES THE SOUND
(AND SATISFACTION) OF THE
WHOLE SYSTEM**

The hundreds, even thousands of dollars you put into speakers, pre-amps, amplifiers, turntables and recordings can be virtually nullified by an off-hand selection of the phono cartridge. For even though it is the lowest-cost single component in the typical system, it is charged with the frighteningly complex task of getting the music out of the grooves and translating it into precise electrical impulses . . . without addition, subtraction, or distortion. And without damaging the record grooves. Leading critics and noted audiophiles recognize this and (with due care and study) select a Shure Stereo



Dynetic cartridge for their personal systems. It was, from its inception, and is today the finest stereo cartridge your money can buy. And not much money, at that. The \$36.50 spent on a Shure M33-5 (if you have a fine tone arm that tracks between $\frac{3}{4}$ and 1.5 grams) or Shure M33-7 (for tracking pressures from 1.5 to 3 grams) will audibly improve even fine quality stereo systems. Compliance is an astounding 22×10^{-6} for the M33-5 (20×10^{-6} for the M33-7). Response is transparent and smooth not only at the top and bottom but in the critical middle range (where most music happens—and where most other cartridges garble the sound). No "peaks," no "shattering." Et cetera, et cetera. Better listen to it, and judge for yourself.

IF YOU INSIST ON A SHURE DYNETIC CARTRIDGE,
YOU CAN EXPECT MORE FROM YOUR SYSTEM

SHURE

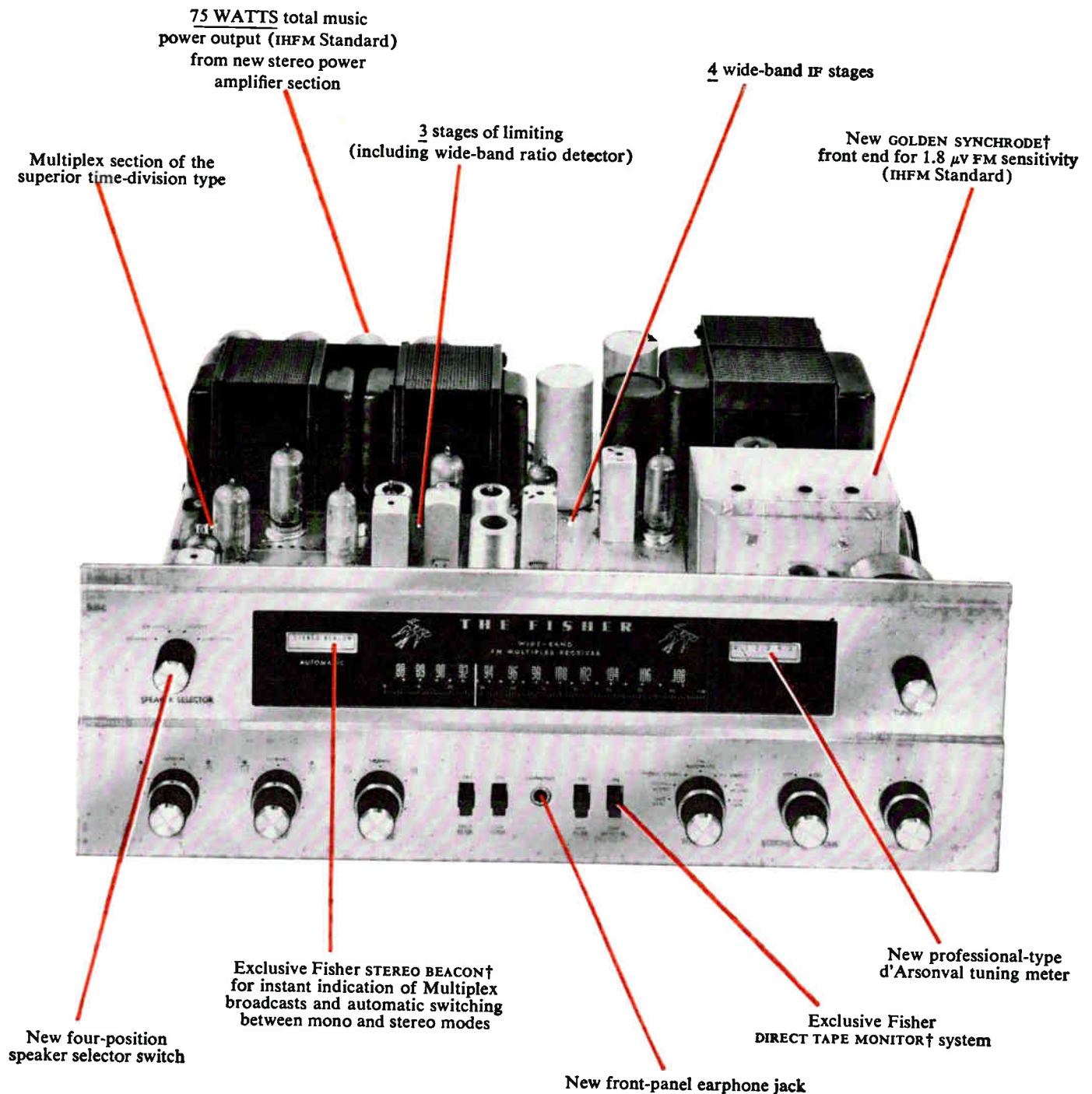
Stereo Dynetic

M33 SERIES HIGH FIDELITY PHONO CARTRIDGES
SHURE BROTHERS, INC. • 222 HARTREY AVE., EVANSTON, ILLINOIS

CIRCLE NO. 37 ON READER SERVICE CARD

Patented and other patents pending.

You haven't seen this kind of tuner and amplifier engineering on one chassis



...until you see the new Fisher all-in-one stereo receivers.

(THE NEW 400, THE NEW 500-C AND THE NEW 800-C)



The new Fisher 400
with FM only, \$329.50*



The new Fisher 500-C
with FM only, \$389.50*



The new Fisher 800-C
with AM-FM, \$449.50*

"Everything you need—on one compact chassis" has always been a famous Fisher specialty. As a matter of fact, integrated single-chassis stereo receivers by Fisher *outsell* all other high fidelity components in the world today.

But the completely new stereo receivers shown here set a new standard even for Fisher. Never before have so much amplifier power, such high tuner sensitivity, so many advanced control features and such a degree of over-all engineering sophistication been offered on a single chassis only 17½ inches wide, 5¾ inches high and 13½ inches deep. (Only 13 inches deep in the case of the 400.)

What's more, each section of these receivers—the tuner, the Multiplex converter, the stereo control-preamplifier, the stereo power amplifier—is just as ruggedly built, just as reliable in opera-

tion, just as free from overheating or other life-expectancy problems as it would be if it were sold as a separate component. That in itself is an achievement that no other manufacturer has thus far equaled.

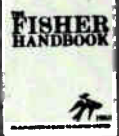
The unit shown in detail at left is the new Fisher 500-C. It is completely identical to the new 800-C except that the latter includes, in addition, a high-sensitivity AM tuner section with adjustable (Broad/Sharp) bandwidth plus a built-in ferrite rod AM antenna.

The new Fisher 400 was designed to make Fisher stereo receiver quality available at an unusually moderate price. It is in all essentials comparable to the 500-C, except for slight differences in FM circuitry, indicator features and control functions. Its music power output is 60 watts (IHFM Standard).

The FM sensitivity is equal to that of the remarkable 500-C and 800-C.

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SCHUBERT'S C MAJOR QUINTET FOR STRINGS



THE INCLUSION of Franz Schubert's C Major Quintet for Strings in RCA Victor's Soria series of chamber-music masterpieces brings to an even half-dozen the available recordings of this sublime creation. Written when the thirty-one-year-old Schubert's final illness was already upon him, the quintet is considered by many to be his greatest work. Indeed, all his preceding chamber music seems to be but a preparation for this masterpiece, the final summation of Schubert's emotional range and formal perfection.

Schubert grew up with the sound of ensemble chamber music in his ears. His father was a cellist, his two brothers violinists, and he himself played the viola. The four played together regularly as a family string quartet. It was for the family group that Schubert composed his early chamber scores, which were often played before gatherings of friends.

In addition, Schubert was also one of the busiest free-lance musicians in the Vienna of the 1820's. A directory of musicians of the time lists him as a pianist and violinist attached to the Philharmonic Society. He was often a member of groups that entertained at local celebrations and official functions. During this period

he managed to produce a large and masterly body of chamber music.

The year before Schubert composed his C Major String Quintet he wrote two superb piano trios, one in B-flat, Opus 99, the other in E-flat, Opus 100. They are as different as day and night: the one in B-flat is an inspired work from first note to last, tender and exuberant; the E-flat is generally less spontaneous but bolder and more heroic than its companion. In the two works Schubert thoroughly explored the color possibilities of the piano-violin-cello combination. Impelled to return to music for strings alone, he passed over the quartet form—he had, after all, composed many quartets—in favor of the quintet.

Mozart and Beethoven before him, pouring some of their noblest thoughts into the string quintet, scored their works for two violins, two violas, and cello. For his model, Schubert turned to the quintets of an earlier composer, Luigi Boccherini, and scored his C Major Quintet for two violins, a single viola, and two cellos. Undoubtedly it was the brighter, more conspicuous tonal color of the cello as against the viola that attracted Schubert, and very early in the work we realize

how absolutely right this combination of instruments is: the second theme is announced by the two cellos in a soaring melody of surpassing beauty, and immediately the rich, full, almost orchestral sound-palette envelops us.

The C Major tonality generally creates an atmosphere of triumphant, life-giving vitality, as witness Mozart's "Jupiter" Symphony, the finale of Beethoven's Fifth, or Schubert's own "Great" C Major Symphony. The mood and message of the C Major Quintet, however, are something quite different. The opening establishes a feeling of intensity and resigned struggle, and the development of the initial movement conveys a sense of anguish. The crown of the work is probably the slow movement, an adagio in E Major, of transcendent poignancy and passion. The middle section is a stormy, agitated outburst, of which a fleeting recollection returns near the end. The movement subsides in the seraphic beauty of the opening E Major. The scherzo is demonic, propulsive, seething with energy. In the trio, however, dark thoughts again intrude—some have found in this section the shadow of impending death. The last movement, for the most part, is a release of tension, but near the end the music is suddenly driven into the despair of F Minor, and the shadows again take over.

The RCA Victor Soria recording (LDS/LD 6159, available only as part of a three-disc set) enlists the services of five extraordinary instrumentalists: Jascha Heifetz and Israel Baker, violins; William Primrose, viola; and Gregor Piatigorsky and Gabor Rejto, cellos. In recording the score with stellar artists, RCA took its cue from Columbia: about a dozen years ago the latter recorded the quintet at one of the Casals Festivals in Europe, with Isaac Stern and Alexander Schneider, violins; Milton Katims, viola; and Casals and Paul Tortelier, cellos. The performance is still listed in the catalog as ML 4714.

It would be difficult to imagine two more widely diverse views of an established repertoire favorite. The RCA virtuosos deliver a streamlined, chromium-plated performance, all glitter and very little substance. The tempos, by and large, are hectic and frenzied, and the glorious, expansive music is given very little room to

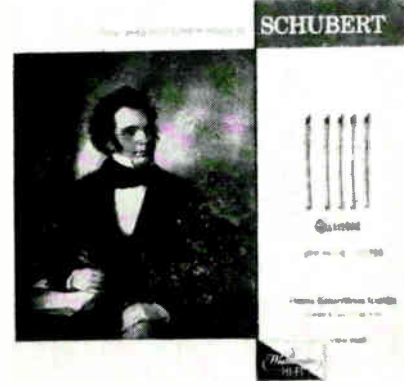
breathe. Too, the recorded sound is cramped and wiry. The Casals-centered performance on Columbia, on the other hand, is extremely broad and easygoing—too much so, to my taste, for the music's passion and intensity. But if a performance is extreme in one direction, I would rather that direction were the one taken by Casals. There are moments of less than ideal ensemble unity, and some patches of questionable intonation, but one does come away from the recording with a sense of fulfillment.

Another Columbia recording is a performance by the Budapest String Quartet, with Benar Heifetz playing the second cello part (ML 4437). It originated in the late 1940's as a 78-rpm recording and was reissued early in the LP era. It is still, in my opinion, the finest performance currently available. It rivals the breadth and passion of Casals and company, and yet gives off sparks of virtuosity in the manner of Heifetz and his colleagues. Also—and this is amazing—it is in many ways the best-sounding of the lot, with remarkably fine balance between the five voices and a rich, robust warmth and luster.

A performance on Westminster by the Vienna Konzerthaus Quartet with Gunther Weiss (XWN 18265) has the most extended proportions. Despite some highly refined playing and phrasing, this performance must be ruled out, for vitality is in very short supply here.

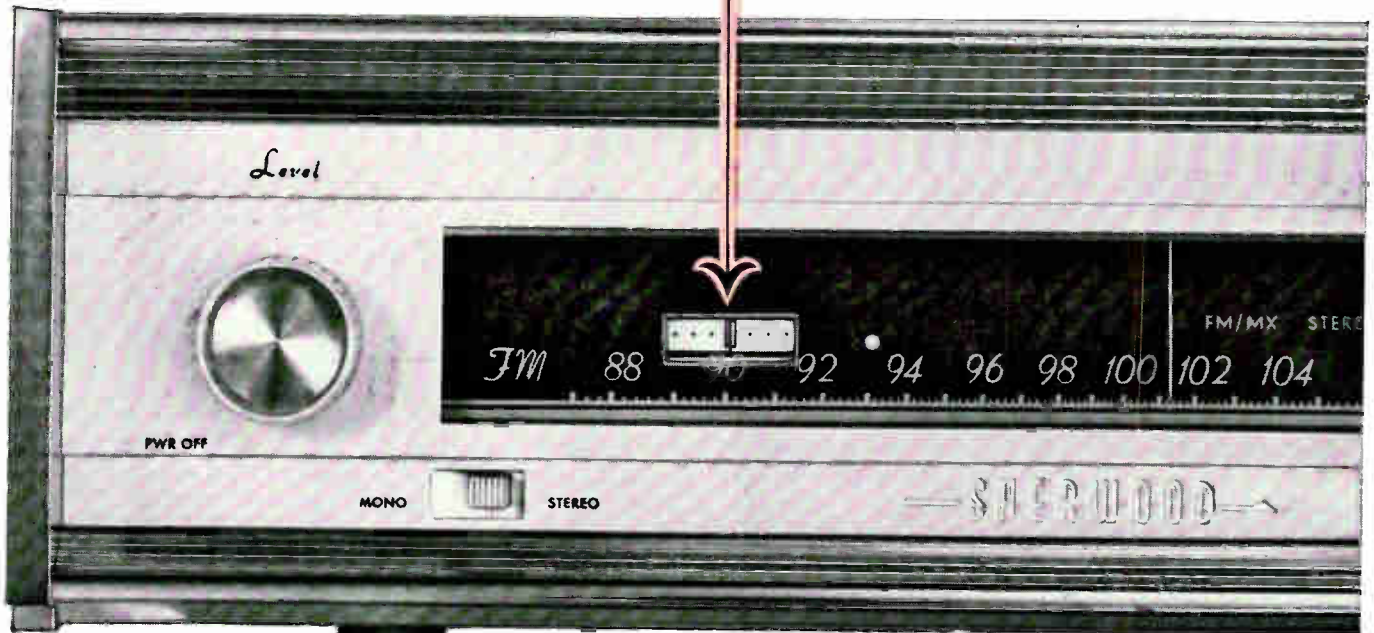
Neither of the two remaining available versions—one on Vox by the Endres Quartet with a second cellist (Vox Box 6), the other on 20th Fox (S 4010) by members of the New York String Sextet—challenges the two Columbia performances. Some years ago Capitol had in its catalog a performance of the score by the Hollywood String Quartet, with Kurt Reher at the second cello (P 8133). It was a beautiful performance and well recorded, but it has long since been withdrawn.

Which leaves the field to the two Columbia entries, as far as I am concerned, and of them the Budapest-Benar Heifetz performance retains its hold on my affections. I am told, incidentally, that the Budapest players recently have made a new recording of the score. It will be interesting to see whether or not they have been able to maintain their standard in this work.



Recordings of the Schubert Quintet in C Major run the interpretive gamut. The Columbia playing by the Budapest Quartet and Benar Heifetz is broad yet passionate. An RCA disc features the dazzling ensemble of Jascha Heifetz and Piatigorsky. Westminster's Vienna Konzerthaus Quartet, Gunther Weiss assisting, is refined but tame.

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TECHNICAL TALK

by JULIAN D. HIRSCH



● **TRACKING FORCE:** The trend is to ultra-high-compliance cartridges, widely touted as capable of tracking at less than one gram. The cartridge manufacturers usually recommend a range of forces, such as "1 to 3 grams," depending upon the tone arm.

Actually, the minimum tracking force is closely related to the peak recorded velocity the cartridge must track. A cartridge that will track 10 cm/sec at 1 gram might severely distort a musical passage that hits 20 cm/sec. Increasing the cartridge force to 3 grams might—or might not—enable it to track the higher velocity. A much-argued question is "how high a velocity is one likely to encounter on typical stereo records?" My ears often tell me that a cartridge is reproducing my musical records cleanly at a 1-gram force, yet in lab measurements, my instruments indicate that the cartridge has extremely high distortion at perhaps 10 to 15 cm/sec with this force. I suspect that few records contain peaks exceeding 15 cm/sec, although in some cases the peak velocity may reach double this value. Even the best cartridges must be operated at their maximum rated force to track 30 cm/sec, and many cannot cope with this level at any tracking force.

The practical solution of the stylus-force question is simple. Use the minimum force that does not produce audible distortion on the loudest passages. If distortion is heard, increase the force until it disappears. If a really good cartridge, operating at its maximum rated force in a good tone arm, sounds distorted in the outer grooves, the fault is most likely in the record.

HARMAN-KARDON CITATION A PREAMPLIFIER KIT



● IN THE NEW Citation A preamplifier, Harman-Kardon has carried the refinement of home hi-fi equipment design to new heights. The H-K philosophy of ultra-wideband response is exemplified by the claim of 1 cps to 1,000,000 cps, +0, - 1/4 db response for the Citation A.

The Citation A is also unique in being the first high-

quality all solid-state preamplifier on the market. Its design approach is similar to that of the previous Citation preamplifiers in that all tone adjusting (equalization, tone controls, filters, etc.) is done between the amplifying stages by "passive" resistance-capacitance networks. In each channel are three nearly identical printed-circuit amplifier modules that have extremely wide frequency response and negligible distortion. Four additional emitter-follower modules are used for tone-control isolation and to insure a very low output impedance. Because of the Citation A's extended low-frequency response, subsonic transients appearing at its output during warmup might damage the associated power amplifiers or speakers. Warmup-surge problems are avoided by a 20-second time-delay relay connected across the output jacks.

Most of the Citation A's control functions are similar to those of the Citation I. The step-style tone controls are out of the circuit in the flat position. There are separate bass and treble equalization selectors for phono and tape-playback equalization. One setting of these switches permits adjusting the tape-playback equalization for the special requirements of a particular tape head or tape, or for setting up equalization for 3 3/4-ips tape.

The center-channel (A+B) output is driven by its own amplifier module, and its level is controlled by the BLEND knob. If a center-fill speaker and amplifier are not used, the two channels can be mixed to any desired degree by setting the mode selector to BLEND.

Four push buttons control loudness compensation, tape monitoring, channel reversal, and a low-cut filter. The low output impedance of the Citation A makes it possible to drive stereo headphones of 400 ohms or higher impedance directly from a front-panel phone jack. My tests indicate that 8-ohm phones can be used, but their volume will be quite low. Since there is no need to operate the power amplifier when using phones, a system of two power switches permits the user to switch off the power amplifier separately.

In its construction, the Citation A is unlike any other equipment I have seen intended for home use. The eleven printed-circuit modules are mounted in a rack, similar to those used in computers, where high component density and good accessibility are required. Except for those components mounted directly on

the switches, terminal-board construction is employed.

As a kit, the Citation A is necessarily complex. Although the printed-circuit modules come preassembled and tested, an experienced, fast worker spent about 30 hours in construction, and almost two-thirds of that time on the wiring of the multipole switches. Although the assembly instructions are very detailed, the magnitude of the task makes the Citation A a somewhat chancy unit for the novice to tackle. An experienced, and unhurried, kit builder should expect to devote about 40 workbench hours before the unit can be plugged in.

In testing the Citation A, all I succeeded in doing for the most part was verifying the manufacturer's specifications. With tone controls flat, the response was perfectly flat from 10 to 100,000 cps, the limits of my audio generator. The phono and tape equalizations were very accurate, the former being within ± 0.5 db from 20 to 20,000 cps. Intermodulation distortion did not exceed the 0.06 per cent residual level of my equipment until the output reached 1.5 volts, and was less than 0.1 per cent at the rated 2-volt output.

The two channels measured almost identically in every respect. I was most impressed by the tracking between the sections of the ganged volume control, which was within a few tenths of a decibel over most of its usable range. This is a weak spot in the performance of many otherwise good preamplifiers, and the Citation A is tops in this respect. Hum and noise levels were better than 60 db below 1 volt on phono input, and -72 db on tuner input. There was no crosstalk between inputs or channels.

In listening quality, the Citation A displayed the characteristics of the very finest preamplifiers: that is to say, extremely clean, bright, and transparent sound, with superb transient response, and with a total lack of spurious coloration.

My conclusions, therefore, are that the Citation A is the most advanced preamplifier currently available, that it will probably give years of trouble-free service, and that its sound is of the highest quality.

The Harman-Kardon Citation A sells for \$269.95 in kit form, and \$350 factory-wired.

LESA CD3/31 RECORD CHANGER



● THE LESA CD3/31 four-speed record changer is a new Italian import with some interesting styling and operational features. It can operate as a record changer or as a manual turntable, and is powered by a heavy-duty four-pole motor, which drives a heavy aluminum turntable via a conventional stepped shaft and idler

arrangement. The turntable is a two-piece structure, with a ribbed rubber mat between the inner and outer sections. Flutter and wow are minimized by a heavy (7-pound) turntable platter.

The arm is die-cast aluminum, with a plug-in plastic cartridge shell. An adjustable counterweight has an offset weight that balances the arm around the lateral pivot. After the arm is balanced, the tension on a spring within the arm is adjusted to establish the tracking force. A scale on the side of the arm is calibrated from 4 to 8 grams.

When using the CD3/31 as a record changer, an aluminum over-arm is installed to balance the stack of records on the removable changer spindle. A feeler arm in the path of a dropping record determines the arm set-down point, providing automatic intermix operation with 7-, 10-, and 12-inch records, in any sequence. The 7-second change cycle is constant for all speeds. For manual operation, the over-arm and changer spindle are removed, and a short manual-play spindle is inserted. After the unit is switched on, the turntable motor starts automatically when the arm is lifted. At the end of a record, the arm returns to the rest and the turntable stops.

The wow and flutter of the Lesa turntable were very low, about 0.08 and 0.04 per cent, respectively. Rumble was relatively high, about -18 db in the lateral plane and -16.8 db for combined lateral and vertical rumble, measured by NAB standards. The rumble was almost entirely at 30 cps, probably transmitted through the idler wheel, which is pressed very tightly against the inner rim of the turntable. Speed was slightly slow, but did not vary with a stack of records on the turntable platter.

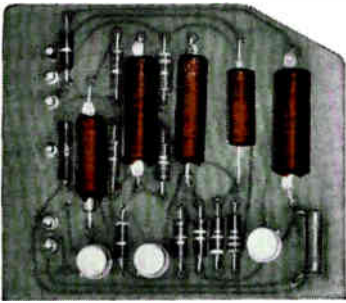
The arm had a slightly-above-average maximum tracking-error index of 0.67 degree per inch, reaching this figure at 3-inch and 6-inch radii. The shielded leads from the arm were quite stiff and contributed considerable drag unless carefully dressed. Tracking-force calibration was quite accurate. Lack of calibration below 4 grams, together with the drag from the signal leads, leads me to conclude that this is the practical minimum force for this arm.

Like most so-called manual players, the Lesa trip mechanism remains effective at all times, which makes it impossible to play records manually closer than about $2\frac{1}{2}$ inches from the record center.

During the change cycle, the arm rose too high, causing it to hit the stacked records and preventing proper changer action. The unit I tested was apparently an early-production model, since it was not accompanied by any operating or maintenance instructions. Perhaps later production units will have corrected some of the faults I found.

The Lesa CD3/31 is priced at \$79.50.

For additional information, use the reader service card. Circle number 188 for the Citation A preamplifier kit, 189 for the Lesa CD3/31 record changer.



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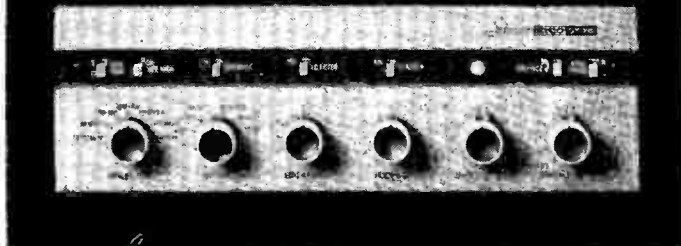
EQUIPMENT REPORT — HIGH FIDELITY MAGAZINE



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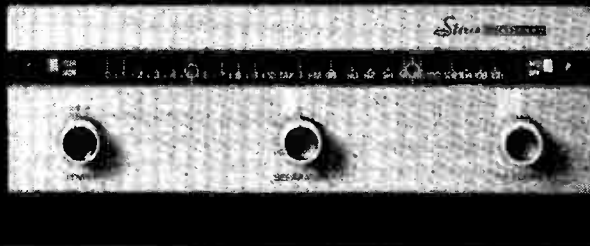
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SPECIFICATIONS ST70 Output Power: 70 watts (continuous sine wave 85-watts per channel) IM Distortion: 1% at 70 watts. Harmonic Distortion: less than 1%. Frequency Response: $\pm 1/2$ db 10-50,000 cps. Inverse Feedback: 17 db. Stability Margin: 10 db. Hum and Noise Level: * mag. phono —63 db; tape head —54 db; tuners, auxiliaries —78 db. (all measurements according to IHFM standards.)

Can you find
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EICO ST97 FM STEREO TUNER

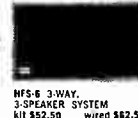
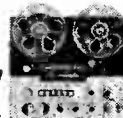
ST97 DATA: Building the ST97 FM stereo tuner requires no instruments, no critical adjustments. The front end and IF stages are fully pre-wired and pre-aligned. The tunable coils of the stereo demodulator are factory-adjusted. With four IF stages plus a stable, sensitive front end, the ST97 pulls in clear stereo even under fringe conditions, and EICO's filterless zero-phase shift stereo detector (patents pending) maintains reliable channel separation. EICO's unique traveling tuning eye makes tuning simple and precise. Stereo stations are automatically identified by a pilot light. Semi-kit \$99.95. Wired \$149.95. (Includes metal cover and FET.)

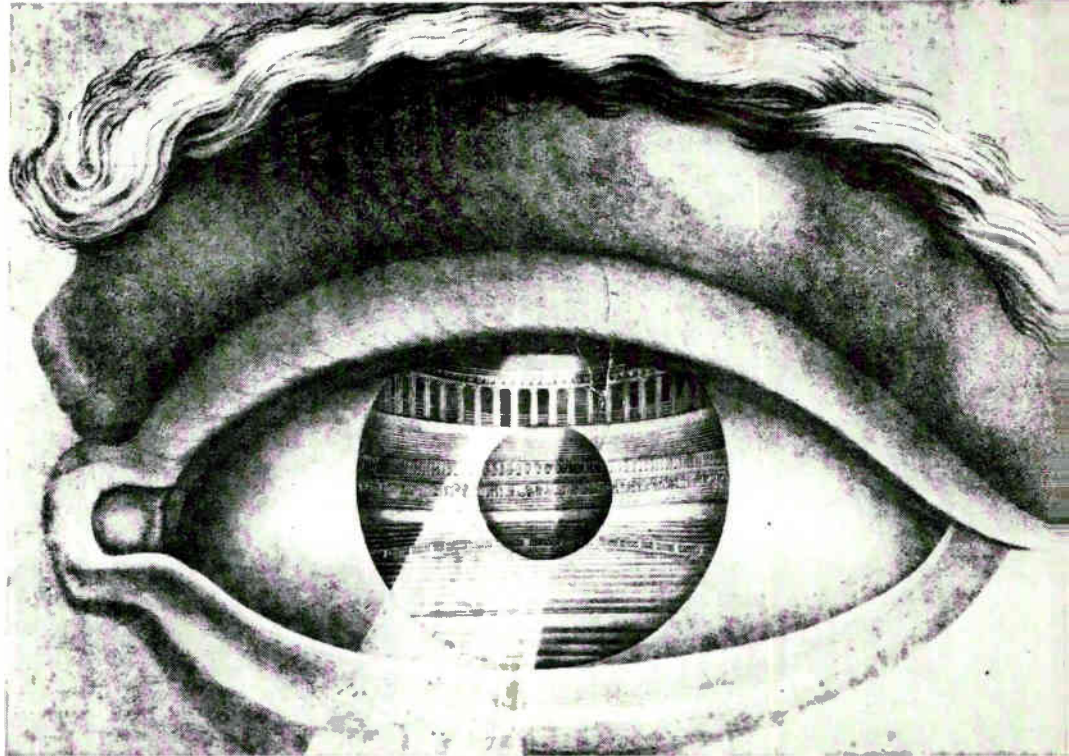
SPECIFICATIONS ST97. Sensitivity: $3\mu\text{v}$ (30 db quieting), Sensitivity for phase-locking (synchronization) in stereo: $2.5\mu\text{v}$. Full limiting sensitivity: $10\mu\text{v}$. Detector Bandwidth: 1 megacycle. Signal-to-Noise Ratio: —55 db. Harmonic Distortion: 0.6%. Stereo Harmonic Distortion: less than 1.5%. IM Distortion: 0.1%. Frequency Response: ± 1 db 20 cps-15 kc. Capture Ratio: 3 db. Channel Separation: 30 db. Controls: Power, Separation, FM Tuning, Stereo-Mono, AFC-Defeat (all measurements to IHFM standards). *Actual distortion meter reading of derived left or right channel output with a stereo FM signal fed to the antenna input terminals.

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A CRITICAL VIEW OF MODERN CONCERT HALLS

By FRITZ A. KUTTNER

A MUSICOLOGIST DISCUSSES THE REASONS OUR NEW "SCIENTIFICALLY DESIGNED" AUDITORIUMS ARE ACTUALLY INFERIOR TO THOSE BUILT TWO CENTURIES AGO

WHenever a new concert hall is dedicated these days, passionate arguments fly and temperatures rise. The example of Lincoln Center's Philharmonic Hall in New York City must by now have made one thing clear: it is a terrifyingly difficult job to design a concert hall and have it come out right on the first try.

One might expect that the electroacoustical achievements of the past forty years would have made the acoustician's task much easier. High-precision instruments for measuring many aspects of sound, and analytical investigations of architectural acoustics, would seem to have reduced the evaluation of most factors to a routine matter. Also, new developments have freed the architect from the acoustical tyranny imposed by conventional building materials. Further, we now have mechanical devices for adjusting certain sound characteristics: movable partitions, dividers, reflectors, absorbers, and so on. Yet there is no denying that in the post-war years very few good halls have been created, and some of the most important new constructions are still being criticized, years after their opening. The only possible conclusion is that all this modern technical apparatus, so impressive on the surface, has done little to make the acoustical architect's task either easier or more predictable.

An interesting analogy to this paradoxical situation is to be found in the field of photography, where technology may similarly be said to be at the serv-

CONCERT HALLS



A portrait (engraved in 1664) of the Jesuit acoustician Athanasius Kircher.

ice of art. Three pioneers (R. M. Evans, W. T. Hansen, Jr., and W. L. Brewer) have published a standard work, *Principles of Color Photography*, in the introduction of which is found a statement loaded with implications: "The complexities of the inter-relations among the variables are so great that color-photographic processes must be developed empirically."

These are precisely the conditions that apply to sound and to concert-hall acoustics. Mr. Evans and his associates acknowledged the apparent impossibility of making an exact science of color photography, of reducing measurements to laws, and of then applying the laws to make predictions. Most modern architectural acousticians have failed to do this, and believe that concert-hall acoustics is an exact science, or will be one as soon as the last few uncertain factors have been eliminated.

THE danger of this approach can be illustrated by another analogy: if the photographic chemist finds an empirically developed compound or processing step unsatisfactory, he discards his chemicals at negligible cost. But new concert halls cannot be dumped down the drain, as desirable as this may seem occasionally; they can only be converted into sports arenas and convention halls.

A second self-imposed handicap of the architectural acousticians is this: they are deeply convinced that the human ear is a poor and severely biased organ that is better replaced by high-precision measuring gear. While it is true that many instruments are much more sensitive and stable than our auditory senses, they have two crucial shortcomings: (1) they lack the capacity of aesthetical discrimination, and (2) they don't measure (as yet) what our ears hear and what our brains interpret, but only what the engineers designed them for. Consequently, many of these instruments measure with stunning precision phenomena that are quite possibly irrelevant.

Instead of relying almost exclusively on measuring instruments, the modern architect should fortify his acoustical designs with the fabulous experience of past

centuries—indeed, of past millenia. In Europe, and especially in the Far East, the auditory sensibilities of acousticians were refined to a degree that makes our best audiometric tools look crude, and their vastly superior powers of observation enabled them to create miracles of sound manipulation that we cannot recreate even with the help of computers, high-precision metering, and physical mathematics.

Many fat volumes could be written on the acoustical achievements of the past, but a few highlights selected at random will give some idea of the knowledge that has already been collected in this field.

The great Roman architect Vitruvius, in his famous work *De Architectura* (c. 27 B.C.), deals with theatrical acoustics, subdividing all sound phenomena into four categories, all of which behave differently in theaters and must be treated differently as regards reflection, absorption, and reverberation. Vitruvius's remarks about decay times, the disappearance of word endings because of excessive absorption, and other subjects are without much elaboration, but it is evident that he was aware of all the problems faced by the modern engineer. In his optimistic summary he declares that whoever follows his (rather vague) directions will be able to construct perfectly correct open-air theaters (which are a lot harder to design acoustically than closed structures).

In another chapter, Vitruvius describes the properties and placement of bronze vessels specially manufactured for theatrical purposes. These vases, dozens in number, are to be tuned (by shape and volume) to a certain fundamental tone, and to its fourth, fifth, octave, eleventh, twelfth, and double octave, respectively, and then located in strategic positions between seat rows and in niches along the rear wall of the theater. This way, certain tonal ranges in the auditorium that might otherwise become weak or blurred are instead reinforced. Here we have, of course, the resonator reinvented a hundred years ago by Hermann von Helmholtz and named after him.

In the same chapter Vitruvius refers to his predecessor Aristoxenos as the original authority (c. 330 B.C.), thus furnishing proof that this type of knowledge came from fourth-century Greece. Obviously these men knew 2,300 years before Dr. Leo Beranek, the acoustical consultant for the new Philharmonic Hall in New York City, that one has to have a number of tricks up one's sleeve in the event the design doesn't work out too well upon completion. In medieval Europe, the idea of resonating cavities reappears in the form of *pottery* vessels built into the walls of larger structures, a variant anticipated by the economy-minded Vitruvius in case bronze vessels should be too costly for a given project. The same technique was also used in ancient China.

In the Middle Ages, six centuries of experience were gained in observing and developing church acoustics. These buildings had to be constructed so as to be fully intelligible for chant and speech, and to sound well for the type of music performed in the church in each period. Insight into these colossal efforts is available in a short but brilliant study by Dr. Fritz Winckel, a professor at the Technische Universität in Berlin. This fascinating investigation of the acoustics of many European churches enables us to trace the development of musical styles over many centuries as reflected in architecture. Proving the relationships between acoustical conditions and styles of composition, the author demonstrates how composers made use of new acoustical possibilities, and how the architects had to consider the needs of the composers in their time. Thus livelier motions gradually became possible, along with greater and fuller organ sonorities, more vocal and instrumental ensembles, richer orchestration, and the development of more powerful and agile instruments.

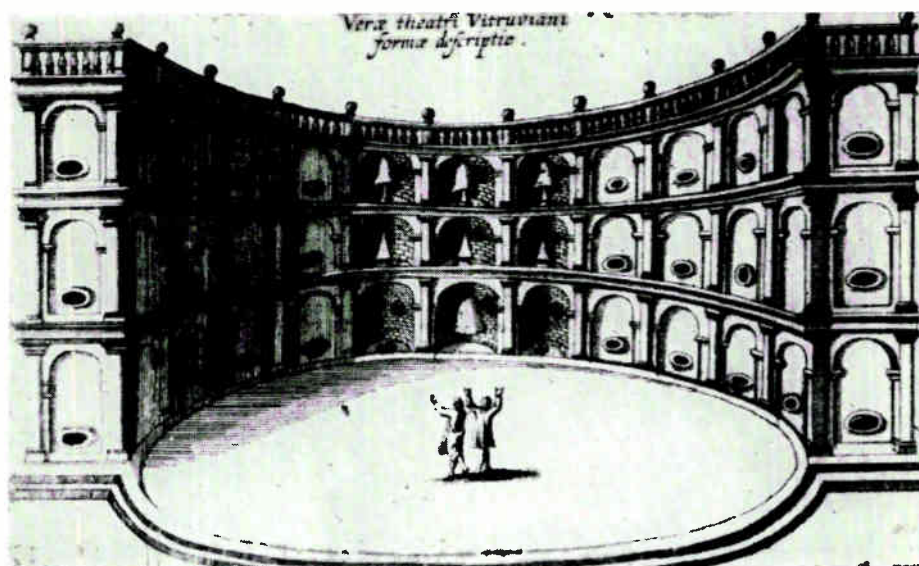
The Renaissance did not add much to these medieval achievements: in fact, the philosopher-prophet of doom, Oswald Spengler, once called the architectural style of the Renaissance "anti-musical." But the following Baroque era made enormous progress and created true scientific foundations for general and architectural acoustics, apart from the construction of many acoustically excellent buildings.

