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EDITORIALLY SPEAKING

by FURMAN HEBB

THE SIGNS of fall are all around us. Leaves are turning, cool air is sweeping down from Canada, and our concert halls are again reverberating to the sonorities of Mahler, Beethoven, Bruckner, and the other heavyweights who were thoughtfully tucked away for the summer. For us, the arrival of fall is also heralded by the New York High Fidelity Show, held this year in September, which annually kicks off the hi-fi season. And with the national economy moving ahead slowly but apparently surely, most of the hi-fi manufacturers I met at the Show were already beginning to glow with unaccustomed optimism over the prospects of 1963-1964.

Along with this atmosphere of optimism, or perhaps because of it, has come a proliferation of high-price hi-fi units, which were prominently dotted throughout the New York Show. Of these, the majority were transistor amplifiers, produced variously for reasons of performance, for prestige, or for the marketing advantages that accrue to the magical cadences of transistor. Of course, it was not only the transistorized amplifiers that were expensive. Every category of playback equipment had its luxury models for those who want the ultimate and are willing to pay for it.

But at the same time that prices have been pushing upward at one end of the scale, a healthy phenomenon has been taking place at the other end. In the past six months, several of the old-line prestige manufacturers have been making equipment for the low-price market. These manufacturers are so eager to break into this lucrative area that some claim their units are priced essentially as loss-leaders. If this is in fact the case, it means better values for the consumer.

There has also been a multiplication of models in the medium-price range. Never before has the hi-fi buyer had such a wide choice of equipment so well balanced as to cost and quality. Of course it could be said, and with some justification, that there are simply too many models, that the diversity is too confusing, that we have too much of a good thing. But it seems to me that this admittedly complex picture is also a healthy one, for it enables each listener, no matter what his price range, to choose equipment that is precisely right for his tastes and for his pocketbook. True, the task of selection is not simple, but it can and should be rewarding.

**************************************************************
Coming Next Month in HiFi/Stereo Review

RICHARD WAGNER: TWILIGHT OF A GOD
by Frederic Grunfeld

RECOMMENDED RECORDS FOR CHILDREN
by Herbert Mitgang

THE DECLINE OF THE POPULAR SONG
by Gene Lees

**************************************************************
AR-3 REPORT FROM LONDON: R. L. West writes in the March, 1963 Hi-Fi News, "This is the first time in his life that the reviewer has ever heard 20 c/s from a commercial loudspeaker. Feeling is perhaps a better word. Above 25 c/s it [the AR-3] will take enough power to make really impressive organ pedal tone without obvious harmonic generation.

"... the most outstanding feature is its lack of bass — on all the occasions when there shouldn’t be any! The reviewer sees why they have been raved about in their homeland."

MUSIC EDITOR'S EVALUATION OF THE AR-3:
Robert C. Marsh writes in a recent issue of the Chicago Sun-Times, "If you want maximum music from compact speakers and will pay the price in power, the AR-3 is the obvious answer." (The AR-3's acoustic suspension design requires a small enclosure, without which it could not produce its clean bass.)

DIZZY GILLESPIE ON THE AR-2a: Charles Graham reports in the January, 1963 Jazz, "Dizzy chose Acoustic Research AR-2a loudspeakers... on the evidence of the bass fiddle beat of his own recordings. In addition he said it was important to him to get extremely clean middle- and high-frequency sounds."

AR-3 speakers are $203 to $225, depending on finish. The AR-2a, a lower-cost version of the same acoustic suspension design, is $109 to $128. The 5-year AR speaker guarantee covers parts, labor, and reimbursement of any freight charges to the factory.

A catalog and list of AR dealers in your area will be sent on request.

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NOVEMBER 1963

CIRCLE NO. 43 ON READER SERVICE CARD
WHY ALTEC DROPPED "HI FI"
IN FAVOR OF "PLAYBACK."

There was a time when the term "hi fi" commanded an awe'd respect; but today its application can be virtually meaningless. So misleading, in fact, that the Federal Trade Commission is attempting to establish a binding definition of "high fidelity"—one on which the FTC can issue a ruling that will protect the buying public against the increasing horde of inferior products that are being advertised as "hi fi."

But a simple, workable definition that would adequately classify truly dedicated high fidelity components is not easy to come by. On request, the EIA composed a definition which was so loose that we understand the FTC found it entirely unacceptable and have now turned to other industry bodies for suggestions in the hopes that someone can come up with an industry solution that can be used to clearly identify those products that are capable of music reproduction above the ordinary.

WHAT'S THE ANSWER?

For Altec, the solution was so obvious we're rather embarrassed that we hadn't thought of it before. We simply dropped "hi fi" and replaced it with the original generic term for all Altec recording studio equipment... PLAYBACK.

PLAYBACK is the one definition that cannot be compromised or falsely exploited. For PLAYBACK is the term used in the recording industry to designate the studio sound reproducing equipment relied on by conductors, performing artists and recording engineers to accurately compare the realism of a recording with the live rendition.

Only genuine PLAYBACK components have been able to meet or surpass these critical demands.

THE ASSURANCE OF PROFESSIONAL ACCEPTANCE

Since the beginning of modern sound reproduction, PLAYBACK has been directly associated with Altec Lansing. For Altec, and only Altec, sells 80% of its products to the professional usage market. This is your assurance that any Altec component you choose for your home is of genuine studio PLAYBACK quality. You need only ask yourself this: Who should be better judge of audio components than the user whose living depends on them?

The more you think about it, the more you appreciate why Altec dropped the term "high fidelity" and has returned to its original genre. "Hi fi" is a matter of personal interpretation. PLAYBACK is a matter of fact.

Altec Lansing Corporation
Anaheim, California

CIRCLE NO. 5 ON READER SERVICE CARD

LETTERS TO THE EDITOR

Picaresque Clancys

• In my review of Peg and Bobby Clancy's "Songs from Ireland" (September), my word for the Clancy Brothers in America was not, as the primer had it, "picaresque"—an adjective I haven't used for twenty years—but "picaresque," which has the virtue of meaning something.

NAT HENTOFF
New York, N. Y.

Music Criticism

• I would guess that a common reaction among readers of Frederic Grunfeld's article "Music Criticism: Where Words Fail" (August) was "Yes, but..."

Anyone who has read music criticism is bound to feel that, the general relevance of Mr. Grunfeld's indictment notwithstanding, somehow has been gravely wronged. My nominations for Mr. Grunfeld's apologies are the American Virgil Thomson and the British novelist and critic W. J. Turner.

For Mr. Turner analyzed the recording industry to designate the studio sound reproducing equipment relied on by conductors, performing artists and recording engineers to accurately compare the realism of a recording with the live rendition. Only genuine PLAYBACK components have been able to meet or surpass these critical demands.

The assurance of professional acceptance

Since the beginning of modern sound reproduction, PLAYBACK has been directly associated with Altec Lansing. For Altec, and only Altec, sells 80% of its products to the professional usage market. This is your assurance that any Altec component you choose for your home is of genuine studio PLAYBACK quality. You need only ask yourself this: Who should be better judge of audio components than the user whose living depends on them?

The more you think about it, the more you appreciate why Altec dropped the term "high fidelity" and has returned to its original genre. "Hi fi" is a matter of personal interpretation. PLAYBACK is a matter of fact.

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NOVEMBER 1963
CIRCLE NO. 21 ON READER SERVICE CARD
I feel certain that Mr. Grunfeld, after passing a few hours at getting to know Thomson and Turner—if he does not already—would agree that they belong with Berlioz and Schumann and Shaw in the scarce company of estimable music critics.

DAVID TOLAND
Boston, Mass.

● How refreshing it is, in a world filled with people taking themselves so seriously, to find someone still able to refrain from doing so. Frederic Grunfeld accomplishes beautifully the all-but-impossible task of sustaining the authentic note of the laughing philosopher throughout his amusing article “Music Criticism: Where Words Fail.” But I wonder how many of your serious-minded readers took him seriously.

McKim Daingerfield
New York, N. Y.

Several.

Shostakovich’s Fourth
● I agree with David Hall’s judgment (in his review leading off July’s “Best of the Month” selections) that the Shostakovich Fourth Symphony is definitely one of that composer’s finest works. Yet I am appalled that perhaps his greatest symphony, the Eighth, has not yet found its way to discs. Considering Ormandy’s magnificent reading of the Fourth (MS 6459, ML 5859), and Columbia’s beautiful recording, this seems to be the team for the task.

Harold Brown
Broadview, Ill.

Haydn by the Schneiders
● Readers of B. H. Haggins’s article “Essentials of a Chamber Music Library” in your June issue may be interested to know that most of the Schneider Quartet’s performances of Haydn quartets on Haydn Society recordings, cited by Mr. Haggins as “the ones to hunt for and acquire,” have been reissued by The Record Hunter of New York.

Since these reissues are the exclusive property of The Record Hunter, and no other store carries them, and since they are not listed in the Schwann catalog, it is a fair assumption that most prospective buyers will not know they are in circulation again.

Robert Howland
Chicago, Illinois

Haydn Society pressings of many of these quartets, including the complete Opps. 33, 50, 51, 76, and 77, are indeed available from The Record Hunter, 507 Fifth Avenue, New York 10017. The price is $4.98 each postpaid. A minimum mail order of four is required.

Satisfied Custom-er
● I must convey to you my satisfaction with Larry Klein’s August article “Three Speaker Enclosures.” I have just completed the construction of two of the larger bass-reflex enclosures. After my initial listening sessions with the units, I can say only one thing about the results: I am immensely pleased with their tonal quality. Three cheers for Mr. Klein.

Donald Reece
Boca Raton, Fla.

Flanagan on Richter
● In the September issue William Flanagan, in his review of Gary Graffman’s Columbia disc “Russian Piano Music” (MS 6144, ML 5844), concedes that Graffman is “not yet . . . the master that Richter is,” but continues, “Graffman illustrates large powerful forms . . . whereas Richter subordinates all to a dominating personal lyricism.” Mr. Flanagan apparently believes that Graffman is presenting the “real” Prokofiev but Richter is giving us a saccharine second-hand version.

I would like to remind Mr. Flanagan that for perhaps fifteen years, until Prokofiev’s death in 1953, Richter was a close personal friend of the composer and his chosen interpreter as well. Furthermore, Prokofiev was a great admirer of Richter’s pianism. The “war sonatas”—with the exception of the Eighth, written for Gilels—were written with Richter in mind: it was Richter Prokofiev chose to play them at their premieres. And Prokofiev also dedicated his great Ninth Sonata to Richter.

I also differ with Mr. Flanagan’s finding that “personal lyricism” is alien to Prokofiev’s music. When did Mr. Flanagan last listen to the violin concertos, the Second Violin Sonata, the Fifth and Seventh Symphonies, and so forth?

As for the rest of the review of Graffman’s disc, if Mr. Flanagan finds Graffman’s performance of the Rachmaninoff works superb, he should listen to that composer’s G Minor Prelude as played by Richter on the two-disc set recorded at Carnegie Hall (Columbia M2L 282).

(Continued on page 14)
EXTRAVAGANCE?

Scott: uses heavy, oversized output transformers on their amplifiers and tuner/amplifiers. Most manufacturers settle for lightweights, as little as half the iron found in Scott equipment. Is this extravagance?

Scott: feels the extra dollars put into jumbo output transformers is an absolute necessity! Just listen to the solid, clean bass response you get from all Scott amplifiers and tuner/amplifiers. To obtain this kind of bass you need power and lots of it in the vital low frequency range. And to get this extra power you must have big, heavy, oversized transformers like the ones you find on all Scott amplifiers (even the budget-priced Model 200B.)

Scott: never economizes on performance or reliability. That's why you find big transformers, conservatively rated components, and electrolytic aluminum chassis (for coolest operation and low hum) on all Scott equipment. With Scott equipment you make an investment in years of trouble-free listening enjoyment.

Scott extravagances can be found in the powerful 80-watt 299D and the modestly priced 48-watt 222D, as well as the previously mentioned 200B. They can be found on all Scott Kits. Visit your favorite hi-fi dealer for a demonstration or circle the number below on the information card bound into the magazine, and Scott will mail you complete information on all their quality products.

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Mr. Flanagan replies: “Mr. Wigler’s letter deserves, I fear, the classic rejoinder, ‘You said it, I didn’t.’ For nowhere in my review of the record in question did I say that Richter’s performances were either ‘saccharine’ or ‘second-hand.’ Furthermore, in my use of the phrase ‘personal lyricism,’ I was referring to Richter’s performing style, not to Prokofiev’s compositional style. In point of fact, Mr. Wigler is forming his own conclusion when he assumes my review even suggests that one performance is better than the other.

“But I think that the point of my review remains valid, and I do not feel that it is affected either by Mr. Wigler’s roll-call of Russian greats or by his chronicle of the Richter-Prokofiev relationship. For twentieth-century Russian musical culture has indeed been ‘limited’ by party dogma: as a matter of fact, dogma has anathematized the spirit of experiment, innovation, and aesthetic re-evaluation that characterized Paris in the middle 1920’s, where, to a large degree, modern music was born. To this spirit Prokofiev was fully, excitedly, and impressionably exposed prior to his return to the—I repeat—limited culture of the Soviet Union.

“That Graffman has grown up as a child of the century I describe here is as obvious as it is that Richter has not. Certainly, Graffman’s playing specifically reflects our century’s characteristic reaction to certain stylistic excesses of nineteenth-century Romanticism, as indeed does much of Prokofiev’s sophisticated, carefully contoured, bittersweet, acrid lyricism. These aspects of Prokofiev’s music are the ones that identify him as a twentieth-century composer—which, his conservatism granted, he unquestionably was in every way, party jargon to the contrary. And I think not even Mr. Wigler would deny that these qualities are more apparent in Graffman’s approach than in Richter’s. Whether their being so makes Graffman the better interpreter of this composer’s music is a pointless judgment that, in my review, I carefully avoided making.”

or by Josef Hofmann on the disc made from the recording of his 1937 recital. Graffman may have assimilated "values foreign to the limited culture that produced Richter," but I do not think that Graffman has assimilated those "limited" old-world values common to a school of piano playing that began with Anton Rubinstein, continued with Hofmann and Rachmaninoff, and presently finds its greatest exponent in Sviatoslav Richter.

I should add that this is also the culture that produced Serge Prokofiev.

M. STEPHEN WICLER
Garden City, N. Y.
Is it an extravagance to silver-plate the critical Radio Frequency circuit (front-end) of an FM tuner? Scott doesn't think so... and neither do the editors of the leading hi-fi magazines.

For example... Audio reporting on the Scott 4310, said, "Without question, this tuner is one of the finest extant. It pulled in more stations, loud and clear, than any other tuner we have tested. The record now stands at 40 stations."*

What makes Scott tuners pull in more stations, loud and clear, than any other tuners? Is it the exclusive Scott Time-Switching multiplex circuitry... the Scott Wide-Band design? Partly.

It is also the fact that Scott, and only Scott, goes to the extra expense and trouble of silver plating Radio Frequency circuits. Silver is a far better conductor of electricity than steel or aluminum, the materials commonly used by most tuner manufacturers. With this greater conductivity the tiny signal received by the tuner (often just a few microvolts), is not subject to signal losses or the addition of noise. As a result, Scott tuners can receive many more stations, cleanly, and without distortion.

Scott tuners are used in the most critical professional applications. It was a Scott tuner that was selected by Bell Laboratories for the famous Telstar Tests. Most broadcasting stations use Scott tuners for monitoring their own broadcasts and for relay applications. These professionals recognize the advantages of Scott's scrupulous attention to details like the silver-plated front end... details that make Scott the ideal choice for enjoying FM stereo in your home as well.