A JESUIT monk, one of the great scientists of his age, Athanasius Kircher, published two works of supreme importance on sound: *Musurgia Universalis* (Rome, 1650) and *Phonurgia Nova* (Campidona, 1673). Few modern acousticians have ever heard of Kircher or read his writings, which is a pity because there isn't much about acoustics the learned monk didn't deal with. Nineteen theorems of echo and reverberation

phenomena are offered, with precise drawings and mathematical definitions added. His treatment of acoustical dead spots or focal points of sound concentration is elaborate (this is precisely the area in which modern concert halls most frequently fail). Certain surprise items are likely to jolt the contemporary engineer, such as Kircher's description of artificial reverberation, which is supposed to be an invention of the 1950's. The principles of diffusion and blending, badly neglected in many modern halls, are observed on an empirical basis and then systematized by Kircher. Of particular interest are the innovations of Baroque architecture, with its wide-swinging curvatures, and the diffusing effects of columns, balconies, loges, and niches, which can contribute so much to enhance the acoustics of churches and concert halls.

In the Far East, China's contribution to acoustics is so overwhelming that only a mere listing of a few choice items can be offered here:

During the B.C. period: c. 1350-900, the casting and tuning of bronze bells by techniques so sophisticated they would do honor to modern bell-makers; *c. 950*, construction of a "Pythagorean" twelve-tone system five hundred years before it was known in Greece; tuning of sonorous stones in this twelve-tone system within $2/100$ to $4/100$ of a semitone, pitches still precise in 1963; discovery of the "Pythagorean" comma, $24/100$ of a semitone; *c. 800 (B.C., don't forget)*, discovery of the syntonic comma, $22/100$ of a semitone, being the difference between the major third in just and Pythagorean intonation; discovery of freak acoustical resonances in temple buildings open at one end (rediscovered around 1880 in modern opera houses); *c. 550*, creation of 12 semitone *standard* pitches; construction of seven-stringed zithers of bronze and wood (the wooden type is used unchanged today); *c. 500*, discovery of two neighboring fundamental frequencies



In an engraving prepared for Athanasius Kircher's Phonurgia Nova (1673), an outdoor theater is visualized in the form described by Vitruvius (c. 27 B. C.). This Baroque interpretation of a classic theater stage is notable for its illustration of the tuned resonators discussed by Vitruvius and also used in ancient China and in medieval Europe.

ILLUSTRATIONS COURTESY
MUSIC DIV., N.Y. PUBLIC LIBRARY

CONCERT HALLS

producing slow beats in jade slabs (rediscovered and reapplied in modern electronics) ; c. 370, use of vessels as resonators for the detection of enemy tunneling during sieges ; c. 230, construction of a complex air-operated musical machine, with twelve bronze figurines, each playing a reed organ or a seven-stringed zither ; c. 45, division of the octave into 60 microintervals.

During the A.D. period: c. 100, construction of bronze kettledrums with bronze percussion membranes producing the three tones of chord of the fourth and sixth ; c. 320, hydrostatic vessels used for precision tuning and microtonic pitch-measuring ; c. 350, construction of an anechoic chamber for investigation of resonance phenomena ; c. 420, division of the octave into 360 microintervals ; c. 450, the use of sound waves to measure the elevation of a mountain slope ; c. 600 or earlier, underwater sound used for the detection of fish shoals ; c. 750, development of cymbals seven feet in diameter that emit five thousand times as much acoustical energy as the energy with which they are excited, a phenomenon unexplained by modern theoretical physics ; c. 1595, development of precise equal temperament by calculating the twelfth root of 2 to nine decimal places, a tour de force performed twenty years before the invention of logarithms in the West.

WITH some of the acoustical accomplishments of the past in mind, let us now turn back to the present, using Lincoln Center's Philharmonic Hall as a point of reference. Dr. Leo Beranek's firm enjoys an excellent reputation, which, however, is based mainly on its work in the construction of recording studios. Such studios have acoustical requirements fundamentally different

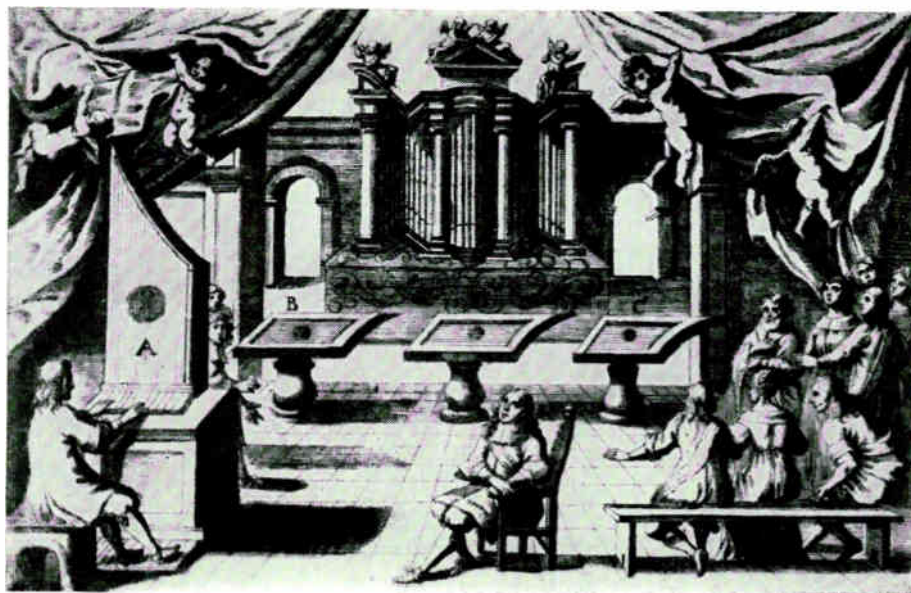
from those of concert halls, and it seems that Dr. Beranek's approach to Lincoln Center was significantly influenced by his experience with recording facilities. Another concert hall of considerable importance completed under his guidance is the Grace Rainey Rogers Auditorium at New York's Metropolitan Museum, and some competent, reliable observers have remarked that it has nearly the same characteristics that are at present criticized at Philharmonic Hall. In both halls, extensive precautions were taken to allow for acoustical modifications after completion. In the Museum's auditorium, adjustable reflectors are suspended from the ceiling, and a huge wood-paneled iron curtain can be lowered to cut the stage space in half. Such devices are useful in recording studios, but in concert halls their acoustical merits are questionable.

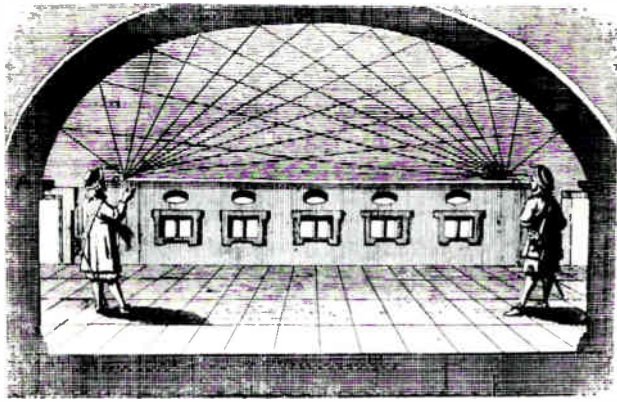
If one were to venture guesses as to what Dr. Beranek could have done to avoid disappointment, the following items come to mind :

1. Place less reliance on corrective devices to improve *fundamental* shortcomings of acoustical design.
2. Be less preoccupied with the elusive concept of intimacy ; a hall seating close to three thousand people cannot be intimate.
3. Rely less heavily on the advice of conductors, who, from their location, are not the best judges of the acoustics of any hall.
4. Place less faith in measurements and more in empirical observations.
5. Place less emphasis on reverberation time, which is only one of the ingredients of acoustical perfection and, probably, not the most important one. (Short reverberation times create an extremely clear, dry, and brittle sound characteristic of several important new houses, from Royal Festival Hall in London to Philharmonic Hall in New York.)

Fairness requires statement of some guesses about the

Among the acoustical phenomena investigated by Athanasius Kircher was that of sympathetic vibration. Here a performer at instrument A provokes "sympathetic" sound from the untouched instruments B, C, and D. The engraving itself illustrates the florid decorative features that gave Baroque architecture its acoustically excellent broken surfaces.





Athanasius Kircher's Phonurgia Nova contains an extremely elaborate pragmatic study of such acoustical phenomena as echo, reverberation, dead spots, and focal points. Illustrating the latter, this engraving visualizes the effect of elliptical surfaces on sound—the principle of so-called whispering galleries.

handicaps imposed on Dr. Beranek that may have made his assignment excessively difficult. The first of these would be the size and shape of the hall. Pressure is often exerted on the builders of concert halls to provide for a greater seating capacity than is acoustically wise. The maximum capacity for *good* acoustics seems to be between 2,000 and 2,300 seats; for *optimum* acoustics, below 2,000 seats. If one goes beyond 2,300, one usually pays for it by settling for poorer sound.

It must be emphasized that there is little chance of getting good halls anywhere if the large seating capacities dictated by economics continue to be imposed on the architect's design. The same is true of another modern construction idea that calls for wide but short halls, contrary to all laws of good architectural acoustics. The audiences are tricked into believing that they are served in the best modern way: all seats are reasonably close to the stage, and the box office can put higher price tags on all parquet seats. If an enormous overhanging balcony of twenty rows is added, the effect is ten times worse. New York City Center's hall is a well-known example of such commercial misconstruction.

A SECOND handicap is the interior design of the hall. The visual appearance of modern halls differs essentially from that of eighteenth- and nineteenth-century halls (which also happen to be the best ones). Our contemporary aesthetic judgment rejects the rich lines of Baroque or Victorian interiors, curves and ornaments. We want clear, straight, functional lines, large plane surfaces, geometrically shaped balconies and boxes, a minimum of ornament. Unfortunately, from the acoustical point of view, a smooth geometrical construction is the worst possible. The acoustical designer who must work in this style is badly handicapped because as yet nobody knows for certain how to achieve

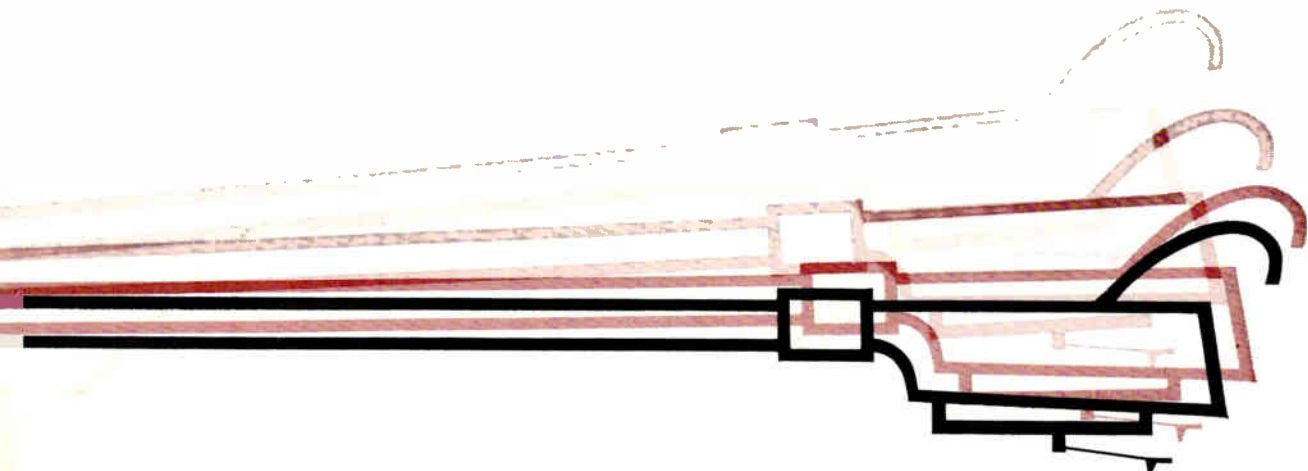
good sound with it—or if anything can be done at all. Many of the new halls look very cool and depersonalized—and most of them have acoustical characteristics to match: extremely clear and transparent (*i.e.*, unblended), brilliant but brittle, a cool and impersonal sound that is not really beautiful except in the mathematical sense of the word.

The Danish consultant V. L. Jordan, assisted by a Columbia University engineer, will tackle the problems of the new Metropolitan Opera at Lincoln Center empirically—at least in part—by building an enormous scale model of the house and exposing it to all kinds of sound phenomena, which are to be observed and measured within the model itself. This seems to be a way that promises ultimate success.

Another promising method may help to reduce the uncertainties of modern design. If the designers can succeed in feeding the correct information into computers, they may be able to calculate in minutes the effects of these complex interrelations for every given situation. This is precisely what Dr. Manfred Schroeder, a scientist at the Bell Telephone Laboratories, has been doing for years. He sets up a mathematical model of a proposed hall, and the model in turn makes it possible to test the anticipated sound in an anechoic chamber after the computer information has been used to alter the original sound electronically. Expert listeners evaluate this sound in the chamber, and if the tests are unsatisfactory, variables of the model are changed until the tested sound improves. The actual sound of a small but acoustically excellent hall at the Bell Laboratories in Murray Hill, New Jersey, was compared with computer-calculated sound of the same hall, and the result of this critical test of the method was very satisfactory. More power to Dr. Schroeder: he may have created the first reliable bridge between empirical and scientific methods in architectural acoustics.

But these are hopes for the future. For the present we must acknowledge an embarrassing truth: there are hardly any *physical* acousticians left anywhere in the world. We have many excellent electroacoustical engineers, but they manipulate electronic currents, not sound itself. This is the sore point of all modern acoustics. Our time knows a great deal about electronics, but next to nothing about actual sound and its unsolved or forgotten mysteries. It is this difference between the two knowledges and methods that misshapes our contemporary concert halls.

Fritz A. Kuttner, born and educated in Germany, is the founder and research director of Musurgia Records, a company that makes records and textbooks for musical research and graduate study. Mr. Kuttner has written widely on the subjects of acoustics, archaeomusicology, Oriental music, and psychoacoustics.



Part Two

LABORATORY REPORT on STEREO CARTRIDGES

Cartridges covered this month:
Pickering Stanton 400AA, Elac 322, ADC-1 Mark II, Pickering Stanton 481AA,
Ortofon SPU, Fairchild F-7

BY JULIAN D. HIRSCH AND GLADDEN B. HOUCK

THE stereo cartridges described in this second section of our report are among the most refined and expensive available. A comparison of their performance with the less expensive cartridges covered last month reveals some of their superiorities, but shows none to be outstanding in every way.

The chief advantages of these de luxe cartridges are the low tracking forces made possible by the high compliance and low tip mass of their styli. Most of them will track at less than 1.5 grams, as compared to the 3- to 5-gram forces required by typical lower-price cartridges. With one exception (the Elac 322), these cartridges are not suitable for use with record changers, and require high-quality tone arms for optimum performance.

In other respects, such as output voltages, hum shielding, and distortion, they vary widely and are not necessarily superior to the lower-price units. Indeed, if any conclusion can be drawn from this series of tests, it would be to say that all the cartridges tested appear to be capable of excellent, thoroughly listenable sound. There are audible differences among them, but in most cases these are so subtle that a carefully

controlled A-B listening test is required to distinguish between any two cartridges. The better cartridges reveal very subtle nuances of recorded sound more clearly than others, and they will cause less record wear because of their lower mass and tracking forces.

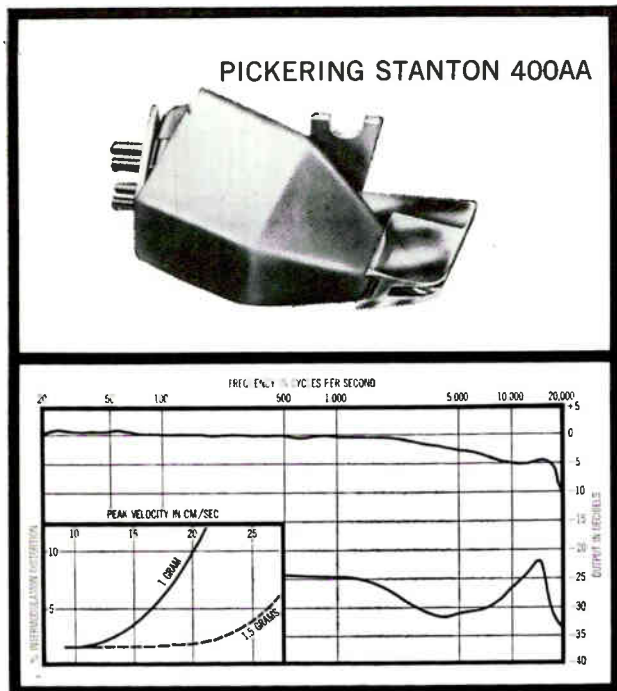
A note of caution on the interpretation of the distortion curves may be worthwhile. Few cartridges specified by the manufacturer as capable of tracking at under 1 gram will do so with low distortion at the higher velocities recorded on the RCA 12-5-39 test record. To be perfectly frank, there is some question as to the ultimate significance of this test. For example, the ADC-1, which required at least 2 grams of force to achieve acceptably low distortion on the RCA test record, tracked recordings of music at 0.75 gram without audible distortion. On occasion, when distortion was heard with this tracking force, we temporarily increased the force to 2 grams as a test, but did not detect any improvement in sound quality. In other words, the recorded velocities on the RCA test record are far higher than those on any commercial recording, and therefore the distortion curves should be used only as a general guide to tracking ability.

PICKERING STANTON 400AA

● Pickering's Stanton 400-series cartridges are essentially similar to the company's 481 series. The lower-cost 400-series cartridges have somewhat higher output, but since both types of cartridge accept the same V-Guard styli, their performance is similar in most respects.

We tested a Model 400AA, equipped with the same type of high-compliance stylus used in the 481AA. It tracked the Cook 60 record at 0.75 gram. The intermodulation distortion at this force was tolerable at low velocities, but rose rapidly at velocities exceeding 10 cm/sec. At the 1-gram force that we used for the tests, IM distortion was slightly higher than average for velocities over 16.5 cm/sec. A tracking force of 1.5 grams permitted the highest velocities (over 25 cm/sec) to be tracked with low distortion.

The frequency response of the 400AA was about ± 2.5 db from 20 to 16,000 cps, and was notably free



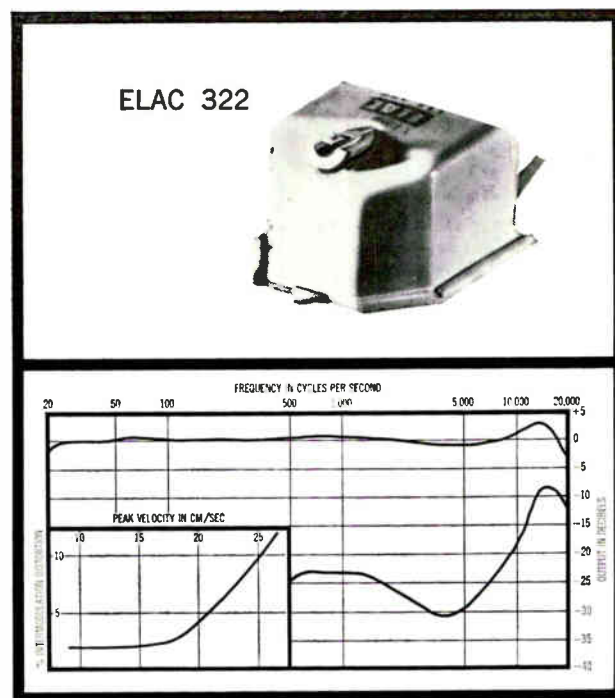
of peaks. There was a gradual fall-off in response above 2,000 cps, which could also be interpreted as an elevated response in the lower frequencies. Channel separation was 25 db or better between 2,000 and

7,000 cps and then averaged 20 db to 20,000 cps.

Output of the cartridge was about 4.2 millivolts at 3.54 cm/sec. Hum shielding was better than average, but not quite as good as the 481AA. The listening quality of the Stanton 400AA was essentially similar to that of the 481AA, which is to say very smooth and musical, with needle talk virtually inaudible. The price of the Stanton 400AA is \$40.50.

ELAC 322

● The Elac 322 cartridge, imported from West Germany by Benjamin Electronic Sound Corporation, is a new refined version of the Elac moving-magnet design. A high-compliance cartridge (14×10^{-6} cm/



dyne), the Elac is rated for 2 to 2.5 grams force. The cartridge tracked the Cook 60 record at 3 grams, and 2.5 grams was used for the other measurements.

The 0.52-mil diamond stylus assembly is easily replaceable without tools. Cartridge mounting is greatly simplified by the separate mounting clip, which is installed first. The cartridge then merely snaps into the clip, which has two positions. One is used for normal tone-arm installation, and the other places the

HOW TO INTERPRET THE CURVES

The upper curve represents the averaged frequency response of the right and left channels. Deviations from flat response, unless they exceed 3 db, are not usually detectable when music material is being played.

The lower curve, which starts at 500 cps, represents the averaged separation between channels. The amount of separa-

tion at any frequency is indicated by the vertical distance between the upper and lower curves and is expressed in decibels.

The graph inset at lower left shows the increase in distortion at a specified tracking force as the stylus velocity increases. The flatter the curve, the better the cartridge's ability to track loud, heavily recorded passages (see text).

● CARTRIDGES

cartridge at a compromise angle for playing both top and bottom records in a stack on a record changer.

The Elac 322 had an output of 4.7 millivolts, and was about average in hum shielding and intermodulation distortion. Its frequency response was within ± 2 db from 500 to 16,500 cps, and within ± 2.5 db from 20 to 17,000 cps. Channel separation averaged 25 to 30 db up to 7,000 cps, and above 10 db at 15,000 cps.

Listening tests revealed a crisp, slightly bright sound. There was no particular emphasis on any portion of the frequency range, and the noise level was low. Price of the Elac 322 is \$49.50.

ADC-1 MARK II

● The Audio Dynamics ADC-1 was one of the pioneers in the trend toward highly compliant cartridges. It has been improved upon in various details, and in its present Mark II version has a rated compliance of more than 30×10^{-8} cm/dyne. The range of recommended forces is 0.75 to 1.5 grams, with a maximum of 3 grams. Our tests were performed at 1 gram. The stylus assembly is easily replaceable, and the diamond stylus has a 0.6-mil radius.

Output of the ADC-1 Mark II was 5 millivolts, and hum shielding was average. The Cook 60 record was tracked at 1 gram. Intermodulation distortion was relatively high at 1 gram but was average at 2 grams tracking force. The frequency response was ± 2 db from 500 to 16,500 cps, and ± 2.5 db from 20 to 17,000 cps. Channel separation was 27 db at the middle frequencies, 15 db at 10,000 cps, and 5 db at 20,000 cps.

ADC recently announced a new stylus assembly for the ADC-1, designated R-30. The R-30 has the smallest tip radius of any commercially available stylus—0.35 mil. With a compliance of 40×10^{-8} cm/dyne, the stylus is designed to operate at tracking forces between 0.5 and 0.75 gram. This stylus will not play mono records, or even some of the earlier stereo discs.

COMPARATIVE CARTRIDGE DATA

| Cartridge | Output, mv | Relative hum, db | L-F tracking force, gm | Weight, gm | Price |
|---------------|------------|------------------|------------------------|------------|---------|
| Stanton 400AA | 4.2 | -15 | 0.75 | 11 | \$40.50 |
| Elac 322 | 4.7 | -8 | 3 | 12 | 49.50 |
| ADC-1 Mark II | 5.0 | -10 | 1 | 6.8 | 49.50 |
| Stanton 481AA | 3.1 | -22 | 1.2 | 11 | 49.50 |
| Ortofon SPU | 13.6 | +8 | 1.5 | 17 | 49.95 |
| Fairchild F-7 | 3.0* | -7 | † | 7 | 85.00 |

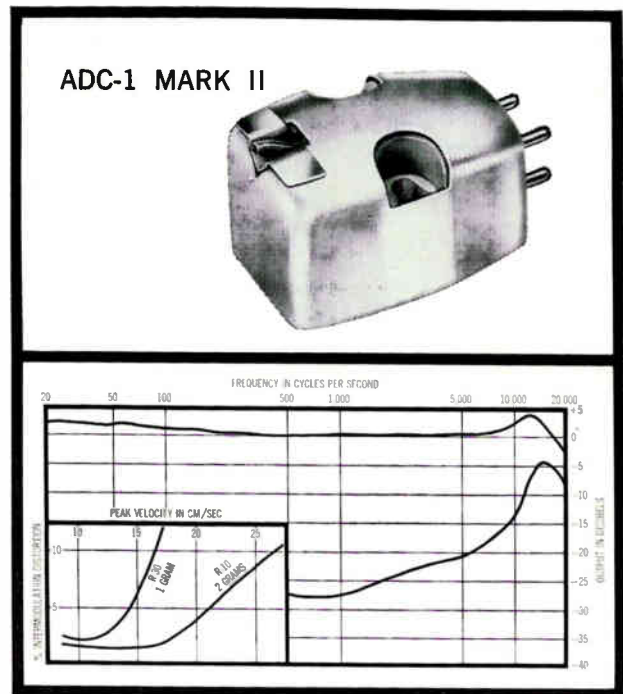
*With pre-preamplifier.

†Not applicable (see text).

On the newer stereo discs, however, it provides superior tracing of the higher recorded frequencies, particularly in the inner grooves.

After testing the ADC-1 Mark II with the standard R-10 stylus, we installed an R-30 stylus and repeated our tests. The frequency response and channel separation were virtually unchanged, and the higher compliance of the R-30 showed up as a reduced tracking-force requirement, as the R-30 required only 0.75 gram to track the extremely high recorded levels on the Cook 60 record. Its IM distortion was high at 0.5 gram, and slightly higher than average at 1 gram. The output was 5.6 millivolts.

The difference between the R-10 and R-30 styli could be detected immediately in listening tests. With the R-10, the cartridge had a light, transparent qual-



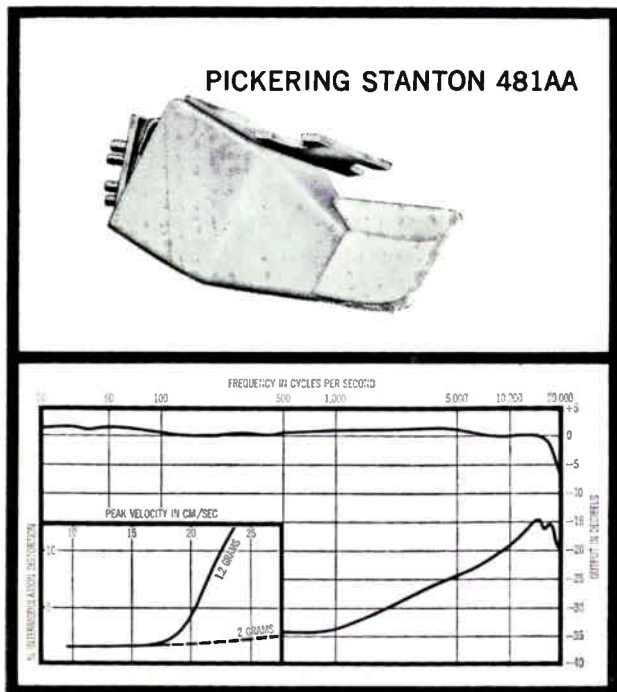
ity, with a trace of brilliance. The R-30 produced a noticeably cleaner sound, with improved definition. It also sounded brighter, although there was nothing in the frequency-response measurements to explain this. On a speaker system with accentuated highs, this could result in an overpowering high end. On a relatively flat speaker system, however, it is highly listenable, with rather more sparkle than most other cartridges.

The ADC-1 Mark II (with the R-10 stylus) sells for \$49.50. The R-30 stylus assembly is separately available for \$30.

PICKERING STANTON 481AA

● Pickering's Stanton 481AA cartridge is the high-compliance calibrated model in the 481 series. Its

unique V-Guard stylus assembly is very simply removed or replaced. This permits great flexibility in the use of the basic 481 cartridge, since styli are available with tip radii of 0.5, 0.7, 1.0, and 2.7 mils for playing any type of record. The AA stylus has a 0.5-mil tip radius, and an unstated but obviously high



compliance. Recommended tracking force is 0.5 to 2 grams, and each cartridge comes with individual calibration data.

The 481AA is a moving-magnet cartridge, completely encased in a munital hum shield. The effectiveness of the shielding is shown by the fact that this cartridge has the best hum sensitivity in the group despite its low output of 3.1 millivolts.

The 481AA tracked the Cook 60 record at 1.2 grams. Its frequency response was quite flat: ± 0.75 db from 500 to 16,500 cps and ± 1.5 db from 20 to 17,000 cps. Incidentally, this latter figure agreed exactly with the manufacturer's calibration data accompanying the cartridge.

Channel separation was better than 30 db through the middle frequencies, 19 db at 10,000 cps, and 12.5 db at 20,000 cps. Intermodulation distortion at the 1.2-gram tracking force was about average; at 2 grams, however, the distortion was essentially the residual distortion of the test record, even at the highest recorded velocities.

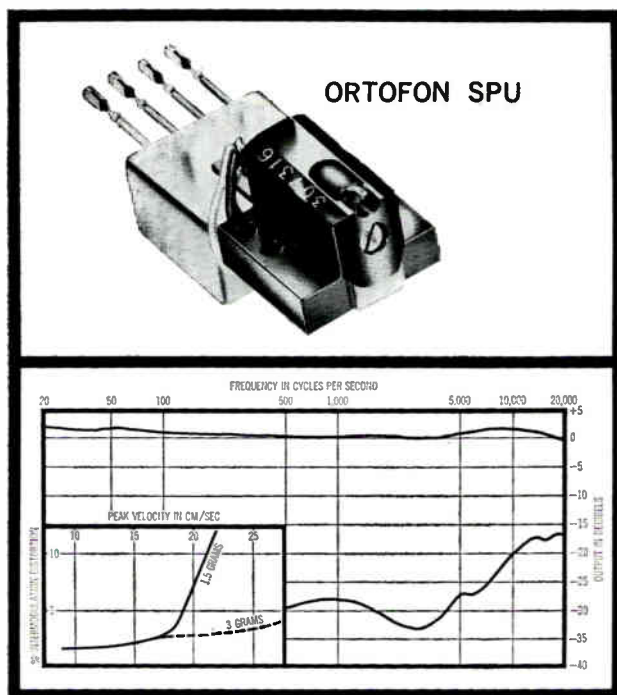
The listening quality of the 481AA was exceptionally sweet and unstrained, and was as free of coloration as any cartridge we have heard. The 481AA sells for \$49.50.

ORTOFON SPU

● The Ortofon cartridges, manufactured in Denmark, are among the few stereo cartridges employing the moving-coil principle. The SPU series is available in two styles: one (SPU/T) for mounting in any good tone arm, and the other (SPU/GT) in a plug-in shell with the four-pin bayonet mount widely used in Europe. The latter type, which we tested, can be plugged directly into the Ortofon, Shure-SME, and certain ESL arms. When used with the Shure-SME arm, the high weight of the cartridge and its built-in transformer (for increasing the voltage output) requires adjustment of the main counterbalance weight.

The rated compliance of the Ortofon cartridge is 10×10^{-6} cm/dyne, and its equivalent tip mass is 1 milligram. A tracking force of 1 to 2 grams is recommended.

We were able to track the Cook 60 record at 1.5 grams, which was the force used for the balance of our tests. The frequency response was exceptionally smooth and flat. It was within ± 2 db from 20 to 16,000



cps on one channel and ± 2 db from 20 to 20,000 cps on the other. (The curve represents the averaged response.) The high-frequency peak or resonance that is characteristic of most cartridges was absent. The channel separation was about 30 db up to about 4,000 cps, 22 db at 10,000 cps, and 15 db at 20,000 cps.

The output of the cartridge was 13.6 millivolts—relatively high. It was also very sensitive to hum fields, which were probably picked up in the transformer. There was a strong magnetic field surrounding the

● CARTRIDGES

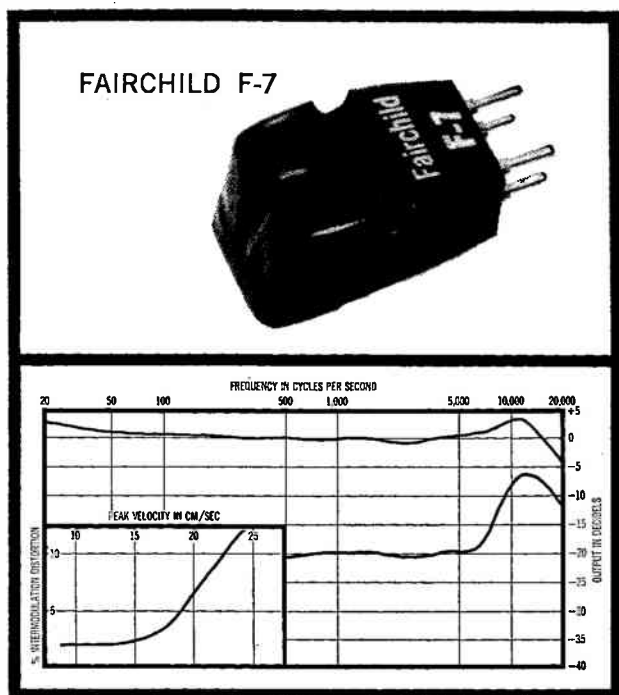
cartridge, making it unusable with steel turntables.

Needle talk was very low. Intermodulation distortion was average in magnitude, but at a lower tracking force than could be used with most cartridges. With the force at 3 grams, IM distortion was quite low.

The Ortofon cartridge had an outstandingly clean, crisp response. This was especially noticeable on high-frequency transients. Its extended range places stringent requirements on the associated speaker system. A speaker with peaked highs could sound overly bright with this cartridge. Similarly, record deficiencies are mercilessly exposed. The Ortofon is a premium-quality cartridge, requiring comparable quality for all other components in the system for best results. The Ortofon, in either mounting style, costs \$49.95.

FAIRCHILD F-7

● Fairchild's Model F-7 stereo cartridge employs an interesting approach to the problem of reducing the stylus' moving mass—one of the chief limiting factors



of cartridge performance. The F-7 is a moving-coil design, since Fairchild engineers feel that moving-magnet cartridges have inherent distortions to which moving-coil cartridges are not subject.

The stylus arm is short and stiff, to reduce flexing. The mass of the entire moving structure, including the coils and the 0.5-mil diamond tip, is only 0.3

milligram, referred to the tip. Stylus replacement requires returning the cartridge to the factory.

In the interests of low mass, the generating coils each have less than 100 turns of very fine wire. Since the resulting output of about 0.5 millivolt is too low for most preamplifiers, Fairchild supplies a transistorized "pre-preamplifier" with the cartridge. This small, battery-powered unit amplifies the cartridge output to a level suitable for driving any preamplifier. The pre-preamplifier's single mercury cell should last at least one year in continuous service.

The compliance of the Fairchild F-7 is high (23×10^{-6} cm/dyne) for stylus velocities as great as any found on standard recordings. However, since the Fairchild engineers felt that a choice had to be made between high- and low-frequency compliance, they decided in favor of compliance in the high-frequency range, where they hold that tracking and groove-wear problems are most severe. The F-7's purposely restricted range of stylus-tip excursion at low frequencies consequently made it impossible for the cartridge to follow the large-amplitude excursions of the Cook 60 record, even at 2.5 grams. Intermodulation distortion was satisfactorily low at 2.5 grams, but was excessively high at 1 gram on the RCA test record.

The output from the pre-preamplifier was 3 millivolts at 3.54 cm/sec, somewhat less than the specifications indicated. Hum sensitivity of the cartridge itself was average, but we found that the pre-preamplifier and its attached cables were sensitive to induced hum, and careful positioning was necessary.

The frequency response was within ± 2.5 db from 20 to 15,000 cps, with a broad 4-db peak at 10,000 cps. Channel separation averaged 20 db up to about 7,000 cps, reducing to 6 db at 15,000 cps and above.

The sound quality of the F-7 was rather bright and sparkling. It could add life to a dull speaker system or to an overdamped listening room, but might be judged excessively shrill in systems that have a strong high-end response. The price of the Fairchild F-7 cartridge system, with pre-preamplifier, is \$85.

CARTRIDGES REPORTED ON IN HiFi/STEREO REVIEW DURING AND SINCE 1961

| | |
|----------------------------|---------------|
| Audio Dynamics ADC-1 | November 1961 |
| Audio Dynamics ADC-2 | November 1961 |
| Dual DMS-900 | October 1961 |
| Elac STS-310-D | November 1961 |
| ESL Redhead | October 1961 |
| Fairchild SM-2 | November 1961 |
| General Electric VR-1000-5 | October 1961 |
| General Electric VR-1000-7 | October 1961 |
| Knight KN-500X | October 1961 |
| Pickering 381A | November 1961 |
| Shure M7-N21D | November 1961 |
| Shure M33-5 | April 1962 |
| Sonotone 9TSD-V | October 1961 |

BILL EVANS



AND THE NEW JAZZ PIANO

THE CLASSICS-INFLUENCED PIANISM OF ICONOCLASTIC BILL EVANS HAS DISPELLED THE ILLUSION THAT A GOOD TECHNIQUE MEANS BAD JAZZ

By GENE LEES

HE HAS an air of tweedy scholarship. He looks shyly and myopically at the world through a pair of thick glasses. He has a curiously loose pigeon-toed walk that, for some reason, makes him look absent-minded. Observed in the street, he looks like an assistant professor of some sort, perhaps of ancient Egyptian art. Certainly the last thing he looks like is a jazz musician. Yet William John Evans, thirty-four, commonly known as Bill, is not only a jazz musician; he is an iconoclast, a reactionary, and a pacesetter for a new era of jazz musicianship.

Six years ago, few people had heard of him. In 1958, he was named "new star" pianist by the world's jazz critics in a poll conducted by *Down Beat* magazine. By 1962, the critics had voted him the best of all jazz pianists, new or otherwise.

All the while, his influence on his fellow musicians has been growing. Traces of what jazz critic Ira Gitler had called "Evansisms" were showing up in the playing of pianists as disparate as André Previn and Wynton Kelly. And recently, in Buenos Aires, I was startled to encounter a pianist in an obscure bar playing a good imitation of Evans's style. All over the world, apparently, jazz pianists are studying his chord voicings and his beautiful free time conception, marveling at his tone and his sense of form.

The result can only be salutary for the art of the jazz piano, which has been in a sad state in recent years. For, while the technical skill with which musicians approach most instruments of the jazz orchestra has steadily increased, that with which they approach the piano has declined. Whereas on most instruments jazzmen have equalled or excelled classical technique, only a handful of pianists in recent years have been meeting the minimal standards of piano playing that have obtained in classical music for nearly two hundred years.

Twenty years ago, the standard for jazz piano was being set by Art Tatum, a musician of such extraordinary skill and scope that classical pianists numbered prominently among his fans. In the last few years, however, the idol has been Thelonious Monk, a musician of great compositional talent, whose approach to piano is limited (and limiting), coarse, lumpy, and so utterly unpianistic that Chicago disc-jockey Marty Faye dubbed him "Knuckles."

But the decline of jazz piano began long before Monk. It probably started with Earl Hines, father of the so-called "trumpet" school of playing. Rather than utilize the piano's total potential, Hines concentrated

BILL EVANS

on trumpet-style right-hand melody lines, accompanied by discreet chordal punctuations in the left. This *modus operandi* was adopted by Bud Powell, a more direct influence on recent pianists. Though Powell, like Hines, had a good—indeed excellent—left hand, he too tended to concentrate on swift, deft, right-hand lines.

“Powell and Hines,” one pianist said recently, “destroyed the left hand, and Thelonious Monk destroyed the right.”

Jazz critics abetted the decline of jazz piano by publicizing the idea that good technique was inimical to emotionality. Why this should be true of piano and not of other instruments was never explained: the idea just grew. It became a sort of unspoken axiom of jazz criticism, resulting in near-automatic condemnation of the few pianists with fully developed technique who came up after Tatum.

Bill Evans knocks the axiom into a cocked hat. Utilizing a superb technique, he can reduce some of his more susceptible listeners to tears with his poignant sensitivity, his unashamed emotionality. On first hearing his music, some listeners will dismiss it as merely “good cocktail piano.” But longer exposure tends to change this judgment. The curious fact is that both the casual and the intent listener can enjoy Evans’s music—but on different levels. There is a quality of profound sadness in everything Evans plays, even when the surface of the music is bright and robust. Yet there is no hint of the breast-beater. On the contrary, there is in his music a quality of manly forbearance that puts this listener (for one) in mind of Mozart.

As a matter of fact, Evans owes a considerable debt to the classical tradition, particularly to the music of Chopin (a pattern from the E Minor Prelude is the foundation for his improvisation on the song *Young and Foolish*), the nineteenth-century Romantic composers, and the French impressionists. He reflects, of course, the influences of other jazz pianists, particularly Red Garland and Bud Powell, but these are so blended with classical influences that they go largely unnoticed by the casual listener.

Evans uses a wide range of pianistic devices—liquidly executed running thirds, diminished scales, augmented scales, and the like. One pianist remarks: “I have known one of his solos note for note for some time, and I’m only now beginning to find out how it’s put together.” He also uses a wide range of tonal quality. His tone can be hard and muscular, as in the up-tempo *My Funny Valentine*, recorded as a duet with guitarist Jim Hall on a United Artists album called “Undercurrents” and already considered a

classic jazz track. Or it can have an incredible softness when he is playing ballads or one of his own fragile and lovely compositions.

“Everything Bill plays,” says Warren Bernhardt, an admiring fellow pianist, “seems to be the distillation of the music. In *How Deep Is the Ocean*, he never states the original melody. Yet his performance is the quintessence of it. On *My Foolish Heart*, he plays nothing but the melody, and you still receive that essence of the thing.

“Pianistically, he’s beautiful. He never seems to be hung up in doing anything he wants to do, either technically or harmonically. When he’s confronted with a choice in improvisation, he doesn’t have to wonder which voicing of a chord is best. He *knows*. A given voicing will have different effects in different registers, especially when you use semitones as much as he does. So he constantly shifts voicings, depending on the register. And he is technically capable of executing his thought immediately. It’s as if the line between his brain and his fingers were absolutely direct.”

Evans himself has commented on this last point. “It’s reached the point,” he has said, “where I’m seldom conscious of the physical effort of playing. I simply think, and there’s no conscious transmission to the fingers.”

For all his skills, Evans will rarely, if ever, display them openly. His technique is a means to an end, and is always subservient to expression. Or perhaps more

CHARLES STEWART



“I’ve never approached the piano as a thing in itself but as a gateway to music. I knew what I wanted to hear. And I wanted to hear things I couldn’t play. But I relaxed with it, knowing I would be able to eventually. . . . Jazz is not a what, it’s a how.”

precisely, Evans's means and musical content are almost perfectly fused. How did it happen?

Paradoxically, it seems that the man who has reasserted the importance of technique for jazz piano has always manifested a certain indifference to it. He has always disliked formal practice, and as long ago as his New Jersey childhood he evaded it. Instead, he would play through a huge pile of second-hand sheet music his mother had bought. It contained sentimental turn-of-the-century songs, marches, and classical music. Not surprisingly, through this experience he became an excellent sight-reader.

The pattern hadn't changed by the time he entered Southeastern Louisiana College on a scholarship to study the flute. (Friends say he is in the front rank of jazz flutists, though he has never played the instrument professionally.) His teachers found his attitude toward the piano frustrating and infuriating. He would turn up at classes unable to play the scales and arpeggios assigned him, but able to execute flawlessly any compositions that contained them. "They couldn't flunk me," says Evans, in what for him is an intemperate burst of immodesty, "because I played the instrument so well." He was graduated as an honor student

"Obviously you can't find in jazz the perfection of craft that is possible in contemplative music. Yet, oddly enough, this very lack of perfection can result in good jazz. For example, in classical music, a mistake is a mistake. But in jazz . . . a note you play unintentionally must be justified by what follows it."

The Evans influence on contemporary jazz piano spreads partly through the medium of his club appearances, but mostly through his records, of which seven are listed in the current catalog. Evans confers below with guitarist Jim Hall, with whom he recorded last year's United Artists album "Undercurrents."

UNITED ARTISTS



CHARLES STEWART

with two degrees, Bachelor of Music with a piano major, and Bachelor of Music Education.

"It's just that I've played such a quantity of piano," he says. "Three hours a day in childhood, about six hours a day in college, and at least six hours now. With that, I could afford to develop slowly. Everything I've learned, I've learned with feeling being the generating force.

"I've never approached the piano as a thing in itself but as a gateway to music. I knew what I wanted to hear. And I wanted to hear things I couldn't play. But I relaxed with it, knowing I would be able to eventually."

Evans's let-it-happen attitude shows even in the work habits of the trio he has led for the last three years, a group that includes Paul Motian, a notably tasteful and imaginative drummer, and Chuck Israels, an extremely gifted young bassist. The group never rehearses. New material is introduced and then simply allowed to evolve. In consequence, the group is not a trio made up simply of a piano accompanied by rhythm. Its music has a conversational give-and-take quality, with each member contributing whatever seems appropriate to him. "It's never a matter of the

BILL EVANS

leader's saying 'do this or do that' as in most groups," Motian says. "It's just three people playing together."

Of course, Motian's statement is oversimplified. Due to some alchemy no one has adequately explained, though it has been one of the resources of the better jazzmen since their art began, the members of the group at times seem able to read each other's minds. The consequence is some of the most formal jazz being played today, and yet it is music with an equally great sense of freedom.

Whereas most jazzmen build solos in sections of four, eight, or sixteen bars, Evans seems able to think in units as large as or larger than the full thirty-two-bar chorus. He often obliterates the chorus unit, building an entire solo into a seamless whole. To be sure, there is not as much form as one finds in classical music. "Obviously you can't find in jazz the perfection of craft that is possible in contemplative music," Evans says. "Yet, oddly enough, this very lack of perfection can result in good jazz. For example, in classical music, a mistake is a mistake. But in jazz, a mistake can be—in fact, must be—justified. A note you play unintentionally must be justified by what follows it. If you were improvising a speech and started a sentence in a way you hadn't intended, you would have to carry it out so that it would make sense. It is the same in spontaneous music.

"In good contemplative composition, the creator tries to *recapture* these qualities. But the trouble is that there are a lot of so-called composers who compose primarily by putting together tones in a logical structure that they have set up. It seems to me that a good composer must depend on improvisation for his inspiration. The gems that come from this can then be worked over and developed, according to the limits of the person's craft. But the result will in some way be in touch with the universal language of understanding in music."

POINTING out that Chopin and Beethoven were both expert improvisers, Evans says that he would define even Chopin's extemporizations as jazz. "Jazz is not a what, it is a how," he says. "If it were a what, it would be static, never growing. The how is that the music comes from the moment, it is spontaneous, it exists at the time it is created. And anyone who makes music according to this method conveys to me an element that makes his music jazz."

Evans once wrote, in the liner notes to a celebrated recorded collaboration with Miles Davis, "Kind of Blue":

"There is a Japanese visual art in which the artist is forced to be spontaneous. He must paint on a thin

stretched parchment with a special brush and black water paint in such a way that an unnatural or interrupted stroke will destroy the line or break through the parchment. Erasures or changes are impossible. These artists must practice a particular discipline, that of allowing the idea to express itself in communication with their hands in such a direct way that deliberation cannot interfere.

"The resulting pictures lack the complex composition and textures of ordinary painting, but it is said that those who see well find something captured that escapes explanation.

"This conviction that direct deed is the most meaningful reflection, I believe, has prompted the evolution of the extremely severe and unique disciplines of the jazz or improvising musicians."

One might extend Evans's analogy by pointing out that what his fans find in his playing is "something captured that escapes explanation." Yet even jazz neophytes seem to get a great deal from his music, once they are induced to listen receptively. And among his fellow jazz musicians, his list of admirers is almost endless.

"He plays the piano the way it should be played," Miles Davis says. Evans's bassist, Chuck Israels, has said, "He's able to play anything he thinks, and he thinks some amazing things." "Cannonball" Adderley, with whom Evans has recorded, says, "He has rare originality and taste and the even rarer ability to make his conception of a number seem the definitive way to play it."

Several musicians have expressed the view that Evans is the most important jazz pianist since Tatum. But perhaps the highest praise comes from clarinetist Jimmy Giuffre. "Bill Evans," he says, "is a greater musician than Charlie Parker."

Evans's influence is becoming increasingly pervasive. This is due in part to his club engagements (which are too infrequent), but more important are his records—seven on the Riverside label, and three for Verve: a collaboration with Shelly Manne called "Empathy," another with composer-arranger Gary McFarland, and a remarkable multiple-recorded disc in which Evans improvises three "simultaneous" piano parts.

But his influence is not limited to pianists. A young trumpeter said recently: "I know what I want to do. I want to play the trumpet the way Bill Evans plays piano." It would appear that things have come full circle since Earl Hines first seduced pianists into playing like trumpeters.

Gene Lees, a one-time newspaper reporter, overseas correspondent, and former editor of Down Beat, writes free-lance on jazz, popular, and classical music, and has also done song lyrics.



Can we close the **DECIBEL GAP?**

By Robert Lasson

An eyewitness report
on some startling
audio developments
behind the Iron Curtain

ILLUSTRATION BY W. GOODMAN

I RECENTLY returned from an extensive tour of the Soviet Union, where I was the first foreigner permitted to observe the vast strides made by the Russians in the design of hi-fi equipment. What I have to report will shame every loyal American. But the facts must be told.

First, a little background. As far back as 1944, an alert Lend-Lease official in Murmansk warned that Russian electrical engineers were assembling a huge kerosene-powered amplifier. Weeks later, our ambassador reported that a large rig had been set up in Stalin's suite, rated at 14,000 BTU (in our terms, 2.3 watts). But other experts scoffed at these crude efforts. The Russians, they said, would never achieve high fidelity. They were poorly trained, had never heard of parts standardization—couldn't even change a tire on a Jeep.

Immediately after the war, a top-secret Five Year Plan was devoted to the perfection of alligator clips. This paved the way for the extensive program in high-fidelity research and development that has continued to this day, and I can now report it shows no sign of letting up.

For the past twelve years, the most brilliant graduates in electronics throughout the Soviet Union have been shunted off to a vast 5,000-acre complex of laboratories and test stations on the outskirts of Dynakitsk. There, on the frozen tundra, working quietly and unceasingly, they have surpassed us by lengths we never dreamed possible.

One enters the spacious, modern lobby of Building HF-89 at Dynakitsk under the guns of sullen guards. From the walls glare the portraits of the great men of recording and high fidelity: Tomasyk Edison, Emery

Kuk, Comrade R.C.A. Viktor, and other luminaries.

My guide was a middle-aged academician. As he conducted me from one fantastic laboratory to the next, I began to get a cold, hollow feeling. He smiled, almost, I thought, as if I were a backward child, when I asked him anxiously, "Surely, there can't be . . . more?"

"We are not quite halfway through," he said. And on we went, to see things like this:

Item: The Russians have built the world's largest wireless amplifier. This electronic marvel, the size of an American trolley barn, carries fifteen minutes of broadcasts weekly to every home in Tvitergrad, a town 265 miles away. *No receivers are needed to pick up the broadcast!* The signal is picked up and reproduced by the filaments in electric toasters!

Item: The Russians have invented what they call a frozen-sound detector. This amazing device can capture, store, and play back any sound that was made on earth since 1713. (Sound decays after 250 years, my guide explained, and cannot be reconstructed beyond this period.) I actually *heard* Beethoven conduct his own Ninth Symphony . . . young Mozart improvising for the French court . . . Richard Wagner quarreling with his landlord. How did they do it? Condescending smiles.

Item: When I asked to see their latest tape deck, my guide, who to this point had been polite but reserved, bent over double with laughter. "Tape!" he cried. "You might just as well ask to observe our wind-up gramophone with the little dog sitting in front of it!"

He wiped his eyes with a page from *Pravda*, and carefully folded it back into his pocket. "No, my friend," he said, "we haven't used tape for years."

"What do you record on?" I asked.

"Air."

"Air?"

"Proletarian air."

He then explained how, in 1956, a chemist had molded a batch of tape reels from a new material. When one of the reels was threaded and used in a routine experiment, the sound engineer ran out of tape, but the reel continued to spin. On playback, the engineer was astounded to discover that the signal had continued to record on the empty reel. Further investigation showed that the reel's molecular structure could induce electronic signals to be permanently recorded in a field around it. They were actually recording on air!

I saw many other startling and, for an American, disheartening innovations at Dynakitsk. To relate them all might cause needless panic. I can only tell you that the CIA has a complete account of my visit. Washington will disclose as much as it feels the general

public can bear up under, or needs to know just now.

The most depressing revelation of our reduction to a second-class power came to me from an unexpected source. As I waited gloomily at Orly Field, Paris, for the plane that would take me back to the States, my state of mind was not eased by a gleaming juke box at one end of the vast waiting room. Its horrendous bass and flatulent middles were a mocking reminder of the great decibel gap that I now knew existed between Russia and the Free World.

THEN into the room, fresh from their latest triumph at the International Soldering Festival, strode the Iron Curtain team. I immediately recognized a tall, gaunt figure in their midst. He was Andrej Nazdrovy, the world's champion soldering technician from Poland, known throughout the satellite countries as the fastest gun in the East.

Our eyes met. For a long second, we stared at one another. While the team milled around arranging tickets and luggage, Andrej slipped from the group and came toward me.

Deftly drawing me behind a plastic potted palm, he hissed in heavily accented English, "You are American who Russians take on tour of hi-fi laboratories, no?"

"Yes," I muttered, "but how did you . . ."

"No questions," Andrej interrupted, with a glance through the foliage at his comrades. "We of underground have ways of knowing. Now listen closely. There is not much time. I—and many of my comrades in Poland, in Hungary, in Latvia—we risk our lives to help Free World close decibel gap."

From somewhere he pulled a sheaf of closely printed pages and stuffed them under my coat surreptitiously.

"Take this. It tells about newest Soviet stride. It will open American eyes. Go now. There is danger."

On the plane, I struggled with my barely adequate Russian to translate the document Andrej had given me. What I read appalled me.

"Blinded by bourgeois conceptions of the audio experience," the report said, "decadent Western technicians ascribe failure to respond to audio phenomena to a condition in which a deposit of tin desensitizes the ear. But proletarian scientists have discovered the true principle of failure to appreciate audio, and can now insure that everyone will be able to hear and enjoy a range of 15 to 20,000 cps. We have located the hi-fi lobe of the brain. We can now send glorious socialist music directly to brains of every Soviet citizen, thus completely eliminating inadequate frequency response, distortion, drift, etc."

There it is, fellow Americans. The challenge now rests squarely with us: in order to narrow the decibel gap, we must find the brain's *stereophonic lobe*.



By JOHN MILDER

HAVE MIKE, WILL TRAVEL

You can thank the free-lance engineer for the high quality of some of your on-location recordings

IF WE are to believe photos taken at recording sessions, a recording engineer sits placidly in a studio control room, surrounded by a lavish array of dials and knobs that enable him to make a perfect

HAVE MIKE, WILL TRAVEL

master tape without stirring from his seat. But Dave Jones, a big, easy-going Midwesterner who is responsible for some of the best-sounding records in today's catalog, has never settled down at the controls of a studio console, or anywhere else. Jones is a free-lance recording engineer who specializes in on-location tapings for small record companies. On a few hours' notice, he will pack his Ford Econoline van with all of the necessities for a full-scale stereo recording session, climb into the cramped driver's seat, and head for a recording date anywhere in the country.

Free-lancers like Jones play an important role in today's recording industry. Most records, including many releases of the major companies, are products of several free-lance talents, and the small record firms generally hire outside help for everything from notes. Currently, the free-lance engineer's is the most important specialty of all. Good recorded sound, once a marginal luxury for minor labels, has been made the pressing of discs down to the writing of album a necessity by sound-conscious record buyers throughout the country, and competent engineers are in great demand.

In his mid-thirties, Dave Jones is a soft-spoken man who likes what he's doing and has no intention of settling down either in his New York apartment or on the farm he owns in Ohio. After five years as a free-lance engineer, he has become one of the busiest and most successful practitioners in an exacting field.

One good reason is that he has both the equipment and the knowledge to make master tapes as good as those turned out by big-company engineering staffs. But his readiness to go on location—anywhere, anytime, on short notice—is equally important. Many kinds of recordings cannot be made successfully in a studio, and Jones's willingness to go where the music is made brings him assignments not only from small companies, but also from bigger labels whose engineers may be otherwise occupied at a given moment.

Most of Dave Jones's colleagues prefer to settle down as soon as possible in their own recording studios and stay there. A studio with permanent facilities offers convenience and the chance to work out reliable recording techniques that can be duplicated from session to session. Also, a studio permits a free-lancer to branch out and take on assignments from the cutting of master discs to the furnishing of gimmicks (such as multiple-multiple-channel recording) for rock-and-roll recording dates. As far as most free-lancers are concerned, on-location recordings mean back-breaking effort and unpredictable results.

But Jones has no studio and doesn't want one, because he likes the challenge of on-location recording. If he loses some assignments by not maintaining a studio, he gets others, including some lucrative work on movie sound-tracks, by being geared for travel. And he feels that a studio, for all its convenience, has another significant drawback.

"A studio *sounds* like a studio," he says with deliberation. "Most of the time, a good studio tape is too 'hi-fi.' It's like watching a movie from the first row. Maybe that's the way to listen to bongos and xylophones—nobody's sure what they're supposed to sound like. But if you want music to sound realistic, you have to get some air into the recording. Usually you can't in a studio, and adding artificial reverberation doesn't make up for it."

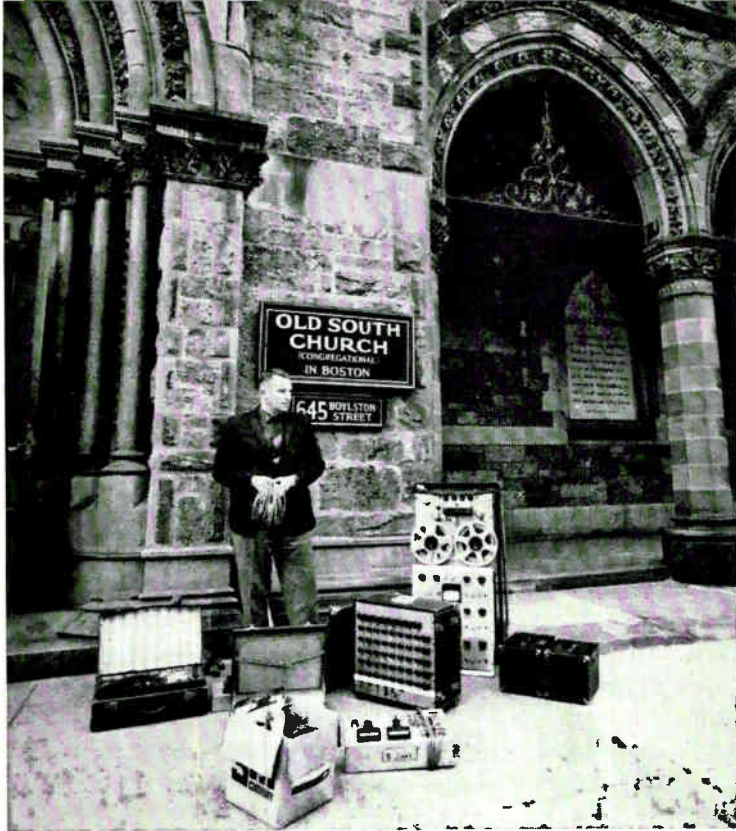
Jones's feelings about studio sound are shared by many recording executives. Major labels usually move out of studios to record anything beyond small chamber or jazz groups, and the few small companies who can afford permanent engineering staffs of their own generally take them on location to recital halls, hotel ballrooms, school auditoriums, and other places where a feeling of spaciousness can be gotten onto the tape.

For the time being, at least, Jones cannot afford to follow the pattern set by such companies as London and Mercury, whose mobile recording teams travel in vans that are self-contained control rooms on wheels. Jones's van is just a van, and it must be loaded and unloaded at either end of a recording trip. But none of this seems to bother him. He cheerfully faces the prospect of wrestling with more than half a ton of recording equipment, and is quietly confident that he can deal with on-location problems that range from poor acoustics to a lack of electrical outlets.

In 1956, Jones was comfortably settled as a partner in an electronics-instrumentation firm in his home town, Yellow Springs, Ohio. But he was already rang-

It is 9 a.m. of a Sunday morning at Jones's home base in Manhattan. He has an afternoon date to record a choral program . . .





... in Boston with the Oberlin College Choir (Robert Fountain, director), which goes on tour each year during Easter vacation.

ing through the Midwest in his spare time in search of traditional jazz to put on tape—a hobby that began when he borrowed a friend's Magnecord and advanced to the point where he was issuing occasional 10-inch discs on his own record label, Empirical. When he decided to turn his hobby into a full-time occupation, one incentive was that his recordings sounded better than most commercial releases. Another was that his master tapes of the Dixieland Rhythm Kings had already been bought by Riverside for reissue on a larger scale. With a thorough knowledge of electronics and good contacts in the electronics industry, Jones headed for New York to establish himself as a recording engineer.

It was almost two years, however, before a meeting with Jac Holzman of Elektra Records brought Jones an offer of a steady job. In the interim, he picked up a few free-lance assignments and supported himself by designing transistorized radio equipment for aircraft. As Elektra's chief engineer, his work on Theodore Bikel's best-selling series attracted the attention of other independent record companies. His experience with Elektra, at a time when the arrival of stereo discs was raising the price of record-making, convinced him that an engineer who could travel with a full complement of up-to-date recording gear would find plenty of employment.

Jones organized himself for travel by making all of his equipment as portable as possible, but the only visible clue to this is the way his tape machines look.

He has three full-size studio Ampexes, two of which, equipped for two-channel or three-channel stereo, are ready to go on a recording trip at any moment. None of them would be easily recognized by the manufacturer. Instead of being mounted in the usual studio consoles (or in travel-cases that are portable only by weight lifters), they are spring-mounted on wheeled platforms that can be maneuvered like hand trucks. Each has compartments for whatever combination of his three tape transports and nine sets of electronics is performing best when a recording session is at hand.

The jumping-off point for most of Jones's recording trips is his apartment in New York, which, thanks to a typewriter on the kitchen table, also serves as a business office. The appearance of the apartment would stagger even the most jaded audiophile. Most prominent are the three Ampexes, almost always disassembled in the middle of the living-room floor. In various corners of the apartment are other tape machines, including some smaller, more reasonably portable recorders such as the Ampex 601 and Nagra. And every cubic foot of available space from the kitchen to the living room is occupied by mixers, control panels, a forest of microphones, stands, and booms, test equipment, a half-dozen Dynakit amplifiers, two AR-2 and two AR-3 monitor speakers, stacked cartons of recording tape, and what seems to be a mile of assorted cable.

Jones not only lives in this maze of equipment, but he also can get most of it out the door on two hours' notice. His apartment is on the ground floor; his van is parked as close by as the law will allow; and if his recorders are assembled and ready to be wheeled into the van, he can get away within half an hour.

Generally, Jones prefers to work by himself. During a session, recording directors sometimes dictate mike placement, recording balances, and other critical matters, but they often leave these decisions to him. And they have long since learned that any attempt to help Jones while he is setting up or breaking down a session will only slow him down.

How fast and how well Jones can work on his own is probably best illustrated by the story of his recording for Vox of Handel's *Israel in Egypt*. It was taped in Carnegie Hall during a 1959 live performance by the Dessoff Choirs and the Symphony of the Air. Vox had assigned the recording to another engineer whose microphone cables were permanently connected to the stage from an outside studio, and it was not until two hours before the performance, when it appeared that an ear-splitting hum originating somewhere in the microphone lines could not be tracked down in time, that the producers decided to call Jones in.

Fortunately, Jones had been alerted a few hours earlier, and had his equipment ready to move out the

HAVE MIKE, WILL TRAVEL

door of his apartment. It took him an hour to load the van, drive to Carnegie Hall, persuade a policeman to let him park by a fire hydrant at the back entrance, and get his equipment upstairs. After another fifteen minutes of setting up in the wings, he moved onto the stage of the already half-filled hall to decide where to put his microphones. He chose four microphones to record an ensemble numbering well over one hundred persons, and in spotting them among the performers, decided to disregard the placement that Vox had worked out with the other engineer during rehearsals.

When the performance got under way on schedule, Jones's recorders were in action. So were the other engineer's—for Jones had found time to help his colleague locate the hum in his cables. This gave the producers a choice of tapes at the end of the concert. They agreed that Jones's recording balances sounded better than the ones they had originally worked out, and that he had made probably the best on-location recording they had ever heard. When the album was issued, most of the critics upheld their verdict.

THINGS have not always gone so smoothly for Jones, and there have been times when he has felt more like a Keystone Cop than a Hairbreadth Harry. He has seen various pieces of his equipment go up in smoke, has arrived at a session without microphones, has very nearly decapitated a well-known pianist with a microphone boom, and once—at the Newport Jazz Festival—encountered a four-year-old saboteur who was quietly unplugging his cables.

Most of the time, however, Jones tackles his assignments with a thoroughgoing craftsmanship that surprises employers who are used to several crises per recording session. He has little sympathy with engineers who want to be virtuosos at the controls of a tape recorder, and when he does take issue with a recording director, he usually argues quietly and persuasively in favor of using as few microphones—and as few gimmicks—as possible.

"If I have a choice," he says, "I use multiple mikes only for dealing with poor acoustics in a hall. If you try to use them for a more spectacular stereo effect, you usually wind up diluting it in one way or another. Actually, they're often more useful for recording a solo instrument than a full orchestra. Your problem with a piano, for instance, is to narrow down the sound source so that a keyboard doesn't seem to stretch all the way across a living room. If you use four mikes, and bring the center two in at a slightly higher level than the outer two, you can usually get a big piano

sound that isn't long and wide at the same time. But give me the time and I'll still try to use just two mikes."

In Jones's view, the big problem at any session is to keep the gadgetry from getting in the way of the music—which is why he dislikes multiple-channel stereo.

"Every time I hear one of those fifty-track recordings, I wonder why they went to all the trouble. I can tell whether the musicians are on the left or right, but the effect is two-dimensional—it's as if the players were chalked up across a blackboard. The sound has no depth."

Jones brings enough equipment to most sessions to provide any kind of stereo that a recording director wants. But usually his mike-mixer, which can blend eight incoming channels into five pairs of outputs to his recorders, is set up to provide normal two-channel stereo. He generally uses from two to five Sony capacitor microphones, and spends a great deal of time looking for the right combination of microphone placement, balance, and recording level. Since small-company recording sessions usually are preceded by little, if any, rehearsal, this combination seldom jells until a session is well under way. But once it does, Jones can concentrate on the simpler chore of making sure that his two recorders, one of which is a "safety" machine, are on and off when they are supposed to be, and that a tape doesn't run out at a critical moment.

Over the past five years, Jones has been called upon to set up his microphones in every kind of locale from Carnegie Hall to a Kentucky backwoods cabin. In a typical month of activity, he has recorded such wide-ranging subject matter as Carol Channing reading from *Gentlemen Prefer Blondes* in her own living room (for Caedmon), Roger Voisin playing Baroque trumpet music in the auditorium of a theological seminary (for Kapp's "Music for Trumpet and Orchestra" series), and Quincy Jones performing for outdoor audiences at the Newport Jazz Festival (Mer-

Jones has been given time, in this case, to set up his mikes...



PHOTOS: SIMON NATHAN

cury). And thanks to varied assignments from such labels as Folkways, Vanguard, Elektra, Riverside, Fantasy, and Connoisseur Society, he is equally at home taping a lone folk singer or a full symphony orchestra.

But traditional jazz, which first prompted him to travel with a tape recorder, is still Jones's favorite subject—both for recording and listening. As his most enjoyable recording junket, he singles out a trip to New Orleans two years ago for Riverside. The trip's objective was to tape, for Riverside's Living Legends series, a collection of old-time jazzmen who had never left New Orleans for the greener pastures of Chicago and New York, thus remaining largely unrecorded. It was the kind of sentimental journey that is supposed to provide more in the way of nostalgia than music, but it didn't turn out that way.

"When you listen to records like these," Jones says, "you're supposed to say that it's too bad nobody recorded these men in their prime. But in this case, you listen to the music and forget that some of them are in their seventies. They're so good I think I'll go back down to hear how they sound in their nineties."

JONES didn't have to go far from home to make the series of recordings that he thinks are technically his best. The studio was the ballroom of New York's Manhattan Towers Hotel, where the owners of the new Connoisseur Society label let him make two long-contemplated changes in his equipment: switch from conventional quarter-inch to half-inch recording tape, and double the tape speed from the usual 15 ips to 30 ips. Jones had insisted on both changes from the time the producers told him of their decision to cut their recordings at 45 rpm for maximum fidelity: he felt he could thereby provide quieter, wider-range master tapes that would justify the higher record speed.

Glowing press notices both for Jones's wide-track process and for 35-millimeter recordings have rein-

... for a varied program of sacred music—Mozart through ...



forced his conviction that recording techniques are no longer ahead of the capabilities of home high-fidelity equipment.

"Home hi-fi equipment caught up when high-compliance stereo cartridges came onto the market," he says. "We're now at the point where every small improvement in a master tape or master disc can be heard on a good stereo system. That's why record companies are investing in new tape techniques and in cutting lathes that cost as much as a whole recording studio used to. And it's also why they're going to have to clean up some problems that were once considered too slight for the home music-listener to notice in his living room.

"As far as I'm concerned, the most aggravating problem is still noise. You get it if a single tube goes bad at a recording session. And when you're trying for a natural-sounding tape with real presence—as against the phony kind of presence you can get by peaking your equipment in the mid-range and highs—noise really hurts. It blots out your definition and makes everything sound muddy. And there's no easy solution. Transistors may help someday, but so far they're not as dependable as tubes. All you can do is watch your equipment like a hawk—and hope that somebody at the pressing plant will watch his."

Right now Jones thrives on his high-speed life and the challenges that confront him, so it will not be until computers have replaced recording engineers that he will retire to his Ohio farm. Even then, if friends fail to find him at home one day, he most probably will have packed his van and headed for New Orleans to record those ninety-year-old living legends.

John Milder is a free-lance writer who lives in Massachusetts with his wife and two dachshunds. Long-time readers will recall his series of shopping guides to hi-fi equipment in 1961-1962.

... Negro spirituals—to be released on the Oberlin College label.



S&Q

SOUND AND THE QUERY

PRACTICAL POINTERS ON THE INSTALLATION AND MAINTENANCE OF HOME MUSIC SYSTEMS

BY LARRY KLEIN

Humless Hum Control

Q. There's a hum control on my amplifier, but when I adjust it I can't hear any difference. Should I have the control repaired?

JACK TYRRELL
Waterville, Me.

A. If your amplifier does not have a high hum level, there's no reason to assume the control is at fault. With a well-shielded cartridge, a high-quality amplifier, etc., a hum control will have little audible effect.

Old Speakers, New Box

Q. I have been given several 12-inch speakers manufactured about five years ago. They appear to be in good condition, and their specifications indicate that they have a 70-cps resonance. Are they suitable for hi-fi use?

MARSHALL COLE
Rantoul, Ill.

A. Since their resonance is rather high, the speakers will have difficulty reproducing clean bass below sixty cycles. However, even with that handicap, the speakers are usable in a hi-fi system providing they're properly housed. A bass-reflex cabinet is recommended, and it must be large enough (at least five cubic feet) to prevent the speaker resonance from being pushed up even higher. The bass-reflex cabinet must be properly tuned to the speaker. Hi-Fi Loudspeakers and Enclosures by Abraham B. Cohen (Rider Publication No. 176) has information in Chapter Nine on how to do this.

Series or Parallel?

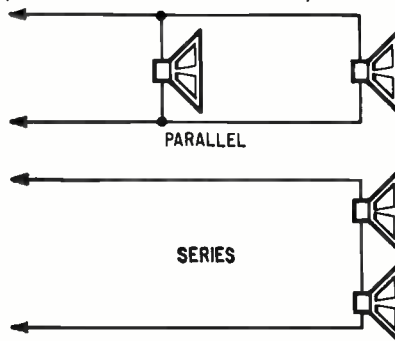
Q. I have two 8-ohm loudspeakers I want to mount in a single cabinet for use in my bedroom as an extension speaker system. Since I have a choice of wiring the speakers in series or parallel, which is preferred?

ALEX SOSA
Indianapolis, Ind.

A. Your choice of connection will depend somewhat upon the kind of sound you want from the speakers. Since they will be used as extension speakers, I assume that they will serve

for background music most of the time. In that case, I would suggest you wire the speakers in series. Since each speaker will then "see" the other as a series resistance, the effect of your amplifier's damping factor will be reduced. This will give a somewhat more bassy quality to the reproduction, which is preferred for low-level listening. However, if the speakers sound too boomy to your ear, then connect them in parallel.

In either case, the speakers must be phased properly. To check speaker phasing, remove the back of the cabinet so that the rear of the speaker cone is visible. Momentarily connect a flashlight battery across the two leads coming from the speakers and check whether their cones move simultaneously in or out at the moment of contact.



If the speaker cones move in opposite directions, then reverse the leads to one of the speakers.

I assume you are aware that if you wire the two 8-ohm speakers in parallel they should be connected to the 4-ohm tap on your amplifier and if wired in series they should be connected to the 16-ohm output.

Transistor Sound

Q. Among the reviews of the new transistorized amplifiers I have read several comments referring to the "transistor sound." Most of the authors seem to be talking about the transistor amplifier's tight control over the speaker systems. Can you clarify this?

CHARLES STAMFIELD
New Milford, Conn.