Scott tuners are available in all price ranges, in factory assembled or in kit form. Prices start at $119.95. Write today for complete details.

*Audio, September 1963.
THORENS TD-135
COMPLETE WITH INTEGRATED ARM

For the first time, Thorens — in the new TD-135 — offers a component-quality arm and turntable mated with a precision that insures you perfect sound . . . always . . . with a minimum of installation effort on your part.

There's no compromise whatever with quality such as you usually find in integrated turntable and arm units. THORENS TD-135 is Swiss-precision crafted through and through . . . true component high fidelity all the way. You get: A precision turntable featuring 4 speeds, all adjustable, with an 8-pound non-magnetic table . . . plus a completely new, advanced tone arm that's so good we also sell it separately (see below) for use with any turntable of your choice. Exceeds NAB specs for wow, flutter and rumble. Has same belt-plus-idler drive as famous TD-124. Shuts off automatically at end of record. Many, many more features than we can detail.

$125 net

THORENS BTD-125
12" PROFESSIONAL TONE ARM

Identical arm included with TD-135, but sold as separate unit. Less than 0.5-inch tracking error. Built-in cueing device. All adjustments: vertical height; calibrated gram-force; stylus positioning slider; balancing counter-weight. Unique vertical pivot keeps stylus vertical for any height adjustment. Resonance well below audible frequencies. Interchangeable 4-pin cartridge shells. Mounted on board for THORENS TD-124, TD-121 turntables.

$50.00 net

See and hear the THORENS TD-135 and ALL the members of the "TD" family of fine turntables at your franchised dealer's today; there's one for every budget! For additional information, write us direct.

THORENS DIVISION
ELPA MARKETING INDUSTRIES, Inc.
New Hyde Park, N. Y.

CIRCLE NO. 26 ON READER SERVICE CARD

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

• Audio Dynamics adds the ADC-12 speaker system to its line. This system, like its larger counterparts the ADC-14, ADC-16, and ADC-18, features a rigid rectangular foam-diaphragm woofer with a nine-pound ceramic magnet. A high-compliance double surround of molded cloth supports the foam radiator. High frequencies are handled by a specially designed tweeter with a 1/4-inch voice coil and Mylar diaphragm. The 231/2 x 13 x 113/4-inch speaker cabinet is of oiled walnut and can be mounted either vertically or horizontally. Frequency response is 38 to 20,000 cps, and impedance is 8 to 16 ohms. The ADC-12 can be driven by an amplifier rated as low as 10 watts (rms) per channel. Price: $139.50.

• Burgess is marketing a new test tape for the home tape recordist. Designed to check out a tape recorder for maximum record and playback efficiency without additional test equipment, the test tape includes recorded step-by-step explanations that instruct the recordist how to check his recorder for fidelity, balance, timing accuracy, and frequency response. Such techniques as sound-on-sound recording and stereo-earphone connection. Jacks are also provided for radio, phonograph, and microphone, as well as for external speakers and amplifiers. Frequency response is 35 to 15,000 cps at 71/2 ips, and signal-to-noise ratio is greater than 50 db. Wow and flutter are 0.2 per cent at 71/2 ips, and distortion is less than 2 per cent. Price: $274.95.

• Inter-Mark introduces the Cipher VII, a new stereo tape recorder that includes heavy-duty detachable speaker systems. The unit features three-speed operation, two VU meters, individual volume and tone controls for each channel, automatic tape shut-off, and facilities for sound-on-sound recording and stereo-earphone connection. Jacks are also provided for radio, phonograph, and microphone, as well as for external speakers and amplifiers. Frequency response is 35 to 17,000 cps at 71/2 ips, and signal-to-noise ratio is greater than 50 db. Wow and flutter are 0.1 per cent at 71/2 ips, and distortion is less than 2 per cent. Price: $365.00.

CIRCLE NO. 69 ON READER SERVICE CARD

(Continued on page 18)
EXTRAVAGANCE?

Printing an instruction book in natural color is a tremendously costly process. All other kit manufacturers print their instruction books in black and white. If black and white is good enough for everybody else why must Scott spend so much extra for color?

As Popular Electronics puts it, "the exclusive Scott full color instruction book eliminates just about the last possible chance of wiring errors..." Every part is shown in natural color and in its proper position. All you have to do is look at the picture and you instantly know where each part goes. Only a few parts are shown in each colored pictorial to avoid confusion. A separate Part-Chart is provided for each pictorial. The components are mounted on the Part-Charts in the exact order used. Sounds simple? It is simple. So simple that thousands of people who never built kits before are proudly listening to superb Scott stereo components they built themselves.

Thanks to the instruction books and the unique Scott Ez-A-Line method you can build tuner kits as easily as amplifier kits and you don’t need any laboratory test equipment.

Extravagant? No, sir – Essential as far as Scott is concerned. The proof of our reasoning is this typical review of Scott kits: "The Scott instruction books should be a model for the industry...the finest in the kit field." American Record Guide.

Only the finest is good enough for Scott, and for you, too. Write for information on the complete line of Scott-Kit tuners and amplifiers. Use reader service number below.
There's no end to your listening pleasure with Concertone double Reverse-O-Matic®

Now, there is literally no end to the unattended playing time you can enjoy. Concertone, who doubled your listening pleasure with exclusive Reverse-O-Matic, now presents Double Reverse-O-Matic in the dramatic 505 Imperial Series. This exclusive automatic playback feature plays 4-track stereo tapes from end to end, reverses, and plays the other 2 stereo tracks as it rewinds...then automatically "takes it from the top" again to repeat the cycle. For a full evening of uninterrupted listening, the Concertone 505 Imperial is your instrument. Create your own personal programming...then let it play to your perpetual pleasure. All the fine craftsmanship and features you expect of Concertone. Stainless steel faceplate for extra beauty. Learn all the exciting details of this magnificent new recorder. Write for complete information today.

CONCERTONE 510

Instant monitoring...the Concertone 510. Unmatched recording flexibility in one compact unit. The 510 incorporates all the features of the 505 plus twin speakers and sound-directing panels which provide instant monitoring of the recorded signal. Luxurious ebony naugahyde carrying case. Stainless steel faceplate. Exclusive Reverse-O-Matic feature.

CONCERTONE 400 COSMOPOLITAN

For people on the go...it's the Cosmopolitan—Combination Tape Recorder with AM Radio. A versatile companion and co-worker for business or pleasure travels. 5" reel capacity. Push-button operation. Amazing fidelity. Remote mike. Foot-pedal control. This all-transistorized recorder has big recorder features in miniature form.

(Continued from page 16)
"Brings out sound from records that more expensive cartridges do not"

Preston McGraw
United Press International Hi-Fi equipment reviewer

the incomparable

SHURE SERIES M33

HIGH FIDELITY PHONOGRAPH CARTRIDGES

NOT HOW MUCH? BUT HOW GOOD?

According to United Press’ Preston McGraw, the Shure series M33 cartridges are "so good that a hard-shelled listener might suspect Shure engineers of not knowing what they had when they hung a price tag on them."

We knew, all right, Mr. McGraw. It's just that we don't believe the best sounding cartridge need be the most expensive. The new Series M33, after all, was developed by the same team of engineers who developed the redoubtable Shure M3D series ... the world's first truly high fidelity stereo cartridge. Numerically, Shure has made more highest-quality stereo cartridges than any other manufacturer—and they're used by more critics and independent hi-fi audioholic than any other.” Chronologically, Shure had a two year head start on the others. In short, Shure has learned how to make these critical components in the kind of quantities that result in lower prices.

THE SOUND OF SPECIFICATIONS

Again quoting Mr. McGraw: "Professional engineers are largely impressed by specifications, and the specifications of the M33 (except for compliance) are not unprecedented. But the way it sounds is something else again. The M33 puts flesh and bones on specifications. It brings out sound from records that more expensive cartridges do not.”

Mr. McGraw’s right. To begin with, Shure specifications (as published) are not theoretical laboratory figures, or mere claims ... they are actual production standards: 20 to 20,000 cps. response may appear average. But what the bare specifications don't show is that the M33 series goes right through the audible spectrum without a hint of the break-up prevalent in most other cartridges. Also, it is remarkably free from disconcerting peaking at this frequency or that. Result: absolutely smooth, transparent, natural sound re-creation. (Incidentally, where would you find a record that goes from 20 to 20,000 cps. with genuine music on it?)

Separation is over 22.5 db. at 1000 cps. Much more than necessary, really. Again, the separation figure doesn't show that the M33 series is excellent throughout the audible spectrum. No cross-talk between channels. Even when an oboe play...

And the matter of compliance: 22 x 10^-1 cm. per dyne for the M33-5. Now there's a specification! According to Mr. McGraw, the Shure stylus feels like a "loose tooth." And so it should. The incredible compliance of the M33-5 gives it the ability to respond instantly to the manifold and hyper-complex undulations of the record groove.

Superior sound is one outcome of the superb compliance. Another is the ability to track the record at low force. The M33-5 will track at forces as low as any other cartridge on the market today.

SPECIFICATIONS

<table>
<thead>
<tr>
<th></th>
<th>M33-5</th>
<th>M33-7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Channel Separation (at 1000 cps)</td>
<td>Over 22.5 db</td>
<td>Over 22.5 db</td>
</tr>
<tr>
<td>Fidelity Response</td>
<td>20 to 20,000 cps</td>
<td>20 to 20,000 cps</td>
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<tr>
<td>Output Voltage (per channel, at 1000 cps)</td>
<td>5 V</td>
<td>5 V</td>
</tr>
<tr>
<td>Recommended Load Impedance (per channel)</td>
<td>47,000 ohms</td>
<td>47,000 ohms</td>
</tr>
<tr>
<td>Compliance, Vertical</td>
<td>220 x 10^-5 cm. per dyne</td>
<td>220 x 10^-5 cm. per dyne</td>
</tr>
<tr>
<td>Tapering Force</td>
<td>1 1/2 lbs.</td>
<td>1 1/2 lbs.</td>
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<tr>
<td>Inductance</td>
<td>400 milhenrys</td>
<td>400 milhenrys</td>
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<tr>
<td>D.C. Resistance</td>
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<td>750 ohms</td>
</tr>
<tr>
<td>Stylus Material</td>
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<td>0.007&quot; diamond</td>
</tr>
<tr>
<td>Stylus Weight</td>
<td>1.5 to 3 grams</td>
<td>1.5 to 3 grams</td>
</tr>
<tr>
<td>Mounting Centers Fits Standard 1/2&quot; Centers</td>
<td></td>
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</tbody>
</table>

One other item: if your tracking force is 4 to 6 grams, the even lower cost M77 Stereo Dynetic will deliver the best sound you can possibly get from your cartridge-arm combination.

THE ULTIMATE TEST

Give a listen, in fact, compare the Shure M33 series with any other cartridge—regardless of price, in A-B tests (we do it all the time). If you are not impressed with the distinct difference and greater naturalness of the Shure, don't buy it. That's punishment enough for us.

PRICES:

Why spend more than you must? M33.5 and M33.7 net for $36.50. The M77 is only $27.50.

If you insist on Shure when you buy, you can demand more from the rest of your system when you play ... write for literature, or still better, hear them at your high fidelity showroom: Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois.
portable perfection
for hi-fi fans

From Denmark comes this aristocrat of portables. Superb AM-FM-Shortwave performance with all the features you can imagine in a high quality portable: one full watt push-pull output and a 5" x 7" speaker, flywheel tuning with slide-rule dial, full range independent tone controls, pushbutton band selection, tuning meter and battery indicator, loudspeaker-earphone output and separate tuner output, plus plug-in connection for an auto antenna and accessory mounting bracket for over-the-road hi-fi.

Write for detailed specifications and test reports.

By appointment
to the Royal Danish Court

DYNACO

DYNACO, INC.
3912 Powelton Ave., Phila. 4, Pa.

CIRCLE NO. 44 ON READER SERVICE CARD

DISTORTION - PART III

My recent columns on distortion have dealt chiefly with harmonic and intermodulation distortion, the two types most commonly included in specifications for high-fidelity components. But components are subject to other forms of sonic misbehavior that are rarely stated on data sheets because they are too elusive for direct measurement. One such culprit is called transient distortion.

Transients are sounds that reach a high loudness level very quickly and then diminish just as quickly. Drum beats and other percussion sounds are good examples, as is the sound of plucked or struck instruments, such as guitars, cymbals, and pianos.

Transients present a problem to amplifiers and speakers because they represent pulses of voltage and current that build up suddenly to high levels. In the engineer’s language, such sounds (and their electrical analogs in the amplifier) have a “steep wavefront.” These steep waveforms pose a stiff challenge, because the circuits within the amplifier must be capable of almost instantaneous—and controlled—response, and the speaker cone must respond without inertial delay. And when the brief sound pulse is past, the equipment must immediately return to the resting state without oscillation or bounce.

Poor transient response distorts the steep vertical wavefronts, rounding the sharp edges, and sometimes causes what is known as “shock-excited oscillation.” Aurally, such distortion is especially noticeable during percussive passages, but it can also cast a pall over the whole texture of the sound, beclouding orchestral transparency.

Unfortunately, there is no mathematically exact way of measuring the transient characteristics of amplifiers and speakers. Some amplifier manufacturers show photographs of oscilloscope square-wave patterns in their product specifications. The square wave is used as a test signal because its vertical sides represent the steepest possible wavefront. Speaker manufacturers assess the transient response of their products by similar methods, feeding pulsed tone-bursts of a fraction-of-a-second duration into the speaker. The speaker’s output, picked up by a microphone and displayed on an oscilloscope screen, provides clues to the behavior of the cone when it is responding to a signal containing sudden starts and stops.

The trouble with these attempted measurements of transient distortion is that the waveforms encountered in music are somewhat more varied and complex than the fairly simple waveforms used as test signals. Consequently, no one-to-one relationship exists between test performance and musical performance: the data are indicative, not conclusive. In the end, the critical ear, listening for clarity of orchestral texture and equal coverage of the audible spectrum, remains the most useful test instrument in this elusive area.

A word of gratitude to the many readers of this column who have asked me if I have written a book on high fidelity. Thanks to their encouragement, I now have. It has just been published under the title ABC’s of Hi-Fi and Stereo by Howard W. Sams & Co., 1300 West 62nd Street, Indianapolis 6, Indiana, and can be ordered from the publisher for $1.95 postpaid.
If you’ve been reluctant to surrender your living room to an elaborate component system or a massive console, your KLH dealer has a thrilling surprise waiting for you. It looks not unlike a small table phonograph, but that’s where the resemblance ends. Its sound is the sound of a high quality component system, because the KLH Model Fifteen is a high quality component system with the air squeezed out — the culmination of four years of development aimed at bringing you full, uncompromised stereophonic performance in an incredibly compact instrument.

Three great KLH innovations — each a major advance in its own right — have made the Model Fifteen possible:

1. A new KLH-designed, solid state, stereophonic amplifier with an output of 15 watts music power. Beyond the obvious advantages of long, trouble-free service, freedom from heat and noise, etc., a good transistor amplifier, in its ability to handle and recover from peak loads, is equal to tube amplifiers with twice its power (and delivers sound quality to match).

2. Revolutionary new full-range KLH speakers (2 in each enclosure) with the highest ratio of magnet power to cone weight ever built into a speaker. These amazing speakers account for the smooth natural sound and freedom from distortion of the Model Fifteen, as well as for its wide frequency range.