A. The answers aren't in yet as to why some of the medium-price transistorized amplifiers sound as good

as they do. The frequency- and power-response ratings of these transistor amplifiers are on about the same level as those for tube models in their power class (about 20 watts per channel). Hence neither of these factors explains the difference in sound. I suspect that the crucial factor is the improved transient response of the transistor amplifiers. This, in turn, is owing to the absence of output transformers. Tube amplifiers require a transformer to match the high plate impedance of the output tubes to the low impedance of the speaker. It is possible to drive a speaker directly with half a dozen or more low-impedance output tubes connected in parallel, but the practical problems of such an arrangement are enormous. Transistors, on the other hand, are ideally suited for direct speaker drive because of their comparatively low current demands, small size, and most of all, very low output impedance. Although modern output transformers and the use of large amounts of negative feedback have mostly eliminated the types of distortion that show up with standard testing procedures, I suspect the ear is detecting tube amplifier problems (due mostly to characteristics inherent in output transformers) that only a relatively sophisticated pulse-test technique would show up.

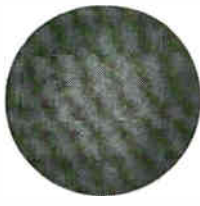
Record Equalization

Q. I have it on pretty good authority (a recording engineer) that none of the major recording studios adheres to the RIAA equalization curve. Does this herald a return to the days when it was catch-as-catch-can on equalization and you never knew whether the NAB, NARTB, LP, AES, ORTHO, etc. compensation was required? I await your answer with fear and trembling.

GERALD WILKINS
East Peoria, Ill.

A. Your information is correct, but your fears are unjustified. The departure from RIAA equalization during the recording process is usually carefully calculated and is not intended to establish some new playback equalization standard. The records are equalized to produce, when played through an RIAA-equalized preamplifier, the type of sound that the recording engineers want to come out of the speaker. You'll find far more such tampering with the frequency response on pop discs than on classical.

BEST OF THE MONTH



CLASSICAL

THE FIRST RECORDING OF SHOSTAKOVICH'S FOURTH

Eugene Ormandy gives a heroic reading of a long-suppressed score from the 1930's

THE POST-STALIN artistic thaw in Soviet Russia has brought few more remarkable things to light than Dmitri Shostakovich's hour-long expressionist Fourth Symphony, written in the middle 1930's when the composer was just turning thirty. This long-suppressed score marks the bridge between the brilliant and flippant style of

COLUMBIA RECORDS



EUGENE ORMANDY
Virtuosity transcended

Shostakovich's early music and the piercing eloquence of the finest sections of his later work, such as the slow movements of the Fifth and Sixth Symphonies, the first movement of the Eighth, and the whole of the Tenth and of the E Minor Trio.

Anyone who has heard Shostakovich's Eleventh Symphony, or the even less happy Twelfth, knows that this most gifted of living Russian composers, when ordered by the State, can turn out tub-thumping patriotic stuff hymning the "new Soviet man." But it is equally apparent that Shostakovich can speak his mind convincingly on more universal topics—states of anxiety, tension, bitterness, longing, or black melancholy. This sort of thing has not been looked upon with favor in official Soviet circles over the years, but the combined eloquence and craft that Shostakovich's better music displays have nevertheless won for him a large and responsive audience on both sides of the Iron Curtain.

In Shostakovich's major works—as in the music of Richard Strauss—one must sometimes bear with the trivial in order to experience the genuine substance. But there is nothing trivial in the whole of the Fourth Symphony. In fact, the work's one fault is that it contains enough ideas for a dozen

(Continued overleaf)



symphonies; many of these ideas, incidentally, turn up in more refined and developed form in Shostakovich's later music.

The Fourth Symphony's expressive scope, as well as the size of the orchestra required, finds its closest parallel in the music of Mahler. There are three movements—the first and last each being twenty-five minutes long, flanking a nine-minute scherzo. The orchestration is uncommonly brilliant and imaginative, but it is not used to underscore any optimistic message of "socialist realism." Rather it conveys, often in terms of dissonance, what seems a strange confessional.

The opening of the first movement is dominated by a harsh and hard-driving main theme. As the music progresses there is little in the way of classical symphonic development, but instead a panorama of episodes—grotesque, painful, touching, occasionally poetic. There is a recapitulation of sorts, but the pattern of the movement is so loose that it amounts to a form of free-narrative expressionism.

The brief scherzo is more conventional in form, a shadowy study in grotesquerie (one thinks of the Goya etchings, *Caprichos*) whose last pages feature an eerie percussion episode for woodblock and castanets.

The finale opens as a somber funeral march, which, after a first climax and *decrescendo*, slips into a wild and capricious chain of alternating waltz and quickstep episodes. Again the music is more narrative than symphonic in character. The funereal music of the movement's opening theme then returns as counterpoint to a singularly poignant lamentation for brass and percussion. The fade-out end is a question mark.

Of Columbia's recorded performance, let me say first that this is one of those occasions on which Eugene Ormandy and his Philadelphia Orchestra transcend their customary polished virtuosity to bring us a performance of power and passion. Ormandy has clearly lavished unlimited care on a score that is not only long but extraordinarily difficult to play and to hold together. He and his men have done a superlative job here, and the stereo sound is a marvel of translucency combined with full-bodied warmth. The Philadelphia Orchestra boasts a long roster of magnificent recordings, dating back to 1926, and there is no question but that this disc is one of the indisputably great ones. *David Hall*

© © SHOSTAKOVICH: *Symphony No. 4, Op. 43*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6459 \$5.98, ML 5859* \$4.98.

HAYDN'S "PARIS" SYMPHONIES

"The Bear," "The Hen," and "The Queen"
presented with vigor and grace

W

ITH THE SO-CALLED Haydn revival long under way and public interest extended in our time well beyond the favorite "London" symphonies, it is surprising that, after the demise of the Haydn Society, no record company had thought it worthwhile to issue all of the "Paris" symphonies as a unit until now. But London Records has finally done so, and it is a pleasure to report that, owing to the fine efforts of Ernest Ansermet, this album of three discs can be enthusiastically recommended.

The six symphonies were commissioned from



FRANZ JOSEF HAYDN
Number 85 pleased Her Majesty

Haydn in 1784 by a Parisian concert-giving organization, the *Concerts Spirituels*, whose members were required to pass an examination to gain admittance. Haydn, still ensconced at Esterházy, responded two years later with a series of works that, if not entirely up to the level of the unique "London" symphonies of the 1790's, is nevertheless top-drawer Haydn. Three of the six symphonies are perhaps more easily recognized through their subtitles: Number 82 is called "L'Ours" ("The Bear") after the heavy drone of its last movement; Number 83, "La Poule" ("The Hen"), derives its nickname from a clucking oboe passage in the first movement; and Number 85, supposedly Marie Antoinette's favorite, was dubbed "La Reine" ("The Queen"). The enthusiastic reception accorded all six works by French royalty and musicians did much both for Haydn's increasing renown throughout Europe and for his pocketbook.

Even though these splendid symphonies have all been recorded before, this is the first time that the six have been recorded by one conductor, and only Nos. 83, 84, and 85 are currently available. Ernest Ansermet has made few Haydn recordings—the trumpet concerto and the "Clock" Symphony are the only others I have been able to trace—but the Swiss conductor's way with these symphonies is uncommonly sympathetic. One may not agree with his execution of the appoggiaturas—usually short, rather than long, as at the beginning of No. 84's second movement—and one may regret his omission of a harpsichord continuo, but over-all, he infuses the scores with a combination of earthy vigor and gracefulness that is impossible to resist.

Seldom does one hear such understanding of Haydn's phrases, tempos, and sense of line; and the level of orchestral playing is a perfect match. Mention of just a few of the highlights—the superb wind ensemble in the Adagio of No. 87, the festive spirit of No. 86's finale, the ideal tempo of the minuet in "La Reine," the rustic wit of the last movement of No. 82—can give only a partial indication of the excellence of the entire set. The recording is very well balanced, with a prominent wind section, and although the overly bright reproduction tends to harshness in the climaxes, the sound in general can be described as admirably full-bodied.

Igor Kipnis

© HAYDN: "Paris" Symphonies, Nos. 82-87. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CSA 2306 three 12-inch discs \$17.94, CMA 7306* \$14.94.

***** JAZZ *****

TWO HERDS ON SIXTY-ONE TRACKS

*A sentimental journey
with Woody Herman*

THE BANDS called the First and Second Herds, which Woody Herman led in the Forties, were quite possibly the greatest white jazz bands we have ever had. It is a shock to one who is nostalgic about them to realize that the bands' entire commercially recorded output consists of one Capitol disc (T 155), Stravinsky's *Ebony Concerto* included on a Columbia disc of that composer's work (ML 4398), and this handsome three-record set Columbia has just released. When one contrasts that with the formidable stack of superb Ellington records, and notes too that almost one whole side of the Herman release is made up of ephemeral pop material, the music seems a little less than a great achievement. Yet it is quite likely that there is more of jazz value on these three records than in the entire Kenton output. When I was first becoming interested in jazz, in the Forties, every one of the Columbia 78's from which this set is derived seemed a treasure. But many of the titles and musicians will be familiar even if your memory does not go back that far: *Bijou*, *The Good Earth*, *Apple Honey*, *Wild Root*, *Summer Sequence*, *Caldonia*, *Your Father's Moustache*; Flip Phillips, Getz, Chubby Jackson, Red Norvo, Dave Tough, Pete Candoli, Sonny Berman, Bill Harris. Herman himself, a superb business man and organizer who played clarinet and alto, often seemed an anachronism in his own bands. But in truth, they were bands that never really had a style. The two major arrangers, Ralph Burns and Neal Hefti, both of whom played in the band, used bits and pieces of Ellington, Basie, and Lunceford, mixed with stock riffs, bop phrases, and doses of Stravinsky.

This lack of a unifying style can be marked most clearly on the side devoted to the Woodchoppers, a nine-piece group from one of the bands. Herman's main contribution was the wild, mocking humor that infused his own sardonic vocals and all but the most serious work of his companions. The Herd found its style only toward the end, in 1947, when Jimmy Giuffrè wrote *Four Brothers* for the famous saxophone section of Stan Getz, Zoot Sims, Herbie Steward, and Serge Chaloff. That recording, and Getz's

solo on the final section of *Summer Sequence* (now known as *Early Autumn*), set a mode in "cool" tenor playing that still prevails.

There are sixty-one tracks here, almost three hours of music. Despite the failings of these bands, they were exciting and significant, and dominated their era. This album, their testament, is marred by thin sound but aided by an informative booklet (written by George T. Simon), which includes Herman's own retrospective comments. It is a set that everyone interested in big-band jazz should have.

Joe Goldberg

© **WOODY HERMAN:** *The Thundering Herds*. Woody Herman (clarinet, alto saxophone, vocals), Bill Harris (trombone), Billy Bauer (guitar), Flip Phillips and Stan Getz (tenor saxophones), others. *Keen and Peachy; I've Got News for You; Goosey Gander; Northwest Passage; Blowin' Up a Storm*; and fifty-six others. COLUMBIA C3L 25 \$14.94.

YOUNG MAN WITH INTENSITY

*Alto saxophonist Art Pepper
shines in a 1960 session*

ALTO SAXOPHONIST Art Pepper's current absence from clubs and record studios is a significant loss to jazz lovers, a fact that is made clear by this 1960 session, released for the first time as a Contemporary album and titled "Intensity." The program consists entirely of standards, but Pepper's lucidity, passion, and freshness of improvisatory invention are absorbing.

Pepper plays with a firm, penetrating sound that is hard without being harsh. His beat is self-assured, and the rhythmic patterns he constructs within it are continually stimulating. His methods of accenting key points include swiftly focused changes in texture as well as rhythmic placement, a dramatic use of blues timbres and phrases, and an exceptional sense of dynamics. Above all, Pepper's work is marked, as the album title indicates, by intensity. He is never content to let technical facility carry him along. Each note is relevant to the specific emotion of the moment. At times he sounds as if his instrument were not quite capable of expressing everything he has to say, but he insists on propelling as much of himself as he can through the horn. Because of this felt determination toward total self-revelation, Pepper's playing has unusually strong pres-



ART PEPPER
The sax is not enough

ence, a quality that the first-rate engineering has fully documented. As for the modernity of his style, Pepper has apparently been listening to some of the more venturesome young hornmen, but these influences have already been absorbed into his sweepingly personal conception.

Pepper's rhythm section is equal to the challenges he sets. Particularly outstanding is Frank Butler, the most incisive drummer on the West Coast. Butler's playing is a model of accuracy, wit, and the ability to drive a soloist without tripping him up. I miss Art Pepper, and hope his career will not be interrupted for too long a time. As mature as his playing is, he has the potential for even more startlingly creative jazz.

Nat Hentoff

© © **ART PEPPER:** *Intensity*. Art Pepper (alto saxophone), Dolo Coker (piano), Jimmy Bond (bass), Frank Butler (drums). *I Love You; Gone with the Wind; I Wished on the Moon; Too Close for Comfort*; and three others. CONTEMPORARY S7606 \$5.98, 3607* \$4.98.

COLUMBIA RECORDS

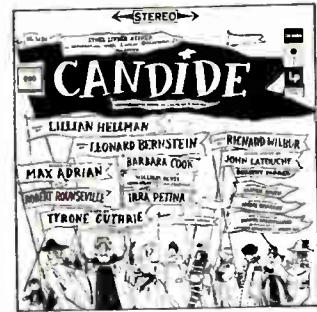
The Sound of Genius



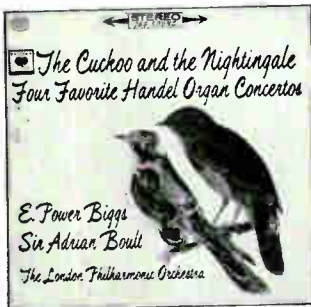
In the second of his historic new recordings, Mr. Horowitz displays his superb artistry in a program of Schumann, Scarlatti, Schubert and Scriabin.



Two imaginative Frenchmen, Marc Lanjean and Roger Roger, view the world through music—and capture its romance in sparkling stereo.



Leonard Bernstein's wonderful and witty musical, based on Voltaire's satire, now available in Stereo. An Original Broadway Cast recording.



Master organist E. Power Biggs gives sparkling expression to four favorite Handel Concerti, collected for the first time on one record.



Here is Andre Watts, the astounding young pianist whose warm lyricism and virtuosity inspired a six-minute standing ovation at his Philharmonic Hall debut.



Mezzo-soprano Jennie Tourel joins Leonard Bernstein and the New York Philharmonic in definitive performances of Berlioz' rarely heard Cléopâtre and Ravel's unique song cycle, Shéhérazade.

© COLUMBIA RECORDS. PRINTED IN U.S.A.



classics

Reviewed by WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

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

Ⓢ Ⓜ BACH: *Cantata No. 80, "Ein feste Burg ist unser Gott"; Cantata No. 87, "Bisher habt ihr nichts gebeten in meinem Namen."* Ingeborg Reichelt (soprano); Hertha Töpfer (contralto); Helmut Krebs (tenor); Franz Kelch (bass); Reinhold Barchet (violin); Walter Gleissle (first trumpet); Pierre Pierlot and Jacques Chambon (oboe and English horn); Paul Hongne (bassoon); Marie-Claire Alain (organ); Monika Scheck-Wache (harpsichord); Heinrich Schütz Chorale of Heilbronn; Pforzheim Chamber Orchestra, Fritz Werner cond. EPIC BC 1257 \$5.98, LC 3857* \$4.98.

Interest: "Ein feste Burg"
 Performance: Mostly enjoyable
 Recording: Atmospheric
 Stereo Quality: Good

The principal work—the large-scale Cantata No. 80—was originally written in 1716 and then reworked in 1730 for the celebration of the bicentenary of the Reformation. The shorter Cantata No. 87, composed in 1735, is more nearly of chamber dimension and emphasizes solo voices. As with the recent recording of Cantata No. 76 (Epic BC 1251/LC 3851) by these same forces, the performances are enjoyable and stylish, featuring especially excellent work on the part of the instrumentalists—particularly the solo trumpet in No. 80. The vocalists are again, on the whole, merely adequate; the best, Helmut Krebs, is unfortunately no longer the assured singer he was in many previous Bach recordings. The chorus, suitably small, adds much to the pleasure of this No. 80, the only stereo version. The expressive No. 87, so far as I can determine, is a first recording. The sound is evocative of a church interior, though not in the least muddy, and the stereo version is well managed. I. K.

Ⓢ Ⓜ BACH: *Suite No. 2, in B Minor; Suite No. 3, in D Major; Cantata No. 31 "Der Himmel lacht"; Sonata; Cantata No. 12 "Weinen, klagen"; Sinfonia.*

André Pépin (flute); Roger Reversy (oboe); Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6243 \$5.98, CM 9312* \$4.98.

Interest: Ansermet's Bach
 Performance: Impressive effort
 Recording: A bit diffused
 Stereo Quality: Adequate

Ernest Ansermet has not to my knowledge previously recorded anything by J. S. Bach. His first effort, with what sounds like a larger than chamber-size orchestra, is impressive if not completely successful. Surprisingly, the conductor double-dots the Overture of the Second Suite (though not that of the Third), something attempted by few interpreters,

of the Suisse Romande Orchestra, whose wonderful playing is both technically adept and infinitely musical. An advantage of this disc is the inclusion of two bonus movements from the cantatas, but the festive and loud Sonata from "Der Himmel lacht" regrettably will not come across without distortion from its position at the end of the first side. The orchestra sounds a bit diffused and distant, so some crispness in string articulation is lost. Similarly distant is the solo flute, which is not accorded the usual spotlight treatment. I. K.

RECORDING OF SPECIAL MERIT

Ⓜ BARBER: *Knoxville—Summer of 1915.* Dumbarton Oaks Chamber Orchestra, William Strickland cond. BERLIOZ: *Nuits d'Été.* Columbia Symphony Orchestra, Dimitri Mitropoulos cond. Eleanor Steber (soprano). COLUMBIA ML 6843 \$4.98.

Interest: Barber reissue
 Performance: Memorable
 Recording: Good



COLUMBIA RECORDS

ELEANOR STEBER
Her legendary Knoxville heard again

even so-called Baroque specialists. One can hear, too, from his treatment of Bach's appoggiaturas, that Ansermet has investigated the performing practices of the period. His tempos are judicious, although the slow movements definitely reveal the conductor's romantic leanings: in the familiar Air from the Third Suite, Ansermet unfortunately forsakes the well-planned articulation of the fast movements for the long phrase lines of the nineteenth century. A major share of the pleasure to be derived from this B Minor Suite belongs to André Pépin, first flutist

Columbia here performs a great service to American music with the rerelease of Eleanor Steber's legendary recording of Samuel Barber's *Knoxville—Summer of 1915*. This setting of James Agee's prose poem, an excerpt from the celebrated novel, *A Death in the Family*, is quite likely Samuel Barber's masterpiece. No other work of his so glows with sensitivity and feeling, and no subsequent performance has topped this 1950 recording of the work. Surely the generally unrecognized and painful limitations of Steber's recent version for St/and Records will become apparent now. The recording quite weathers the years that have passed since its release, and, even at thirteen years of age, it is clearly superior to the recent one.

We should be grateful as well for Columbia's felicitous coupling in this reissue. Eleanor Steber's 1954 recording of Berlioz's orchestral song cycle, *Nuits d'Été*, is among her more stunning technical achievements, and it is scarcely less impressive for its fine-lined sensitivity. Miss Steber has found in this reading the exact blend of art-song intimacy and expansive musical gesture that the

music so particularly requires, and Mitropoulos' accompaniments are both sure and idiomatic. *W. F.*

Ⓢ Ⓜ **BARTÓK: *Violin Concerto*.** Gyorgy Garay (violin); Leipzig Radio Symphony, Herbert Kagel cond. DEUTSCHE GRAMMOPHON SLPM 138786 \$5.98, LPM 18786 \$4.98.

Interest: Lyrical Bartók
Performance: Suave
Recording: Excellent
Stereo Quality: Good

The comparatively recent discovery that Béla Bartók was not a terrifying and perverse modernist, but a full-throated and rather impassioned lyricist, has led to a new attitude toward performing his music, one that I find disturbing. Hungarian folk music is, of course, the melodic basis for the composer's lyric style, and everyone knows that Hungarian folk music is just a step or two removed from gypsy music. Add to the blurring of this fine distinction the violin as lyrical spokesman, and even the modernism of Béla Bartók begins to sound disturbingly schmaltzy.

This tendency toward overripe lyricism can be found in this performance of the Violin Concerto. But even if one admits the validity of this approach, one must still be disturbed by the havoc this style of playing does to the larger formal coherence of Bartók's music. For the composer's forms—particularly the finales—tend to be episodic. And they are held together successfully only if the rhythmic coherence of the music is scrupulously maintained. Underplay rhythmic animation, allow lyricism to hog the show, and the music begins to sprawl as the forms begin to collapse. As beautifully sustained as this performance is over any one of several twenty-bar stretches, I lose the sense of the piece itself and the almost Beethovenian preoccupation with musical form that guided Bartók's sense of design. The recording, however, is full-bodied and lustrous. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BEETHOVEN: *Quartet in F Minor, Op. 95; Quartet in F Major, Op. 135*.** Juilliard String Quartet. RCA VICTOR LSC 2632 \$5.98, LM 2632* \$4.98.

Interest: American Beethoven
Performance: Provocative
Recording: Sharply detailed and live
Stereo Quality: Excellent

The Juilliard Quartet's readings of Beethoven have a remarkably distinct style of their own. The performances, for one thing, are breathtakingly virtuosic, and the interpretations are crammed with a

kind of dynamism that we ordinarily look for in, say, performances of Bartók. The players achieve this by attention to rhythmic detail and by pointed emphasis on rhythmic intricacies that are ordinarily passed over lightly in standard performance. I would even risk the statement that the Juilliard Quartet's approach to Beethoven—or, more accurately, the results of their approach—could not be imagined by a group that had not as closely identified itself with interpretation of the twentieth-century repertoire.

I am not sure that all of this will be pleasing to everyone. It is entirely possible that the listener who rejects twentieth-century music will question the artistic validity of a highly personal and peculiarly twentieth-century American rethinking of Beethoven.

For my own part, I find such reassessment not only provocative and exciting, but quite essential, finally, if the interpretive art is to retain vitality. And I cannot see how future quartet performers can afford to ignore the discoveries that this kind of twentieth-century vision has made in Beethoven. The Juilliard Quartet's Beethoven series for RCA Victor cannot help but make performance history.

The recording is sharp, and uncannily clean. The whole production is an event of major importance. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BEETHOVEN: *Sonatas for Violin and Piano: No. 3, in E-flat; No. 4, in A Minor; No. 5, in F Major ("Spring")*.** Zino Francescatti (violin), Robert Casadesus (piano). COLUMBIA MS 6427 \$5.98, ML 5827 \$4.98.

Interest: Master interpretations
Performance: Unqualified triumph

Recording: Excellent
Stereo Quality: Apt

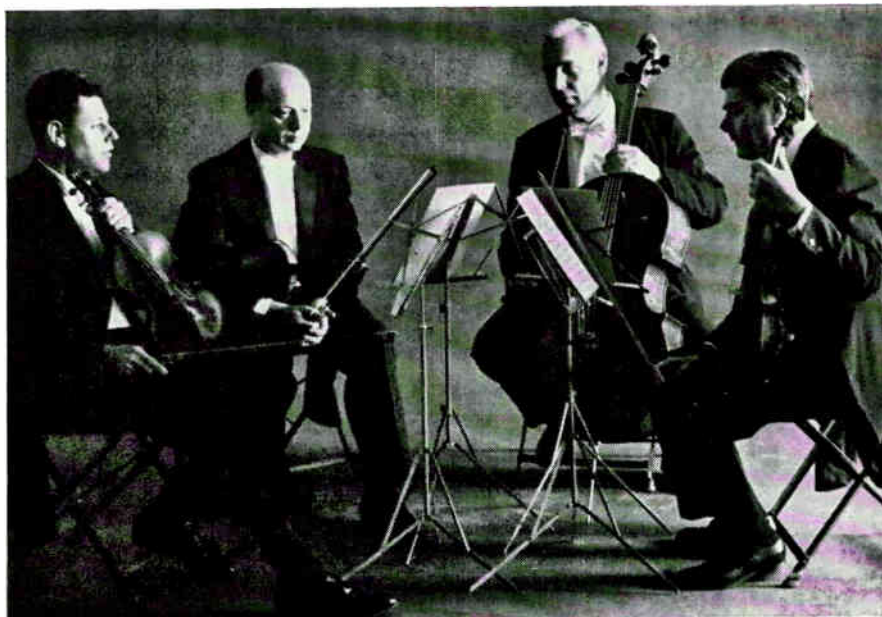
These Beethoven performances are quite as exceptional as the names of the performers would immediately suggest, yet the playing is not entirely without elements of surprise. Casadesus, in particular, plays with a boldness and vigor that his highly refined performing style has often been known to preclude. Particularly in the E-flat Sonata, the pianist articulates bold, firm musical shapes with sharp dynamic contrasts—maintaining at the same time the exquisite lucidity of inner voice and contrapuntal detail that we take for granted in his playing.

But withal, the honors go to Francescatti. There is not a violinist before the public today who surpasses him in sense of musical proportion. All the elements of a work—the grand line and the sharply observed musical detail—fall immaculately into place. And yet one never feels that the reading has been unalterably "set." The illusion of musicianly spontaneity is always present.

The recording is brilliant, although at the price of occasionally metallic string sound. *W. F.*

Ⓢ Ⓜ **BEETHOVEN: *Symphony No. 9, in D Minor, Op. 125 ("Choral")*.** (With a sequence recorded at rehearsal and an impromptu performance of *La Marseillaise*.) Elisabeth Söderström (soprano), Regina Resnik (contralto), Jon Vickers (tenor), David Ward (bass); London Bach Choir; London Symphony Orchestra, Pierre Monteux cond. WESTMINSTER WST 334 two 12-inch discs \$11.96, XWN 2234 \$9.96.

Interest: Monteux's way
Performance: French classic



THE JUILLIARD STRING QUARTET

Robert Mann, 1st violin; Isidore Kohen, 2nd violin; Claus Adam, cello; Raphael Hillyer, viola

COLUMBIA RECORDS

Recording: Too close and tight
Stereo Quality: Clearly localized

Readers with long memories or historically comprehensive collections will agree with me, I hope, when I say that hearing the venerable Pierre Monteux and the London Symphony perform the first three movements of the Beethoven Ninth Symphony on this Westminster recording calls to mind the 1935 Felix Weingartner-Vienna Philharmonic reading, issued at that time on Columbia 78's and currently available at specialty shops on the French Pathé label. For Monteux brings to this singularly challenging work a similar clarity of over-all conception, of tonal vision, of a sense for the placing of both linear and vertical details in proper relationship to the total musical texture, so that what too often can sound murky and involuted, in the first movement especially, comes out as clear and utterly beautiful.

Such a performance can sound dispassionate, and Monteux skirts dangerously close to this hazard in his reading of the opening movement (Weingartner preserved the intensity here). But his scherzo is a delight, and the slow movement truly a communication of the sublime. Like Weingartner, Monteux drives home the full import of those mysterious fanfares that culminate in the mighty D-flat plunge toward a fleeting glimpse of eternity, a plunge that finds an even fuller realization in the vocal finale on the words, "Vor Gott!"

Monteux takes the finale at a far more deliberate pace than I have heard either on records or in concert. (Here, too, he parts company with Weingartner.) I am not convinced—at least not by this recorded performance. Perhaps if Westminster's sound were both more massive and spacious, if David Ward's proclamatory bass solo had the weight and momentum of the great Richard Mayr's for Weingartner, if Vickers's tenor solo had communicated irresistible urgency instead of uncomfortable rhythmic unsteadiness—if such miscalculations could have been avoided, then the Monteux view of the Ninth Symphony's finale might have been transformed into a wholly convincing experience. But as matters now stand, my verdict must be predominantly negative.

The orchestral playing is excellent all the way, the chorus acquits itself conscientiously, and the soloists bring off the quartet with more polish than their counterparts on any recording I have heard. The recorded sound is the close-up, detailed type favored by Westminster of late—another example being Berlioz's *Romeo and Juliet* as done by Monteux—and I found both mono and stereo versions lacking in full-bodied bass, at least as related to mid-range frequencies in the violin E-string register.

Viewed in relation to other recorded versions of the Ninth, this one by Monteux most assuredly belongs in the upper bracket. For the most generally satisfactory combination of fine conception and good sound, my choice lies with Krips on Everest and Szell on Epic. For powerful individuality, there is a splendid variety from which to choose: Toscanini, Furtwängler, Klemperer, Walter, Reiner.

The rehearsal sequence on side four, in which Monteux, with quiet insistence, spells out in terms of detailed instrumental execution his views on the first three movements of the Ninth, is a wholly absorbing bit of listening, and the impromptu *Marseillaise* performance at the end is a delightful bonus. *D. H.*

RECORDING OF SPECIAL MERIT

© ® BERLIOZ: *Beatrice and Benedict*. Josephine Veasey (mezzo-soprano), Beatrice; April Cantelo (soprano), Hero; Helen Watts (contralto), Ursule; John Mitchinson (tenor), Benedict; John



LONDON RECORDS

COLIN DAVIS
Vitality for Berlioz

Cameron (baritone), Claudio; John Shirley Quirk (bass), Don Pedro; Eric Shilling (bass), Somarone. St. Anthony Singers; London Symphony Orchestra, Colin Davis cond. L'OISEAU-LYRE SOL 256/7 two 12-inch discs \$11.96, OL 256/7 \$9.96.

Interest: Mature Berlioz
Performance: Very good
Recording: Ideal
Stereo Quality: Spectacular

Beatrice and Benedict, Berlioz's last major work, had its premiere in 1862, at a summer festival in Baden-Baden. Despite kind reviews at the time, the opera—like the composer's two other efforts in the form—has not gained much of a foothold

on the stage. It has been revived occasionally, but not with lasting consequences.

Berlioz himself fashioned the libretto from *Much Ado About Nothing*, pruning the Shakespearean text with a skillful hand, but his subject was not one of the Bard's greater inspirations, and Berlioz was not quite a Boito when it came to operatic adaptations. *Beatrice and Benedict* is a bit of patchwork, lacking the measure of human characterization necessary to sustain dramatic interest.

But the music is another story. Even granting that comedy was not Berlioz's métier, the opera abounds with pages of marvelous inspiration. The nocturne-like duet that closes Act One is nothing short of magical. Its delicate evocation of a sensuous Mediterranean night could have influenced Offenbach and a host of other composers. Beatrice's dramatic "Dieux! que viens-je d'entendre," a dramatic scene of sweep and proportions reminiscent of Weber, is another high point, and the final duet, set against a whirling orchestral background, recalls Berlioz's own incomparable "Queen Mab" Scherzo. Throughout, the unique colors and quicksilver inventions of the orchestration, and the freshness and unpredictability of Berlioz's melodic scheme, infuse the score with great vitality.

It is unlikely that this opera will ever become a repertoire staple, but L'Oiseau-Lyre, a company that has done so much for neglected works, is deserving of much gratitude for making it available on records. The performance omits the dialogues, but what has been recorded is above reproach. Josephine Veasey is outstanding among the singers in the demanding role of Beatrice, her colleagues are all good, and the ensemble work is a credit to Colin Davis' direction. Technically, the recording is flawless. *G. J.*

BERLIOZ: *Nuits d'Été* (see BARBER).

RECORDING OF SPECIAL MERIT

© BRAHMS: *Double Concerto, in A Minor, Op. 102*. Jacques Thibaud (violin), Pablo Casals (cello); Pablo Casals Orchestra of Barcelona, Alfred Cortot cond. MENDELSSOHN: *Trio No. 1, in D Minor, Op. 49*. Alfred Cortot (piano), Jacques Thibaud (violin). ANGEL COLH 75 \$5.98.

Interest: Historic collaboration
Performance: Intensely vital
Recording: Shows its age

With the issue of this disc in Angel's Great Recordings of the Century series, we have complete on LP the documentation of the 78-rpm discs by Cortot, Thibaud, and Casals during the middle 1920's. On COLH 12 (my own favorite of the series) is contained the Haydn G

Major and Schubert B-flat trios, and COLH 29 offers the legendary reading of the Beethoven "Archduke" trio.

Of course, the most unusual feature of this disc is that it brings these three great musicians into the orchestral arena. The Casals Orchestra of Barcelona was no match for the Philadelphia or Boston aggregations in matters of finesse, but even with its faults of intonation, and with recorded sound that was less than the best even for 1929, the surging vitality and marvelous give-and-take of this performance still come through to the heart and mind.

Fewer compensations have to be made for the Mendelssohn trio performance, whose transfer to LP has been accomplished exceedingly well on this disc. I do not respond deeply to Mendelssohn in his more serious vein, but there is no question but that the Cortot-Thibaud-Casals interpretation displays the music to its finest advantage.

Let hi-fi perfectionists be warned that this disc is sonically in a different world from the several excellent modern versions of these scores. But for listeners who seek a living link with the greatest performance traditions of the past, this disc is a must item.

D. H.

⑤ ⑩ **BRAHMS: Quintet for Clarinet and Strings, in B Minor, Op. 115.** Jost Michaels (clarinet); Endres Quartet. Vox STDL 500560 \$4.98, DL 560* \$4.98.

Interest: Best Brahms chamber work
Performance: Idiomatic
Recording: Reasonably good
Stereo Quality: Adequate

This disc is a good buy for those who want to experience in stereo the autumnal loveliness of the Brahms Clarinet Quintet. But if stereo and price are not the only considerations, then it must be admitted that this recorded performance is neither as musically and sonically flawless as Boskovsky's on London, nor as soulfully lyric as Kell's on Concert-Disc.

Michaels and the Endres ensemble display abundant vitality and a fine sense of style, but the clarinetist falters noticeably on the top notes in the slow-movement climax, and the sound suffers from E-string stridency in spots—a fault common to Central European string quartets and to their recorded performances.

D. H.

⑤ ⑩ **BRUCKNER: Mass No. 3, in F Minor.** Pilar Lorengar (soprano), Christa Ludwig (alto), Josef Traxel (tenor), Walter Berry (bass); Choir of St. Hedwig's Cathedral; Berlin Symphony Orchestra, Karl Forster cond. ANGEL S 35982 \$5.98, 5982* \$4.98.

Interest: Romanticism and religion
Performance: Impressive



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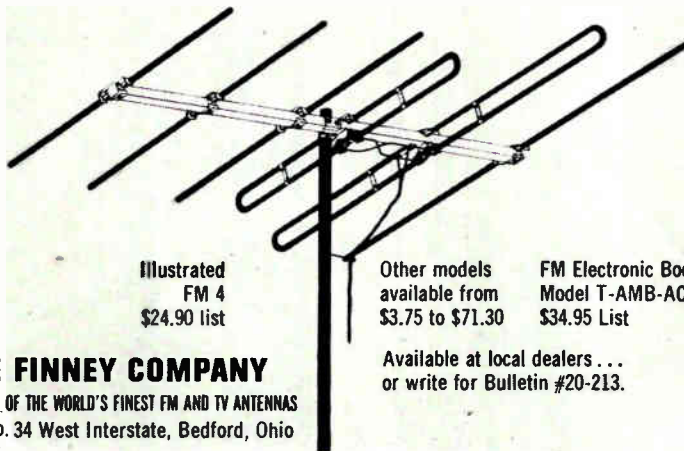
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Recording: Excellent
Stereo Quality: Just right

There is something about the cosmic gesture in the music of Anton Bruckner that, given its historical period and the cultural milieu in which it flourished, makes one a little uncomfortable. When applied, however, to overtly religious subject matter, it results in something almost distastefully medieval. I feel this about the *F Minor Mass*.

Having said this, and having in the process doubtless infuriated the confirmed Brucknerite, I must admit the extraordinary quality of the music itself. And it has been accorded a performance here that is close to unsurpassable. The mysticism of the work is well conveyed by a performance that is clean, elegant, precise, and unexaggerated.

The recorded sound is likewise superb. What is more, it suits the work's style to perfection. The disc, in short, is an essential for the Brucknerite. *W. F.*

© © CHAUSSON: *Symphony in B-flat*.
FRANCK: *Le Chasseur Maudit*. Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LDS 2647* \$5.98, LM 2647 \$4.98.

Interest: French Romanticism
Performance: Hard-driven
Recording: Very bright

Chausson's B-flat Symphony is a work with which I have never quite been able to make my peace. The Franckian chromaticism, the overtones of Bayreuth, the excessive emotionality of the work—all of this makes me squirm a little. And if these selfsame elements are somehow more palatable in Chausson's mentor, César Franck, it is because they are tempered by a certain austerity, an emotional removal that Chausson seems to have been quite incapable of.

Munch's performance, for all its brilliance and drive, only emphasizes the work's excesses. Paray's performance with the Detroit Symphony is more controlled and less rhetorical.

Munch's reading of Franck's symphonic poem *Le Chasseur Maudit* is both more restrained and more subtly colored. The recording of both pieces is bright to brash; it is, in fact, difficult to decide if the sameness of dynamics that pervades the symphony is the fault of the recording or the fault of the conductor. *W. F.*

CHAUSSON: *Viviane—Symphonic Poem on an Arthurian Legend* (see FAURÉ).