3. Frequency Contouring. The output curve of the amplifier is shaped to match precisely the low frequency requirements of the long-exursion speakers, to provide a bass performance you have never heard before in a system of this size.

The Model Fifteen is much more than just a compact high quality stereo phonograph. It is a complete stereophonic music center which will accept all other music sources you may wish to add. In addition to its powerful solid state amplifier and the new full-range speakers, the Model Fifteen features a Garrard AT-6 4-speed record changer and a Pickering 380C magnetic pickup, with diamond stylus. Controls are provided for Volume, Balance, Bass (15 db cut or boost), Treble (15 db cut or boost), Mono or Stereo Mode, and Phono or Auxiliary. The speaker enclosures can be separated up to 48 feet with the cables supplied — farther if you wish. Inputs are installed to give you the same flawless performance with a tuner or tape recorder. Outputs are provided for a tape recorder and earphones. Nothing with such sound quality was ever so compact and convenient before. Or so modestly priced.

compact phonograph system* . . . . . . . . . . $259

*Control Center available separately in late October............................$179

KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS
Musical moments will live a lifetime with the Concord 550. Designed for the connoisseur of sound, it incorporates all the quality features so vital to professional tape recording and playback.

**Transistorized**... Transistorized pre-amplifiers of the Concord 550 assure greatest operation reliability together with freedom from heat, noise and hum.

It offers all push button controls, three speeds, sound-on-sound recording, two VU meters, and 6" speakers which can be separated for full stereo effect.

The Concord 550 is the ideal recorder for operation thru the amplifier and speakers of a high fidelity music system, or as a completely self-contained stereo system.

Recording from multiplex tuners is perfect with the transistor Model 550.

Priced less than $320*

Concord 550 tape deck version of Model 550 especially fitted for easy custom installation.

Priced less than $230*

CONCORD 220—Hi fidelity monaural recorder with push button controls, 3 speeds, cue and edit controls, cue and edit buttons, 10 watt amplifier, dual cathode follower, low impedance outputs. Two VU meters, three speeds, push button operation. Priced less than $150*

Prices slightly higher in Canada.
Brahms spent three consecutive summers during the late 1880s vacationing in the small Swiss town of Thun. Something about its atmosphere and environment served as a powerful stimulus to his creative impulse. During these years Brahms composed some of his most heartfelt and personal works, among them the violin and piano sonatas in A Major (called the “Thun” Sonata) and in D Minor; the F Major Cello and Piano Sonata; and the C Minor Trio for Violin, Cello, and Piano.

Why this outpouring of music for the violin? One answer, unquestionably, lies in the friendship, renewed at this time, between Brahms and Joseph Joachim, the distinguished violinist and conductor. A decade earlier these two had been on close terms. Brahms composed his Violin Concerto for Joachim, and the latter was the soloist when the concerto was given its premiere, the composer conducting, at a New Year’s Day concert in Leipzig in 1879. But in the intervening years Joachim became embroiled in a bitter divorce proceeding. A letter from Brahms that completely refuted some of Joachim’s charges against his wife was introduced in court, and opened a gulf between the two friends that was years in the bridging. Finally, by 1886, Joachim and Brahms were reconciled.

The following summer in Thun, Brahms composed a strange hybrid of a work—a concerto for violin, cello, and orchestra. Brahms himself conducted the premiere of the piece in Cologne in October, 1887; the soloists were Joachim and another friend of Brahms, a cellist named Hausmann. When the music was published the following year, Brahms presented the score to Joachim. On it was the inscription: “To him for whom it was written.”

About a year and a half after the world premiere, the Double Concerto, as it has come to be called, was introduced to the United States at a concert in New York conducted by Theodore Thomas. The cello soloist on this occasion, a musician of uncommon artistry, was to become one of America’s most successful composers of operettas—Victor Herbert.

(Continued overleaf)
The Francescatti-Fournier-Walter version of Brahms’ Double Concerto on the Columbia label is elegant and polished. Also on Columbia (Walter again conductor) is a highly personal treatment by Stern and Rose. For dynamic excitement and tension, however, the Victor version with Heifetz, Feuermann, and Ormandy is still available.

The Double Concerto was to be Brahms’ last orchestral score. During the final decade of his life, Brahms composed some chamber music and some songs, and the autumnal quality of these works is a characteristic of the Double Concerto too.

The concerto is in three movements, and the writing for the two solo instruments is a matched discourse of perfect fusion. The opening allegro is a dramatic movement rich in lyrical warmth. Brahms’ biographer, Walter Niemann, describes the andante slow movement as “a great ballad, steeped in the rich, mysterious tone of a northern evening atmosphere.” The concluding vivace non troppo is a jolly rondo with a Hungarian flavor.

The need for two soloists of matched artistic temperaments makes the Double Concerto still rather infrequently encountered in our concert halls. In the world of recorded music, however, the Double Concerto is a perennial favorite. A recent issue of the Schwann catalog listed a baker’s dozen of available recordings. Two are reissues of recordings released many years ago. The pioneer version by Jacques Thibaud and Pablo Casals, with Alfred Cortot conducting the Barcelona Symphony Orchestra, is currently available as one of Angel’s Great Recordings of the Century (COL17 75). The performance by Jascha Heifetz and Emanuel Feuermann, with Eugene Ormandy conducting the Philadelphia Orchestra, is in the RCA Victor Treasury series (LCT 1016). Both, of course, are available on monophonic discs only. The Cortot-Thibaud-Casals team brought a strong feeling of dedication and perceptive musicianship to everything it played, but I have always found the performance of the Double Concerto overintellectualized and more than a little antiseptic; and the sound, of course, is now antique. The Heifetz-Feuermann collaboration is altogether a different matter. Both artists were at their blazing best at the time of the recording (circa 1941), and the performance throws off sparks of artistic excitement. Ormandy and the orchestra are superb, and the sound is on the whole acceptable.

Five of the remaining recordings exist in stereo as well as mono versions: Francescatti and Fournier, with Bruno Walter conducting (Columbia MS 6158, ML 5493); Heifetz and Piatigorsky, with Alfred Wallenstein conducting (RCA Victor LDS/LD 2513); David Oistrakh and Pierre Fournier, with Alceo Galliera conducting (Angel S 33353); Oistrakh again, and Sergei Knushevitzky with Kurt Eliasberg conducting (Period SHO 2336, SHO 336); and Wolfgang Schneiderhan and Janos Starker with the late Ferenc Fricsay conducting (Deutsche Grammophon 138753, 18753).

Of these five, the Francescatti-Fournier-Walter version is my unhesitating recommendation. The two soloists are perfectly matched. They bring to the music an elegance and polish that are extremely winning, and Walter’s rather broad tempos permit the noble assurance and grandeur of the score to emerge. The recorded sound is first-rate, with rich resonance and fine stereo placement.

The Heifetz-Piatigorsky performance is the exact antithesis of the one by Francescatti and Fournier. Here everything is very hectic and rushed, and there are ragged bits of ensemble, orchestral as well as solo. And the sound, too, has an unpleasant pinched, wiry quality. Chalk this one up to an off day for all hands.

The three remaining stereo performances lack vitality. The two in which Oistrakh participates are surprisingly inhibited—one wonders what a more assertive conductor might have accomplished in each case. The Schneiderhan-Starker version plods on heavy feet, and the recorded sound is the distant sort all too often encountered on the DGG label.

Two other performances are worth mentioning. One is the Toscanini-NBC Symphony Orchestra performance with Mischa Mischakoff and Frank Miller as the soloists (RCA Victor LM 2178). It is a spectacular failure, foursquare and unmercifully driven in the playing, cramped and confined in sound. The other is a beautifully Romantic, highly personal treatment by Isaac Stern and Leonard Rose, with Bruno Walter conducting the New York Philharmonic (Columbia ML 5076).

In sum, then, either of the two performances conducted by Bruno Walter is recommended—with the newer one the choice for stereophiles. And the old Heifetz-Feuermann version still has the most dynamic excitement and tension.
What went on in room 433 at the New York Hi-Fi Show?

The first solid state receiver... Bogen's RT1000 a superb instrument accorded the most enthusiastic response

The response was twofold. People responded to the Bogen technology which produced the FM-Stereo and FM/AM RT1000. And they responded to the understated elegance of design, to the hushed gold front panel. The RT1000 responded with pure performance. In high fidelity, transistors have just one reason for being... to make a component perform better. We knew the RT1000 was a milestone. Now all who saw and heard it in room 433 know it, too.

Here are but a few reasons why: 100 watts of exceptionally clean power (50 per channel). Distortion is practically extinct since transistors replace a major source, output transformers. The RT1000 is actually hum-free.

Cool. That's a good word for the RT1000. Transistors reduce heat markedly. That does away with enclosure vents ordinarily needed to cool the chassis.

Let's talk tuner, FM-Stereo and FM/AM that is. Separation, selectivity and sensitivity approach professional perfection. Flywheel tuning that sweeps the dial as effortlessly as moving your fingers. An FM-Stereo switch position automatically lights the Stereo Minder Indicator when mono transmission changes to stereo.

Summing up the responses, "there has never been a sound quite like it... clean, cool, pure performance." Check your own responses. Let us send you free, detailed literature on the RT1000 all-transistor receiver. Just mail the coupon below.
Years ago, Sherwood high-fidelity tuners and amplifiers were evaluated by two highly-respected, totally-impartial research companies as either the finest designed or the best valued on the market. Although we were pleased by such endorsements of pure quality in design and performance, the really significant fact was that other leading components carried higher price tags. Subsequent Sherwood components have received ratings indicating features and performance equal or superior to brands carrying price tags at least 20% higher. A current example of Sherwood design superiority is our new S-8000III receiver. Sensitivity is rated at 1.8 microvolts. Capture effect is an outstanding 2.4 db. No other FM receiver can claim the 80-watt music-power rating of the S-8000III, and only one other (priced $50 higher) offers the professional D'Arsonval zero-center tuning meter that's standard with Sherwood. We still believe that our old-fashioned policy of superior engineering and realistic prices is best for both you and Sherwood.

SOME OF THE S-8000III FEATURES THAT MAKE THE DIFFERENCE

1. Zero-center tuning
2. 80-watt music power
3. Complete stereo control center
4. 1.8 pv. (IHF) sensitivity
5. Wide-band 3-mc. gated beam limiter
6. 1-mc. band pass balanced ratio detector
7. 2.4db. capture effect
8. 1/3% distortion at 100% modulation
9. Interchannel hush
10. Long-life Novar output tubes
11. 8-inch professional-type tuning scale
12. Silk-smooth flywheel tuning
13. Positive stereo broadcast identification

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SHERWOOD
HIGH FIDELITY

STereo RECEIVERS □ TUNERS □ AMPLIFIERS □ STereo INdicator LIGHTS □ SPEAKER SYSTEMS □ CONTEMPORARY CABINETRY
CIRCLE NO. 70 ON READER SERVICE CARD

HIFI/STereo REVIEW
TECHNICAL TALK
by JULIAN D. HIRSCH

TESTING PHILOSOPHY: Equipment test reports, such as those I write for HiFi/Stereo REVIEW, are like icebergs. Only a small fraction of the vast amount of detailed information I accumulate during my tests appears in the published reports. Limited space is of course one of the major reasons for this. The test data compiled on a fairly complex piece of equipment such as the Fisher Model 400 stereo receiver described this month are voluminous. I take some four hundred separate measurements on such a receiver, covering the various equalization characteristics, power output vs. frequency, distortion, sensitivity, crosstalk, and many other items that might not be familiar to the average audiophile.

Most of these secondary measurements are not mentioned in the text of my report. If I commented on every measurement I made, some reports might easily run to five or six printed pages, and yet the average reader would gain little, if any, added useful information about the equipment under test. As an example, consider the question of tracking between the two sections of the ganged volume controls used on most stereo amplifiers. If changing the volume of one channel by a given amount does not equally affect the other channel, the apparent sound source will shift from one speaker to the other as volume is varied. I therefore compare the gains of the two channels as the volume control is varied over its useful range. If the channels remain within one or two decibels of each other, no comment is needed. After all, this is expected from any good amplifier. If the tracking error is excessive, however, this is reported in the text.

Many measurements are devoted to verifying the manufacturer's ratings of such characteristics as hum, gain, etc. These, too, are generally not mentioned unless they are in some way out of the ordinary. I try to avoid repetition of the manufacturer's catalog information in my reports, but obviously some of it is useful in describing the features of a product with which the reader is not familiar.

There are some tests I formerly made that I now omit or abbreviate. My decision to eliminate them was based on the conviction that they are of minor significance, or that they might mislead rather than inform. Tone-control curves are an example. A plot of maximum cut-and-boost frequency-response curves looks nice, but is quite meaningless. Only slightly more informative is a family of curves taken at different control settings. This at least gives an indication of whether the tone-control characteristics hinge at a fixed frequency or whether the transition frequencies themselves are varied (the preferred type, in my opinion). But taking such a family of curves is time-consuming, and I do not believe it yields any information that would be useful in judging the performance of an amplifier. Personally, I have little use for tone controls, and have rarely operated mine in any position but "flat." Rarely can deficiencies in reproduction—whatever the cause—be corrected by tone controls without consequent side effects.

Another unimportant performance specification is damping factor. A number of years ago, this was a popular subject in high-fidelity circles, and reams were written to prove the desirability of damping factors ranging from negative infinity to positive infinity (this is not as much an exaggeration as it might seem). Recently, this subject seems to have lost its appeal. As far as I am concerned, any damping factor greater than about 10 (in a tube amplifier) is as good as any other. Since any reasonably good amplifier meets this requirement, therefore, I no longer measure damping factor.

Incidentally, I repeat most measurements on the second channel of a stereo component. This doubles the required laboratory time, but gives me a better idea of how well the performance of a component is likely to be duplicated from unit to unit. Also, if something appears to be amiss in one channel, I can, through comparison, determine if it is a design fault or merely a defective component.

One measurement I make on every piece of electrically operated equipment (and one I seldom men-

REVIEWS THIS MONTH

Bell RT 360 Tape Recorder  Fisher Model 400 Stereo Receiver
Correcting cable should be kept as short as possible to avoid high-frequency losses.

Since the RT-360 is in all respects a high-quality home recorder, with all the operating flexibility one could desire, it should be of considerable interest to tape enthusiasts.

The RT-360 is a two-speed (3¾ and 7½ ips), four-track machine that bears a strong family resemblance to earlier Bell recorders, with its piano-key control buttons, three-motor transport, and electro-dynamic braking. It has separate recording and playback amplifiers and separate recording and playback heads. All controls are in pairs, including two illuminated VU meters that function on both recording and playback. There are inputs for microphones, magnetic cartridge, and high-level sources. The playback-preamplifier outputs can drive an external amplifier. Since these outputs are at a rather high impedance, the lengths of interconnecting cable should be kept as short as possible to avoid high-frequency losses.

Like many other modern recorders, the Bell RT-360 is capable of making monophonic sound-on-sound recordings. With the accessory “outboard” reel-drive kit, the RT-360 can make sound-on-sound recordings in stereo. To my knowledge, no other currently available home machine can do this. In addition, a special-effects switch permits controlled echo to be introduced by re-recording a portion of each channel’s output through its own input. Another effect is Duo-Sound, in which a portion of each channel’s output is delayed and recorded on the other channel. This is intended to produce a pseudo-stereo effect on monaural recordings; however, I did not find it particularly effective.

The tape-transport controls require considerable pressure to operate, but they work well and handle the tape gently. My chief criticism of the mechanism is that the record switches do not disengage automatically when the tape is stopped or rewound. In spite of the red warning lights, it is possible to erase a recording accidentally.

The RT-360 is furnished in a portable case with a dual 8-watt playback amplifier and two detachable speakers with six-foot extension wires. There are outputs for driving external speakers and stereo headphones.

The accessory motor kit, Model DK-1, consists of two reel-motor assemblies that are powered by the recorder and fasten to the sides of its case. All standard-size reels, including 10½-inch NAB reels, can be accommodated. To make tape copies or stereo sound-on-sound recordings, the original tape is placed on the regular reel hubs and threaded over the playback head, bypassing the record and erase heads. The blank tape is placed on the outboard reel hubs and threaded over the record and erase heads, bypassing the playback head. Both tapes run between the capstan and pressure roller. The program on the original tape is then played back and recorded onto the fresh tape, with both tapes in exact synchronism since they are driven by the same capstan.

This simple but clever system worked perfectly. The tape copies I made sounded as good as the originals. To confirm this, I copied one of my standard alignment tapes and measured the recorder’s response with it. Between 40 and 13,000 cps the response was exactly the same as with the original tape, with a slight fall-off beyond those limits.

The 7½-ips playback response averaged ±2.5 db from 50 to 1,500 cps, rising smoothly to ±7 db at 13,000 cps. Any amplifier’s treble controls should be able to flatten out this response quite adequately. The over-all record-playback response was a very flat ±2 dB.
The Fisher 400 was almost exactly its rated 1.8 micro-

Wow and flutter were 0.08 per cent and 0.31 per

The playback amplifiers, which delivered 6.5 watts

All things considered, the Bell RT-360 is a well-

The Model 400 receiver has many of the operating

For additional product information, use the reader service card. Circle number 188 for the Bell RT-360 tape recorder, and number 189 for the Fisher Model 400 stereo receiver.
TUNER SECTION: In the kit, the two most critical sections—the front end and the IF strip—are supplied prewired and pre-aligned; and a high quality circuit board and pre-aligned coils are provided for the stereo demodulator circuit. The IF strip has 4 amplifier-limiter stages and a wideband ratio detector for perfect limiting and flat frequency response. Sensitive bar-type electron-ray tuning indicator pinpoints the center of each broadcast channel for lowest distortion, and also serves as the stereo program indicator.

Antenna input: 300 ohms balanced □ IHFM usable sensitivity: 3 µv (30 db quieting), 1.5 µv for 20 db quieting □ Sensitivity for phase locking (synchronization) in stereo: 3 µv □ Full limiting sensitivity: 10 µv □ IF bandwidth: 280 kc at 6 db points □ Ratio detector bandwidth: 1 mc peak-to-peak separation □ Audio bandwidth at FM detector: flat to 53 kc □ IHFM signal-to-noise ratio: 55 db □ IHFM harmonic distortion: 0.6% □ Stereo harmonic distortion: less than 1.5% □ IHFM capture ratio: 3 db □ Channel separation: 30 db.

AMPLIFIER SECTION: High quality Baxandall bass and treble controls do not interact or affect loudness, permit boosts or cuts at extremes of range without affecting mid-range. Balance control is infinitely variable, permitting complete fade of either channel. Blend control is variable from switch-out, for maximum separation, to full blend. Tap Monitor switch permits off-the-tap monitoring with the Eico RP100 Stereo Tape Recorder.

Power: 36 watts IHFM music, 28 watts continuous (total) □ IM distort on (each channel): 2% at 14 watts, 0.7% at 5 watts, 0.2% at 1 watt □ Harmonic distortion (each channel): 0.6% at 10 watts, 40 cps to 10 kc; 0.2% at 1 watt, 30 cps to 20 kc □ IHFM power bandwidth at rated continuous power, 1% harmonic distortion: 30 cps to 20 kc □ Frequency response ±1 db, 15 cps to 40 kc □ Speaker output: 8, 16 ohms □ Inputs: Magnetic phono or adapted ceramic phono, tuner, tape auxiliary □ Sensitivity: 2.3 mv phono, 250 mv others □ Noise: -65 db at 10 mv, mag phono; -80 db others.

New Eico Classic 2536 Stereo FM Receiver

Now...

every other stereo receiver seems overpriced

Take a superb stereo tuner, guaranteed stable under all conditions, and sensitive enough to give full stereo separation even on weak, fringe-area signals...

Add a virtually distortion-free 36-watt stereo amplifier with remarkable overload and transient characteristics...

Mount them on one chassis—effectively separated for the performance benefits of components plus the convenience of a single compact unit... Price this combination at $209.95 factory-wired, and at $154.95 in a new kit pack that makes building a delightful experience—and what do you have? The Classic 2536 Stereo Receiver, star of the new Eico Classic Series, and a component that matches or surpasses the performance of components selling at substantially higher prices. How? Simple. It's pure performance. Stripped of everything but the finest basic circuitry. Examine the specifications yourself. Compare them with those of more expensive units. Listen to the 2536—then to higher priced units. Can you see or hear a difference worth paying for?

If you're interested in building a fine stereo receiver, take a long look at our new kit pack, too. Note the logical, orderly arrangement of parts. How easily it sets up for work. How easily it closes down between work sessions—with no loose parts to go astray. Thumb through the 2-color Construction Manual. Ever see such graphic diagrams? Every step is clear and unmistakable—and no diagram shows more than 20 steps. Another thing the diagrams show you: how simple the wiring is. No tricky frills; no clutter; no confusion, even around switches and controls. Plenty of space to work in. And Eico has eliminated the most tedious part by pre-mounting jacks, sockets, terminal boards, and transformers.

Does any other kit give you more building ease, or assurance of success than the Eico Classic? See it at your hi-fi dealer. Optional Walnut Cabinet WE-73, $19.95, Metal Cover E-12, $7.50. Write for catalog: Eico Electronic Instrument Co., Inc., 3300 Northern Blvd., L. I. C. 1, N. Y. Export: Roburn Agencies Inc., 431 Greenwich Street, New York 13, New York.
On the block where I lived in Vienna in the 1930's, the principal attraction for teen-age boys was an enormous Mercedes touring car. It was usually parked not far from my parents' house, and with its rakish stance and its sharply pointed radiator, this towering vehicle looked rather like a misplaced ship stranded among the chestnut trees and curlicued villas of Hietzing, Vienna's garden district. Brass fittings and lanterns protruding from the sea-blue hull confirmed this nautical impression, and the open front with its massive oak steering wheel and outboard gearshift seemed more like a captain's bridge than a chauffeur's seat. What made the extravagant car even more attractive to my adolescent curiosity was the knowledge that it belonged to our illustrious neighbor, Vienna's reigning idol, the tenor Richard Tauber.

Often in the late afternoon I would dawdle near his gate, pretending to fix my bicycle or even to be looking for an escaped turtle, just to catch a glimpse of Tauber being driven off to the theater. It was a sight to reward anyone's patience. Monocle clamped in one eye, head crowned by a black silk topper, the ensemble superbly framed in astrakhan, and glittering ebony cane swinging, Tauber would ascend the three running-board steps of his car like a victorious admiral boarding his flagship. Once aloft he would perch himself next to the driver for an open-air progress in many ways more splendid than anything that might follow it at the theater. In the street, people would greet him warmly from all sides and Tauber would lift his top hat or wave his cane in convivial acknowledgment. Even the Vienna police were his fans, and since these were the days before automatic traffic lights, they briskly cleared the street-crossings at his quasi-royal approach.

The popular accolade and Tauber's graceful response were expressions of a love affair between the
singer and his city—a serious and requited passion engendered in about equal parts by Viennese music and the political history of a disastrous era. During the drab interlude that followed the collapse of the Austrian empire, when Vienna was like a bankrupt baroness wearing her jewelled heirlooms in defiance of poverty, Tauber symbolized to the man in the street a lingering dream of the aristocratic life: nights of white tie and tails, invitations to one Schloss or another, the sporty deshabillé of expensive open cars. Naturally, none of this had ever been within reach of the average Austrian. But with an empire gone, and Vienna the threadbare capital of a politically impotent remnant, the visible glory of Tauber served to revitalize a national fantasy of case and elegance. Tauber was the dashing Count Danilo of The Merry Widow, the exuberant Herr von Eisenstein of Die Fledermaus, and he was saluted as no less than a symbol of national survival.

Certain aspects of Vienna's infatuation with Tauber might nevertheless cause wonder. A city almost pathologically addicted to physical beauty had chosen as its glamour symbol a conspicuously ugly man. His short, stocky figure testified to his fondness for the Schlagobers and other calorific gaieties of Vienna's famous five-meals-a-day routine. His wide face with its flat nose was the antithesis of the romantic stereotype, and the asymmetry of his mouth, almost grotesquely exaggerated when singing, inspired the saying that to enjoy Tauber's voice one had to look away from his face. But his bearing and his manner made audiences forget all this. With a single gesture he was able to instill a conviction that grace and savoir-faire are inherent and invincible in the human species. The same magic marked his vocal style. His lighthearted and elegant phrasing somehow lent credibility to the dream world of Viennese operetta, in which champagne always bubbled and love always triumphed.

Born in 1891 into a family of actors in the upper-Austrian city of Linz, Tauber was naturally inclined toward the stage, and the early discovery of his musicality and his vocal talent headed him inevitably for opera. His rise through the provincial theaters of Germany and Austria was rapid, and by the early 1920's he had conquered the heights: the State Operas in Vienna and Berlin.

But even in music-obsessed Austria a first-rate singer isn't automatically a national idol. Like other men

at the presumed top of their professions, Tauber may well have felt that there was no further place for him to go. It was sheer happenstance that propelled him beyond the limits of operatic fame.

One evening in 1923, Tauber went by chance to the Theater an der Wien, an ivory-and-gold gem that saw the premieres of Mozart's Magic Flute and Beethoven's Fidelio but later became the lively hub of Viennese operetta. Here Tauber responded to Lehár's Frasquita with an enthusiasm that may be incomprehensible to those who remember this work as a bubbly bit of musical soda pop. But in the lilting sweetness of Lehár's melodies Tauber sensed something deeply sympathetic to his own musical temperament. And at a later meeting, the popular composer was stunned when Tauber, the leading opera tenor, asked his permission to sing in a Lehár operetta.

For Lehár, too, the meeting was a turning point. Lehár had been world-famous since 1905, when he had written The Merry Widow; but his later works—he was now in his fifties—lacked the freshness of inspiration that had made The Merry Widow a masterpiece. It was in fact Tauber who rejuvenated the aging composer's pen. Lehár responded to the challenge by developing a style of composition precisely tailored to Tauber's ardent voice and debonair manner. A new musical genre was born: the "Tauber Song."

Its popular effect was unprecedented. Far beyond the confines of the theater, the Lehár-Tauber vocal champagne drenched the landscape. Electric sound reproduction had been invented a few years earlier, and Tauber was among the first to attain omnipresence through the phonograph. His voice poured from the huge flat-baffle loudspeakers hung in the Heurigen gar-
dens where the Viennese spent long evenings sampling the new wine. At the outskirts of the city it rang from the ornate merry-go-rounds whose wheezy mechanical organs, chronically broken down, had been replaced by record players. To the ears of an impressionable boy, the voice and the city seemed one, and I particularly recall one instance of Tauber's ubiquity. In Vienna's great park, the Prater, coffeehouse gardens proliferate with their wrought-iron tables spread over gravelled acres beneath ancient trees. Walking one day in a borderline area between adjacent coffeehouses, I actually heard records of Tauber in triplicate, in three different Lehár songs, in three different keys, in three different cafés.

Not merely Tauber's voice but his personal traits confirmed Vienna's self-image of itself, profligate in the pursuit of transitory beauty. He could not bear ugliness in any form. It frightened him as it does a child, and possibly that was the secret of this ugly man's radiant elegance. Perhaps it was also a spur to his famed generosity—the misfortune of others striking him as a kind of ugliness, driving him to an excess of altruism. He seldom gave less than a thousand dollars to any person approaching him in behalf of a charity, usually by taking cash from his wallet. Friends in need often received many times that amount, and Tauber would never admit to being the anonymous benefactor.

This prodigality, however, was not ostentatious; it was more a childish joy in being able to spread abundance. Florists in the major European cities had standing orders to send flowers to his friends at regular intervals. And when the first intercontinental telephone links were established in the late 1920's, his telephone bills became fantastic. "He'd call up a friend in Australia as casually as you or I would call New Jersey," recalls Maurice Feldman, once Tauber's New York press agent. "Whenever he happened to think of someone he liked—anywhere in the world—he would almost automatically pick up the phone. It was like a reflex. And afterward he'd send a present."

A generosity so grandiose and so genial was made for popular legend, and as the legend grew, so did Viennese affection. But neither Tauber's legend nor his voice could alone account for the impact of the Tauber Songs, for the special fascination that turned the city's sentimental surrender into a kind of unending operetta marriage. Perhaps the secret of the spell cast by vocal idols is not any particular emanation from the personality, but rather the ability of the spellbinder to respond symbolically to the forces latent and unexpressed in the human situation around him.

That this was true for Tauber I realized much later, in another country, and through a very different singer. During the early war years, I once watched a group of teen-agers playing Sinatra records in a Kansas City drug store. I noted in their faces a familiar kind of entrallment, the same type of expression I had seen years earlier among the patrons of a Viennese garden café when a Tauber Song poured from a chestnut tree wired for sound. The era, the place, and the music were all vastly different, but I saw the same abstracted gaze of self-forgetfulness, as if the song had tapped some inner dream. The dream in the case of Sinatra was a sensual reverie, sketching with an insinuating tenderness the vague outline of romantic love. This, too, was the secret of the Tauber Song, but while
Sinatra sweetened adolescent hope, Tauber sweetened adult disillusion.

The music Lehár wrote for Tauber spoke an amorous language previously unheard in the realm of popular song. Combining buoyant melodic transports with disconsolate minor cadences, the music sang not of love’s young dream but of adult ambivalence. The sexuality it projected was a sophisticated longing, hopeful in spite of disenchantment. The romance was more than faintly bitter; these were in fact love songs for a broken city. Few of the songs ever crossed the language barriers beyond Mittel-Europa. But two, less melancholy than most, swept the world: Yours Is My Heart Alone and Vienna, City of My Dreams. Courageous tenors, braving comparison with Tauber, still sing them as encores.

Unlike other singers who have switched from opera to operetta, Tauber did not lose his standing as an operatic artist, but capably managed to make the best of both worlds, alternating Tamino, Don Ottavio, Lt. Pinkerton, Rodolfo, and other of his celebrated operatic roles with prolonged stints in Lehár productions. To a critic who complained that Tauber, the great Mozart singer, had lowered himself by singing operettas, Tauber replied indignantly: “I’m not singing operetta, I’m singing Lehár!”

Ultimately, it was Tauber’s belief in the merit of Lehár’s music that opened to this composer the doors of Vienna’s musical Elivium. Lehár’s last work, Giuditta, was staged at the State Opera with a cast that included Tauber and a young soprano, Jarmila Novotna, who later became a great favorite at the Met. The premiere of Giuditta was one of the last occasions to glitter with all the nostalgic pomp that Vienna could still muster—one that remains in my memory as a divide between two eras. Women with tiaras, dignitaries with bemedaled sashes across gleaming shirt fronts, arrived in carriages drawn by four plumed horses. But another age was heralded by the primitive box-like microphones that hung over the stage and carried the performance across Europe. Few knew it then, but the linked transmitters that spread Tauber’s voice to an audience of unprecedented size that night were soon to carry a harsher voice—one that in fact separated the singer from his city and ended the romantic illusions that kept Vienna living in its past.