© © DONIZETTI: *Lucia di Lammermoor (excerpts)*. Joan Sutherland (soprano); Renato Cioni (tenor); Robert Merrill (baritone); Cesare Siepi (bass). Chorus and Orchestra of the Accademia

di Santa Cecilia Rome, John Pritchard cond. LONDON OS 25702 \$5.98, 5702* \$4.98.

Interest: Mainly Sutherland
Performance: Good
Recording: Plush
Stereo Quality: Good

London offers the only uncut *Lucia* on records in a good performance that rated my endorsement in February of 1962. For this single disc of highlights, however, my endorsement is less enthusiastic. The singing is generally good, but not in a class that would place this disc above its competition. To be sure, Sutherland's sheer technical command over the role of Lucia is unequalled. Though the character she portrays is strictly one-dimensional, and



ERNEST CHAUSSON AND HIS WIFE
Franckian chromaticism with overtones of Bayreuth

the words she sings are virtually unintelligible, her dazzling and exquisitely chiseled vocalism demands admiration. A more full-bodied performance, more effectively recorded, is on a Mercury disc of highlights, with Scotto and Di Stefano in the principal roles, and a better-conducted one with a pair of even more compelling interpreters—Maria Callas and Ferruccio Tagliavini—is available on Angel 35831. This leads to a logical, if expensive, recommendation: the complete London set and the Angel highlights. The recording is smooth-sounding, although the singers seem distant. The imaginative use of stereo adds greatly to the realism of the production. *G. J.*

DUPARC: *Lenore—Symphonic Poem after a Ballad by Burger* (see FAURÉ).

© FAURÉ: *Masques et Bergamasques, Op. 112*. CHAUSSON: *Viviane—Symphonic Poem on an Arthurian Legend, Op. 5*. DUPARC: *Lenore—Symphonic Poem after a Ballad by Burger*. Philharmonia Orchestra of Hamburg, Arthur Winograd cond. MGM E 3434 \$3.98.

Interest: French curiosa
Performance: Routine
Recording: So-so

This recording seems a charming and enterprising idea, for none of the works involved is at all well-known in this country. But after listening to the pieces, one might feel that it is just as well.

Fauré's *Masques et Bergamasques*, for example, can only give comfort to those who suggest that this ordinarily wonder-

ful composer is a fashioner of mere salon music. Chausson's symphonic poem, *Viviane*, is this sticky composer at his stickiest. And Duparc's *Lenore*—one of the few orchestral works not destroyed by the composer's own hand—is an unintentionally comic attempt to amalgamate the Wagnerian potato dumpling with French pastry.

The performances seem efficient enough, but the recording has an odd "canned" sound about it. *W. F.*

FRANCK: *Le Chasseur Maudit* (see CHAUSSON).

© GLUCK: *Orphée et Eurydice (excerpts)*. Alice Raveau (contralto), Orphée; Germaine Feraldy (soprano), Eurydice; Jany Delille (soprano), Amor; Alexei Vlasoff Choir and Symphony Or-

chestra, Henry Tomasi cond. Vox OPX 200 \$4.98.

Interest: Historical
Performance: A famous Orphée
Recording: 1936 vintage

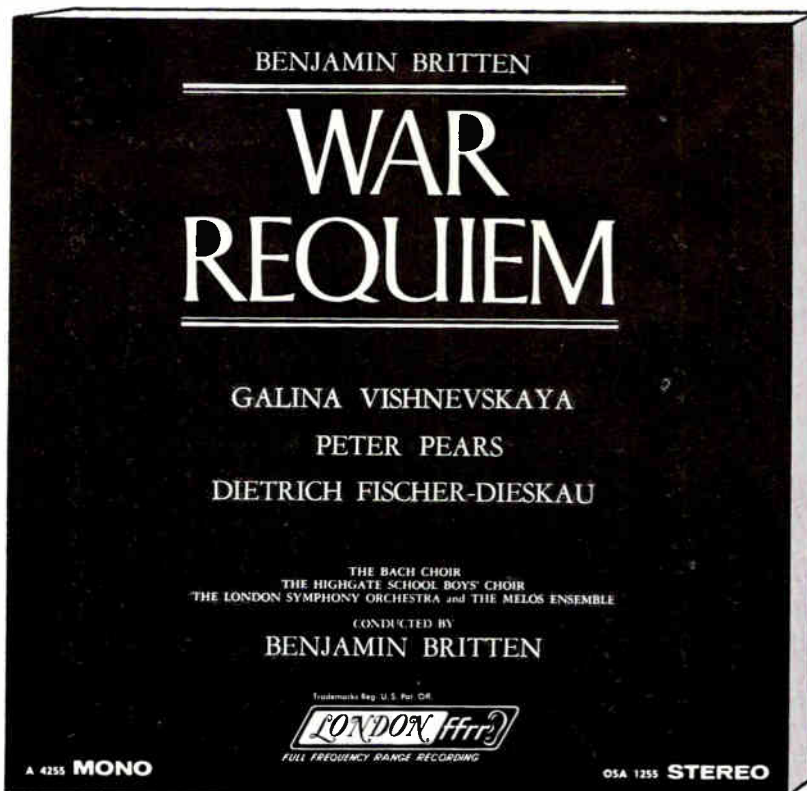
This single-disc reissue of a 1936 performance that long served collectors as the only recorded version of Gluck's best-known opera contains a full hour of music. No longer competitive sonically, it still rates serious attention for the smooth, reposed, beautifully controlled Orphée of Alice Raveau, one of the vanishing breed of true contraltos. The abbreviated "*J'ai perdu mon Eurydice*"—which was the serious flaw in the previous LP issue (Vox 6780)—has been replaced by an alternate complete rendition, previously available only as an import single, and a rare specimen at that. This aria is in itself a rarity. Taken as an Andante, in contrast with the brisker tempos of better-known interpretations, it emerges as a true lament. Recommended for specialized collectors, who will also value the fact that the flute solo in the ballet music is played by Marcel Moyse. G. J.

© M HANDEL: *Sonata in C Minor, for Oboe and Continuo, Op. 1, No. 8; Sonata in B-flat, for Treble Recorder and Continuo; Trio Sonata in G Minor, Op. 2, No. 8; Trio Sonata in G, Op. 2, No. 5.* Baroque Trio of Montreal: Mario Duschenes (flute and treble recorder); Melvin Berman (oboe); Kelsey Jones (harpsichord). Vox STLP 500 930 \$4.98, LP 930* \$1.98.

Interest: Instrumental Handel
Performance: Lively
Recording: Too close-up
Stereo Quality: Very wide separation

Much of Handel's music for small instrumental combinations, particularly the trio sonatas, is derived from his other works, although this does not make them any the less valuable or interesting. Except for certain favorite pieces, notable the flute and violin sonatas, this large body of chamber music has never been as popular as it might be, and a nicely varied collection such as this should be a welcome addition to any record library. The performances by the Canadian trio are invariably satisfactory for the lively tempos and technical facility of the players; yet, with a composer such as Handel, stylistic additions—ornamentation and embellishments, particularly in the often skeletonized slow movements—are essential for an idiomatic performance. Imagination in Baroque ways is rather lacking here, even though the performers have adopted certain surface mannerisms, such as occasionally reassigning a melodic passage from the other instruments to the right hand of the harpsichord or varying, some-

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what exotically, the registration of the keyboard instrument. The three players balance well with one another, but the engineers have miked the winds so closely that some blasting occurs. The separation is very wide in stereo. I. K.

⑤ ⑩ HAYDN: *Mass in Time of War*. Elizabeth Thomann (soprano), Gertrude Jahn (contralto), Stafford Wing (tenor), Eishi Kawamura (bass). Vienna Chamber Choir and Chamber Orchestra of the Vienna Symphony, Hans Gillesberger cond. Vox STDL 500850 \$4.98, DL 850* \$4.98.

Interest: A masterpiece
Performance: Vigorous
Recording: Very good
Stereo Quality: Imposing

One of the many treasures that were lifted from the musicological archives into the brighter domain of public awareness during the early days of LP was Haydn's *Mass in Time of War*. While the recording that did the trick, Haydn Society 2021, has since been withdrawn, its conductor, Hans Gillesberger, is back again with the same chorus and orchestra in this stereo treatment of Haydn's rich and astonishingly imaginative score.

Written in 1796 in the oppressive shadow of the Napoleonic Wars, the *Mass* projects neither belligerence nor despair. But in its concluding section—with the ominous timpani beats that are responsible for the subtitle *Paukenmesse*, and the final poignant *Dona nobis pacem*—it speaks to all troubled epochs. For the rest, the rousing trumpet passages, the divertimento-like cello introduction to *Qui tollis*, the distinctly Italianate style of much of its vocal writing—all these point to a highly individual treatment of the liturgical text.

In comparing the present recording with Vanguard 2075, another 1961 Vienna effort under Mogens Wöldike, one is struck immediately by the superiority of Vanguard's remarkably homogeneous and polished vocal soloists, though the less renowned artists employed by Vox are acceptable. Gillesberger, a more incisive conductor than Wöldike, realizes more of the *Mass's* drama, and he is aided by recorded sound of sharper impact. Curiously, the timpani and trumpet passages of the *Agnus Dei*, the most striking portions of the *Mass*, are managed more effectively in the Vanguard disc. Therefore, even allowing for the good choral reproduction and a slight edge in the over-all sound, I do not find the new set preferable. Both offer good performances of a wonderful work; either will enrich any record library. G. J.

⑤ ⑩ HINDEMITH: *Requiem "For Those We Love."* Elisabeth Höngen

(contralto); Hans Braun (bass). Vienna Symphony Orchestra, Paul Hindemith cond. EVEREST 6110 \$4.98, 3110* \$3.98.

Interest: Rare Hindemith
Performance: Uneven
Recording: Poor
Stereo Quality: Poor

This record can be regarded only as a serious disappointment. The *Requiem* is a product of the late Forties—a period when Hindemith was teaching composition at Yale. My own recollection of the work in its premiere by Robert Shaw and the Collegiate Chorale is a highly favorable one: it seemed like superior Hindemith and was, I keep assuring myself, very moving.

I would have little hope of supporting this opinion on the evidence of this disc. The recording is quite dreadful, the soloists are by no means what they might be, and the Vienna Symphony sounds less than fully prepared. W. F.

KURKA: *Serenade for Small Orchestra* (see SMITH).

⑤ ⑩ LEHAR: *The Merry Widow (excerpts)*. Lisa della Casa (soprano), Hanna Glawari; John Reardon (baritone), Count Danilo; Paul Franke (tenor), Baron Mirko Zeta; Laurel Hurley (soprano), Valencienne; Charles K. L. Davis (tenor), Camille de Rosillon; The American Opera Society Orchestra and Chorus, Franz Allers cond. COLUMBIA OS 2280 \$5.98, OL 5880* \$4.98.

Interest: Viennese delight in English
Performance: Praiseworthy
Recording: Lively and full
Stereo Quality: Widespread

There's much to be said for this Anglicized, or rather, Americanized, treatment of the enduring Lehar classic. The new English translation by Merl Puffer and Deena Cavalieri is flowing, singable, and clever, and at the same time reasonably faithful to the original text. Columbia's clearly defined reproduction complements the generally excellent enunciation and, as a result, virtually every word is intelligible.

The fact is, however, that this offering must be measured against three absolutely delightful, completely authentic, and virtually uncut recorded performances that accomplish far more for this music. Most noticeable in this new disc is the inadequacy in the vocal department. Singing all the notes of a Lehar score is demanding enough in itself, but to bring this music to life in its full allure and vivacity—as the Viennese casts in London's and Angel's versions have succeeded in doing—is beyond the reach of Columbia's singers. By the standards of Broadway musical comedy, Co-

lumbia's singers are nothing short of splendid, but these are not the standards applicable to Lehár.

On the credit side is Columbia's lively, convincingly theatrical setting, which keeps the voices in clear focus and maintains a spirited atmosphere throughout. The orchestral spread, however, places undue stress on separation, with obtrusive prominence given to the cellos on occasion.

If the English text is an overpowering attraction, the disc is recommended. Otherwise, Angel's two-disc presentation (S3630) offers a more complete and more satisfying view of *The Merry Widow*. G. J.

Ⓢ Ⓢ LOCATELLI: *L'Arte del Violino, Op. 3: Concertos Nos. 1-6 for Violin, Strings, and Continuo, Volume I*. Susanne Lautenbacher (violin); Mainz Chamber Orchestra, Günter Kehr cond. Vox SVBX 540 three 12-inch discs \$8.95, VBX 40* \$8.95.

Interest: Baroque violin virtuosity
Performance: Commendable
Recording: Full-blown
Stereo Quality: Good

Anyone who believes that violin virtuosity began with Paganini is in for a rude shock if he listens to even one of the six concertos contained in this first volume



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(1733) of Locatelli's Op. 3, *L'Arte del Violino*. Each concerto of the set combines the typical Italian lyricism of the period with the most astonishing technical display, contained primarily in the capriccios that serve as cadenzas for the outer movements. Two of the three discs in this album, containing Concertos 1 through 4, have already been available for a couple of years on Vox 500500/1/2, but the thrifty format of the present set is obviously an advantage to the collector. A recent I Musici recording of Concertos 1, 8, and 9 (Epic BC 1155/LC 3827) is

JULY 1963

slightly superior both for sound and idiomatic Italianate playing, and may be preferred by those who do not wish to own more. (The remaining six of Op. 3 are available in Vox's Volume II [SVBX 541/VBX 41].) The performances here by Susanne Lautenbacher, a young German violinist of obvious talent, are highly impressive, especially in the consummate ease with which she handles the plethora of double stops and other diabolical technical hurdles. The accompanying forces, if not the last word in smoothness, are most capable. The harpsichord continuo is commendable—and audible—and the recorded sound, though afflicted with a slightly raw string tone, is full-blown and well gauged for stereo spread. I. K.

Ⓢ Ⓢ MAHLER: *Symphony No. 2, in C Minor ("Resurrection")*. Elisabeth Schwarzkopf (soprano), Hilde Rössl-Majdan (contralto); Philharmonia Orchestra and Chorus, Otto Klemperer cond. ANGEL S 3634B two 12-inch discs \$11.96, 3634B \$9.96.

Interest: Mahlerian apocalypse
Performance: Mostly great
Recording: Excellent
Stereo Quality: Very good

Were someone to combine the finest qualities of this performance by Otto Klemperer with the qualities engraved on Columbia M2S 601 by the New York Philharmonic under the late Bruno Walter, it could be said that the young Mahler's titanic vision of life's struggles, joys, ironies, and of the Last Judgment and Resurrection, had achieved its definitive aural realization.

Hearing these two recorded performances side for side, I wish that Klemperer had not been so matter-of-fact in the ecstatically naïve and wonderfully spiritual *Urlicht* for contralto that precedes the terrifying Last Judgment summons of the finale. And I wish, too, that Klemperer had not permitted a relaxation of tension in the processional episode that climaxes the purely orchestral part of the finale. On the other hand, Walter's final chorus sounds woefully weak, even overpowered by the soloists, alongside the hair-raising sonorities generated by the Philharmonia group under Klemperer.

The chief differences in tempo occur in the turbulent first movement. Walter stresses its solemn "death celebration" aspect, while Klemperer charges full-tilt into the struggle. Klemperer's traversal is faster by two and a half minutes. Yet both readings are of equal validity. In the two dance movements that follow, Walter emphasizes the rural Austrian sources, but Klemperer searches out the lyrical poetry, employing exquisite phrasing and tonal coloration in the second movement

(Continued on page 65)

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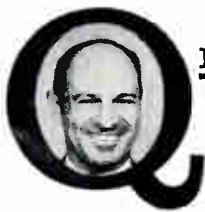
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Warren DeMotte's MUSIC QUIZ



1. USUALLY, a theme-and-variations composition begins with a statement of the theme, which then undergoes changes of varying complexity. But at the end of the last century, a French composer wrote a tone poem whose subject disrobes, dropping her garments piece by piece. To depict the heroine's progress to nudity from a state of being fully attired, the theme is merely hinted at in the beginning and is not fully stated until the end. What is the name of the piece, and who wrote it?

2. ASIDE from being tenors, the heroes of Puccini's *La Bohème*, Giordano's *Andrea Chénier*, Charpentier's *Louise*, and Offenbach's *Les Contes d'Hoffmann* have their profession in common. What is it?

3. DURING the latter part of the nineteenth century, the Hapsburgs made the laws of Austria-Hungary, but the Strauss family made its dance music. (a) Can you name the four composing Strausses? (b) Which one became the Waltz King?

4. CERTAIN performers are closely identified with a particular composer whose music they played often and well. With whose music were the following pianists usually associated: (a) Vladimir de Pachmann; (b) Walter Gieseking; (c) Harold Samuel; (d) Artur Schnabel?

5. IF YOU listen to the current crop of juke-box favorites, you may recognize that these numbers are based on classical tunes: (a) *Don't You Know?*; (b) *The Things I Love*; (c) *Here*; (d) *My Empty Arms*. Name the classical originals.

6. THE glockenspiel, marimba, vibraphone, and xylophone are similar in that they consist of tuned bars of wood or metal, and are

played by being struck with hammers or mallets. In which of these instruments are metal bars used?

7. DURING his last illness, Mozart imagined that he had been poisoned by a rival composer (pictured below). This hallucination became part of the folklore of the musical world, then the subject of a dramatic duologue by Alexander Pushkin,



which in turn became a pretty horrible opera by a composer who should have known better. (a) Who was the unfortunate composer accused by Mozart? (b) What is the name of the opera, and who composed it?

8. SHORTLY before his death in 1945, Béla Bartók composed an orchestral work that has since become his most popular concert piece. Imaginative critics gleefully described its fourth movement as a satire on a melody in a symphony by Dmitri Shostakovich. But a few years ago, Peter Bartók, son of the composer, exploded this legend by writing that the melody was actually a reminiscence of a Viennese cabaret song the Shostakovich theme resembled. (a) What is the name of the Bartók composition? (b) Which Shostakovich symphony was thought to be satirized?

9. WHEN Johann Sebastian Bach heard that the famous organist at the Marienkirche in Lübeck was soon to retire, he sought the post. There was a hitch, however: the new organist would have to marry one of his predecessor's homely daughters. Bach declined—as Handel had a couple of years earlier. Who was the organist whom Bach and Handel did not want for a father-in-law?

ANSWERS:

- Istar Variations*, Op. 42, by Vincent D'Indy (1851-1931).
- Rodolfo, Andrea Chénier, Julien, and Hoffmann all profess to be poets.
- Johann Strauss, Sr. (1804-1849); Johann Strauss, Jr., the Waltz King (1825-1899); Josef Strauss (1827-1870); Eduard Strauss (1835-1916).
- (a) Chopin; (b) Debussy; (c) Bach; (d) Beethoven.
- (a) "Musetta's Waltz," from Puccini's *La Bohème*; (b) Tchaikovsky's *Melodie* in E-flat Major, Op. 42, No. 3; (c) "Caro nome," from Verdi's *Rigoletto*; (d) "Vesti la giubba," from Leoncavallo's *Pagliacci*.
- The vibraphone (also known as the vibraharp) and the glockenspiel use metal bars.
- (a) Antonio Salieri (1750-1825); (b) *Mozart and Salieri*, by Rimsky-Korsakov.
- (a) Concerto for Orchestra; (b) No. 7, the "Leningrad" Symphony.
- Dietrich Buxtehude (c. 1637-1707).

and achieving a truly spectral atmosphere in the third. In the *Urlicht* song movement, Walter is clearly superior, thanks to the sumptuous contralto of Maureen Forrester and to his own more fervent interpretation.

Klemperer benefits from some of the best orchestral sound I have heard on the Angel label in several years—although there could have been considerably less surface noise. Angel's microphone placement seems unusually just from beginning to end, particularly with regard to stereo depth illusion, most notably in the soloist-chorus balances in the latter part of the finale, where the Columbia album fails badly, and in the really stupendous concluding paean for full choral-orchestral forces augmented by organ and bells. Columbia's orchestral recording has a little more bite and presence in passages for individual instrumental choirs, and a somewhat more spread-out feeling, but Angel has a slight edge in depth and tonal warmth.

As an over-all musical achievement, I feel the Walter recording holds a very slight lead over Klemperer's. But the latter holds an equally slight edge in sound. *D. H.*

MENDELSSOHN: *Trio No. 1, in D Minor, Op. 49* (see **BRAHMS: *Double Concerto***).

Ⓢ Ⓜ **MOZART: *Concerto in C Major for Flute, Harp, and Orchestra*** (K. 299). **TELEMANN: *Suite in A Minor for Flute, Strings, and Continuo***. Julius Baker (flute); Hubert Jelinek (harp); I Solisti di Zagreb, Antonio Janigro cond. VANGUARD BGS 5048 \$5.95, BG 636 \$4.98.

Interest: Concerto entertainments
Performance: Better in Mozart
Recording: Warm and full
Stereo Quality: Clear separation

The charming Telemann suite, one of the composer's most ingratiating works, has not suffered for lack of recording. But this is the first time it has been recorded in stereo in the flute version (two good stereo performances with recorder are also available). Julius Baker takes the title of this album—"The Virtuoso Flute"—literally, and his interpretation will be too flashy for many listeners, not just in mood but in the deliberate choice of very fast tempos. Neither is there much regard for the work's Baroque style: double-dotting in the overture and embellishment by the solo instrument in the dance movements are lacking. Those who enjoy this piece for virtuosic display will, however, find nothing to complain about.

The Mozart Concerto is an entirely cheerful work of little pretension and offers fewer opportunities for bravura.

This performance is a good one, with a particularly well-rendered slow movement. Though everybody's playing is warm and lyrical, there is a tendency toward heavy-handedness. An interpretation of more sparkle and humor is on Telefunken 18045/8045, and there flutist Aurèle Nicolet also betters Baker in *galant* articulation: he does not play whole phrases in one long, interminable breath. Vanguard's wide stereo separation is particularly effective in the location of the solo instruments in the Mozart, but both flute and harp are a little too close in relation to the orchestral accompaniment. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **MOZART: *Il Re Pastore: Aer tranquillo; Barbaro! oh Dio!; Alla selva, al prato. Chi sà, chi sà, qual sia. Nehmt meinen Dank. Voi avete un cor fedele. Vorrei spiegarvi, oh Dio. Idomeneo: Zeffiretti lusinghieri; Se il padre perdei.*** Maria Stader (soprano); Camerata Academica of the Salzburg Mozarteum, Bernhard Paumgartner cond. DEUTSCHE GRAMMOPHON SLPEM 136369 \$6.98, LPEM 19369* \$5.98.

Interest: Rarely heard arias
Performance: Excellent

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Recording: Clear and full
Stereo Quality: Not emphasized

Here is another delightful entry in the series of Mozart recitals begun some time ago by Maria Stader and the redoubtable instrumentalists of the Salzburg Mozarteum. The program choice is excellent: these arias have seldom been recorded—for K. 217 this may be a first appearance on discs—and certainly have rarely been approached on this level of artistry.

While K. 418 and 582 are the selections that reveal Mozart's vocal writing at its most inventive, it is the *Aer tranquillo* from *Il Re Pastore* that is likely to prove the most delightful discovery. It is virtually identical to the first movement of the Violin Concerto in G, K. 216, which was composed shortly after the hastily assembled opera in the summer of 1775.

Whether intentionally or otherwise, the somewhat distant microphoning of the voice places Miss Stader sonically among the members of the orchestra. The effect underlines the ensemble spirit, and works very well with this musicianly artist. Miss Stader disposes of the virtuoso elements here with fluent ease, but the emphasis is on graceful phrasing, rhythmic accuracy, neat articulation, and attentive handling of the text. Her tone glows with its accustomed radiance, and the orchestral support is well proportioned. The engineering is clean but unspectacular.

G. J.

© © MOZART: *Piano Concertos: No. 26, in D Major (K. 537) ("Coronation"); No. 27, in B-flat (K. 595)*. Robert Casadesus (piano); Columbia Symphony Orchestra, George Szell cond. COLUMBIA MS 6403 \$5.98, ML 5803 \$4.98.

Interest: Late Mozart
Performance: Superelegant
Recording: Excellent
Stereo Quality: Good

The special brand of tonal purity and elegance of phrasing that Casadesus brings to his Mozart playing fits the glittering "Coronation" Concerto hand-in-glove. What with the finesse of the solo work, Szell's knowing accompaniment, and Columbia's fine recorded sound, this version is the best now available of this work.

The B-flat, Mozart's last piano concerto and one of his most searching and formally expressive, demands more gravity, both dynamic and expressive, than it gets here. Pianistically, the historic Schnabel reissue (Angel COLH 67) is the preferred playing, though Rudolf Serkin and Alexander Schneider on Columbia ML 5013 (mono only) exhibit outstanding soloist-orchestra rapport and almost as high a communicative quality.

D. H.

© © PROKOFIEV: *The Ugly Duckling, Op. 18; Cinderella—Ballet Suite*. Regina Resnick (mezzo-soprano); Stadium Orchestra of New York, Leopold Stokowski cond. EVEREST 3108 \$5.98, 6108* \$4.98.

Interest: The charm of Prokofiev
Performance: Sensuous
Recording: Good
Stereo Quality: Good

The Ugly Duckling, which, like the ballet *Cinderella*, dates from 1934, is an entirely beguiling product of that side of Serge Prokofiev's musical personality that produced the more celebrated *Peter and the Wolf*. It does not, perhaps, have the instant appeal of *Peter*—it is generally a more sophisticated and subtle score—but I do not see how anyone but the most lugubrious long-hair could fail to take pleasure in the piece.

Stokowski's highly colored treatment of the score has been somewhat spoiled, I think, by Regina Resnik's mannered



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reading of the vocal part. Miss Resnik is directing her performance to children, and she wants no mistake made about it. She scoops and slides, makes her points by singing slightly short of the pitch, and generally patronizes both her audience and the music. Good, clean enunciation of the Englished words and precise singing would have served all far better.

In the *Cinderella* excerpts, Stokowski emphasizes the woodwind scoring, and elicits some very lovely playing. W. F.

RECORDING OF SPECIAL MERIT

© © PROKOFIEV: *Visions Fugitives (transcribed by Rudolf Barshai)*. TIPPETT: *Concerto for Double String Orchestra*. Bath Festival Chamber Or-

chestra and the Moscow Chamber Orchestra, Rudolf Barshai cond. ANGEL S 35981 \$5.98, 35981* \$4.98.

Interest: The modern Briton
Performance: Crack
Recording: Fine
Stereo Quality: Good

Although the British composer Michael Tippett enjoys quite a sturdy reputation in England, the fifty-eight-year-old composer is all but unknown in the United States. This very recording, as a matter of fact, constitutes his only listing in the Schwann catalog. Since the Concerto for Double String Orchestra can properly be described as a knockout of a piece, our artist-and-repertoire men would obviously do well by us all to look further into the composer's work.

For the Concerto, which was written in the Thirties, is the work of a highly gifted professional. Its style, I suppose, would be called conservative, and its specific origins lie in British folk music. But these characteristics, which could describe any one of a hundred modern British composers, do little to prepare the listener for the stunning lyricism of this music—music that takes its forward motion from a melodic style of clean, arching shapes, a solid tonal-dissonant contrapuntal facture, and an attitude toward form that scorns the obscurity that so often passes for subtlety. This is vigorous, expressive music of unmistakably contemporary bent. It deserves the attention of a wide record-buying public.

I am afraid that I am quite unable, however, to see the point of Rudolf Barshai's orchestral transcriptions of those Prokofiev piano pieces collected under the title *Visions Fugitives*. I am not indulging a purist prejudice against transcription here, but rather airing a suspicion that this music tends to disintegrate under the burden of the coloristic calculation of orchestral arrangement. Barshai's are in no way vulgar or banal, but the effect is finally static and boring.

The performances are vigorous and musicianly, although the recorded sound seems brighter and more stylish in the Tippett piece. W. F.

READ: *Night Flight, Op. 44 (see SMITH)*.

© © SCHOECK: *Lebendig Begraben (Buried Alive)—Fourteen Songs for Baritone and Orchestra*. Dietrich Fischer-Dieskau (baritone); Berlin Radio Symphony Orchestra, Fritz Rieger cond. DEUTSCHE GRAMMOPHON SLPM 138821 \$5.98, LPM 18821* \$4.98.

Interest: Fascinating Swiss
Performance: Persuasive
Recording: Satisfactory
Stereo Quality: Minimal

Othmar Schoeck, who was born in Brunnen, Switzerland, in 1886, is a little-known composer of the Central European aesthetic persuasion. Pupil of Max Reger, worshiper of Hugo Wolf, he was a curiously displaced person on the European musical scene in the years following World War I. For, although his stylistic gesture was post-Romantic, he seems to have been regarded as reactionary, and was a victim of the built-in isolation that seems to be the fate of any Swiss composer who chooses to function on his home ground.

Buried Alive is a cyclic chain of fourteen songs, for voice and large orchestra, sung without pause. The work dates from 1926, and although it indeed is conservative beside the twelve-tone works of Schoenberg, Berg, and Webern, it is nonetheless music of extraordinary originality. One looks in vain for significant borrowing from Wagner or Strauss or Mahler—surely the most tempting and usual sources for a composer of Schoeck's persuasions. The music goes its own way, almost as if doggedly determined to foil our expectations.

The listener who seeks the intensified lyricism of the post-Romantic movement is advised to proceed with caution, however. Much of this music is declamation, much of it is curiously operatic in an expressionistic way. This is not music of wide appeal. But it is unusually interesting new ground for the musically curious—the strangely touching, even terrifying testament of a gifted composer misplaced in time and environment.

The performance of Fischer-Dieskau is all that one might expect, although the score makes occasionally heavy demands on his light baritone. The recording is a little dull of sound, but it is certainly good enough to justify my recommending the record to the curious listener.

W. F.

© ® SCHUMANN: *Papillons; Sonata in G Minor; Carnival of Vienna*. Sviatoslav Richter (piano). ANGEL S 36104 \$5.98, 36104 \$4.98.

Interest: Richter at work
Performance: Radiant and personal
Recording: Suitable
Stereo Quality: Adequate

Richter seems to be setting some sort of record for commercial discs of recital performances. Columbia has been busily releasing his history-making Carnegie Hall recitals, and now here is Angel's "Richter in Italy" to supply perpetuations of his Italian tour.

I am not partial to this sort of recorded souvenir myself, although I respect students of pianism who are. Richter is a particularly spontaneous musician, prone to take liberties with the printed page, and I am not at all

sure that some of his liberties bear constant repetition. Still, there are some ravishing moments of pure romantic inspiration to be heard on this all-Schumann disc—moments radiant with the pure creativity of the moment.

The recording, unlike so many recital-recorded efforts, is fairly good. W. F.

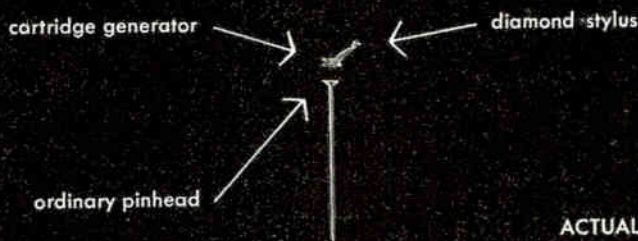
© ® SHOSTAKOVICH: *Symphony No. 5*. Suisse Romande Orchestra, István Kertész cond. LONDON CS 6327 \$5.98, CM 9327* \$4.98.

Interest: The Fifth again
Performance: Excellent

Recording: Ditto
Stereo Quality: Effective

This fourth recent recording of the Shostakovich Fifth Symphony to come my way in recent months is also one of the best. It is both more expansive and leisurely in pace than Skrowaczewski's recent and admirable version with the Minneapolis Symphony, but Kertész manages to make his interpretation work where others of the slow-tempo school have failed. This is achieved through the conductor's shrewd evaluation of the tension that must be hoarded and built from harmonies that are all too often slack and

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careless. Kértész also has an excellent sense of the best possible way to shape a work that, at its worst, can seem to be shapelessness itself.

My own preference is still for the nonsense dispatch of Skrowaczewski's reading. But this new one—it is splendidly recorded, by the way—should appeal strongly to those who admire the composer's work more than I will pretend to. The recording is excellent, the stereo quality very good. *W. F.*

Ⓢ **SMITH:** *Contours for Orchestra*. READ: *Night Flight, Op. 44*. KURKA: *Serenade for Small Orchestra, Op. 25, after Lines by Walt Whitman*. LOUISVILLE LOU 632 \$7.95.

Interest: Varied Americans
Performance: Earnest
Recording: Okay

Each of the three works on this latest Louisville release suffers from its excessive commitment to the mannerisms of a musical style that has become familiar even to the most casual contemporary music listener.

Hale Smith's *Contours* has been influenced by the contemporary chromaticism and particular sonic world of Alban Berg. For all of the work's admirable craftsmanship, the clichés of a style by now thrice familiar are the work's most striking quality.

Gardner Read's *Night Flight* caused no little amazement twenty or so years ago by virtue of its blend of impressionism and naturalism, and the expertise of its orchestration. Today, however, its evocation of mechanical flight tends to sound like so much movie music.

Robert Kurka, the young American composer whose untimely death shocked the music world in 1957, owed much to his admiration for Prokofiev. He would no doubt have composed his way through the most obvious aspects of this influence, but in this work, at least, it rather lessens the pleasure we might otherwise take in the composer's fine melodic gift and superior musical craft.

Both recording and performance seem to me among the best that Louisville has yet provided. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ **STRAVINSKY:** *Four Études for Orchestra; Suite No. 1 for Small Orchestra; Suite No. 2 for Small Orchestra; Divertimento—Le Baiser de la Fée*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6325 \$5.98, CM 9325* \$4.98.

Interest: Lesser but intriguing Stravinsky
Performance: Elegant
Recording: Excellent
Stereo Quality: Effective

This is surely one of the more winning releases of contemporary music to cross a reviewer's desk in many a month, for it represents what I suppose one might call the "lighter side" of Igor Stravinsky. There is little here to suggest the image to which the public has been exposed throughout this year of Stravinsky's eightieth birthday—the Great Master pontificating through his young amanuensis, Robert Craft, from an Olympus scaled almost as much by means of the techniques of modern press-agentry as by the accomplishments of a lifetime of composing.

The music that Ansermet has chosen for this superbly recorded and engagingly performed disc is fascinating on many counts. The four études for orchestra, for example, were put in their present form in 1929, but as musical conceptions they date back fifteen years before, to the period of the great Russian ballets. The



JAN PIETERZOOON SWEELINCK
Dutch master of Renaissance polyphony

material itself echoes *Firebird* and *Le Sacre du Printemps*, yet its setting has been drawn with the precise, classical hand of the Stravinsky of 1929.

The two suites for small orchestra, which also date from the Twenties, are similarly drawn from earlier materials, in this case small piano pieces. The music itself is popular in origin—its movements are marked *Napolitana*, *Espanola*, *Balalaika*—but it is nonetheless presented through the mannerist musical devices that were to become tightly integrated into the musical style that is world-famous today.

In a way, *Le Baiser de la Fée* is the most remarkable of all the music on this disc. It is the result of a ballet commission, and was composed as an homage to Tchaikovsky, an homage made specific by borrowings of relatively obscure musical ideas from some of the older composer's smaller piano and vocal works. It goes without saying that Stravinsky stamped this borrowed material with his

own highly stylized and artificial musical mark. But this unlikely marriage of musical opposites seems wonderfully tender and poignant as we listen to it today.

I suppose that the most extraordinary thing about this London release is the universality of its appeal. To the novice—where either Stravinsky or contemporary music is concerned—these works are as appropriate an introduction to one of the century's great modernists as one could imagine. Yet, even to the listener professionally preoccupied with this century's music, the disc furnishes both an absorbing insight into the development of a major contemporary composer and a nostalgic evocation of the artistic world of Paris in the Twenties.

Ansermet's way with this music is exquisitely clean and sensitive, and his orchestra performs with great flair. London's recording could scarcely be better. *W. F.*

Ⓢ **SWEELINCK:** *Cantiones Sacrae: Ab Oriente; O Domine Jesu Christe; De profundis; Te Deum. Psalms: Nos. 134, 90, 122, 146, 109, 84, and 150*. Gustav Leonhardt (organ); N.C.R.V. Vocal Ensemble, Hilversum, Holland, Marinus Voorberg cond. BARENREITER BM 30 L 1305 \$5.98.

Interest: Seldom-heard choral repertoire
Performance: Proficient
Recording: Smooth

The compositions of Jan Pieterzoon Sweelinck (1562-1621), who spent most of his life as organist of the Oude Kerk in Amsterdam, stretch from the end of the Renaissance through the beginning of the Baroque. Both the *Cantiones Sacrae*, published in 1619, and the approximately 150 Psalms, which occupied Sweelinck on and off from the end of the sixteenth century to the time of his death, are firmly rooted in the polyphonic traditions of the Renaissance. The present selection from both sets of sacred works is a valuable one, since this repertoire is seldom heard in performance and even more rarely on discs. The Dutch choral group, a clear-voiced mixed ensemble, presents the music with solid proficiency and without attempts at fancy effects or slickness. The results, however, are not particularly moving, because of the group's coolness of approach, tendency toward dynamic sameness, and their lack of feeling for dramatic values. The recorded sound is exceptionally smooth. Texts and notes in German. *I. K.*

TELEMANN: *Suite for Flute, Strings, and Continuo* (see MOZART: *Concerto in C Major*).

TIPPETT: *Concerto for Double String Orchestra* (see PROKOFIEV: *Visions Fugitives*).