It was largely through the medium of network radio that Adolf Hitler was able to fascinate Europe to the point of political paralysis. Tauber, although a lifelong Catholic, was partly of Jewish descent. And in Germany, where his popularity had been almost as great as in Austria, he was branded as a “Jewish perverter of Germanic purity” and a “cultural Bolshevist.” His assets in the German banks were confiscated.

After Tauber’s expulsion from Germany, the Viennese took him even closer to their hearts. He also appeared frequently in London, both in opera and in lighter works, and his concert tours took him across the world. The loss of his fortune failed to daunt his high spirits, alter his style, or lessen his generosity. He still lived high, but he lived out of pocket. The man who could not bear ugliness was unable to believe that he himself might someday suffer need, or that misfortune might strike him personally. This incurable optimism nearly placed him in the hands of the Nazis.

In March, 1938, Hitler’s armies were at the Austrian border. But Tauber, who had been singing in Italy, was determined to return to Vienna. He simply could not comprehend that he was now “racially inferior.” When he laughed off the telephoned warnings of his wife, who was then vacationing on the Riviera, Mrs. Tauber raced in her car to Milan, intercepting her husband as he was about to board the train for Vienna. They returned to their hotel to hear the radioed news that the Nazis were in Austria.

In Vienna, Tauber’s remaining property was now confiscated by the new government. His recordings...
In 1933, Tauber posed for this portrait by Edward Steichen.

were publicly smashed at Nazi rallies, and even owning a Tauber record made one politically suspect. Tauber never quite recovered from the grief of losing the country whose spirit had so deeply entered into his art, but outwardly his success continued. He traveled more than ever, singing in London, New York, Los Angeles, in South Africa and Australia. He sold out Carnegie Hall in a lieder recital for which scalpers charged $25 a seat. He sang at the White House for President and Mrs. Roosevelt (and this he held to be the greatest honor of his career).

Yet, without his city, Tauber seemed somehow diminished. His friend, the actor Basil Rathbone, commented: "Richard was still a child, and the world about him had grown up harshly, crudely, and cruelly. Man was in the process of destroying himself, and like a bird, Richard was singing to them, trying to remind them of their lost happiness."

But Tauber, even in exile, was never without that sort of lightly ironic gallantry that is as Viennese as the jokes in Fledermaus. When one of Hitler's haphazardly guided missiles almost hit a London theater where he was singing, he kept the audience in good heart by remarking dryly, "That bomb was off key," and resumed the interrupted phrase.

With similar spirit, he fought a personal struggle against failing health, and he probably never knew that from the first it was a lost battle. In 1946, a chest condition forced his withdrawal from a somewhat altered version of Lehár's Land of Smiles (which ran in New York under the title Yours Is My Heart). He fully expected to return to the show, but his condition worsened and without him the show soon folded. X-rays revealed that Tauber had cancer, and that one lung would have to be removed. Convinced that the truth would be psychologically disastrous for him, Mrs. Tauber and the physicians told him that the operation was for the removal of an abscess.

It was at that time that the Vienna State Opera, barely reorganized from the disruption of the war, made its first guest appearance in London. Tauber was invited to sing once more his famous role of Don Ottavio in Don Giovanni, reunited with his Viennese colleagues. The doctors protested, but Tauber was adamant: "I must and I shall sing in this performance. Nothing on earth will prevent me from doing that. After that you can do with me what you like."

And so, on September 27, 1947, London heard a now legendary performance of Don Giovanni that (in the words of Tauber's wife) "to those few who knew Richard's true condition will forever remain a miracle. There he was, striding confidently across the stage, and the first few notes, sung in that perfect legato, began to cast their magic spell over an audience which was utterly unaware of the tragedy that was pending. Nor is it possible to fathom the incredible strength of will which he needed to go on with the performance. His delivery was easy, his phrasing without flaw; altogether, it seemed Richard Tauber at his best. All the technicalities in the armory of an experienced singer would fail to explain it without paying high tribute to the exceptional physical and mental courage required." And for one night, it was as if the singer and his city were once more united.

Five days later, Tauber was again hospitalized. Characteristically, during his final weeks he made plans for extended concert tours. On January 7, 1948, he died in his sleep after assuring his wife that he felt much better.

It is now twenty-six years since Tauber last sang in Vienna, but his recordings still work a kind of magic there, even for those too young to have heard him in person. There remains a firm bond between Tauber and the city whose lighthearted and sensuous mythology he propagated with so much vitality and art. The songs that Lehár wrote for him still melt on the Viennese air, and from the windows of the record shops along the Kärntnerstrasse and the Graben, Tauber's picture still greets the Viennese with that jaunty and indomitable smile I remember so well.

Hans H. Fantel, known to readers of HiFi/Stereo Review for his monthly "Beginners Only" column, left his native Vienna in 1940 and has been a citizen of this country for over twenty years. In spirit, however, he will evermore remain Viennese.
A TALK WITH JOAN BAEZ

By NAT HENTOFF

THE PUBLICITY-SHY FOLK-SONGSTRESS TELLS WHY SHE CONTINUES TO SPURN THE GOLDEN APPLES OF SUCCESS

In the four years since her rise to renoun at the 1959 Newport Folk Festival, twenty-two-year-old Joan Baez has contrived to remain, despite her enormous popularity, unyieldingly herself. A shy and slender girl of Irish-Scottish-Mexican descent, she has steadfastly refused to capitalize on her success, to make concessions to commercialism, or to work more than five weeks at a stretch. She also avoids interviews, as she does all the other ritual observances that are usually made mandatory by fame.

However, shortly after the 1963 Newport Folk Festival—at which Miss Baez and her friend Bob Dylan were the undisputed stars—I managed to visit the elusive singer during one of her brief stays in New York. She was living at a friend's apartment on the upper West Side. It was evening, and the room in which we sat overlooked the Hudson River. Outside all was serene, and, perhaps because she was in friendly surroundings, Miss Baez was more relaxed than at any of our previous meetings. Her dark hair was worn, as always, long and straight.

I asked her if she still intended to work only a small portion of each year. "Yes," she said, "I don't do more than thirty concerts—part of them in the spring and part in the late summer and fall. I will not work night clubs for the obvious reasons: the noise and the fact that many people don't come to those places primarily to listen.

"At first," she continued, "I was reluctant to work frequently because I was afraid of the commercial scene, afraid of being caught up in it. I was being offered golden apples, and I fear was that I'd get to want them, above everything else. Now that I've seen what those golden apples do to people, I know I don't want them. Therefore, the main reason I insist on spending much of my time at home on the southern California coast is that I need to keep part of my life for myself. During a tour, I hear too much about myself. At each concert, I'm surrounded by hundreds of people who regard me as some sort of symbol, some kind of goddess. A number of them actually ask for hairs from my head. Yes, they really do. So I have to get away and go home to California where I can just be me again."

Even while she's working, Miss Baez tries to remain by herself as much as she can. Often, before a concert, she will demand that she be left absolutely alone for twenty minutes or more. "I started doing that in Santa Monica a couple of years ago," she explained. "Outside the hall, there were huge signs with my name on them, and there seemed to be millions of stage hands, along with a lot of people ooh-ing and ah-ing, sending flowers, and jumping up and down. I knew I couldn't sing anything right unless I had a chance to meditate."

All is not adulation for Miss Baez, however. There are folk-music critics, performers, and listeners who charge that she reveals insufficient knowledge of the singing styles and historical traditions of the songs she chooses to perform.

"They may be right," Miss Baez acknowledged, "and sometimes I do wonder about where a certain song came from and what it means beyond what the lyrics say. Yet this aspect of folk music has always been so secondary with me. It's as if there were a mysterious string in me. If something I hear plucks that string, then I'll sing that song. It can be funny or serious, or it can be in another language. I can't analyze what qualities a song must have to do that to me. The whole process must be instinctual. And I have to admit that when people talk about the history of a song, I usually get somewhat bored."

Miss Baez frowned. "Maybe some performers have to talk about backgrounds and the like so that they'll feel strongly enough about it to sing it. Some audiences, too, have to know enough about a song to get to the point at which they care about hearing it. But that's not the way I approach folk music."

"Yet," I said to Miss Baez, "the way you sing—your use of vibrato, for one example—indicates a more conscious sense of musical purpose than you admit to."

She laughed. "No, it didn't happen that way at all. Take the vibrato. When I was in the eighth grade, I was jealous of a girl who had a fine vibrato. My voice at the time was straight as a pin. I forced it to wobble up and down until the vibrato came out by itself. But I didn't do it primarily for aesthetic reasons. You see, I like to sing, and all this stuff has happened to me. I haven't tried to plan any of it." [Continued overleaf]
Miss Baez laughed again, this time in self-deprecation. “I do admit it would be nice to be able to breathe when I’m singing. It’d be much easier if I knew how to breathe, and I’d probably sound better, too. I don’t know how to sing properly. I know I could improve my work, but the idea of training my voice doesn’t appeal to me. Once, I did stay for two weeks in a speech class at Boston University, and I remember what the instructor said about having to relax certain parts of the throat before you sing. Every once in a while, before a concert, I do what he said to do. But as long as I can sing this well, I don’t think I’ll ever take lessons. I suppose I’m afraid that if I do start studying, I’ll find out I’m really not that good to begin with.”

She paused and pursed her lips. “I do feel kind of bad about being so bloody ignorant—because I’m that way about everything. I have a primitive way of going about everything. I can’t force myself to do something in which I’m not really interested.” I suggested that, in describing her behavior, she was describing also how a great part of our folk music began—out of spontaneity of feeling. She brightened, seemed to fondle the concept briefly, and then let it go.

“Perhaps so,” she said, still vaguely displeased with herself. “Fundamentally,” she added, with an edge of exasperation, “I’m lazy. Once, for instance, I bought all the bound volumes of Sing Out, the folk-music quarterly, to learn more about folk material. But I never looked at them. Another time, I subscribed to the Christian Science Monitor to keep up with the news, and I didn’t read more than three issues of the paper all year. I’m not professing that this is the way to be, and maybe you shouldn’t print it because some kid will think it’s smart to be like me. I expect I’ll get over it, either through an effort on my part or as the result of some internal change I won’t even know is taking place. I do judge myself more harshly than most other people do. I know I should have a larger repertoire, for one thing, and the reason I haven’t learned more songs has nothing to do with the so-called pressures of success. It’s just my own laziness.”

Miss Baez added that when she does add to her repertoire, it’s usually by accident. “I hear a song somewhere and like it. Less often, much less often, I select something from what people send me. I don’t read music very well, although I can muddle it out. Actually, the only song I’ve ever learned entirely from the written page was Malvina Reynolds’ What Have They Done to the Rain? And that was because the words are so startlingly good. Otherwise, I learn from records. Or best of all, when I’m traveling, I may meet people who know some songs that I like and then they teach them to me.”

I asked her to what extent she is able to identify with her material. “To a greater or lesser degree,” she began, “I have to identify with all the songs I use. But a foreign language is different. Even though I’ve read a translation of the lyrics, nothing goes through my head when I’m singing in another language except ‘What a beautiful sound the words have!’ When the lyrics are in English, I do identify with some songs more than with others. Mary Hamilton, for one.

“When I first began to sing that ballad,” Miss Baez recalled, “I’d actually be shocked by the clapping when I was through. I’d gone so far off during the performance. Now, that seldom happens any more. When I started singing in public, I wanted to deny there were people there. I felt there was something bad in singing for an audience and making money. Now I can accept the audiences. I don’t push them away. Even stupid audiences—and I’ve had some dillies. In those cases, however, I look around trying to find a face I can sing to. That’s why I have the lights on during my performances. I look for what I call the Catcher in the Rye faces. I can sing to them. I can’t explain exactly what kind of face that is. It’s just somebody who looks...
Musing about blacklisting, Miss Baez's voice suddenly sharpened and her gestures became vehement. "I cannot understand why city folk singers agree to appear on programs which refuse to hire performers for reasons that don't concern music. I don't expect the country people to know what it's all about. I can't blame Mother Maybelle Carter, for instance, for going on Hootenanny. But it's disgusting that there are city singers—including some who don't need the bread and the exposure—who perform on those programs. They should know what it's all about."

Calm again, Miss Baez speculated about the future of the current folk boom. "I expect the commercial groups like Peter, Paul and Mary and the Kingston Trio will come and go while performers such as Bob Dylan and Pete Seeger will stay."

I asked Miss Baez if she felt better disposed toward Peter, Paul and Mary since they had recorded songs of social conscience—If I Had a Hammer and Bob Dylan's Blowin' in the Wind. "Anybody," she said scornfully, "can record Blowin' in the Wind. It's the easiest thing in the world. No network would ban Peter, Paul and Mary for anything they do. They get away with the easy ones. They enable the network guys to say, 'That's a gas. It's real great, you people talking up like that.' But if they were a little more outspoken, they'd be off the air."

Miss Baez looked out the window at the lights of the Palisades Amusement Park across the river. "I'm struck, to use my own case, with how easy it is for me to sing Oh, Freedom. Man, I've been free all my life. Nobody ever turned me away from anywhere. At the worst, I've experienced a little prejudice because
BAEZ INTERVIEW

I look like a beatnik or a Mexican. It's like the time I was singing at a protest demonstration in front of a San Francisco post office. A woman came up and said to me, 'it must take such courage to do what you're doing, dear.' It doesn't take any courage. I've never been threatened.

To what extent, I wondered, was the accelerating interest of the young in folk music involved with the fact that the city singers' repertoire is more and more concerned with civil rights. The Bomb, and other root issues of the decade. "As long," said Miss Baez, "as there is a need for people to speak out on these issues, young people will be attracted to the kind of folk songs you mention. Folk music is the ideal way to get these feelings out. It's not too far above anybody's head and it's not really beneath anybody. Anyone—from little children to old people—can understand it. If a folk song is good, it contains something basic and true."

Miss Baez demands more from a song, however, than her agreement with its message. She has little respect for most of the growing quantity of topical folk songs. "The majority of those 'protest' songs are stupid. They're without beauty. By contrast, there are Bob Dylan's songs. They're powerful as poetry and they're powerful as music. Most of the others are powerful as neither. Their writers are just trying desperately to say something, but they don't know how to say it. But Bob is expressing what all these kids want to say. And I love his singing! Oh, my God, the boy can sing! He can be so terribly moving. I've never heard anyone like him. When he starts singing a song like A Hard Rain's A-Gonna Fall, I cry and have to leave the room."

Miss Baez has already added three of Bob Dylan's songs to her repertoire and is learning more. She considers his future limitless. "Oh, he has some idiosyncrasies," she says, "but he'll grow out of them." I asked Miss Baez if she ever volunteers any advice to Dylan. She smiled. "I try to slip some in. I know I hate getting advice, and he's not the type who eats it up. But essentially, what I try to tell him is not to listen to anybody but himself. Oh, if Jesus walked in, I'd say listen to Him. But certainly not to most other people. You yourself have to know where you want to go."

Aside from her conviction that Dylan will become increasingly important, Miss Baez declined any opinions about the future of folk music. "It seems to me," she said, "that the question doesn't mean too much. You can't predict what's going to happen. And even if you could, so what? What should be important is what's happening now."

Turning to a specific question about her own development, I read to Miss Baez John Cohen's comment about her in a recent issue of Sing Out! "On her recordings, one only hears the sad and mournful side, but Joan is full of life and jokes, and enough craziness to fill a looney-house. She can really swing with gospel songs and rock-and-roll pop sounds. She has an uncanny ability to mimic any kind of music within her reach, and this she generally does with sympathy, not with ridicule. One can only ask why these aspects of her have not been revealed."