⑤ ⑥ **VERDI: *La Traviata***. Renata Scotto (soprano), Violetta Valery; Gianni Raimondi (tenor), Alfredo Germont; Ettore Bastianini (baritone), Giorgio Germont; Giuliana Tavolaccini (mezzo-soprano), Flora Bervoix; Franco Ricciardi (tenor), Gastone; Giuseppe Morresi (baritone), Douphol; Virgilio Carbonari (bass), D'Obigny; Silvio Maionica (bass), Doctor Grenvil. Orchestra and Chorus of La Scala Milan, Antonino Votto cond. DEUTSCHE GRAMMOPHON 138832/3/4 three 12-inch discs \$20.94, 18832/3/4* \$17.94.

Interest: Minimal
Performance: Above average
Recording: Smooth
Stereo Quality: Uneventful

As is often the case with DGG's comely releases, this *Traviata* will empty into the ocean of recorded operas with no more than a faint ripple. Save for its lavish packaging, nothing about the set can be called exceptional or revelatory, though the performance has its virtues.

Renata Scotto's Violetta stands comparison with the best. After a first act in which she sings well but without much individual profile, she brings to her second-act scene with Germont a range of expressive subtlety that indicates vast improvement over her earlier recorded efforts. She makes more of the important line, "*se pur benefico le indulga Iddio, l'uomo implacabile per lei sarà,*" than any singer since Callas, and her "*Amami Alfredo*" is quite heartbreaking. Nor can her dignified and convincing treatment of the final scenes be faulted. Bastianini delivers Germont's utterances with a flowing line and fine sonority. This is a good part for this enormously gifted but not overly imaginative singer, for it makes few demands on his dramatic resourcefulness. Gianni Raimondi has the right ring and timbre for Alfredo's music, but his phrasing is often indifferent and his voice tends to tightness in the high register.

Votto is most impressive in the Preludes, which are lovingly shaped and sensitively shaded. His mastery of the score is undeniable, but there are instances of imprecision with the singers. DGG's sound is clean and smooth, but the balances are not consistently satisfying, and the use of stereo is rather unimaginative.

All the traditional cuts are observed in this performance. (It is rumored that London's new *Traviata*, announced for the fall, will reveal some hitherto unrecorded pages.) As things now stand, of the eight current *Traviata* choices, seven have notable merits, including the current set. The strongest and best-balanced accomplishment, in my opinion, is RCA Victor LSC 6154, with Moffo, Previtali conducting. *G. J.*

COLLECTIONS

⑤ ⑥ **IVAN DAVIS: *Romantic Masterpieces for the Keyboard***. Schumann: *Carnaval, Op. 9*. Mendelssohn: *Rondo Capriccioso, in E Minor, Op. 14*. Chopin: *Andante spianato and Grande Polonaise, Op. 22*. Ivan Davis (piano). COLUMBIA MS 6406 \$5.98, ML 5806 \$4.98.

Interest: Young virtuoso
Performance: Glittering
Recording: Good
Stereo Quality: Just

Ivan Davis shines with dazzling splendor in the coruscating passage work of Mendelssohn and the brilliant clangor of the Chopin Polonaise. In the slow introductions to both these works, too, he shows his command of a lovely legato tone. But the Schumann is another matter. Davis is wholly the master in the stylistic displays supplied by the young Mendelssohn and Chopin, but he has a long way to go before his remarkable virtuosity can develop the poetry required for Schumann's *Carnaval*. One has only to hear the *Carnaval* recordings of Rachmaninoff, Novak, or Moiseiwitsch for proof. In comparison, Davis's opening pages are static and earthbound, and the more tempestuous passages later on tend to sound hectic rather than exuberant.

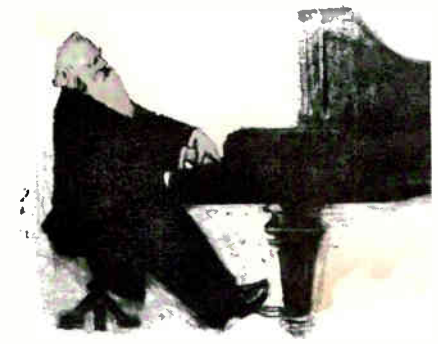
Like so many of our young knights of the keyboard, Davis has superb technical equipment, but it needs to be tempered to a more expressive flexibility. I'd like to hear how he will play this music ten years from now. Columbia's recording is clean, perhaps a little dry, but wholly suitable for the style. *D. H.*

⑤ ⑥ **ALFREDO KRAUS: *Recital***. Puccini: *La Bohème: Che gelida manina*. Bellini: *I Puritani: Vieni, vieni*. Rimsky-Korsakov: *Sadko: Song of India*. Donizetti: *Lucia di Lammermoor: Fra poco a me ricovero*. Handel: *Xerxes: Ombra mai fù*. Liszt: *Liebstraum. Five Spanish Songs*. Alfredo Kraus (tenor); orchestra, E. Belenguer Estela cond. MONTILLA FMS 2077* \$4.98, FM 177 \$3.98.

Interest: Slight
Performance: Good singing
Recording: Fair
Stereo Quality: Fair

Strange things happen as the stylus winds its way through these grooves: what begins as an Italian opera recital is interrupted by Handel's *Largo* in German! Then the language turns to Spanish, and the rather uninspired orchestral accompaniment gives way first to the piano, then to an accordion. How can such a sequence emerge from a recording session? The answer is, it didn't—these excerpts are taken from the sound track of a Spanish motion picture. It is rela-

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tively easy, however, to put up with this scrambled program, and with the five trite Spanish songs that end the recital, because Alfredo Kraus happens to be one of Europe's best lyric tenors. Although a shade too exhibitionistic on this occasion—albeit with a remarkable command of high register to exhibit—he is capable of much more rewarding efforts under more musicianly circumstances. G. J.

Ⓢ Ⓢ **KENNETH McKELLAR:** *Sings the Songs of John McCormack.* O'Connor: *The old house.* Schubert: *Ave Maria.* Nevin: *The Rosary.* Aitken: *Maire my girl.* Quilter: *Now sleeps the crimson petal.* Franck: *Panis Angelicus.* Glover: *The Rose of Tralee.* Marshall: *I hear you calling me.* Merikanto: *A fairy story by the fire.* Traditional: *Danny Boy; The old turf fire; The mountains of Mourne.* Kenneth McKellar (tenor); orchestra, Bob Sharpless cond. LONDON SW 9029 \$4.98, TW 91275 \$4.98.

Interest: Irish lullaby
Performance: Appealing
Recording: Too much bass
Stereo Quality: OK

Since a tenor can undertake such a program only at the risk of inviting comparison with the late John McCormack, Kenneth McKellar displayed good sense—along with courage—in making this disc a forthright tribute. Actually, the recital turns out to be a tribute to both artists. McKellar, though far from the spellbinding and technically flawless vocalist that McCormack was, pays homage to his predecessor by singing with affecting simplicity and grace, and by enunciating clearly. Conductor Sharpless is responsible for the orchestrations, which are effective though at times obtrusive. The recorded sound is variable. *Ave Maria* and *Panis Angelicus* seem to have originated at different sessions from the rest, for in these, particularly the latter, the singer is distant and his delivery strained. G. J.

Ⓢ Ⓢ **MUSIC FOR ORGAN AND ORCHESTRA:** Strauss: *Festival Prelude for Organ and Orchestra.* E. Power Biggs (organ); New York Philharmonic, Leonard Bernstein cond. Poulenc: *Organ Concerto in G Minor.* Barber: *Toccata Festiva, Op. 36.* E. Power Biggs (organ); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6398 \$5.98, ML 5798 \$4.98.

Interest: Audience-routers
Performance: Bang-up
Recording: Flashy
Stereo Quality: Appropriate

Both the Strauss *Festival Prelude* and Samuel Barber's *Toccata Festiva* are

full-blast show-pieces of dedicatory intent. The two works serve their function admirably and, although brilliance and virtuosity seem to be offered as substitutes for musical sensibility, one could hardly have expected otherwise.

This disc also contains the third recent recording of Poulenc's *Organ Concerto*. Excellent as is the recent Zamkochian-Munch-Boston version on Victor, the Biggs-Ormandy collaboration surpasses it. The newer one has all of the clarity and elegance of the older, but it possesses as well a biting drive and vigor that makes the work crackle. Columbia's recording is generally superb, although the engineers have not yet come to final terms with the acoustics of New York's new Philharmonic Hall. W. F.

RECORDING OF SPECIAL MERIT

Ⓢ **HELGE ROSWAENGE:** *In Opera.* Verdi: *Aida: Celeste Aida; Otello: Niun mi tema; I Vespri Siciliani: Giorno di pianto; La Traviata: Dei miei bollenti spiriti; Rigoletto: Bella figlia dell'amore.* Puccini: *Madama Butterfly: Addio fiorito asil.* Massenet: *Manon: Ah! fuyez, douce image.* Meyerbeer: *L'Africaine: O Paradiso; Les Huguenots: Plus blanche que la blanche ermine.* Wagner: *Die Meistersinger: Am stillen Herd; Selig wie die Sonne (quintet); Preislied.* Helge Roswaenge (tenor); Berlin State Opera Chorus and Orchestra; Berlin Philharmonic Orchestra, Erich Orthmann, Franz



KENNETH McKELLAR
Recalling McCormack with simple grace

Alfred Schmidt, and Selmar Meyrowitz cond. TELEFUNKEN TH 97014 \$1.98.

Interest: Extraordinary singer
Performance: Strong and individual
Recording: Dated but serviceable

In many ways, the art of Helge Roswaenge, now sixty-five and still going reasonably strong, recalls that of the late Leonard Warren. Both were vocally phenomenal, using their resources un-

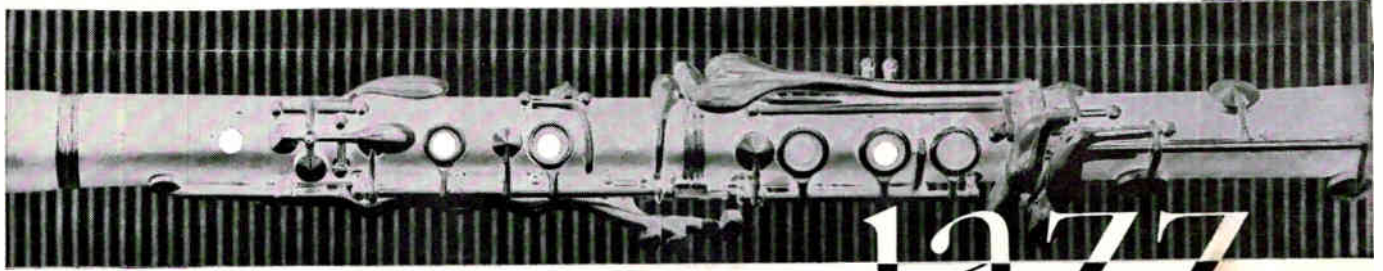
sparingly, almost in defiance of nature's laws. Both sang robustly, but they were able to control their mighty voices to perfection. And when they sang mezza-voce, their tones floated with body, resonance, and seemingly endless reserve power.

Most of these excerpts, dating from 1932 and 1933, have appeared before on LP, but the quality of these authentic reissues is superior to previously circulated dubbings. Certainly, such a representative collection of this brilliant artist belongs in a connoisseur's library. This was a thrilling voice, strong, vibrant, and infused with a dramatic force. It was not produced in a freely ringing Italian manner, but was well modulated and even throughout an uncommonly extended scale. The Italian and French arias are sung in German here, a drawback to be sure, but it can be overlooked for the sake of Roswaenge's musicality and exciting vocalism. It is hard to imagine a more heroic voice for "*Celeste Aida*," or an Alfredo who is as intense but phrases with such unerring musical instinct. Roswaenge's insinuating treatment of the Duke's opening lines in the *Rigoletto* quartet is an object lesson in control. Only the *Manon* aria falls somewhat below this exceptional level. Mark the price: \$1.98, an exceptional bargain! G. J.

Ⓢ **TITO SCHIPA:** *Sings Neapolitan Songs.* Pisano: *'Na sera 'e maggio.* Barthelemy: *Chi se nne scorda cchiu'.* Denza: *Funiculi, funicula.* Tagliaferri: *Passione.* Manlio: *Te sto aspettanno; Desiderio e sole.* Murolo: *O' ciucciariello; Schipa: Pianeforte 'e notte.* Tito Schipa (tenor); orchestra, Mino Campanino cond. RICHMOND B 20111 \$1.98.

Interest: Slight
Performance: The old master
Recording: Good

No background information whatever is supplied with this disc, but it is safe to assume that recording of it took place within the last five years or so, when this great tenor was already nearing seventy. One would never guess this from his singing, which displays his characteristic youthful timbre, purity of tone, and pinpoint intonation, matched with a vigorous delivery appropriate to this program. There is some strain in the upper notes, noticeable when compared with the Schipa of twenty-five years ago, though many tenors half his age would still happily settle for this remarkable control. The songs are lightweight, the accompaniments exuberantly pop-style—musical values are admittedly in short supply here. But of Schipa, one could use the cliché that he has forgotten more about singing than many vocalists will ever learn, were it not for the fact that he has forgotten so amazingly little. G. J.



Reviewed by JOE GOLDBERG • NAT HENTOFF

Explanation of symbols:

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

Ⓢ Ⓜ MOSE ALLISON: *Swingin' Machine*. Mose Allison (piano and vocals), Jimmy Knepper (trombone), Jimmy Reider (tenor saxophone), Addison Farmer (bass), Frankie Dunlop (drums). *Do It; Promenade; So Rare; Saritha*; and four others. ATLANTIC S 1398 \$5.98, 1398* \$4.98.

Interest: Allison with horns
 Performance: As always
 Recording: Good
 Stereo Quality: Good

For the past several years Mose Allison has been plying his rather specialized trade, which is singing country blues and other material in a world-weary voice, and playing the piano, often his own compositions, in a style that suggests a combination of Thelonious Monk and a rickety parlor piano. He ordinarily plays with only bass and drums, but here, for the first time, he has added two horns: the Zoot Sims-style saxophone of Jimmy Reider, and the powerfully individual trombone of Jimmy Knepper.

Although Reider is good and Knepper excellent, it is essentially the same old thing—the row Allison hoes is so narrow that there is little excitement or revelation on the disc. Two old Allison pieces, *Promenade* and *Saritha*, are redone for the new format, and prove to offer little material for quintet work. The best moments are Allison's vocal on Ellington's *I Ain't Got Nothin' but the Blues*, to which someone, probably Allison, has fashioned new lyrics; and another vocal, *If You're Goin' to the City*, on which all do their best work. Monk's regular drummer, Frankie Dunlop, is overbusy, but the late Addison Farmer, long Allison's associate, is unobtrusively excellent.

The title track, *Swingin' Machine*, has inspired artist Loring Eutemey to fashion a wonderful contraption for the cover, half Rube Goldberg and half Wright Brothers, that is a more lasting delight than the music it illustrates. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JIMMY GIUFFRE: *Free Fall*. Jimmy Giuffre (clarinet), Paul Bley (piano), Steve Swallow (bass). *Propulsion; Man Alone; Divided Man; The Five Ways*; and five others. COLUMBIA CS 8764 \$4.98, CL 1964* \$3.98.

Interest: Exploratory jazz
 Performance: Challenging
 Recording: Good
 Stereo Quality: Well-balanced

Forty-two-year-old Jimmy Giuffre is as unfettered by past jazz conventions as any of today's avant-garde jazzmen, most of whom are ten or more years younger than he. In this, his most daring collection yet, Giuffre focuses largely on "free



ATLANTIC RECORDS

MOSE ALLISON
The machine hoes a narrow row

improvisation." As is increasingly true of the younger players, his melodic patterns are boldly asymmetrical. Tempos shift frequently, and there is usually no explicitly stated pulse. Harmony appears to be determined primarily by melodic directions.

Giuffre, whose facility used to be limited to the middle and lower registers, has since drilled himself to a fairly secure technique throughout the full range of the instrument. For this listener's taste,

his tone could have more body, but it may be that the frequently shrill textures are what he wants. All through the album, in all registers, Giuffre often gets unexpected — and unprecedented — sounds from the clarinet. These speech-like cries and croaks are presumably part of his drive toward total expression of his feelings.

The unaccompanied solos are, for the most part, more difficult for the listener to assimilate than the duets and trios. But upon repeated listening, they become increasingly evocative emotionally, and a coherent design appears. Giuffre's performances with Bley and Swallow are fascinating. Theirs is collective improvisation of an unusually demanding order, because almost none of the usual ground rules are observed. Each player has to rely on his own resourcefulness and his alertness to the direction in which the others are going while retaining sufficient strength of personality to add his own contribution.

Occasionally there is a sense of tentativeness in Giuffre's work, though not in the playing of his colleagues. In any case, much experimental jazz is heading toward greater improvisatory freedom, and Giuffre's contribution in this set provides intriguing insights into what is yet to come. N. H.

Ⓢ Ⓜ COLEMAN HAWKINS / ROY ELDRIDGE / JOHNNY HODGES: *Alive! At the Village Gate!* Coleman Hawkins (tenor saxophone), Roy Eldridge (trumpet), Johnny Hodges (alto saxophone), Tommy Flanagan (piano), Edward Locke (drums), Major Holley (bass). *Satin Doll; Perdido; The Rabbit in Jazz*. VERVE V6 8504 \$5.98, V 8504* \$4.98.

Interest: Jazz elder statesmen
 Performance: Authoritative
 Recording: Generally good
 Stereo Quality: OK

Coleman Hawkins and Roy Eldridge work together often, but to my recollection, this is the first time they have been recorded on location with Johnny Hodges. All three are past fifty, and all stand as refutations of the contention that jazz is a young man's game. Each of these



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major contributors to jazz history is impressively characteristic here. Eldridge plays with crackling fire, but there is always the feeling that much more power is about to explode. Few jazzmen of any age expend so much sheer energy in their work as does Eldridge, and when he is in full control, there is no current trumpeter quite as exciting. Sections of his solos in this set approach the highest level.

Hawkins is more consistent than Eldridge, and although he does not equal Eldridge's peaks of intensity, his playing is certainly substantial. Away from the intimate context of the Duke Ellington orchestra, Johnny Hodges improvises with more urgency than usual, particularly on the long blues *The Rabbit in Jazz*, which takes up the entire second side. The rhythm section is admirably suited to this kind of mainstream playing. The only major flaws in the album are the ragged endings to the first two tracks. N. H.

RECORDING OF SPECIAL MERIT

© © **COLEMAN HAWKINS/CLARK TERRY: *Back in Bean's Bag***. Coleman Hawkins (tenor saxophone), Clark Terry (trumpet), Tommy Flanagan (piano), Dave Bailey (drums), Major Holley (bass). *A Tune for the Tutor; Just Squeeze Me; Michelle*; and three others. COLUMBIA CS 8791 \$4.98, CL 1991* \$3.98.

Interest: Mellow small-combo jazz
Performance: Clark Terry excels
Recording: Excellent
Stereo Quality: First-rate

This is another in producer Mike Berniker's commendable series of informal dialogues between veteran hornmen who have seldom recorded together in recent years. A predecessor was "Ben Webster & Sweets Edison" (CS 8691, CL 1891). Although this title promises that Coleman Hawkins, known as Bean to his colleagues, is likely to dominate the session, the most impressive solos are by Clark Terry. Hawkins, customarily magisterial, here does not reach his full capacity of surging power and originality. Terry, on the other hand, is in consistently brilliant form.

Gradually during the past few years, Terry has cut down his use of quotations and his occasionally irrelevant bursts of jocosity. He used to sound as if he felt impelled to insert humorous asides—no matter what the mood of the piece—in order to secure the listener's attention. In these performances, Terry does not indulge in any such excesses. Each of his solos is structured with grace and lucidity. Terry's sly humor is still evident, but now it falls always in the proper context. In addition to his remarkable spec-

trum of colors, he projects an uncommonly fresh, airy lyricism, as in *Don't Worry 'Bout Me*. Terry's command of rhythmic placement shows as he plays around with the beat with buoyant ingenuity, producing many surprises. The rhythm section is forceful without being overbearing, and Tommy Flanagan adds to his sizable reputation through his stimulating and tasteful chording behind the soloists. N. H.

© © **FREDDIE HUBBARD: *The Artistry of Freddie Hubbard***. Freddie Hubbard (trumpet), Curtis Fuller (trombone), John Gilmore (tenor saxophone), Tommy Flanagan (piano), Art Davis (bass), Louis Hayes (drums). *Caravan; Bob's Place; Happy Times; Summertime; The Seventh Day*. IMPULSE AS 27* \$5.98, A 27 \$4.98.

Interest: A growing jazz hornman
Performance: Alert and personal
Recording: Spacious

Since his first album as leader for Blue Note in 1960, Freddie Hubbard has shown consistent development. Now, as this album attests, he is one of the more justifiably confident of the younger trumpeters. While exploring several of the burgeoning theories in avant-garde jazz, Hubbard has also expended time and care on his instrumental technique. He is not only exceptionally fluent, but also has a brass-proud tone of an amplitude and vividness still comparatively rare among the restless younger hornmen. Hubbard does not get trapped in rhetorical display: he does a great deal more than simply run chords or skim through quick thematic variations. He husbands his resources intelligently and has a mature sense of structure.

In addition, Hubbard communicates a variety of moods—from the silvery *Happy Times*, through a boldly colored *Summertime*, to the brooding, flamenco-influenced *The Seventh Day*. Hubbard is also becoming a more personal composer, and although his writing is not yet at the level of his playing, he is a jazzman to watch here too.

Hubbard's front-line associates are trombonist Curtis Fuller and tenor saxophonist John Gilmore. More and more, Fuller, who has often been overly facile on previous recordings, is putting his own feelings into the music. Gilmore, an impressive newcomer, is influenced but not dominated by John Coltrane. He plays with a dark, lunging, penetrating tone and a fiercely secure rhythmic sense. The rhythm section is excellent, and once again Tommy Flanagan demonstrates his ability not only to fit into nearly any jazz assignment, but to contribute importantly to the quality of the result by means of his logic and luminous lyricism. N. H.

③ ④ **JONAH JONES: *That Righteous Feelin'*.** Jonah Jones (trumpet), Bob Baim and Howard Roberts (guitars), John Brown (bass), André Persiani (percussion), Danny Farrar (drums), Jubilee Four (vocals). *Mandy; Spanish Harlem; The Preacher; Down by the Riverside;* and eight others. CAPITOL ST 1839 \$4.98, T 1839* \$3.98.

Interest: Overly commercialized
Performance: Jonah tries hard
Recording: Very bright
Stereo Quality: First-rate

Jonah Jones's substantial commercial success with Capitol during the past few years has obscured the fact that he remains capable of playing stimulating, unfettered jazz. Most of the time, Jonah has been placed in constricting contexts, and he has had to transcend the arrangements to achieve music of any worth.



MGM RECORDS

GEORGE SHEARING
Too long in the pop vineyards?

This album is no exception. In an attempt to create a gospel-and-blues atmosphere, Capitol has surrounded Jones with an irritatingly heavy rhythm section and a quartet of singers whose concept of the vocal art goes back to vintage radio.

The inflexible beat and the simplified arrangements would have vanquished many lesser players, but at times Jonah does manage to cut through the loud irrelevancies of his accompaniment to spin lucid, big-tone variations in a swing-era style largely indebted to Louis Armstrong. It is unfortunate that the demands of the market place are continually reflected in his albums. I hope that Capitol may sometime be willing to settle for fewer sales on just one set and let Jones simply improvise with a congenial rhythm section. N. H.

③ ④ **ANITA O'DAY AND THE THREE SOUNDS.** Anita O'Day (vocals), Gene Harris (piano), Bill Dowdy

JULY 1963

(drums), Andrew Simpkins (bass). *When the World Was Young; All Too Soon; Whisper Not; Blues by Five;* and six others. VERVE V6 8514 \$5.98, V 8514 \$4.98.

Interest: Superior jazz vocalist
Performance: Only Anita scores
Recording: Warm and clear
Stereo Quality: Very good

Five of the nine tracks in this set are vocals by Anita O'Day, and they are superior illustrations of the increasingly rare art of jazz singing. The tempos are slow to medium, and Miss O'Day's performances consist of delicately skillful melodic variations that heighten, but never distort, the character of each song. On this occasion, moreover, she avoids the archness and gratuitous technical arabesques that have marred some of her work in recent years. Her backing by the Three Sounds is adequate, though bland.

This trio is heard on its own for four numbers, and the album sags markedly when Miss O'Day is absent. Pianist Gene Harris, who takes most of the solo space, is eclectic and dull. His playing lacks individuality, wit, and emotional substance—all the qualities, in short, that Miss O'Day at her best communicates so strongly. N. H.

③ ④ **GEORGE SHEARING: *Jazz Moments.*** George Shearing (piano), Israel Crosby (bass), Vernel Fournier (drums). *Makin' Whoopee!; What's New?; Symphony; Wonder Why; When Sunny Gets Blue;* and seven others. CAPITOL ST 1827 \$4.98, T 1827* \$3.98.

Interest: Shearing returns to jazz
Performance: Pallid
Recording: Sharp
Stereo Quality: Natural

The title of this album implies that George Shearing, who has been involved for the last several years in semi-pop music, often with string accompaniment, has returned to jazz. If so, then the pop vineyards have taken their toll, for Shearing offers some elaborately worked-out set pieces that involve little real improvisation. His earliest style has been replaced by an amalgam of funk, Garner, and Ahmad Jamal. This last is perhaps inevitable, since Shearing's backing is supplied by bassist Israel Crosby and drummer Vernel Fournier, the Jamal veterans who created the rhythmic approach so profitably employed by Miles Davis. The jacket asserts that this is the last recording Crosby made before his death, a claim made also for a recent Herb Ellis Epic album. Whatever the truth, the late Crosby supplies a steady, firm beat and some interesting solos. But Shearing, who will, for instance, force *It Could Happen to You* into the wrong

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chord progression to satisfy a pseudo-classical design, has apparently been playing pops so long he cannot make his way back. This is slick, bland, and impersonal playing. J. G.

© © IRA SULLIVAN: *Bird Lives*. Ira Sullivan (trumpet and flugelhorn), Nicky Hill (tenor saxophone), Jodie Christian (piano), Don Garrett (bass), Dorel Anderson and Wilbur Campbell (drums). *Love Letters; In Other Words; Perhaps*; and three others. VEE JAY SR 3033* \$4.98, LP 3033 \$4.98.

Interest: Modern jazz consolidators
Performance: Ardent
Recording: Rather pinched

Recorded last year at the seventh annual Charlie Parker Memorial Concert in Chicago, this is a statement of commitment to Parker's concepts by a group of Chicago jazzmen. The leader, Ira Sullivan, is a Parkerite who refuses to play it safe. His work is spontaneous, bold, and sometimes uniquely affecting. In this collection, Sullivan is at his best in a lyrical, meditative solo on *Love Letters*. Tenor saxophonist Nicky Hill projects surging power and intimations of what could become an arrestingly personal style. In the rhythm section, Don Garrett is a forceful and imaginative bassist. Pianist Christian tends to be overbusy, having not yet learned the expressive values of economy. The drumming by Anderson and Campbell is steady, but not distinctive.

These Chicago-based jazzmen are not among the restless experimenters and enlargers of the jazz language. Instead, they are trying to develop their styles within the traditions set by Parker. They have not entirely succeeded, but they do play with fire and with loving comprehension of the Parker idiom. N. H.

COLLECTIONS

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Interest: Great standards
Performance: Varying
Recording: Good
Stereo Quality: Negligible

Some months ago, Riverside issued a series of "Jazz Master-Composers" albums in which previously released performances from the company's catalog were rearranged to feature the compositions of Miles Davis, Thelonius Monk, Dizzy Gillespie, Charlie Parker, Duke Ellington, and others. These albums were not completely successful, because in the work of the best jazz composers the performance is the piece—some of the finest jazz works are seldom if ever played by anyone other than the composer.

Riverside has now released a similar project based on the work of six of our finest composers of popular songs: Richard Rodgers, Cole Porter, Jerome Kern, George Gershwin, Harold Arlen, and Irving Berlin. Each of the six has one album (each is separately available) devoted to him, and the performances are by the shining lights—and some of the satellites—of the Riverside and Jazzland galaxy: Thelonius Monk, Bill Evans, "Cannonball" Adderley, Charlie Byrd, Bobby Timmons, Wes Montgomery, Sonny Rollins, Milt Jackson, George Shearing, Johnny Griffin, Billy Taylor, and others.

Some critics feel that jazz will eventually dispense with popular-song material, and some of these performances indicate why. The best jazzmen can make a pop song completely personal, as Sonny Rollins does with *Every Time We Say Good-bye*, but many, including some of these performers, have a great deal of trouble playing ballads. I am also surprised at the number of phrases from Charlie Parker, Bud Powell, Dizzy Gillespie, and others that have become common property and are repeated over and over throughout the course of these performances. Most strikingly, one becomes aware of what a great impact Miles Davis's approach to the popular song has made on his contemporaries.

About the composers: Harold Arlen has used jazz and blues for inspiration more than any other pop composer (with the possible exception of Gershwin), and he has written some wonderful songs, yet the album devoted to him is the least satisfactory of the lot. Conversely, the most sophisticated composer, Cole Porter, whose *What Is This Thing Called Love* is a bop staple, has evoked the most interesting performances. For the most part, jazz musicians are attracted only to the earliest of Berlin's output: the waltzes *All Alone* and *Remember*, for

example. Richard Rodgers's *My Funny Valentine* is the jazz ballad—his more sentimental work with Hammerstein is relatively little used.

Finally, a word about the covers. They are composed of two different photographs of the same lovely reclining girl, each divided across three albums: there are two heads, two torsos, and two pairs of legs. If the buyer's taste in composers does not permit him to assemble a complete girl, he is faced with an unusual value judgment, the discussion of which lies outside the scope of this review. *J. G.*

● **SWING STREET.** Art Tatum (piano), Fats Waller (piano), Mildred Bailey (vocals), Dizzy Gillespie (trumpet), others. Sixty-four selections. Epic SN 6042 four 12-inch discs \$15.92.

Interest: **Swing panorama**
Performance: **Variable**
Recording: **Variable**

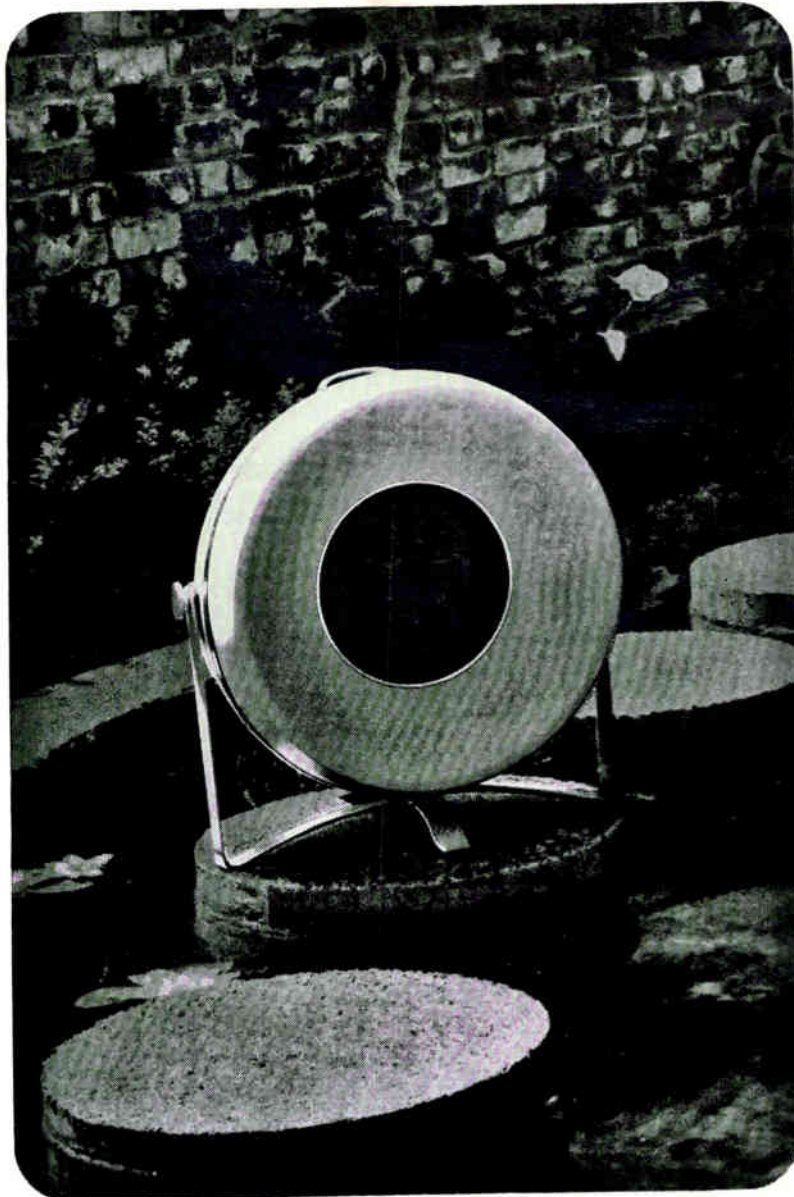
With characteristic thoroughness, producer Frank Driggs has assembled a cross-section of the music played on New York's Fifty-second Street before the clubs gave way first to strippers, then to the new Toots Shor's. The names alone include nearly every important musician of the Thirties and Forties: Red Norvo, Art Tatum, John Kirby, Pee Wee Russell, Frankie Newton, Billy Kyle, Coleman Hawkins, Bobby Hackett, Count Basie, Lester Young, Dizzy Gillespie, and countless others. Little-known groups like the Clarence Profit Trio are well represented.

There are few surprises. One expects Waller to be amusing, Tatum to be astonishing, and they are. Classic performances like Dizzy Gillespie's *I Can't Get Started* (1945) are made available again.

But in the main, the collection is more valuable as a document of its time than as music. As contemporary concert music has skipped the nineteenth century in its search for a usable tradition, contemporary jazz has done largely the same with swing. This collection aptly shows why. The written riffs were more often tricky than inventive, too much of the material was ephemeral, there was too conscious an attempt to be entertaining. A vocal like Red McKenzie's *You've Been Taking Lessons in Love (From Somebody New)*, although amusing, is today faintly embarrassing. The great musicians who survived this era, such as the remarkable Pee Wee Russell, have drawn little from the context in which they played here.

There are a few gems in these four discs, such as some lovely examples of Red Allen's trumpet work, but only the serious student or the incorrigibly nostalgic listener will find very much of the rest interesting. The set is beautifully produced and impeccably documented.

J. G.



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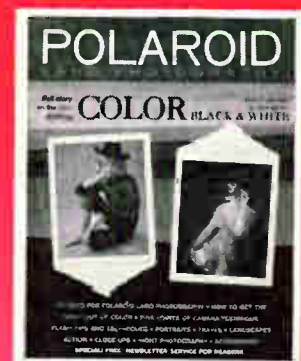
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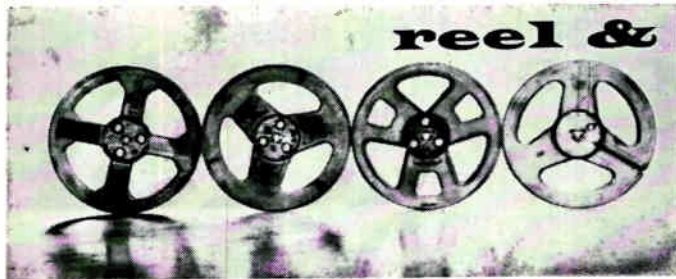
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Reviewed by CHRISTIE BARTER • DAVID HALL

Explanation of symbols:

- Ⓢ = monophonic recording
- Ⓣ = stereophonic recording

Ⓣ **BEETHOVEN: Piano Concerto No. 4, in G Major, Op. 58.** Glenn Gould (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 521 \$7.95.

Interest: Lyrical masterwork
 Performance: Highly personal
 Recording: A bit mushy
 Stereo Quality: Okay

This reading of the lyrical masterpiece among Beethoven's five piano concertos is not for classical purists. The Gould treatment is highly personal and romantic, as perhaps Paderewski would have played the music. The end result seems to me heavy-handed, an impression emphasized by a recorded sound that is somewhat heavy on bass and shy on highs. My preference is for the classically styled and beautifully recorded version by Fleisher and Szell on Epic tape EC 807. D. H.

Ⓣ **BEETHOVEN: Overtures for Fidelio—Leonore Nos. 1, 2, and 3; Fidelio.** Israel Philharmonic, Lorin Maazel cond. LONDON LCL 80014 \$7.95.

Interest: Variations on a theme
 Performance: Impressive
 Recording: Crisp
 Stereo Quality: Effective

The four overtures Beethoven wrote for his lone opera, *Fidelio*, are here brought together for the first time on tape and, for the most part, are packed with dramatic urgency and—let's face it—youthful exuberance. The wonder of Lorin Maazel, still in his early thirties, is in his remarkable command over any orchestra he conducts, his ability to communicate his ideas to the men under him and to get from them exactly what he wants. The Israel Philharmonic is no exception, as the listener will gather from these highly disciplined readings. Yet what Maazel wants, when it comes to Beethoven, may not entirely satisfy tastes developed by a generation that included Walter and Toscanini. Maturity may teach Maazel that there is more to Beethoven than the deliberate measuring

of slow passages against whirlwind prestos: the closing pages of the third *Leonore* Overture, which go like a house afire in his hands, are a case in point.

Still, there is no denying the kinetic force of his performance here. Except for some rather tentative horn playing in the *Fidelio* Overture, these four works move with compelling certainty and vigor. They have also been beautifully recorded. Although a trifle weak on the bass end, the sound is otherwise full-bodied and nicely articulated. C. B.

Ⓣ **BELLINI: La Sonnambula.** Joan Sutherland (soprano), Amina; Nicola Monti (tenor), Elvino; Margreta Elkins (mezzo-soprano), Teresa; Sylvia Stahlman (soprano), Lisa; Giovanni Foiani



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Interest: Charming period piece
 Performance: Mostly very stylish
 Recording: Excellent
 Stereo Quality: Good

For modern listeners, the wispy nothing of a plot that is the basis of *La Sonnambula* is hardly sufficient to sustain our interest throughout. The piece must stand

or fall therefore on Bellini's exquisitely drawn folk-flavor melodies and the manner in which they are sung. At least in the feminine department of this first four-track tape production, the requirements of the Bellini aesthetic are admirably met—not only by the peerless Miss Sutherland but equally by Margreta Elkins and Sylvia Stahlman. To my ears, Miss Sutherland seems at times to be giving such careful attention to the shaping of musical phrase and the placing of notes and ornamentation that her Italian becomes all but unintelligible. However, she grows progressively less self-conscious, finishing in glory with the "*Ah! non giunge*," marking the reconciliation with her jealous betrothed, and the finale "*Ah! non credea mirarti*."

Nicola Monti is competent enough as Amina's fiancé Elvino, though his top notes show signs of strain here and there. But Fernando Corena somehow makes of the kindly and reasonable Count something of a boor. Richard Bonyngé, who is both coach and husband to Miss Sutherland, does a generally excellent conducting job and deserves particular plaudits for his handling of the important choral parts allotted to the villagers. Indeed, the way in which these choral episodes are sung, and are captured in stereo on this taping, contributes in large measure to the atmospheric charm of the production. If the male vocalism approached the dazzling brilliance and technical perfection of the ladies here, this *Sonnambula* would have rated exceptional marks. As it is, however, the production is only very good, but certainly a must for Sutherland fans. D. H.

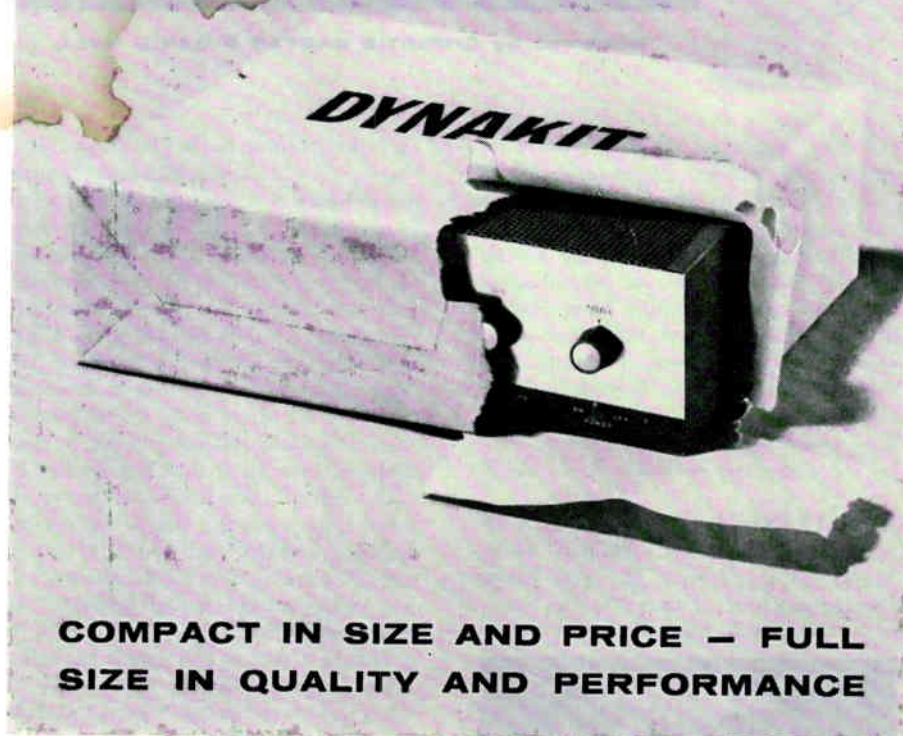
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Ⓣ **BIZET: Carmen.** Victoria de los Angeles (soprano), Carmen; Nicolai Gedda (tenor), Don José; Janine Micheau (soprano), Micaëla; Ernest Blanc (baritone), Escamillo. French National Radio Orchestra and Chorus, Thomas Beecham cond. ANGEL ZC 3613 two reels \$21.95.

Interest: Standard masterwork
 Performance: Exhilarating
 Recording: Very good
 Stereo Quality: Acceptable

This, believe it or not, is the first *Carmen* on tape. But those familiar with the

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available versions of the popular opera on discs will know that this is the only satisfying performance in stereo to date.

Though its release on three Capitol discs dates back at least three years, it still sounds fine, and stands as a vivid example of the late Sir Thomas Beecham's genius as an opera conductor. The stereo engineering does little to suggest a live performance, as most operatic recordings strive to do these days, but Beecham projects the score's musical values, largely overlooked in bread-and-butter performances, with unflinching clarity and vigor. The unusual performance he elicits from Victoria de los Angeles in the title role is, in addition, a splendid example of the dramatic conviction he was able to impart to the singers under his baton. Her Carmen is no wild-eyed harridan, but rather a subtle, conniving creature provocatively portrayed and radiantly sung. Nicolai Gedda and Ernest Blanc are similarly effective in support, and Janine Micheau does what she can to master telling vocal difficulties. The choral work throughout the performance is superb.

Unfortunately these tapes are not divided by acts, as ideally should have been the case. But the sequence breaks are not troubling—the first occurs at Carmen's second entrance in Act One, the second after her dance for Don José in Act Two (the midway point on discs), and the third just before Micaëla's air in Act Three. A handsomely printed libretto is available on request, without cost. C. B.

RECORDING OF SPECIAL MERIT

© BRUCKNER: *Symphony No. 5, in B-flat Major*. Vienna Philharmonic, Hans Knappertsbusch cond. LONDON LCL 80103 \$7.95.

Interest: Major Bruckner
Performance: Sympathetic
Recording: Good
Stereo Quality: Fine

It is incredible, but true, that this splendid performance was first released on two monophonic discs as far back as the spring of 1957, at a time when stereo was the plaything of advanced audiophiles. It is incredible because the sound on this reel is so good. Orchestral tuttis are a little muddy at times, but generally the definition of instrumental timbres defies comparison with most recordings being made today. If there is a fault, it lies in the tape transfer, which is marred by print-through after brassy fanfares in the first movement and again in the last. The hour-long symphony is offered by itself at London's standard price for classical tapes, so that it represents a considerable bargain as against the stereo disc version, which is some

four dollars more expensive. It is also the first Bruckner symphony on tape.

Those who believe, with some justification, that Bruckner was incapable of organizing his musical thought should listen to the Fifth, an imposing work bound together by thematically related outer movements of surprising strength. Knappertsbusch uses an edition prepared by Joseph Schalk for the first performance in 1894 (twenty years after the date of composition), in contrast to the recent habit of returning to the original score. Thus the somewhat abridged finale of this performance reaches its summation with the utmost in musical logic. The adagio is a warmly expressive, almost rhapsodic movement, and the short scherzo moves along at a merry pace. Altogether this is a superb account of a significant Bruckner work. *C. B.*

© **CHOPIN: *Les Sylphides*. PROKOFIEV: *The Love for Three Oranges—Suite, Op. 33a*.** Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTOR FTC 2097 \$8.95.

Interest: Can your equipment take it?
Performance: Assertive
Recording: Impressive
Stereo Quality: Fine

The sound's the thing here. The fireworks do not really begin until the second sequence, which holds the Prokofiev Suite, but there you will find a fine demonstration piece performed with brio and recorded to a fare-thee-well. Fiedler is not one to linger over the score's subtle ironies or wit, but he revels in its gaudy sentiment and color, with results that will test the mettle of any stereo sound system. *Les Sylphides*, although orchestrated especially for the Boston Pops by Leroy Anderson, pales by comparison. In fact it sounds pretty dull, but mostly because of the rather labored and graceless performance it is given. *C. B.*

© **DVOŘÁK: *Symphony No. 2, in D Minor, Op. 70*.** Cleveland Orchestra, George Szell cond. EPIC EC 823 \$7.95.

Interest: Impassioned Bohemianism
Performance: Sternly controlled
Recording: Generally good
Stereo Quality: OK

Viewed in terms of the composer's artistic development, this D Minor Symphony—actually his seventh in order of composition—is a counterpart of the First of Brahms in the fiercely turbulent expressive character of its outer movements. The middle movements display Dvořák's lyrical and Bohemian dance style at its very finest, and are reminiscent of the *Scherzo Capriccioso* composed two years earlier, in 1883. (Continued overleaf)

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The Szell-Cleveland Orchestra performance is the first of this symphony to find its way to tape. But for all the finely honed playing of the orchestra and the virile rhythmic tension communicated in Szell's conducting, I would still be inclined to stand by the somewhat more flexible and heartfelt stereo disc readings of Monteux (RCA Victor), Kubelik (London), or Haitink (also on Epic). The recorded sound here is full, if a bit lacking in sparkle, but this may stem from the rather excessive level of background hiss present on my reel. *D. H.*

© **FRANCK:** *Grande Pièce Symphonique, Op. 17; Chorale No. 2, in B Minor; Prelude, Fugue, and Variation, Op. 18; Prière, Op. 20; Pastorale, Op. 19 No. 4; Pièce Héroïque in B Minor.* Jeanne Demessieux (organ). LONDON LCK 80101 \$11.95.

Interest: Special
Performance: So-so
Recording: Adequate
Stereo Quality: Spacious

Franck's lumbering *Grande Pièce Symphonique* and the B Minor Chorale, very near its equal as an architectural monster, will doubtless be welcomed on tape by a minority, but even that hardy and devoted band will be disappointed by Mme. Demessieux's rather uninspired, precipitous performances recorded at the Madeleine in Paris. She brings more of her accustomed élan to the four relatively shorter pieces occupying the second sequence, particularly the ingratiating *Prelude, Fugue, and Variation* and the explosive *Pièce Héroïque*. But the Madeleine's organ is itself an unwieldy instrument housed in a cavernous acoustical environment justifiably deplored by acousticians, recording engineers, and organists alike. The sound is ill-defined and sodden on the bass end, drab and thick in the middle registers—both subject to a reverberation time of five or six seconds. The recorded quality of this twin-pack release is absolutely faithful to that sound. I doubt that many listeners will find it attractive. *C. B.*

© **GRIEG:** *Piano Concerto in A Minor, Op. 16.* **SCHUMANN:** *Piano Concerto in A Minor, Op. 54.* Julius Katchen (piano); Israel Philharmonic, István Kertész cond. LONDON LCL 80104 \$7.95.

Interest: Perennial
Performance: Dashing
Recording: Solid
Stereo Quality: Good

It is hard to make these two concertos sound fresh, but Katchen succeeds. In fact he bends over backwards to do so, with what sounds like the enthusiastic support of his conductor, István Kertész,

a thirty-year-old Hungarian. These performances may be almost too flashy for some tastes, yet Katchen's personal involvement is obviously great, and his playing is intense and sharply focused, comparing favorably with the more seasoned account of the Grieg by Artur Schnabel (RCA Victor FTC 2100) and the Schumann by Van Cliburn (RCA FTC 2042). In contrast, Leon Fleisher's recording of both works (Epic EC 812) represents the cool-headed approach. London's stereo engineering is first-rate, despite some print-through in the tape transfer and a relatively high



JULIUS KATCHEN
Fresh bloom on perennials

level of hiss throughout. The sound is full-bodied, and the balance of the solo instrument against the orchestra just right—not unduly prominent. *C. B.*

© **KHACHATURIAN:** *Symphony No. 2.* Vienna Philharmonic Orchestra, Aram Khachaturian cond. LONDON LCL 80106 \$7.95.

Interest: Cinematic war symphony
Performance: Superb
Recording: Fabulous
Stereo Quality: Tops

If the Russians of 1943 had been as familiar with the supercolossal film scoring of Hollywood's Dmitri Tiomkin, *et al.*, as we Americans, I wonder if Khachaturian could have gotten away with this overblown war piece? There are some effective thematic ideas and occasional brilliant bits of Georgian-style folk rhythms, but in sum it is pretty tawdry when measured against such war symphonies as Prokofiev's No. 5, Shostakovich's No. 8, or Vaughan Williams's No. 6.

Khachaturian conducts amazingly well here. The Vienna Philharmonic plays gloriously; and the recording is stupefyingly realistic. *D. H.*

© **MOZART: Symphonies: No. 41, in C Major (K. 551, "Jupiter"); No. 35, in D Major (K. 385, "Haffner").** Amsterdam Concertgebouw Orchestra, Eugen Jochum cond. PHILIPS PT 90004 \$7.95.

Interest: Top symphonic Mozart
Performance: Clean and clear
Recording: Likewise
Stereo Quality: Good

Jochum and his Dutch players have strong tape competition from identical couplings by Bruno Walter on Columbia and Josef Krips on London. And from the standpoints of sheer orchestral precision and elegant command of dynamics, the latter versions have a commanding lead. One might ask for a more heroic projection of the "Jupiter," but Jochum's way is just right for the concise and extroverted "Haffner." Excellent sound. *D. H.*

RECORDING OF SPECIAL MERIT

© **SIBELIUS: Symphony No. 2, in D Major, Op. 42.** Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 520 \$7.95.

Interest: Perdurable Sibelius
Performance: Dramatic
Recording: Good
Stereo Quality: Good

This most popular of the Sibelius symphonies has been a long time in coming to four-track tape, and fortunately we have been given the best of the available readings from discs—a fairly early Ormandy stereo performance that displays not only the Philadelphia maestro at his dramatic best, but his orchestra to its very finest sonic advantage, with ample reverberation content and truly gorgeous tonal body. My recommendation is unreserved on all points. *D. H.*

© **STRAVINSKY: Petrouchka. GLINKA: Russlan and Ludmilla: Overture.** Israel Philharmonic Orchestra, Lorin Maazel cond. LONDON LCL 80118 \$7.95.

Interest: Great Stravinsky ballet
Performance: Hectic
Recording: Bright
Stereo Quality: Okay

This fifth *Petrouchka* on four-track tape, under the baton of the brilliant young Lorin Maazel, adds nothing to what has been better said interpretively on the subject by Stravinsky himself (Columbia MQ 474), Ansermet (London LOK



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80006), and Monteux (RCA Victor FCT 2007). So taut and fast-paced is Maazel's reading that one concludes he has sought to find in this piece a vehicle for virtuosity rather than the score's essential musical and theatrical substance. The same comment holds true—even more so—for his performance of the Glinka overture. *D. H.*

⑤ **SOUSA: *Marches***. University of Michigan Band, William D. Revelli cond. *King Cotton; Nobles of the Mystic Shrine; Golden Jubilee; El Capitan*; and eleven others. VANGUARD VTC 1650 \$7.95.

Interest: Authentic Americana
Performance: Spirited
Recording: Very good
Stereo Quality: Excellent

A program of fifteen marches by John Philip Sousa can be a fairly exhausting affair if listened to in one sitting, particularly if the playing is as lively and infectious as it is here. The symphonic band of the University of Michigan has been hailed as one of the best of its kind and, judging by these precision performances, there is no reason to doubt it. The recording is of astounding clarity and brilliance, a little weak on the bass end, perhaps, but otherwise flawless. *C. B.*

⑤ **TCHAIKOVSKY: *The Nutcracker, Op. 71 (complete)***. London Symphony Orchestra, Antal Dorati cond. MERCURY ST 2 9013 two reels \$11.95.

Interest: Tchaikovskion confection
Performance: Brilliant
Recording: Overbrilliant
Stereo Quality: Good

Speaking as the person who supervised the recording sessions for the disc premiere of this score with Dorati and the Minneapolis Symphony, I was more than a little curious to hear what would happen to the music its second time through under Dorati's baton. There can be no doubt that for finesse and precision, the London Symphony, not to speak of the female chorus in the *Snowflake Waltz*, wins hands down over the Minneapolis contingent. What I miss, however, is the passionate projection that the Minneapolis-Dorati team imparted to the lyrical pages of the score, especially in the grandiose climaxes of the Act One transformation scene and in the wonderful Act Two pas de deux, in which Tchaikovsky demonstrates what can be done with a simple descending scale. Everything moves just a bit faster in this London Symphony recording, albeit with sizzling rhythmic verve and linear tension. There is a gain in excitement, but also something of a loss in poetry (for this it is worth turning to the London

tape with Ansermet and the Suisse Romande Orchestra).

The rather brittle effect of the final result as heard on the Mercury-Bel Canto tape is emphasized, in my review copy at least, by lack of substantial bass and by noticeable tape overload of high-frequency transients, especially those punctuated by big cymbal crashes. My guess is that a remastering of this tape with some top cut and bass boost would result in greater justice both to Tchaikovsky's music and to Dorati's brilliantly executed performance. *D. H.*

⑤ **WAGNER: *Das Rheingold: Entrance of the Gods into Valhalla, Die Walküre: Ride of the Valkyries, Siegfried: Forest Murmurs, Götterdämmerung: Siegfried's Rhine Journey, Tannhäuser: Prelude to Act III, Parsifal: Prelude to Act I***. Philharmonia Orchestra, Otto Klemperer cond. ANGEL ZS 35947 \$7.98.

Interest: More bits of Wagner
Performance: Authoritative
Recording: Fair
Stereo Quality: Lopsided

This is the first Wagner by Otto Klemperer on tape, but it is also the third release of its general kind in as many months. The others, by Antal Dorati (Mercury ST 90287) and George Solti (London LCL 80109), offer equally distinguished performances, more interesting repertoire, and better sound. The *Ring* excerpts, save for "Forest Murmurs," have been severely edited here, and the Prelude to the third act of *Tannhäuser* does not, by itself, sound like much. Of considerable value, however, is the *Parsifal* Prelude, an eloquent and moving example of Klemperer's art that is omitted from his splendid two-record Wagner overtures album of a few years back. Unhappily, the sound tends to be a little murky—fairly well defined on the fringes, but turgid in the middle registers. Stereo balance on the tape submitted for review clearly favored the right channel. *C. B.*

COLLECTIONS

⑤ **CORELLI: *Concerto Grosso, in G Minor, Op. 6, No. 8 ("Christmas")***. PACHELBEL: *Canon, in D Major*. RICCIOTTI: *Concertino No. 2, in G Major*. GLUCK: *Chaconne from Paride ed Elena, Act III*. Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON LCL 80110 \$7.95.

Interest: Enlightenment pleasures
Performance: Straightforward
Recording: Full-bodied
Stereo Quality: Satisfactory

A thoroughly agreeable tape, this one—

a program from the eighteenth-century repertoire notable for harmonic and melodic riches in combination with solid instrumental polyphony. The Concertino has been variously ascribed to Carlo Ricciotti and to Pergolesi, but in any case it makes delightful listening, especially in the surging fugato finale. The beautiful Pachelbel *Canon* need not be played quite as slowly as it is here, but the Gluck excerpt is beautifully done.

Solidity and presence characterize London's recorded sound, but perhaps the over-all level is a bit high, for I noticed a more than normal amount of leakage from reverse tracks. *D. H.*

RECORDING OF SPECIAL MERIT

© **CREAMPUFFS AUS WIEN:** Schubert: *Grätzer Galop*. Lanner: *Two Mazurkas*; *Hansjörgel Galop*; *Malapou Galop*. J. Strauss Sr.: *Bajaderen Waltz*.



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Interest: Authentic *Alt Wien*
Performance: To the manner born
Recording: A bit overreverberant
Stereo Quality: Okay

Volume Three of Boskovsky's inimitable authentically styled performances of Viennese dance music is now on four-track tape, and those who have the first two will want to add this reel to their libraries. I feel no further recommendation is necessary than to report that I was especially enchanted by the old dances, which are scored for two violins and guitar. The listener will recognize in these delightful pieces the inspiration for Fritz Kreisler's Viennese-style encore masterpieces. *D. H.*

JULY 1963

© **MUSIC FOR TRUMPET AND ORCHESTRA, Volume Four.** Stradella: *Sinfonia, from Il Barcheggio (Cantata)*. A. Scarlatti: *Sinfonia No. 11, in D Major*. Torelli: *Trumpet Concerto*. Neukomm: *Three Fanfares for Four Trumpets*. Fux: *Serenada for Two Trumpets and Orchestra*. Roger Voisin and Robert Nagel (trumpets); Kapp Sinfonietta, Emanuel Vardi cond. KAPP KTL 49008 \$7.95.

Interest: Trumpet tunes
Performance: Spirited
Recording: Bright
Stereo Quality: Discreet

This latest is the fourth volume of music for trumpet and orchestra, with Roger Voisin the primary soloist. It is welcome, but it also represents the sufficiency to which the only response is: enough is enough. The bottom of this barrel may not yet have been scraped bare, but the inclusion of the three fanfares by the nineteenth-century composer Sigismund Neukomm, amid the Baroque splendors of the other works in this program, clearly indicates that the series has almost exhausted its usefulness. The performances are ingratiating, and the recording beautifully engineered. Stereo separation is adequate, though no attempt is made in the Fux *Serenada* to divide the solo trumpets between two channels. *C. B.*

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

© **BALALAIKA FAVORITES.** Osipov State Russian Folk Orchestra, Vitaly Gnutov cond. MERCURY ST 90310 \$7.95.

Interest: Russian pops
Performance: Charming
Recording: Live
Stereo Quality: Well spread

Except for Tchaikovsky's *Dance of the Comedians*, Rimsky-Korsakov's eternal *Flight of the Bumblebee*, and the recently popular *Midnight in Moscow* by one Soloviev-Sedoy, the music on this reel will be unfamiliar to most Americans. But what a wonderful world of caressing melody and exotic sound it opens up! The Osipov Orchestra, one of Russia's leading ensembles of balalaikas, three-stringed domras, and the like, was recorded on location—that is, in the Great Hall of the Tchaikovsky Conservatory in Moscow—by Mercury's mobile engineers last year. And what they brought away should revive the most jaded palate and soften the hardest heart. The titles (*At Sunrise, Under the Apple Tree, and Evening Bells*) describe to some extent the atmosphere evoked by the music itself. But it must be heard to work its

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subtle charm. The recorded sound could not be better. **C. B.**

⑤ **COUNT BASIE: *On My Way and Shoutin' Again!*** Count Basie and his Orchestra. *I'm Shoutin' Again; Ducky Bumps; The Long Night; Jump for Johnny;* and six others. VERVE VSTC 284 \$7.95.

Interest: Music by Neal Hefti
Performance: Professional
Recording: Fair
Stereo Quality: Okay

Count Basie obviously enjoys playing the music of Neal Hefti—this is his second such set, although the first on tape. And Neal Hefti has good reasons for liking to write for the Count Basie band. The ten instrumentals on this reel are indeed tailor-made for the Count's sidemen, who, led by Eric Dixon and Frank Wess doubling on sax and flute and by trumpeter Thad Jones, turn out some fine-spun solos. The recorded sound is rather lifeless. **C. B.**

⑤ **OSCAR BRAND: *Bawdy Songs and Backroom Ballads, Vol. 4.*** *Cindy; Tom Bolynn; Plymouth Town; Two Maidens;* and ten others. Oscar Brand and Dave Sear (vocals, banjos, and guitar). AUDIO FIDELITY AFST 1847 \$8.95.

Interest: Songs of seduction
Performance: Lusty
Recording: Adequate
Stereo Quality: Some imbalance

The hero of this reel is a randy rover, the heroine a complaisant maid (or two). The preoccupation is sex, mostly impure and simple. Oscar Brand claims to have had little difficulty collecting his material, which ranges from Elizabethan times to the present, but if pressed, he'd probably admit he had a jolly good time. With Dave Sear's help on the refrains, he rambles through this scurrilous songbook with great relish. The stereo sound is adequate, though the right channel is weak on the first sequence and Brand's banjo, on the left, is too pronounced. The voices are often distinctly out of focus, making the listener strain for the titillating lyrics. The price seems a bit high. **C. B.**

RECORDING OF SPECIAL MERIT

⑤ **DAVE BRUBECK: *Time Further Out.*** Dave Brubeck (piano), Paul Desmond (alto saxophone), Joe Morello (drums), Eugene Wright (bass). *It's a Raggy Waltz; Bluettes; Charles Matthew Hallelujah; Far More Blue;* and five others. COLUMBIA CQ 515 \$7.95.

Interest: Off-beat beat
Performance: Seemingly effortless

Recording: Fine
Stereo Quality: Distinct

This reel, a sequel to the Quartet's deservedly popular "Time Out" (Columbia CQ 437), falls short of its predecessor in lyric invention but offers more rhythmic variety. Two numbers in three-quarter time, *Bluettes* and the intriguing *It's a Raggy Waltz*, give way to a 4/4 shout celebrating the birth of Brubeck's son, Charles Matthew, which in turn leads to experiments in time signatures such as 5/4 and 9/4. The last are by now no longer problematical for those comfortable with recent jazz trends, but a number called *Unsquare Dance* in 7/4 time is way out rhythmically, and fun besides. The sound is clean and nicely balanced. **C. B.**

⑤ **JOHN COLTRANE: *Africa/Brass.*** John Coltrane (tenor saxophone), McCoy Turner (piano), Elvin Jones (drums), others. *Africa; Greensleeves; Blues Minor.* IMPULSE ITC 302 \$7.95.

Interest: Tangential
Performance: Same
Recording: OK
Stereo Quality: Realistic

The three numbers Coltrane and his men play here were originally composed or arranged for the John Coltrane Quartet. Therefore they sound inflated in these performances by an almost-big band. The recording is good, virtually concealing with noise the barrenness of musical thought that lies beneath a brilliant, technically facile surface. **C. B.**

⑤ **ELLA FITZGERALD: *Ella Swings Gently with Nelson.*** Ella Fitzgerald (vocals); orchestra, Nelson Riddle cond. *Sweet and Slow; Georgia on My Mind; I Can't Get Started; Street of Dreams; It's a Pity to Say Goodnight; Body and Soul; My One and Only Love;* and six others. VERVE VSTC 283 \$7.95.

Interest: More Ella
Performance: Skillful but detached
Recording: Bright
Stereo Quality: Cavernous

Ella's singing on this reel (her umpteenth) is invariably persuasive but rather monotonous, too. By putting a little more than the usual spunk into songs such as *I Wished on the Moon* and *Darn That Dream*, and by "low-keying" others (*It's a Blue World* and *Street of Dreams*) she makes them all sound pretty much alike. A sense of involvement is also lacking most of the time: one is generally more impressed with her artifice than her art. Nelson Riddle's big-band backing is discreet but inflated somewhat by the stereo engineering. **C. B.**

© GILBERT AND SULLIVAN: *Ruddigore*. Jean Hindmarsh (soprano), Rose Maybud; Jean Allister (contralto), Mad Margaret; Thomas Round (tenor), Richard Dauntless; John Reed (baritone), Sir Ruthven Murgatroyd; Kenneth Sandford (baritone), Sir Despard Murgatroyd; Donald Adams (bass), Sir Roderic Murgatroyd. D'Oyly Carte Opera Chorus; Orchestra of the Royal Opera House Covent Garden, Isidore Godfrey cond. LONDON LOH 90056 \$12.95.

Interest: Savoyard melodrama
Performance: Idiomatic
Recording: Good
Stereo Quality: Good

Ruddigore is the first in the current series of D'Oyly Carte recordings that does not, I regret to say, include spoken dialogue. Some G&S fans, commenting on earlier releases in the series, have claimed that the words intrude upon their enjoyment of the music. But what wonderful documents these recordings are—perhaps not of the D'Oyly Carte's golden age, which seems to have passed, but of the Gilbert and Sullivan operettas themselves—documents especially valuable to listeners making their first acquaintance with this music. *Ruddigore* is certainly not one of the more popular G&S operettas. It is, in fact, one of the least well known, and inclusion of the dialogue clearly would have helped to unravel the puzzling succession of songs and choruses this recording offers. (Even the libretto, which buyers must send for, omits the dialogue and fails to identify musical numbers in the synopsis.)

The music in *Ruddigore*, a tale of love triumphing over a witch's curse, is generally heavier, more dour, and more darkly colored than most of the other operettas. Traces of the more sinister aspects of Italian opera are common, in Mad Margaret's scena and ballad ("To a garden full of posies"), in some of the music backing Sir Despard, and in the awesome Chorus of Family Portraits. The performance observes the traditional cuts—again, a pity, since a few of the songs and stanzas the D'Oyly Carte ignores in its production today have valid dramatic points to make. The solos leading to the final chorus are dropped entirely in this recording, but both the original overture and the overture currently in use by the company, a revision by Geoffrey Toye for the revival of the early 1920's, are included.

The cast, headed by John Reed, Thomas Round, and Jean Hindmarsh, is a strong one. Jean Allister's portrayal of Mad Margaret, too, is exceedingly effective. The recording makes little use of stereo movement, but separation is pronounced. The sound is fine indeed.

C. B.

(Continued on page 86)

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© **PETER NERO: *The Colorful Peter Nero***. Peter Nero (piano); orchestra, Marty Gold cond. *Orange Colored Sky; Mood Indigo; Golden Earrings; On Green Dolphin Street*; and eight others. RCA VICTOR FTP 1171 \$7.95.

Interest: **Classi-pops**
Performance: **Colorful**
Recording: **Fine**
Stereo Quality: **Good**

If you like your *Yellow Rose of Texas* served up as a Mozartian rondo with a Dixie break, your *Golden Earrings* as a Chopinesque waltz, and your *Deep Purple* as some lost soul's noble attempt to recapture the *Sturm und Drang* of the *Warsaw Concerto*, then this tape is for you. Peter Nero is an extraordinarily talented young man, yet in this, his fourth reel, he too often lets his fertile imagination run wild. Most preposterous of the lot: a rendition of the simple tune *Black Is the Color of My True Love's Hair* as a Biblical epic. Nero's treatments of *Mood Indigo*, *Serenade in Blue*, and the venerable *Tangerine* are the least heavily adorned and, as it turns out, the most effective. The stereo engineering throughout is very good indeed.

© **OLIVER! (Lionel Bart)**. Broadway-cast recording. Bruce Prochnik, Clive Revill, Georgia Brown, Hope Jackman, Willoughby Goddard, Michael Goodman, Alice Playten, Danny Sewell; orchestra and boys' chorus, Donald Pippin cond. RCA VICTOR FTO 5017 \$8.95.

Interest: **A winner from Britain**
Performance: **Good**
Recording: **Fine**
Stereo Quality: **Ditto**

It is safe to say that this is the first musical ever made available in a four-track edition before the Broadway opening. And that by more than a month, the reason being that Lionel Bart's highly touted adaptation of Dickens's *Oliver Twist* opened as a British import in Los Angeles last summer and was recorded in RCA's Hollywood studios before the trek East.

By the time *Oliver!* opened at the Imperial in New York last December a good many theater-goers had had ample opportunity to acquaint themselves with the score. If they also happened to pass through London's West End any time after June of 1960, or were lucky enough to have obtained the English Decca recording by the original British cast, they might have made a status symbol of being familiar with both productions.

The plain fact, snobbery aside, is that the recording by the British cast is the better one despite some overlapping in the American. The RCA recording, for all its merits, is weaker on several counts:

Bruce Prochnik, who brings less than his predecessor's wistfulness to the title role; the boys' chorus, which sings with less verve and precision; and the rather (perhaps deliberately) tentative portrayal of Fagin by Clive Revill. Georgia Brown, who sings Nancy here as there, is clearly the star on this reel, singing the tender but searing *As Long as He Needs Me*, and leading the company in some of the show's rowdiest ensembles, *It's a Fine Life* and *Oom-Pah-Pah*, as well as the beguiling *I'd Do Anything*. Otherwise, Mr. Bart's pungent, music-hall-flavored score is served by the best intentions in Willoughby Goddard's *Boy for Sale*, in Master Prochnik's *Where Is Love?* and *Who Will Buy?*, in Mr. Revill's *Reviewing the Situation*, and in the boys' rousing *Consider Yourself*. And what songs they are, every one! Derivative in most instances, but what musical comedy score is not? Very few can claim the consistency of style that *Oliver!* possesses. The recording is superb, as heartily full-bodied as the music itself.

C. B.

RECORDING OF SPECIAL MERIT

© **PETE SEEGER: *The Bitter and the Sweet***. Pete Seeger (vocals and guitar). *We Shall Overcome; Living in the Country; Where Have All the Flowers Gone; Barbara Allen; Around and Around Old Joe Clark; Turn! Turn! Turn!*; and six others. COLUMBIA CQ 513 \$7.95.

Interest: **Splendid solo hoot**
Performance: **Disarming**
Recording: **Good**
Stereo Quality: **Incidental**

Much of Pete Seeger's enduring charm as a folk singer can be attributed to his easygoing if not entirely note-perfect delivery and the enthusiasm and apparent spontaneity with which he addresses his ardent young following. This recording, made during a performance at the Greenwich Village coffeehouse called the Bitter End, is a case in point. He opens with the theme song of the South's integration movement (*We Shall Overcome*) and concludes with a Child ballad still sung today in Nova Scotia (*The False Knight upon the Road*), encouraging and getting a good deal of audience participation along the way. Singing the gentle protest song, *Where Have All the Flowers Gone*, the rugged *Ram of Darby*, the humorous *Andorra* ("They spent four dollars and ninety cents/On armaments in their defense!"), or even just "doodling," as he calls it, Seeger always conveys a marvelous sense of discovery. His material invariably sounds fresh, and his listeners are made to feel that they are sharing it with him for the very first time. The utterly realistic sound adds immediacy to this, the first Seeger recital on tape.

C. B.



POP HUMOR FILMS Theater FOLK

Reviewed by STANLEY GREEN • NAT HENTOFF • PAUL KRESH

Explanation of symbols:

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

Ⓢ Ⓜ HARRY ARNOLD: *Dancing on Broadway to the Music of Cole Porter*. Orchestra, Harry Arnold cond. *Begin the Beguine; I Love You; Rosalie; An Old-Fashioned Garden; All through the Night*; and seven others. RIVERSIDE RLP 97536 \$4.98, RLP 7536* \$3.98.

Interest: Porter
Performance: Bland
Recording: Adequate
Stereo Quality: Well spread

With strings and woodwinds predominating, Harry Arnold covers some familiar Cole Porter territory in this tastefully sedate program. Though intended for dancing, the arrangements are far more leisurely than most dance-along albums and seem to be more in the mood-music category. The "Broadway" of the album title is used generically rather than geographically, since five of the twelve songs are from films and one, *Experiment*, is from a London musical. S. G.

Ⓢ Ⓜ KEVIN GAVIN: *Hey! This Is Kevin Gavin*. Kevin Gavin (vocals); orchestra, Mundell Lowe cond. *Let There Be Love; As Long as I Live; The First Time You Love*; and nine others. PARKER PLP 810 S \$4.98, PLP 810 \$3.98.

Interest: Standards plus Gavin's own
Performance: Welcome newcomer
Recording: Satisfactory
Stereo Quality: Adequate

I hope there is room today for a singer with a warm, legitimate voice who respects a song lyric and knows the difference between projection and distortion. Kevin Gavin's voice may not be the most potent instrument around, but he is surely an exceptionally intelligent interpreter. In addition to well-chosen standards, Gavin offers five of his own songs, which show him equally adept at writing and singing. I also like Mundell Lowe's orchestral backing. S. G.

Ⓢ Ⓜ GREAT PERSONALITIES OF BROADWAY. George M. Cohan, Fanny Brice, Al Jolson, Helen Morgan, Sir Harry Lauder, Rudy Vallee, Ethel Merman, Ezio Pinza, Beatrice Lillie. *My Man; My Time Is Your Time; At the Mardi Gras*; and seven others. RCA CAMDEN CAL 745 \$1.98.

Interest: Should have been better
Performance: Inimitable
Recording: Well done

This is a formless, hurry-up sampling of some of the riches that RCA has in its vaults. Why, for example, do we hear Rudy Vallee doing *My Time Is Your*



TAMMY GRIMES
Not unmistakable, but unimpeachable

Time, which was associated with his radio career, not with Broadway? Why Ethel Merman doing *How Deep Is the Ocean?*, which is not associated with her at all? Why Pinza or Lauder, when we could have had Gertrude Lawrence, Fred Astaire, or Irene Bordoni? In short, why is it that RCA, with all the great Broadway personalities they have recorded, could not give us a two- or three-record set offering a coherent, intelligently planned panorama of musical-comedy stars singing tunes they introduced? S. G.

Ⓢ Ⓜ TAMMY GRIMES: *The Unmistakable Tammy Grimes*. Tammy Grimes (vocals); orchestra, Luther Hen-

derson cond. *Miss Otis Regrets; Just Squeeze Me; Lullaby of Broadway*; and nine others. COLUMBIA CS 8784 \$4.98, CL 1984* \$3.98.