Miss Baez grinned. "I don't know the answer to that. I do horse around a lot, and when I'm low in energy or sick, I do give what I call 'light' concerts. I crack jokes, tell stories, and maybe sing some parodies. I enjoy that sort of concert, but it's not as meaningful to me as the more serious performances. There is an awful lot of the clown in me. But I do have tremendous respect for folk music, and some of it can move me to tears because it's so real. I suppose, therefore, that I find it especially difficult to do anything funny on a record because I think that anything that you want to be enduring should be beautiful."

Beauty, I noted, is a recurrent motive in her talk about singing. "Yes," she said, "I do feel there has to be beauty of one kind or another in all kinds of folk music. It depends on your definition, of course. I think of a rural folk singer—Doc Watson's mother—whose voice might not seem beautiful to some people. But her voice has a straightforwardness, an honesty, a purity. On the other hand, a voice may have all the tone quality and all the vibrato you could ask for, and yet it'll sound so bland that it has no beauty at all. There are so many of those!"

Miss Baez was about to leave for an appointment to hear several of Bob Dylan's newest songs. She stopped at the door to pick up a line of thought with which the interview had begun—her refusal to give all her time to performing. "It's not a firm decision," she said. "Nothing is, with me. I may go either way. I may perform all year 'round, or I may quit altogether." The latter possibility seemed to be slight as she continued: "Suppose we knew we had just so long a time before everything was all over. You could spend the rest of your days waiting for the end of the world, or you could spend the time doing something beautiful. For some, it might be opera or painting. For me, it's singing. I'd like to do as beautiful a job as I can, and at the same time try to do something to keep The Bomb from falling. In folk music, I can do both."

NAT HENTOFF, a world-recognized authority on folk music and jazz, is HiFi/Stereo Review's senior critic in these fields.
DISTORTION
AND
WHAT YOU CAN DO ABOUT IT

THE AUTHOR PINPOINTS ELEVEN COMMON CAUSES
OF DISTORTION AND SUGGESTS WAYS TO
PREVENT OR ELIMINATE THEM

By HERMAN BURSTEIN

Manufacturers of high-fidelity components spend an enormous amount of research time and money in the battle against various types of distortion. But the user also has a part to play in this struggle. The following tips concern distortion-producing factors that you can do something about.

- When connecting leads to the screw terminals of the power amplifier or speaker, take care that a stray strand of wire does not cause a partial short circuit between the terminals. Since such a short circuit usually does not cut off the sound entirely, but results in low volume and distortion, it can be difficult to track down.

- Make sure that your amplifier can handle the power requirements of your speaker system(s), because some excellent speakers are also remarkably inefficient. Thus, for the same acoustic output, one speaker might require 10 or even 20 times as much audio power as another. A low-efficiency speaker calls for a high-power amplifier—perhaps 30 watts or more per channel—if you want loud, clean sound. Check the speaker manufacturer’s recommendations as to power-amplifier specifications.

A few manufacturers are vague about how much power is required by their speakers. If you like the sound of a speaker that seems to have low efficiency (and this includes a number of the new slim-line types), listen to it at high volume with an amplifier of the same power rating as yours. Then switch to a higher-power amplifier and check for any improvement in sound, particularly in the bass frequencies. Also check the amplifier specifications for the amount of power available at the frequency extremes. Although one amplifier rated at 30 watts may be able to develop its rated power at low distortion all the way from 20 to 20,000 cycles, a second amplifier rated at 30 watts may live up to its rating at 1,000 cycles and then degenerate into a 10-watter below 50 cycles.

- Respect the maximum power rating of your speaker, since speakers, as well as power amplifiers, break up into distortion when driven too hard. Although a speaker may be able to handle, say, 30 watts without damage to its voice coil or suspension, this doesn’t necessarily mean it can do so on a distortion-free basis. It may be beyond the capability of your speaker to reproduce the 32-foot stop of an organ both cleanly and at a life-like level.

(Continued overleaf)
DISTORTION

- When using multiple-speaker setups having odd impedances that do not match the amplifier's output impedances, minimum distortion results when the total impedance of the speaker line is lower—rather than higher—than the amplifier connection. For example, in a test involving an amplifier of moderate power, I have measured 2 per cent IM (intermodulation distortion) at 10 watts output when a 16-ohm load was connected to the 16-ohm amplifier tap. But when the 16-ohm load was connected to the 4-ohm tap, the IM soared to 34 per cent at the same power output. On the other hand, connecting a 4-ohm load to the 16-ohm tap resulted in no significant increase in the amount of measured distortion.

- Keep tabs on the operating time of the output tubes of your power amplifier, since their performance gradually deteriorates with use. For minimum distortion, replace them periodically, even though they are still working and test okay on a tube checker. If you use your hi-fi system almost daily, replacement about every year, or at least every two years, is suggested. A frequent check of the rectifier tubes in the tuner and amplifier is also recommended.

- When you are replacing a faulty output tube in a power amplifier, also replace the other tube of the pair (output tubes are always used in pairs in high-fidelity amplifiers). The reason for this is that, for minimum distortion, the two tubes should have nearly identical electrical characteristics, and the old tube is hardly likely to match the new one. In fact, it is a good idea to install a matched pair of tubes.

- The adjustment controls on your amplifier should be checked regularly, especially the bias control (which governs the amount of current drawn by the output tubes) and the balance control (which enables the output tubes to draw equal amounts of current). If your amplifier incorporates a meter or some other self-checking device, you can make these adjustments yourself. Otherwise, you will need an external meter or the services of an audio technician. For minimum distortion, particularly at high operating levels, these controls should be set precisely as directed in the manufacturer's instructions. Check the adjustments at least once a year, or whenever output tubes or rectifier tubes are replaced. The hum control should be readjusted whenever a preamplifier tube is replaced.

- Keep your components cool by providing good ventilation. Overheating is one of the main reasons resistors, capacitors, and other components change characteristics or otherwise deteriorate, with resultant distortion. If the components are placed in a cabinet, bookshelf, or other closed space, allow at least 4 inches above each component for air flow. Don't stack components directly on top of each other, particularly on top of a power amplifier. If proper ventilation is a problem, install a low-noise fan (such as the Rotron Whisper Fan) in the enclosure, connected to a switched outlet of your preamplifier so that the fan works only when the equipment is turned on.

- If your system plays at a high volume when the gain control of your preamplifier or integrated amplifier is turned to about 10 or 11 o'clock, your cartridge, tuner, or other signal source may be supplying too much signal and driving the input stages of your amplifier into overload. This situation is most likely to occur when you are using some combination of old, new, and foreign-made equipment. There are several possible solutions to the problem. If the preamplifier has an input-level control at the input jack, adjust it for proper level. Make certain that the phono leads are plugged into the correct jacks, since a number of preamplifiers provide a choice of inputs for high- and low-output magnetic cartridges. If you are using a ceramic cartridge, be sure you are using the correct adaptor and have it plugged into the correct input.

- Always use a stylus that has a tip of the correct radius for your records. A 0.5-mil stylus is fine for LP records made in the past four or five years, but it is likely to be too small for the grooves of older LP's. To be safe, use a 0.7-mil or 1-mil stylus when playing older LP's. A 3-mil or 2.5-mil stylus should be used on 78-rpm records. Of course, a 3-mil (or 2.5-mil) stylus is much too large for microgroove records, and, similarly, a 1-mil stylus is not suitable for stereo records.

- When taping, it is important to record at a high level in order to obtain the best possible signal-to-noise ratio. However, even a slight increase past the maximum permissible recording level indicated by the magic-eye or VU meter may produce a large increase in distortion. If your recordings suffer from distortion in the loud passages, the indicator may be miscalibrated and is not giving you adequate warning against overrecording. A competent technician can check this and make the necessary adjustment.

If the indicator is a VU meter, the fault may be yours in failing to interpret the reading correctly. VU meters cannot faithfully follow the sharp, sudden rises in signal level that are commonly encountered in speech and music. That is, the meter reading may be lower than the actual peak of the audio signal. While the tape recorder manufacturer usually (not always) calibrates the meter with a compensating safety factor, the margin of safety may be inadequate on program material with high-level transients. It is up to you to make the necessary allowances in setting the recording level.
Any attempt to select a basic opera library must reconcile the divergent claims of at least three time-honored approaches. Those who have an historical bent will want to include at least one representative work by each major composer from Monteverdi to, say, Britten. Those whose interest centers less on composers than on vital stylistic currents will pay particular attention to such major innovators as Weber, Meyerbeer, Debussy and Berg. On the other hand, those unwilling to argue with success are inclined to take the box office as their guide and let the operas chosen by *vox populi* (as in those popularity polls conducted by good music stations) be their choices as well. The considerations behind my personal recommendations are these: this collection is practical in size—twenty-one works—for anyone seriously interested in starting an operatic library. It offers a fairly comprehensive view of two centuries of opera, from Christoph Willibald Gluck (c. 1714) to Richard Strauss (d. 1948), and takes cognizance of stylistic and national orientations. All the composers are major operatic figures, and are
represented by their most significant works. Finally, this is a recorded library, which means that in some instances the availability or the absence of outstanding recordings dictates the choice.


Gluck, who turned the static, almost moribund form of opera seria into works of theatrical effectiveness, achieved his creative peak in Orphée ed Eurydice (1762). On the whole, I much prefer the Italian version to the later French edition (1774), which requires that the role of Orphée (written for male alto but sung by a contralto in the Italian version) be sung by a tenor in an uncomfortably high tessitura. Unfortunately, no satisfactory complete recording of the Italian version exists. (Toscanini's superlative reading of Act II on RCA Victor LVT 1041 is, of course, a model for all time of dramatic urgency, rhythmic vitality, and total control.) There is room for a new Orfeo, preferably with Simionato or Berganza in the title role, and Moffo or Tucci as Eurydice. Until then, since the omission of this glorious score from my library, which means that in some instances the availability or the absence of outstanding recordings dictates the choice.


Gluck was opera's great revolutionary, but the artistic powers that created Le Nozze di Figaro (1786) and Don Giovanni (1787) would probably have achieved the same matchless results even without Gluck's innovations. Espousing no theories, propounding no philosophies, Mozart relied solely on his genius, and he simply could do no wrong. He could transform even an indifferent libretto into workable opera, but when he had Da Ponte for a collaborator, as he did for Figaro and Don Giovanni, his creations became unsurpassed peaks of the operatic art. Unforgettable character portrayals, quick-silver action, a perfect fusion of musical and dramatic elements, and inspired sequences of scenes that add up to a totality even more miraculous—there you have a capsule description, admittedly an inadequate one, of these operas. Both are handsomely served on records—so generously, in fact, that alternate performances should be mentioned for each opera. For Figaro, listeners who may feel Leinsdorf's vital and precise reading is too tightly controlled may prefer having London OSA 1402/A 4407, in which Erich Kleiber's more relaxed and careless treatment of the score brings out the best in a cast headed by Siepi as Figaro and Gueden as Susanna. And for Don Giovanni, the all-around superiority of the London set is challenged by Angel 3605 with a performance in which conductor Giulini highlights the dramatic tension and romantic elements most persuasively, and Joan Sutherland, Elisabeth Schwarzkopf, and Grazziella Sciutti form a feminine trio of uncommon strength.

BELLINI: Norma. Maria Callas, Christa Ludwig, Franco Corelli, Nicola Zaccaria; Chorus and Orchestra of La Scala, Tullio Serafin cond. Angel S 3615 three 12-inch discs $17.94, 3615 $14.94.

ROSSINI: The Barber of Seville. Roberta Peters, Cesare Valletti, Robert Merrill, Giorgio Tozzi, Fernando Corena; Metropolitan Opera Chorus and Orchestra, Erich Leinsdorf cond. RCA Victor LSC 6143 three 12-inch discs $17.94, LM 6143 $14.94.

The age of bel canto—in which dramatic elements, orchestration, harmony, and plausibility of staging were secondary to vocal writing of the most demanding kind—reached its peak in the works of Rossini, Bellini, and Donizetti. Rossini's The Barber of Seville (1816) is, in Verdi's words, "for verve, declamation, and abundance of musical ideas the finest of all comic operas." Bellini, although less stimulating as a dramatist and completely unadventurous in his treatment of the orchestra, was a uniquely gifted melodist. In Norma (1831), his graceful, melancholy melodies are allied to expressions of power and passion. Unlike The Barber, which can survive almost any treatment, Norma should not be performed unless a singer capable of coping with its cruelly difficult title part is available. Maria Callas is, of course, a Norma in the grand tradition, and her portrayal alone would make the Angel set treasureable. Fortunately, she is surrounded by an excellent cast, and supported by an authoritative conductor. Angel also has a strong Barber, with brilliant characterizations by Maria Callas and Tito Gobbi, but only RCA Victor offers the uncut score of this delightful opera. For this reason, and for the over-all excellence of the performance, I recommend the RCA version.
Eyebrows may be raised at the inclusion here of La Forza del Destino (1862). The work has a rather preposterous story, to be sure, and an uneven score. But nowhere do we find a better example of Verdi's inexhaustible melodic invention, of the bold and reckless profusion of his ideas. This is an opera in which, paradoxically, the excesses are impressive and the faults are treasurable. The London set, a near-definitive performance, offers a triumphant documentation of turbulent, middle-period Verdi.

Ten years later came Aida (1872), the first fruit of Verdi's final miraculous creativity. Aida is a piece of clearly contrived theatricalism in which, nevertheless, every measure rings convincingly true. The record companies, realizing that this is a score to be recorded with lavish artistry or not at all, have paid Aida an often spectacular attention. Two stereo sets offer some magnificent singing, but one (RCA Victor LSC 6158) suffers from the eccentricities of its conductor, the other (London OSA 1313) from an overabundance of technical gimmicks. So my choice is an earlier RCA production, conducted with power but without ostentation by Jonel Perlea, and sung with never-to-be-forgotten vocal art by Zinka Milanov, Jussi Björling, and Leonard Warren.

Otello (1887) is the summit of Italian opera: perfect music set to a perfect text. Although Toscanini's galvanic reading on RCA Victor LM 6107 is matchless, this set suffers from the inadequacies of Ramon Vinay in the crucial title role. The choice, then, must go to London's new stereo edition. Captured in powerful sonics and conducted with vitality, it is sung by the most accomplished Otello and Desdemona of our times.

VERDI: La Traviata. Anna Moffo, Richard Tucker, Robert Merrill; Chorus and Orchestra of Rome Opera, Fernando Previtali cond. RCA Victor LSC 6134 three 12-inch discs $17.94, LM 6154 $14.94.

VERDI: La Forza del Destino. Renata Tebaldi, Mario del Monaco, Ettore Bastianini, Cesare Siepi, Giulietta Simionato; Chorus and Orchestra of Santa Cecilia, Francesco Molinari-Pradelli cond. London OSA 1405 four 12-inch discs $23.92, A 4408 $19.97.


Bel canto was Verdi's cradle, but Verdi became bel canto's doom. His bolder, more muscular expression gradually overpowered the gently flowing, embroidered melodies of the old style. For twelve years and through fifteen early operas this stern genius labored in the thickets of febrile Romanticism. With Rigoletto (1853), he found direction and individual strength in the Romantic idiom, and Italian opera took the first step toward its glory. Although Rigoletto, the rightful representative of early Verdi in a basic opera library, is passed over here in favor of La Traviata (1853), it is only because no really satisfying version of the former exists on records today. By contrast, of the eight recorded Traviatas in the catalog, seven have notable merits. Of these, the most satisfying is the RCA Victor set. Anna Moffo's Violetta is deeply moving and exquisitely sung, and Tucker's Alfredo displays exceptional vocal strength.