Interest: Varied pops
Performance: Persuasive
Recording: Satisfactory
Stereo Quality: All right

Album title notwithstanding, the feline, raspy quality of Tammy Grimes's voice is easy to mistake for Eartha Kitt's. But the comic projection and the dramatic ability are all Miss Grimes's own, and she makes the most of the varied repertoire in this odd collection. There is genuine pathos in *Hi-Lili, Hi-lo* and *Time after Time*, and the freshness of her approach to *Toot Toot Tootsie* and *Bye Bye Blackbird* makes these chestnuts seem new. Much credit is due the bright, imaginative orchestrations of Luther Henderson—for example, listen to the piquancy of the backing to *Miss Otis Regrets* and the insistent percussion beat behind *My Man*. S. G.

Ⓢ Ⓜ JACKIE AND ROY KRAL: *Like Sing—Songs by Dory and André Previn*. Jackie and Roy Kral (vocals); orchestra. *Lost Letter; Sing Me an Abstract Song; Control Yourself; Lose Me Now; Change of Heart; Now I Know*; and six others. COLUMBIA CS 8734 \$4.98, CL 1934* \$3.98.

Interest: Bright pops
Performance: Engaging
Recording: Good
Stereo Quality: Appropriate

This is a quality album of a type too infrequently recorded. Instead of turning out another collection of tunes by Gershwin or Porter or Kern, Jackie and Roy Kral have turned to a younger composer, André Previn, and his wife, lyricist Dory Langdon, and have produced one of the most engaging collections of the year.

At a time when we have good reason to despair of finding anything fresh in the current crop of Tin Pan Alley products, the Previn melodies are bright and attractive and the lyrics have wit and originality. And fortunately, the Krals sing them engagingly. It is obvious that
(Continued on page 89)

MORE ENTERTAINMENT REVIEWS

IN BRIEF

DATA

COMMENTARY

⑤ **CHARLIE BYRD: *Bossa Nova Pelos Passaros*.** Charlie Byrd (guitar), Keter Betts (bass), Bill Reichenbach (drums), Earl Swope (trombone), Charlie Hampton (flute and alto saxophone), Gene Byrd (guitar), Willie Rodriguez (Latin percussion), strings. *Yvone; Voce e Eu; O Passaro; O Barquinho; Samba Triste*; and seven others. RIVERSIDE RS 9436 \$5.98, RM 436* \$4.98.

Charlie Byrd is a remarkable guitarist, a true virtuoso, and stands practically alone in his insistence on an unamplified instrument. But the flavor of a blues improvisation on the bossa nova becomes wearisome over the course of an entire disc. The different accompanying instrumentation from song to song cannot hide the sameness of material and approach.

J. G.

⑤ **A GERSHWIN HOLIDAY.** Peter Nero (piano), orchestra, Marty Gold cond.; The Three Suns; Norman Luboff Choir; Al Hirt and his All-Star Dixieland Band; Morton Gould and his Orchestra; Frankie Carle (piano), orchestra, Jimmy Haskell cond.; Hugo Winterhalter and his Orchestra. *The Man I Love; Fascinating Rhythm; Liza; Bidin' My Time*; and twenty-one others. RCA VICTOR VPS 6011 two 12-inch discs \$9.96, VPM 6011* \$7.96.

In this Gershwin grab-bag there is no unity of style or purpose. Peter Nero performs four selections from *Porgy and Bess* with characteristic flair and flamboyance, while another pianist, Frankie Carle, pounds out *Swanee* and *Fascinating Rhythm* in a honky-tonk manner. The Three Suns give a happy-go-lucky flavor to *Bidin' My Time* and *Liza*, and the pretentious Norman Luboff group crushes the life out of *I've Got a Crush on You*.

S. G.

⑤ **KINGSTON TRIO: *The New Frontier*.** Nick Reynolds, Bob Shane, John Stewart (vocals, banjo, guitar). *Greenback Dollar; Adios Farewell; Long Black Veil; Dogie's Lament; My Lord What a Mornin'; The First Time; The New Frontier*; and five others. CAPITOL ST 1809 \$4.98, T 1809* \$3.98.

The Kingston Trio has lost Dave Guard, and now depends upon energy rather than skill for its impact. For this listener, it is not enough. The vocals have become more derivative than ever, though the instrumentals are still good. If you like the Kingstons, there are several better albums.

J. G.

⑤ **CHUCK MANGIONE: *Recuerdo*.** Chuck Mangione (trumpet), Joe Romano (alto and tenor saxophones, flute), Wynton Kelly (piano), Sam Jones (bass), Louis Hayes (drums). *Recuerdo; Big Foot; Blues for Saandar; The Little Prince*; and two others. JAZZLAND AS 984 \$5.98, AM 84 \$4.98.

Gene Lees's notes for this album seem calculated to prevent critics from saying Chuck Mangione's style is derivative. But to my ear, Mangione alternately sounds like Dizzy Gillespie, Miles Davis, and Sonny Rollins. He has fair support from Joe Romano, and excellent assistance from Wynton Kelly, Sam Jones, and Louis Hayes.

J. G.

⑤ **INGE AND RUDI MEIXNER: *Yodeling in the Tyrols*.** Inge and Rudi Meixner, Furk Yodeler Trio (vocals); Karl Zaruba Ensemble. *Freunde der Berge; Kennst du das Tirolerland; Der Alpenfrieden; Die lustigen Pongauer*; and fourteen others. VANGUARD VRS 9108 \$5.95, VSD 2121 \$4.98.

As the notes for this album point out, yodeling is music "of dancing, promenade and love-making." This pleasurable program, from western Austria, is arranged with attention to an imaginatively balanced variety, and is performed with particular warmth and skill. The recorded sound is exceptionally good.

N. H.

⑤ **JOHN RUNGE: *English Folk Songs—Old and Older*.** John Runge (vocals and guitar). *Man is for the Woman Made; Willow Song; The Foggy Dew; The Barley Mow; I Care not for These Ladies; The Cypress Curtain of the Night; Fill Me a Bowl; Have You Seene but a Whyte Lillie Grow?; Old Daddy Fox; Joe the Carrier Lad; Geordie; Poor Old Horse*; and five others. WASHINGTON VM 735 \$4.98.

A true minstrel, Runge has a flexible lyric tenor and an easy sense of drama and humor, and he accompanies himself deftly. The first side contains Elizabethan songs by Purcell, Dowland, and Campion, among others, and the second side British folk tunes. This is a reissue of an earlier Riverside disc, and the recorded sound lacks crispness of definition. But the album is worth owning as an attractive example of a diminishing genre.

N. H.

⑤ **SHAKESPEARE: *Julius Caesar (excerpts)*.** Hilton Edwards, Brutus; Michael MacLiammoir, Mark Antony; others. Dublin Gate Theatre Production, Hilton Edwards director. SPOKEN ARTS 809 \$5.95.

The most admirable accomplishment here is the condensation; the readings move from highlight to highlight with a heady speed that should grip even the most impatient listener. Mr. Edwards makes an intermittently moving Brutus, and I am impressed by Norman Kodway's Cassius. But, in sum, the performances are rather overwrought.

P. K.

⑤ **SHAKESPEARE: *Great Scenes from Macbeth*.** Anthony Quayle, Macbeth; Gwen Ffrangcon-Davies, Lady Macbeth; Stanley Holloway, a porter; others. Howard Sackler director. CAEDMON TC 1167 \$5.95.

Who is so pressed for time that he must listen to this disjointed set of excerpts? Much of the effective sound and movement that director Howard Sackler introduced into the production is lost in this mono version. The thing to do is to buy the two-record stereo set (S231) and hear this marvelously performed *Macbeth* complete.

P. K.

Jackie and Roy have a real affinity for the creations of Dory and André. Seldom before have they communicated so much ease and assurance. Jackie Kral, in particular, has developed into an especially attractive stylist. Although Roy has elected to take only one solo, his vocal warmth and persuasiveness are evident in the duos.

The program gets off to a properly bubbly start with *Like Love*, a plea to halt weighty discussions in order to get down to basics. Other standouts include the propulsive *Runaround*, which adds a neat twist to a bickering-couple duet; the haunting, delicate *Where, I Wonder*; a realistic wish for a temporary romance, *Just for Now*; and the tender plaint of an excessively compliant female simply called *Yes*. In *You're Married*, the final selection, Miss Langdon's lyrics are at their most inventive, and Mr. Previn's music is at its most infectious.

The uncredited backing varies between a small rhythm combo and a larger group with strings. The sound is excellent. Stereo places the lady at the left and the gentleman at the right, except for two occasions when Mrs. Kral takes her solos from the center. S. G.

© © STEVE LAWRENCE: *Winners!* Steve Lawrence (vocals); orchestra, Marion Evans cond. *Who's Sorry Now?*; *Kansas City*; *Moon River*; and nine others. COLUMBIA CS 8753 \$4.98, CL 1953* \$3.98.

Interest: Mixed bag
Performance: Versatile voice
Recording: Fine
Stereo Quality: Good enough

Many of the items here were winners for other singers before Steve Lawrence. There are Frank Sinatra's *All the Way*, Perry Como's *Lollipops and Roses*, and Andy Williams's *Moon River*. For some strange reason, Mr. Lawrence apparently strives to sound like his celebrated contemporaries, though he does avoid Mr. Williams's *Moon River* approach. The album contains *Go away Little Girl*, Mr. Lawrence's current hit single; with a twangy guitar background, the singer does a duet with himself, and along the way emotes the deathless couplet: "When you're near me like this/You're much too hard to resist." Sounds like a loser to me. S. G.

RECORDING OF SPECIAL MERIT

© © OLATUNJI: *High Life!* Olatunji and his Drums of Passion. *Ashafa*; *Bo-Su-Aye*; *Lady Kennedy*; and seven others. COLUMBIA CS 8796 \$4.98, CL 1996* \$3.98.

Interest: Fascinating rhythms
Performance: Compelling

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Recording: Great
 Stereo Quality: Well-spread

High Life is the commercial form of African native music, and as such is reminiscent of calypso and other rhythms of the Caribbean. It combines, in exciting fashion, Western instruments and African percussion, including an African thumb piano called an agidigbo. Olatunji, who performs on six percussion instruments here, has brought together some remarkably compelling rhythms, including even a High-Life variation on a lullaby. A song tribute to Jacqueline Kennedy ("First Lady of U.S.A. from the family Bouvier") has a free-flowing jazz-band flavor. There are three examples of the more traditional African waltz. There is hardly a dull moment in the collection, and jazz soloists Sonny Terry and Hosea Taylor shine brightly. S. G.

© © SID RAMIN: *New Thresholds in Sound*. Sid Ramin and his orchestra. *April in Paris; Swanee; Bewitched;* and nine others. RCA VICTOR LSP 2658 \$4.98, LPM 2658* \$3.98.

Interest: Stereophonic showcase
 Performance: Appropriately showy
 Recording: Clear and loud
 Stereo Quality: High

In order to show off its new Dynagroove recording technique, RCA has wisely called upon the services of Sid Ramin to conduct and arrange a large, swinging powerhouse of an orchestra. A sonic showcase is exactly what Mr. Ramin has achieved. The full tonal range of the orchestra is set off quite impressively by the clear, clean recorded sound, and, of course, full advantage is taken of stereo possibilities. S. G.

THEATER — FILMS

© © ANNIE GET YOUR GUN (Irving Berlin). Doris Day, Robert Goulet, Renée Winters, Kelly Brown; orchestra and chorus, Franz Allers cond. COLUMBIA OS 2360 \$5.98, OL 5960* \$4.98.

Interest: Bull's-eye score
 Performance: Mannered
 Recording: Beautiful
 Stereo Quality: Effective

It is surprising that it has taken sixteen years for a record company to get around to recording the complete score of Irving Berlin's theater masterpiece. Columbia gives us everything here—including the infrequently heard *Colonel Buffalo Bill* and *I'm a Bad Bad Man*—and all in an impressive production. The outstanding contribution, next to Berlin's, is unquestionably that of arranger Phil Lang, who has decked out the well-known melodies in some of the brightest and freshest

orchestrations heard on a musical-comedy disc in some time.

Unfortunately, the new album is weakest where it might have been expected to be strongest. Choosing Doris Day for Annie Oakley and Robert Goulet for Frank Butler may have been impeccable casting commercially, but the two are less than convincing interpretively. Although Miss Day is acceptable in the livelier numbers such as *Doin' What Comes Natur'lly* and *I'm an Indian, Too*, she is too kittenish and mannered in the romantic arias and duets. Mr. Goulet is even worse. Without even attempting a characterization, he uses every song as a showcase for his self-deluding charm. Seldom have I heard such needless distortion or awkward phrasing.

Stereo is used well enough, although some opportunities for movement are passed up. S. G.

© © BYE BYE BIRDIE (Charles Strouse-Lee Adams). Sound-track recording. Janet Leigh, Dick Van Dyke,



OLATUNJI

With the agidigbo, hardly a dull moment

Ann-Margret, Bobby Rydell, Jesse Pearson, Maureen Stapleton, Paul Lynde. Orchestra and chorus, Johnny Green cond. RCA VICTOR LSO 1081 \$5.98, LOC 1081* \$4.98.

Interest: Acceptable re-creation
 Performance: Variable
 Recording: Fine
 Stereo Quality: Could be better

Even with five numbers cut out, a title song added, and changes made in the cast, the Broadway musical *Bye Bye Birdie* has not been too badly treated in its Hollywood reincarnation. The Charles Strouse-Lee Adams score remains bright and melodic, still a particularly accurate reflection of the emotions of modern teenagers. Such songs as *How Lovely to Be a Woman*, *One Boy*, and *Put on a Happy Face* have proved remarkably

HIFI/STEREO REVIEW

COLUMBIA RECORDS

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durable, and *A Lot of Livin' to Do* is still such a big hit that it has been given a six-minute production routine. My chief regret is that the appealing song, *An English Teacher*, was dropped.

In the record's musical line-up, Ann-Margret is in evidence more than anybody else, and she is quite good. (Her astonishing vocal similarity to Gwen Verdon is particularly noticeable in *A Lot of Livin' to Do*.) Other newcomers to the cast are Janet Leigh (embarrassingly bad), Bobby Rydell (acceptable), Jesse Pearson (the perfect Birdie), and Maureen Stapleton (delightful doing the new lyrics to *Kids*). The likeable Dick Van Dyke repeats his stage role, as does Paul Lynde, who is still hilarious in *Hymn for a Sunday Evening*.

Judging from the record, there is a lot of dancing in the film, and the orchestrations by conductor Johnny Green and his assistant, Albert Woodbury, deserve special recognition. The sound is fine, but stereo is not utilized fully in such numbers as *The Telephone Hour* and *Kids*. S. G.

© ① GYPSY (Jule Styne-Stephen Sondheim). Annie Ross; orchestra, Buddy Bregman cond. WORLD-PACIFIC WP S 1808* \$3.98, WP 1808 \$3.98.

Interest: Still a great score
Performance: Adequate
Recording: Very good

This album was first released shortly after the original stage production opened on Broadway. Now it is offered once again, decked out with a new cover and proclaiming itself the "Jazz Version from the Motion Picture Hit." I have always maintained that any version other than the original-cast recording is completely superfluous, and in addition must dutifully report that Annie Ross is nothing more than an adequate pop singer and Buddy Bregman's arrangements are no "jazzier" than those for the show's pit orchestra. S. G.

© ① HALF-PAST WEDNESDAY (Robert Colby-Nita Jonas). Original-cast recording. Dom De Luise, Sean Garrison, Audre Johnston, David Winters, Robert Fitch; chorus and orchestra, Julian Stein cond. COLUMBIA CS 8717 \$4.98, CL 1917* \$3.98.

Interest: Maybe grownups, too
Performance: Acceptable company
Recording: Splendid
Stereo Quality: Effective

Half-Past Wednesday had a brief off-Broadway run last season, and since it was based on *Rumpelstiltskin*, Columbia apparently felt it might suit the kiddie market. In fact, the play's title appears on the album cover in letters only one-

MORE JAZZ AND ENTERTAINMENT REVIEWS ★ IN BRIEF ★

DATA

COMMENTARY

© ① AHAB THE ARAB. Ray Stevens and the Merry Melody singers. MERCURY SR 60732 \$4.98, MG 20732* \$3.98.

Unless you are sent into gales of helpless laughter by such lines as "Jeremiah Peabody's polyunsaturated quick-dissolving fast-acting pleasant-tasting green and purple pill," belted out in a grueling rock-and-roll that may not take itself seriously but is just as ear-splitting as the real thing, steer clear of this. P. K.

© ① SACHA DISTEL: *From Paris with Love*. Sacha Distel (vocals); orchestra, Ray Ellis cond. *All of You; Do It Again; 'S Wonderful*; and nine others. RCA VICTOR LSP 2611 \$4.98, LPM 2611* \$3.98.

Distel has a slight, rather appealing voice, but in this program of American pop tunes he does little more than ooze devilish Parisian charm. It is all so obvious and so tiresome. The quality of the recording is about par for the course. S. G.

© ① HERBIE HANCOCK: *Takin' Off*. Herbie Hancock (piano), Freddie Hubbard (trumpet), Dexter Gordon (tenor saxophone), Butch Warren (bass), Billy Higgins (drums). *Watermelon Man; Three Bags Full; Empty Pockets; The Maze; Driftin'; Alone and I*. BLUE NOTE 84109* \$5.98, 4109 \$4.98.

Hancock, who holds a degree in composition from Grinnell College, wrote all six tunes in this album, and acts as leader. He is a forceful, well-organized pianist, but here he shows little stylistic originality. The interest consists in solos by trumpeter Hubbard and tenor saxophonist Gordon. N. H.

© ① LEROY HOLMES: *A Musical Portrait of Ray Charles*. Sam Taylor (tenor saxophone), Dick Hyman (piano), Ernie Royal, Joe Wilder, Bernie Privin, Mel Davis (trumpets); orchestra, Leroy Holmes cond. *Hit the Road, Jack; Georgia on My Mind; What'd I Say*; and nine others. MGM SE 4059* \$4.98, E 4059 \$3.98.

Conductor-arranger Leroy Holmes has tried to "re-create a lifelike portrait" of Ray Charles through instrumental versions of songs associated with the singer-pianist. But Charles's capacity for compassionate story-telling and exclamatory celebration are replaced in these performances by mooning strings, polished brass, and carefully blended reeds. N. H.

© ① YUSEF LATEEF: *Lost in Sound*. Yusef Lateef (tenor saxophone), Vincent Pitts (trumpet), John Hormon (piano), George Scott or Cliff Jarvis (drums), Ray McKinny (bass). *Outside Blues; Soul Blues; Dexterity*; and five others. CHARLIE PARKER 814 S \$4.98, 814 \$3.98.

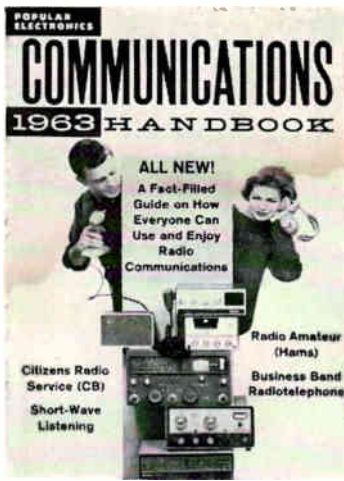
Lateef is a much finer musician than this 1961 venture indicates. Here, he is still caught in the Parker mesh, the recording being a routine performance of Parker lines and similar material. He is assisted by a hesitant, unformed trumpet player and a competent rhythm section. J. G.

© ① METRONOMES: *Something Big*. The Metronomes (vocals); Les Spann (guitar), rhythm accompaniment. *On Green Dolphin Street; Blue; 'Til I Met You; Monk's Mood*; and six others. JAZZLAND 978 \$5.98, 78* \$4.98.

The Metronomes are a very good male vocal group in the style of the Ravens or the Orioles. In this album, however, Melba Liston's modern-jazz arrangements force them into a pseudo-hip posture best left to the Hi-Los. J. G.

© ① JOE SULLIVAN: *Little Rock Get-away*. Joe Sullivan (piano), Dave Lario (bass), Smoky Stover (drums). *Hang-over Blues; Gin Mill Blues; Summer-time; Honeysuckle Rose*; and eight others. RIVERSIDE 158 \$4.98.

Joe Sullivan, of Chicago and the Twenties, plays what can be called a high-grade intermission piano, and his playing is marred by a flat, blunt touch similar to that of Thelonious Monk, but not put to Monk's uses. But often on this disc you feel Joe Sullivan is the man you would want to have playing the piano in the corner of a quiet cocktail lounge. J. G.



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third as large as those given to the name of the fairy tale. In fashioning the music and lyrics, composer Robert Colby and lyricist Nita Jonas stay fairly close to the original, though there is a certain sophistication in the score that might conceivably give the album wider appeal. *How Lovely, How Lovely* is an especially attractive ballad that would not be out of place in an adult musical, and some parents will presumably get a nostalgic kick out of *Grandfather*, a duet done as a vaudeville number.

Dom De Luise, as the gold-hungry king, does the cast's best job, and David Winters, as the child-hungry elf, is effective once you get used to a vocally polished Rumpelstiltskin. Julian Stein's arrangements are first-rate, and stereo is intelligently used. S. G.

⑤ ⑥ **TO KILL A MOCKINGBIRD** (Elmer Bernstein). Sound-track recording. Orchestra, Elmer Bernstein cond. AVA AS 20 \$4.98, A 20* \$3.98.

Interest: Sensitive score
Performance: Definitive
Recording: Very good
Stereo Quality: High

Elmer Bernstein has rediscovered the piano. After years of listening to sound tracks featuring all sorts of way-out instruments from the theramin to exotic percussion, it is a surprise and pleasure to hear the piano spotlighted in the score for *To Kill a Mockingbird*. Unfortunately, the album keeps the identity of the pianist a secret, but the important thing is that the instrument proves remarkably effective in capturing the child-like world of Harper Lee's novel. Bernstein has kept the score within the relatively small confines of the story, and it emerges true to both its locale and its theme. S. G.

FOLK

⑤ ⑥ **BERTA CARDOSO AND OURO NEGRO TROUPE: A Visit to Portugal.** Berta Cardoso and the Ouro Negro Troupe (vocals). *N' Birin N' Birin; Destino; Tia Macheta*; and nine others. CAPITOL ST 10309 \$4.98, T 10309* \$3.98.

Interest: Odd mixture
Performance: Compelling vocals
Recording: Splendid
Stereo Quality: Very good

In spite of the album's title, only one-third of the musical visit is to Portugal. This occurs on four of the twelve tracks, when Berta Cardoso summons her dark, intense voice to reveal the miseries of love through the traditional Portuguese fado, or "fate," songs. On the remaining two-thirds of the visit, we are taken to Portugal's African colony of Angola

where the native Ouro Negro Troupe sings in the local dialect. This repertoire consists of alternately propulsive and dreamy folk songs, which are excitingly interpreted by this fine group. The Ouro Negro boys, as well as Miss Cardoso, are quite worthy of having a disc all to themselves. S. G.

⑤ ⑥ **THE LONESOME RIVER BOYS: Raise a Ruckus.** Jack Tottle (mandolin and vocals), John Kaparakis (guitar and vocals), Rick Churchill (five-string banjo and vocals), James Buchanan (fiddle), Dick Stowe (bass and vocals). *Leavin' Tennessee; Whoa Mule; Lost John; Jimmy Brown, the Newsboy*; and ten others. RIVERSIDE RLP 97535* \$4.98, RLP 9735 \$3.98.

Interest: City Bluegrass
Performance: Persuasive in part
Recording: Very good

Except for fiddler James Buchanan, the Lonesome River Boys are all college city-billies pursuing nonmusical educations. Instrumentally, they achieve a reasonably accurate approximation of the Bluegrass string style. Buchanan is the most spirited, but Rick Churchill is a competent banjo-picker, and the others are functionally efficient. The vocals, however, lack the tartness and the high, lonesome sound of authentic Bluegrass performances. Despite the flavorful repertoire, this is second-hand Bluegrass and no competition for Flatt-Scruggs and similar Bluegrass musicians. N. H.

⑤ ⑥ **ROSE MADDOX: Sings Bluegrass.** Rose Maddox (vocals), Don Reno (banjo), others. *Down, Down, Down; Uncle Pen; Old Slew Foot; Molley and Tenbrooks; I'll Meet You in Church Sunday Morning; The Old Crossroads is Waitin'; Each Season Changes You; Blue Moon of Kentucky*; and four others. CAPITOL ST 1799 \$4.98, T 1799* \$3.98.

Interest: Belting Bluegrass
Performance: A country Merman
Recording: Very live
Stereo Quality: Convincing

The more successful male Bluegrass singers retain the mountain tradition of stoic understatement. Here, Miss Maddox is less dryly poignant than irrepressibly high-spirited. Even in the sorrowful ballads of changeable love, her strong, laryngeal voice can't cling to woe too long—it bursts into intimations of better days and loves to come. She remains relatively restrained only in songs with a religious theme.

Miss Maddox has a robust beat and a sound dramatic sense as she animates these Southern tales. The accompaniment is briskly apposite, and the quality of sound is bright and clear. N. H.

SPOKEN WORD

Ⓢ **BEATRICE KAY:** *Beatrice Kay Having a Party*. PARKER PLP 812 \$3.98.

Interest: Show business
Performance: Embarrassing
Recording: Adequate

Somebody had the unfortunate idea of nabbing this poor lady—once a good entertainer on her *Gay Nineties* TV show and a veteran star, as they say, of stage, screen, and radio—with the come-on, "Bea, darling, why don't you make a record?" So they set up a tape recorder, surrounded the victim with well-wishers, and urged her to ramble on, reciting Jewish jokes, show-business anecdotes with fuzzy punchlines, and remembrances of things best forgotten. She was brave about the whole matter and performed like a real pro—even tossed in a



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ROBERT H. CHAPMAN

The roll and the sweep—with relish

classic rendition of *Melancholy Baby*—but the result should have been played back only for a couple of friends and then quietly erased by some kindly soul.

P. K.

RECORDING OF SPECIAL MERIT

Ⓢ **MELVILLE:** *Moby Dick (excerpts)*. Robert H. Chapman (reader). SPOKEN ARTS 850 \$5.98.

Interest: Great novel
Performance: Tapnatch
Recording: Good

The great sprawling reservoir of myth and action, romance and observed detail, symbol and reality that is *Moby Dick*, having already defeated adaptors who tried to capture it in more lengthy

plays and films, could scarcely be contained in the space of a single phonograph record. Spoken Arts, however, has put together an astutely edited introduction for those who have not read the book, and an elegant souvenir for those who have. The excerpts cover the first appearance of Captain Ahab and his colorful crew in the opening pages, the scene in which Ahab swears vengeance on the White Whale, and, from the final chapter, the hair-raising descriptions of the chase after *Moby Dick*. The choice of Robert H. Chapman, who collaborated in dramatizing Melville's *Billy Budd*, to serve as reader was most fortunate. His appreciation for the roll and sweep of Melville's prose—which at its best is blinding in its power and sounds marvelous when read aloud properly—and the relish and adroitness with which he portrays the various characters from Stubb, who "converted the jaws of death into an easy chair," to Ahab himself, that figure of solid bronze cast in "an unalterable mold," add up to an exciting hour.

P. K.

RECORDING OF SPECIAL MERIT

Ⓢ **SHAKESPEARE:** *Venus and Adonis*. Max Adrian (reader). *A Lover's Complaint*. Claire Bloom (reader). Shakespeare Recording Society. CAEDMON SRS 240 two 12-inch discs \$11.90.

Interest: Dramatist's poems
Performance: Beautiful
Recording: First-rate

Ⓢ **SHAKESPEARE:** *Venus and Adonis*. Irene Worth and George Rylands (readers). *The First Folio*—The Dedications and Ben Jonson's Eulogy on Shakespeare. Peter Orr and Michael Hordern (readers). LONDON OSA 1250 two 12-inch discs \$11.96, A 4250* \$9.96.

Interest: Poetry made dramatic
Performance: Classic
Recording: Excellent
Stereo Quality: Perfect

Here are two superb albums exemplifying the valid differences in approach between the Shakespeare Recording Society (Caedmon) and the Marlowe Society (London).

Max Adrian, a masterly Shakespearean player, abetted by the modern and imaginative direction of Howard Sackler, begins his reading of the poem that Shakespeare called "the first heir of my invention" almost in a whisper. He obviously relishes the sensual imagery and seductive music of the language in which Venus implores the exasperatingly cool Adonis to assuage the desire he has kindled in her. By the sheer persuasiveness of his voice, like an orchestra in its shadow.

(Continued on page 95)

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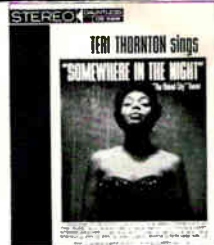
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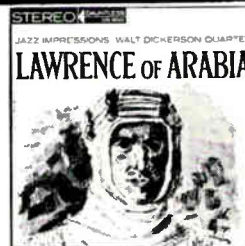
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ing and variety of timbre, the actor sets the poem going in a headlong movement uncannily sustained throughout a reading that is more than an hour long. Every turn of the lyric tale—as Adonis pleads “unripe years” as an excuse to disengage himself from the embraces of the goddess, and then goes off to hunt boar despite her pleading and apprehensions—mesmerizes the listener. The effect on Venus of finding Adonis dead, gored by the boar, and her subsequent curse upon mankind—“They that love best/Their love shall not enjoy”—come through with a personal impact that is overwhelming.

Miss Bloom, in *A Lover's Complaint*, relates the “plaintful story” of a lady’s regret about her seduction by a false but irresistible lover in an equally intimate and impassioned way. Her personal handling of the poem, especially her appreciation of the contradiction between the victim’s protests and her voluptuous recalling of the details of her alleged betrayal, could scarcely be improved upon. Since the two poems complement each other beautifully, the result is a splendid album, and there is the bonus of a fine printed text.

Equally splendid, in an entirely different way, is the Marlowe Society’s version of *Venus and Adonis*. An attempt is made here to dramatize the poem. George Rylands, who has directed many of the Marlowe Society Shakespeare plays for London, is narrator of the action. Miss Worth impersonates Venus. A third actor, uncredited, as is the Marlowe custom, plays Adonis. Never were Shakespeare’s lines more reverently enunciated, but where Sackler calls for fire in the London recording, Rylands seems to want a classic effect of cool marble. Venus, as portrayed by Miss Worth, speaks of her lust in tones as pure and cold as a statue’s might be. Adonis is not flesh, but a figure in a frieze.

This approach does heighten the interest enormously, and, by matching the reading to the symmetrical proportions of the actual stanzas, and by playing against the sensual element, Rylands has created a drama that brings out the grace, proportion, and elegance of the poem. The rest of the album is made up of Ben Jonson’s contradictory evaluations of his contemporary and rival—the first from a notebook, and quite condescending, the second the famed lines eulogizing the same man as “not of an age, but for all time.” A couple of prefaces addressed to the reader of Shakespeare’s day by his earliest editors are also included, and are read quite well. P. K.

HUMOR

© STAN FREBERG: *The Madison Avenue Werewolf*. CAPITOL T 1816 \$3.98.

Interest: Comedy-show highlights
Performance: Uneven
Recording: Rodio-audience type

This is the second record put together from the famous Stan Freberg CBS-radio shows, and it looks as if the editors are beginning to hit bottom. There are some funny episodes chiding the hi-fi expert and the world of TV advertising, but even when the spoofing is solid, the victim is dreadfully familiar. Freberg does score two bull’s-eyes: an interview with fortune-cookie writer Albert T. Wong, in which Freberg does his own material his own way, and a complete movie production called “Gray Flannel Hatful of Teen-Age Werewolves,” which traces the history of a Scarsdale werewolf from the time he finds himself turning into an advertising man “on sunlit days” through the successful wooing of his voluptuous secretary Lucretia Willway. The topic is advertising again, but the whole act is so wild and is kept alive by such unexpected twists and turns that it wins a thumbs-up vote. Passionate Freberg partisans, of course, will love every groove. And it should be borne in mind that Freberg, who did these shows some years ago, was among the first to use a number of these themes. P. K.

© JONATHAN WINTERS: *Humor Seen through the Eyes of Jonathan Winters*. VERVE V 15035 \$4.98.

Interest: Off-beat humor
Performance: Virtuoso
Recording: Night-club atmosphere

Nobody could complain that Jonathan Winters is just another comic—his approach is unusual, his characterizations entirely his own and always convincing, his viewpoint never pedestrian. Even when, as here, he does folk-singer imitations, he picks such stupefying examples—Siamese princes, for instance, and Russian escapees—that even when he’s not funny he’s never completely boring. And when he gets hold of something like Captain Arnold (“the gayest harpooner out of old New England”) in anguished pursuit of *Moby Dick* (“shut up and sit down and just pull the oars”) there are moments of glory. He does go astray, sometimes in the direction of the morbid, as in the too graphic and tasteless funeral scene, or in an attempt to milk a moment beyond what it will yield spontaneously, as in a section about some Indians at Grand Canyon. And when he adds still another impersonation of Werner von Braun to the current collection, it is possible to become impatient with this gifted performer who, while he doesn’t always depend for his laughs on mere gags, isn’t careful enough about the calibre of the material he does depend on. P. K.

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MORE ENTERTAINMENT REVIEWS



IN BRIEF



DATA

COMMENTARY

⑤ ⑥ **GEORGE CHAKIRIS: *The Gershwin Songbook***. George Chakiris (vocals); orchestra, Norman Stenfalt cond. *Embraceable You; I Got Rhythm; My One and Only*; and nine others. HORIZON WPS 1610* \$4.98, WP 1610 \$4.98.

Apart from the tasteful, bright, imaginative arrangements of Norman Stenfalt, this record should succeed only in making you value all the more the similarly titled collection by Ella Fitzgerald. Mr. Chakiris's morose view of the songs is at odds with the buoyancy of the brothers Gershwin, so that his interpretations sound almost like travesties. S. G.

⑤ ⑥ **EYDIE GORMÉ AND STEVE LAWRENCE: *The Very Best of Eydie Gormé and Steve Lawrence***. Eydie Gormé and Steve Lawrence (vocals); orchestra, Joe Guercio cond. *Cozy; Two Sleepy People; Put on a Happy Face; Two on the Aisle*; and eight others. UNITED ARTISTS UAS 6191 \$4.98, UAL 3191* \$3.98.

This program, culled from previously released albums, is evidence that Mr. and Mrs. Lawrence are just about the most winning couple now recording. Their special virtue is an unquenchable love of singing that comes across to the listener. Coupled with their expert timing and precision, this enthusiasm makes for the brightest kind of vocal partnership. S. G.

⑥ **GRIMM'S FAIRY TALES. *Volume One: The Fisherman and His Wife; Rumpelstiltskin; The Goose Girl; The Frog Prince***. Eve Watkinson and Christopher Casson (readers). SPOKEN ARTS 840 \$5.95.

These polished readings by two veterans of the English stage compare favorably with the virtuoso display by Joseph Schildkraut on Caedmon and Danny Kaye's zany and exuberant adaptations for Golden. There is an imaginative use of sound effects and music. The Gaelic harp is played by Mr. Casson. P. K.

⑤ ⑥ **MICHIGAN UNIVERSITY BAND: *Hail Sousa!*** University of Michigan Band, William D. Revelli cond. *Golden Jubilee; Northern Pines; Pride of the Wolverines*; and twelve others. VANGUARD VSD 2125 \$5.95, VRS 9115 \$4.98.

The highly respected Michigan band offers what is probably the largest collection of musicians yet to record Sousa, but it relies on stock arrangements that tend to make the program rather boring after a while. Moreover, Vanguard's sound could be crisper. S. G.

⑤ ⑥ **MR. PRESIDENT (Irving Berlin)**. Kaye Ballard, Sandy Stewart, Perry Como; Ray Charles Singers; orchestra, Mitchell Ayres cond. RCA VICTOR LSP 2630 \$4.98, LPM 2630* \$3.98.

In this abbreviated version of the Irving Berlin score, the singers are not assigned roles: Kaye Ballard sings the comedy numbers in a domineering manner, Sandy Stewart does the romantic pieces, and Perry Como diffidently does a little of everything. Phil Lang, who arranged the music for Broadway, repeats the assignment here and does a notable job. S. G.

⑥ **TONY RENIS: *Quando, Quando, Quando***. Tony Renis (vocals); orchestra, E. Favilla cond. *Io Amo, Tu Ami; Blu; La Tua Mano*; and nine others. CAPITOL T 10324 \$3.98.

Tony Renis, another in the parade of Italy's crooners making their recorded way to our shores, has a warm, caressing voice, but occasionally indulges in sloppiness on the more romantic airs. He is also a song writer, though apart from the gay title song, little of quality is displayed in this department. S. G.

⑤ ⑥ **MEG WELLES: *Once upon a Theme***. Meg Welles (vocals), Fred Karlin (trumpet), Howie Collins (guitar), Dick Wellstood (piano and harpsichord), Leroy Parkins (winds), John Beal (bass), Maurice Mark (percussion). *Night Beat; By the Fountain; Green Bushes*; and nine others. COLUMBIA CS 8689 \$4.98, CL 1889* \$3.98.

Meg Welles continues her updating of folk material and the work of such composers as Orlandus Lassus and Purcell. As jazz, it is juiceless; as restoration, meaningless. Her quintet is insipid, but her voice has a truly sweet, innocent quality, and stripped of gimmickry, she may some day reveal a genuine talent for singing. J. G.

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