Antonio Tamburini as Don Giovanni in an 1841 Paris production.
visionary knights, but real people, a credible story, comic situations, and a delightfully evocative atmosphere. Wagner's happy inspiration is beautifully served by Angel's Berlin recording, in which all the principal roles are perfectly cast, the orchestra and chorus are superb, and the sound, though not stereo, is all one could ask for.


MASSENET: Manon. Victoria de los Angeles, Henri Legay, Michel Dens, Jean Borthayre; Orchestra of the Opera Comique, Pierre Monteux cond. CAPITOL GDR 7171 four 12-inch discs $14.94.

During the first hundred years covered by this survey, the most significant French operas were written by étrangers: Gluck, Cherubini, Rossini, and Meyerbeer. With Gounod's Faust, the golden age of French Romantic opera began, culminating in two masterpieces, both in their own ways expressive of the best Gallic qualities: Carmen (1875) and Manon (1884). Even the regrettable current decline of French opera seems to have had no effect on these two operas' enduring popularity. As for their recorded representation, we are fortunate in having classic interpretations by two great conductors. Thanks to Sir Thomas Beecham, we can enjoy the richness and sparkle of Bizet's orchestration that legions of unfeeling perfunctory conductors managed to conceal from us. Pierre Monteux's Manon is a similar amalgam of elegance, discipline, and obvious affection for the opera's charm and poetic qualities. Both sets are blessed by the presence of Victoria de los Angeles, in enchanting voice and equally convincing in the two dissimilar characterizations. Her colleagues are not her peers, but Beecham and Monteux bring out the best in them.
have been enumerated, the operas' lack of intellectual depth duly deplored, and their raw emotionalism put into proper perspective, one fact remains: no one has equalled Mascagni and Leoncavallo in expressing in music a "slice of life" passionately, credibly, and tersely. Both of the stereo versions of Cavalleria Rusticana (1891) are inferior to the mono set of Angel 3509, in which Maria Callas is a strikingly drawn Santuzza and Giuseppe di Stefano is a light-voiced but intensely moving Turiddu. Pagliacci (1892) has fared better in stereo, and Franco Corelli's thrilling Canio, Tito Gobbi's memorable Tonio, and Lovro von Matacic's vigorous and disciplined leadership make Angel 3618 the preferred choice. (The classic Canio of Beniamino Gigli in a 1934 performance is preserved on Electrola 80476/77, and should be heard by anyone who values operatic excellence.)


"Three Puccini operas for a basic library? Nonsense!" will be one reaction to the above. "What? No Butterfly?" will be another. At any rate, the rapturous La Bohème (1896), the vibrantly melodramatic Tosca (1900), and the savagely colorful Turandot (1924) afford a comprehensive study of Italy's most accomplished operatic master since Verdi. Puccini worked in a narrower expressive spectrum than did Verdi, but within it he was an absolute master. He possessed an unerring dramatic sense and an uncanny—and vastly underrated—command of orchestral resources that have contributed much to our modern concept of opera. The unfinished Turandot, Puccini's masterpiece despite its flaws, was the last opera to enter the international repertoire. The next link in the broken chain is nowhere yet in sight.

Arturo Toscanini, who conducted La Bohème's premiere in 1896, lends his tremendous authority to RCA Victor LM 6006, a 1946 performance transferred to long-playing recordings. But the sound is a severe handicap, and the singing is surpassed by that of the exceptionally fine cast of the London stereo set. This is a somewhat reluctant recommendation, however, for London's engineering renders the orchestra excessively dominant. As for the recorded Tosca, Angel's 1953 performance, one of the outstanding operatic recordings of all time, is virtually definitive, despite its ten-year-old sonics. In Turandot, RCA Victor's Birgit Nilsson and Jussi Björling are only two of many reasons why the Victor set is recommended.

SUATRASS: Elektra. Inge Borkh, Marianne Scheel, Jean Madeira, Dietrich Fischer-Dieskau, Saxon State Orchestra. Karl Bohm cond. DEUTSCHE GRAMMOPHON 138690/1 two 12-inch discs $13.96, 138690/1 $11.96.


In his daring Elektra (1909), Richard Strauss exploited every known resource of orchestral and vocal writing, bringing operatic means to a boundary he himself was unwilling to cross in his ensuing works for the stage. Retracing his steps in 1911, he composed Der Rosenkavalier, which he unwisely called his "Mozartian opera"—his lack of Mozart's sense of proportion is nowhere exhibited as startlingly. Although in Der Rosenkavalier lightness and sophistication are at constant odds with overblown sonorities and long-windedness, the score is gorgeously written, and the delightfully drawn characters are given exquisite music to sing. While the performance on London A 4404, beautifully conducted by Erich Kleiber, is a brilliant one, the captivating Marschallin of Elisabeth Schwarzkopf on Angel 3563 is wholly irresistible.

George Jellinek has been HiFi/Stereo Review's regular monthly reviewer of opera and vocal recordings for the past five years.
According to a report published a few years ago by the Library of Congress, the long-playing record is a durable product, capable of lasting a lifetime. For most of us, however, the microgroove disc is one of the most delicate, potentially short-lived products ever put on the market.

Until recently, the most common cause of record damage was a worn stylus. It is still true that a worn, chisel-shaped stylus can do tremendous damage to a record in a single playing, but the problem of stylus wear is no longer what it once was. The new, high-compliance, low-mass stylus assemblies that track at forces of two grams and below have just about eliminated the problem for the owner of component hi-fi equipment. No one seems to have worn out one of the new styli yet, and their life expectancy seems to be at least five years. An additional consideration is that several new cartridges employ styli that retract into the body of a cartridge at forces greater than two or three grams, thereby reducing the chances of chipping a diamond stylus by dropping a tone arm. All in all, it seems that the inspection of a stylus under a microscope every few months is now necessary only for owners of older equipment.

Far more dangerous to records than worn styli is accidental damage to the stylus shank, which can cause the stylus tip to contact the record groove at an improper angle. Many cartridge manufacturers, particularly those who make cartridges with quick-change stylus assemblies, will repair or replace a distorted or damaged shank for significantly less than the cost of a complete new stylus assembly. If a stylus is damaged beyond repair, you should buy the manufacturer’s own replacement stylus. “Bargain” styli are seldom really bargains, since they usually fail to meet specifications for everything from compliance to stylus-tip size.

If you own one of today’s high-compliance cartridges, the most important consideration for extended record life is setting stylus force at the right value. This does not mean finding the lowest force at which a stylus will stay in record grooves. As the tracking forces of arms and cartridges have been lowered in the past few years, the advantages of ultralight tracking have been well publicized. But as things now stand, too light a force is probably more destructive to grooves than one that is too heavy. If a stylus is in perfect contact with the groove walls, the only result of slightly excessive tracking force is that the walls are deformed slightly as the stylus passes. But the normal elasticity of vinyl causes the groove wall to spring back into shape almost immediately—providing the groove is not replayed several times in a few minutes. (When operated too far above their maximum specified forces, however, the stylus assemblies in many current cartridges will collapse—immediately or after a few hours of playing—and possibly suffer damage.)
At too light a force, however, contact between the stylus and the groove becomes intermittent, and the stylus begins to bounce back and forth between the groove walls. The result may be destruction of the high-frequency modulations in the groove and the resultant addition of a harsh quality to the over-all sound.

It is possible to determine the tracking force by ear. One way is to listen to a heavily modulated passage and to adjust the stylus force upward from the lowest recommended value until the loud passages are distortion-free. A better method, though, is to use the HiFi/Stereo Review Model 211 test record, which has two separate bands for setting tracking pressure. Once you have found the correct force, check it periodically with a reliable device such as the Garrard SPG 3 or the Acoustic Research stylus-pressure gauge.

Once your record-playing equipment is set up correctly, the main considerations then become your records and how to handle them. The first question to be decided is simply where to keep your records when they are not on the turntable. With proper storage, records should have a shelf life of a century or two without showing any signs of deterioration. Improper storage, on the other hand, can cause warpage overnight or serious groove damage in a matter of weeks.

There is no question that records should be shelved vertically—standing at a perfect 90 degrees. Stacking large numbers of records on top of each other leads both to warpage and possibly to damaged record surfaces (since dust, vinyl particles, and even the creases in an inner record sleeve are pressed into them). Storing records slightly off the vertical, as in a partially filled record compartment, tends to cause warpage. The solution advocated by most authorities is a compartmented cabinet or shelf arrangement, in which each compartment is designed to contain no more than about twenty records. Many commercial cabinets meet these simple requirements (several mail-order houses offer modular cabinets, some in kit form, for expanding record collections), and they are also easy to build.

The only additional requirement is that the compartments in use be kept comfortably full; pieces of corrugated cardboard the same size as record jackets are handy for filling in empty spaces, and are preferable to wedges that exert unequal pressure on record surfaces.

As long as you select a storage location that is away from sunlight and other sources of heat, keeping your records in good condition becomes mainly a matter of habit. Most records are damaged between the time they are played and the time they are returned to storage. Whatever the reasons for it—such as the need to get to bed after a long evening—it is not a good idea to leave records lying around—or stacked on a record changer—overnight.

Habit is also the key to the proper handling and cleaning of records. In some households, record-playing is as involved a ritual as the opening of a bottle of vintage wine, but it no longer has to be. If you are worried about handling ultralight arms and cartridges (the danger is more to the cartridge than to the record), you can check the semi-automatic or viscous-damped tone arms supplied by AR, Bogen, Empire, Shure-SME, Thorens, Weathers, and others. If you already own a tone arm, you can easily install one of the raising and lowering devices such as the Ortofon Hi-Jack or the Lafayette Radio Model MS-785.

In the case of record changers, a precaution against groove-skating is to level the unit carefully when you install it. And as for handling records on the way to or from a turntable, a short training session can teach all members of a household (including children) to handle LPs only at their rims and labels—to avoid both scratches and oily finger marks. Those same oily fingertips also should not habitually be "played" on your stylus in an effort to dislodge accumulated dust. Not only might the stylus assembly be distorted, but the transients thus generated may damage your speakers. A handy substitute for your fingertip in this case is the kind of stylus brush sold by Robins as the Klee-needle and by Audiotex simply as "stylus brush" (30-004). Both of these little items have adhesive bases for mounting directly on your record player, and the stylus assembly can be cleaned merely by moving the tone arm across the brush. On record changers, the brush can be set up to clean your stylus automatically.

Although it is not necessary to carry the business of cleaning LPs to extreme lengths, some type of consistent routine is needed. Dust and grit not only add annoying pops and clicks to the reproduced sound, but eventually, through abrasion, damage both grooves and styli. Keeping records free of dust is unquestionably the biggest concern in preserving an LP collection.

What makes dust such a pernicious problem is the charge of static electricity on the surfaces of a disc. An incredible amount of airborne dust can be attracted to the record surface during a single playing. Briefly, the problem is that vinyl is a natural insulator that accumulates a static charge when rubbed against just about anything (including record sleeves and cleaning cloths). A conductive material that permits leakage of electrons would solve the problem, and some record companies make discs with such a substance in the vinyl mix. But no material has proved perfect in this respect, and many manufacturers insist that standard, nonconductive materials make the best-sounding and most durable records. For the most part, therefore, the battle against static electricity is still left to the listener.

(Continued overleaf)
RECORD WEAR

Of the parade of antistatic and cleaning devices that have been marketed since the inception of the long-playing record, a majority have either not worked, had unwanted side-effects, or actually aggravated the problem. Most chemical sprays, for instance, lose their effectiveness as soon as they dry—usually leaving hardened deposits in grooves to clog a stylus tip or to mask high-frequency modulations. Liquids that are viscous enough to avoid immediate evaporation also become ineffective after a while; but before they do, they may thoroughly gum up the stylus assembly. As for the antistatic cloths sold or given away by record stores, many dry out almost immediately; as soon as they do, their application to a record simply adds to the static charge.

But a number of effective and safe products are on the market. The oldest and one of the best is the Dust Bug, once marketed by ESL but now handled by Elpa. Invented by Cecil Watts, a British authority on record care, the Dust Bug combines a nylon brush and a plush pad on a lucite arm that pivots (like a tone arm) to follow record grooves; the arm's pivot assembly attaches with a rubber suction cup to any convenient point on a turntable's mounting board. As it tracks the grooves of a record, the brush turns up dust and grit, and the plush pad collects the loosened debris during the next revolution. The Dust Bug's antistatic action, which is intended to last only temporarily, is supplied by a sparing application of a refined ethylene glycol solution to the pad, and little or no residue is left to harden either in the grooves or on the stylus tip. The Dust Bug's effectiveness is unquestionable, but the listener must be willing to handle a second "arm" at the beginning and end of a record. Elpa plans to market a changer version of the Dust Bug in the near future, designed to clip on the tone arm.

Another Watts invention, the Preener, is a cylindrical device that is wide enough to cover a record from rim to label. Inside the cylinder is a removable wick that is moistened with ordinary tap water to release an antistatic solution through the outer pad. The surface of the cylinder is made of a soft, sheared material that seems to penetrate to the bottom of record grooves fairly effectively, and applying the Preener to the surface of a disc (as it makes two or three revolutions on a turntable) cleans the record well enough that a subsequent cleaning with the Dust Bug does not turn up much dust. The Preener is very convenient to use, but applying it to a record for more than the suggested two or three revolutions seems to place a static charge on the opposite side of the record.

Audio Dynamics' Hush Brush is also a brush-pad combination, but with two added features. The brush and pad, both the width of a standard record radius, are attached to an equally wide plastic handle that serves as a reservoir for the antistatic fluid supplied with the Hush Brush. When the brush is tilted down to clean a record (the cleaning again takes place while the record rotates a few times), the pad receives a measured application of the antistatic fluid from the reservoir. The brush itself consists of 1,800 bristles that are designed to reach to the bottom of microgrooves. The result is excellent cleaning of both surface and grooves. The use of the fluid is a must: without it, the Hush Brush also tends to create a static charge on the opposite side of the record.

Grado Laboratories offers a cleaning gadget called the Dustat. Consisting of a soft pad on a transverse rod that can be swung into place over a record's surface, the Dustat is a novel approach to the static problem. It relies on the contact between pad and record to build up a static charge on the pad, which in turn attracts the dust from the record surface. This reversal of the usual antistatic procedure works effectively, and the Dustat is relatively convenient to use. It does not remove the static charge, however, and the record must be put back into its jacket immediately after playing to avoid the accumulation of a new layer of dust.

Several record-care products use radioactive materials to neutralize static charges. Some, like the Audiotex Stat-Elim, are pellets that clip onto a tone arm and neutralize the charge on the record surface as the arm moves across a disc. However, while very effective, these gadgets still require some provision for removal of the loosened dust. The Dust Bug works very well with an ionizing gadget clipped onto it and then no longer requires application of its antistatic...

"You mean you left this lying flat since ten this morning?"
Another product, the Staticmaster, combines a strip of radioactive polonium with a soft brush of jaguar hair for simultaneous cleaning and antistatic action.

Although all the radioactive devices discussed radiate relatively harmless alpha particles and are completely safe in normal use, precautions are in order. Any of the devices may attract the notice of inquisitive children, particularly the berry-like appearance of the jewels. The manufacturers warn of potential harm from direct contact with the radioactive materials themselves. Any radiating pellet should be epoxy-glued in place, and the Staticmaster brush should be kept where prying hands can not get to it.

All of the products mentioned here are designed for use with reasonably new records, and they may not be able to clean older discs that have dust partially imbedded in the grooves. For the time being, at least, the only effective technique for cleaning older records is an old-fashioned washing. From my own experience, I would suggest the following procedure for records that have been made unlistenable by dust and grit: using a few drops of a mild detergent (such as liquid Ivory or Lux) in lukewarm water, bathe the records individually for a minute or so, agitating them to loosen the accumulated grit. After rinsing (and a bit of manual spin-dry action), dry with a soft, lint-free cloth, following the spiral of the grooves. This procedure will not yield records that sound brand-new, but it can make them more listenable, removing a surprising amount of extraneous noise. A precaution, however, is to check each record label in advance with a wet cloth to see if its dye will run. If so, keep the label dry. This cleaning procedure—not as laborious as it sounds—may be made unnecessary by a new product from Cecil Watts, the manual Parastat (not to be confused with Mr. Watts' larger and more expensive gadget used in some British record stores for permanent de-staticizing). According to advance publicity, the new Parastat will handle old as well as new microgroove records.

Although almost all the troubles records are heir to can now be overcome easily, one major problem still remains: the warped record. Because of stresses applied during manufacture, shipping, and storage, a certain percentage of discs are warped before they reach a turntable. If you can not find a sufficiently flat pressing of a particular record, the best answer is a tone arm that will track the normal slow warp with the least amount of audible wow. Unless the warp in a record is both so severe and so abrupt as to make it unplayable with a good tone arm, avoid any home remedies for flattening it. Most of these techniques—such as clamping a record between heavy sheets of plate glass, slowly heating it in an oven, and then cooling—may simply produce a new warp. And excessive heating can cause groove deformation. If you have a record that is unplayably warped, you might try flattening it, but try all other measures first—including a search for a new copy of the record.

Ultimately, the condition of any record collection depends on its owner's attitude toward it. If you consider records expendable, they will tend to become dogeared fairly quickly. But in those households where records have a way of becoming documents, an old-favorite recording of a symphony often occupies a turntable while a newer, stereo version rests undisturbed on the shelf. If you suspect that some of your records will become documents, and you treat them as such, you will find that a record is not as fragile as is sometimes thought.

John Milder has written numerous previous HiFi/Stereo Review articles; the most recent were two in the August issue.
Oil on Troubled Equipment

Q. How often should I oil my record player and my tape recorder?

Peter Disalvo
Denver, Colo.

A. You will probably be better off if you don't. Unless the instruction manual tells you exactly when, where, and what grade of oil to use, you run the risk of damaging the rubber parts in the drive system. The cost of repairing such damage would probably be greater than the cost of replacing any wear that might occur because of lack of lubricant. Most equipment is made with sealed bearings that have permanent lubricants.

Basic Level Setting

Q. My stereo power amplifier has a level control at each input. Is there an optimum setting for these level controls?

Betty Green
Downington, Pa.

A. In general, level controls on a basic amplifier should be set to the full-gain position. However, if excessive noise comes through with the preamplifier's volume control turned down, reduce the basic amplifier's input controls until the noise lessens or until you can't get enough volume from the system. In any case, the level control on the basic amplifier should not be turned down more than one-third of its total rotation. If noise from the preamplifier is still audible with the basic's controls turned down, the preamplifier is probably in need of servicing.

Disc Color

Q. Is there any particular reason that most records are black? Is the vinyl used in the occasional red or orange record of different quality from that used in the black?

Stanley Koster
Minneapolis, Minn.

A. Most records are black because black records have long-standing customer acceptance. Aside from this, an opaque record conceals structural flaws in the record that, although not audible, might be objectionable to consumers.

I've also been told that the carbon black used as the coloring agent increases the record's conductivity and thus helps leak off static-electricity charges. But whether black, red, orange, or multi-fruits, the vinyl used in all good records is of the same quality.

Stereo Blend Control

Q. I am using two separate mono systems for stereo reproduction, and I'm quite pleased with the results. However, I would like to add a blend control. Is there any easy way to do this without extensive rewiring?

Charles Maggolisis
Culver City, Calif.

A. Considering your setup, the best place to add a blend control would be across the speaker leads, as shown in the diagram. The control should be connected from the 4-, 8-, or 16-ohm output terminal of one amplifier to the equivalent terminal on the other amplifier. It may also be necessary to add a connecting wire between the two common ("G") output terminals of the amplifiers. If your main speakers are 4-ohm types, use a 100-ohm, 2-watt wirewound control; for 8- or 16-ohm speakers, use a 200-ohm control.

In the control's minimum-resistance position, both channels will be parallel, and monophonic reproduction will result; at the maximum-resistance position, the control is, in effect, out of the circuit. In-between settings will provide the desired degree of blend.

Multiplex-Ready

Q. I've noticed that tape-recorder advertisements frequently use the phrase "multiplex-ready." Does this mean that older recorders can not be used to tape stereo FM programs?

S. J. Neefuch
San Bernardino, Calif.

A. When the specifications of a tape recorder state that it is "multiplex-ready," they usually mean that some provision has been made in the tape recorder to prevent interaction between the recorder's internal recording bias oscillator and the 19-ke signal (or its harmonics) that accompanies all FM stereo broadcasts. It is difficult to predict whether any given tuner and tape recorder will have difficulty in recording. The determining factors are the degree to which the 19-ke signal is suppressed at the output of the tuner, whether the tape recorder has a 19-ke filter built in, and the frequency of the oscillator in the tape recorder. When purchasing a new recorder or stereo tuner, make sure it operates with your present equipment without producing whistles or overload.

Speaker Specs

Q. Do frequency-response specifications for speakers mean anything? My catalogs list a $3.95 tweeter that seems to have the same specifications as a $23 model.

Arthur Charles
Los Angeles, Calif.

A. Unless the response is expressed as plus or minus so many decibels from the lowest to the highest frequency covered, it is meaningless. Furthermore, frequency response is not the whole story—it isn't even necessarily the most important part of the story. Other characteristics such as distortion, transient response, damping, and dispersion are more important to the listener. It is unfortunate that these factors are rarely detailed in specifications sheets and in catalogs.
Hector Berlioz' symphony with viola obbligato, *Harold in Italy*, is a score by this remarkable composer that I have always placed in the second rank among his creations—at least in relation to such masterpieces as the *Symphonie fantastique*, the Requiem, or *L'Enfance du Christ*. But this astounding recorded performance, featuring the eminent violinist Yehudi Menuhin playing the viola and England's most promising young conductor, Colin Davis, has compelled serious second thought on my part.

If Mr. Davis can, in the next few years, accomplish consistently with the monumental classic, Romantic, and modern symphonic repertoire what he has done here, there will be no question of his succession to the mantle of the late Sir Thomas Beecham; for it is Sir Thomas in peak form who comes to mind as one listens to this disc, and it was Sir Thomas, with William Primrose, who in 1952 made the only other wholly convincing recorded version of this music.

Thanks to Menuhin's powerful personality as a performer and to his unerring musicianship, Berlioz' Byron-inspired protagonist emerges on this disc as a poignant personage in his own right, taking part in a meaningful dialogue with the orchestra as it evokes his experiences in the Italian Alps, his viewing of the pilgrims' procession, his memories of the Abruzzi mountaineer serenading a girl, and his recollection of the brigands' orgy. Colin Davis, like Menuhin a positive and gifted interpreter, carries his players into the spirit of the situation with a marvelous blend of gusto and coloristic sensitivity.  

(Continued overleaf)
Yet he does not neglect a loving attention to a classically proportioned phrasing of melodic line and to a balancing of contrapuntal voices within the orchestral fabric, most notably in the Pilgrims’ March. The essence of a perfect Berlioz performance, as expounded in the past by Monteux, Beecham, and the almost forgotten Sir Hamilton Harty, is to be found here: ardor of expression combined with a Gluck-like purity in setting forth the melodic line. It is only this approach that can save the brigands’ orgy from becoming—as it usually does—a meaningless uproar. The high spot of this movement, however, is its introduction, wherein the soloist and orchestra recall in dialogue (as in Beethoven’s Ninth) themes from the previous movements. Here the rapport between Menuhin and Davis is a joy to hear. Then there is the often troublesome stumbling block midway in the Pilgrims’ March, where the solo viola is restricted to playing arpeggio figurations while the orchestral winds intone a chorale. Menuhin, with the most artful kind of tonal coloring, endows this episode with an intense aura of communicative conviction; this is no less than an interpretive miracle. Performances of this caliber arc all too seldom encountered. In my opinion, this revelatory reading will surely take its place among the Great Recordings of the Century a generation hence. I hope, by the way, that this will not be the last of Menuhin’s disc appearances as viola soloist. It would be good to hear what he would do with, for example, the Walton Concerto or the Bloch Viola Suite.

David Hall

A SONIC TRIUMPH: VON KARAJAN’S TOSCA

Leontyne Price is sensuous and powerful in the title role

Ten years ago, Angel released a recording of Tosca (with Maria Callas, Giuseppe di Stefano, and Tito Gobbi, Victor de Sabata conducting) that established a standard no subsequent productions have quite been able to match. Now, however, in RCA Victor’s new version with Leontyne Price, Giuseppe di Stefano, and Giuseppe Taddei, with Herbert von Karajan conducting, we have, for the first time, a recorded performance to challenge Angel’s supremacy.

As noted, Giuseppe di Stefano sings Cavadarossi in both the old Angel and the new RCA Victor sets. Even without the ringing freedom and soaring, liquid ease with which he completely dominated the role’s vocal challenges ten years ago, this is still one of the tenor’s best performances in years. Perhaps it was von Karajan’s influence, or perhaps he was inspired by his two impeccably musical colleagues, but the fact is that this Cavadarossi is dramatically convincing and vocally imposing.

The Tosca of Leontyne Price fulfills all expectations. The dark beauty of her voice, and the sensuous and passionate coloration that is its distinguishing characteristic, make her a superb interpreter of the role. She is most impressive—in fact, incomparable—in those moments when the vocal challenges are greatest. There is still a measure of fussy self-consciousness in her first scenes, but she nevertheless gives us an intelligent and powerful characterization bathed in streams of glorious sound.

Giuseppe Taddei’s voice, full and sonorous in mid-range, loses body and becomes hollow at the top. It is used so skillfully, however, that—except when he is pitted against full orchestra—these limitations are hardly evident. What is more important, Taddei’s characterization is completely absorbing: his Scarpia is a brutal, sinister, oily and calculating figure, a monster with intelligence and courtly manners. Fernando Corena makes rather more of his scene as the sacristan than he should—an old story with this gifted but irrepressible artist.

In no other recording of Tosca has the orchestra been heard with the richness, power, and clarity of texture revealed here. The playing of the Vienna Philharmonic is a triumph of tone, discipline, and expressiveness, but along with the Karajan insights, we also get a share of the Karajan tempo eccentricities. The solemnity of the Te Deum is, I think, overdone; Act II is not quite as excitedly paced as De Sabata’s; and the pre-execution scene in Act III is allowed to sag perceptibly.

One small miscalculation should also be pointed out: toward the end of Act II, when Tosca has convinced herself that Scarpia is dead, she utters the words “È morto.” The score at this point clearly indicates a pause after the one-measure rest before Tosca announces “Or gli perdono” (“Now I forgive him”). Callas, needless to say, makes the most of this pause; Price pronounces the two lines with hardly a breath between them. It sounds ineffective and is un-
convincing — but the fault is the conductor's. Except for the rather overclangorous Te Deum, this is an extremely well-balanced performance from the technical point of view. Alongside its stunning sonorities, clarity, and extended dynamic range, Angel 3508 tends to sound rather faded (for stubborn me, however, the Angel set still remains an unsurpassed performance). But I have the highest admiration for the accomplishment here. George Jellinek

COLLECTOR HOROWITZ COLLECTED

Personal magic and completed perspectives in a rich pianistic sampler

EVEN AMONG its luxurious companions in RCA Victor's Soria series, "The Horowitz Collection" is something very special indeed. Astutely edited, it of course contains pianistic marvels and to spare. But it chiefly exploits, as does no other piano collection available, the unimimidated catholicity of a supremely imaginative virtuoso: one who obviously delights in giving us magical performances of the long unplayed, the formerly overplayed, and the downright unplayable. Prokofiev with terse exactitude has called Vladimir Horowitz "the miraculous pianist." If we suppose, as I think we must, that in the eye of God all miracles are the same size, it is sheer pleonasm or worse to speak of greater miracles or smaller ones. Yet I am less astonished at what Horowitz does here with muscular works like the Prokofiev and Barber sonatas than at the radiant life he confers on less-than-heavyweight scores commonly neglected in our time. It is good to be reminded again of the elegance and dazzling esprit-de-chandelier of old Czerny; the Beethovenish power and intellectual force of Clementi; the unflawed shapeliness of Mendelssohn's lyricism. And I don't suppose there is another musico-literary showstopper in existence to compare with the Saint-Saëns-Liszt-Horowitz Danse macabre.

It is one of the great and provocative mysteries of music that different eras hear the same music—even down to the same performances of it—with radically different ears. These performances were recorded between 1942 and 1955, and I have now had the instructive experience of playing them for several listeners who well remember their own past impressions of the earlier Horowitz. Yes, we all sagely agreed, here were the old breathtaking velocities, the hyperhuman energies. Et cetera. But what we hadn't been so sage about—what in fact we had completely disremembered—was the all-enveloping warmth: the lambent heat and glow of the pianist's deeply personal communicativeness.

It seems unthinkable that we were not aware of it at the time—I am sure that privately we were. But for certain fashionable reasons we
were disturbed by it, and we consequently tended for a time to discount it. To be explicit, I think we were already somewhat chilled by a poker-faced generation of pianists who were academically brainwashed to give us the pianistic letter of the text but little of its spirit. A cold literalness was (and in many circles still is) considered primary evidence of intellectual integrity, and the poetic suggestibility which is the sine qua non of the Romantic literature was habitually denounced as a major felony—something between grand larceny and outright forgery.

Luckily, Mr. Horowitz’s aesthetic vision was larger and longer than ours. He is not only unafraid of sentiment; he roundly proclaims that sentiment is the very engine of Romanticism’s larger utterance. The record catalogs still list a number of those clinically pure architectural structures so dispassionately erected by pianists and conductors suffering from the Corbusier syndrome, but unless I am much mistaken, they are fast being found (like the neat apartment houses they so unhappily resemble) unfit for human habitation. Meanwhile, “The Horowitz Collection” may be recommended for thawing out and reorienting a generation loftily swindled into thinking that great music is only a machine pour écouter.

The album’s title makes play with Mr. Horowitz’s distinction in an extra-musical pursuit; its accompanying brochure, lavishly produced by the Swiss art-publishing house of Skira, contains tipped-on plates in superb color of the pianist’s art collection (we are shown Manet, Picasso, Rouault, and Degas). A thoughtful interpretive essay—on the relation of the Horowitz phenomenon to artistic taste in general and to Romanticism in particular—is by the pianist’s long-time friend Samuel Chotzinoff. The brochure also contains excellent photographs of the pianist chez Horowitz, hospitably posed among his fastidiously chosen objets d’art. Happily, this nothing-if-not-expensive enterprise is executed on a level of taste that precludes mere snobbishness, even if its glimpsed domiciliary grandeurs recall (as they were no doubt intended to) the quasi-imperial social ambience of the more exalted virtuosos of the Romantic era. At any rate, the album is worthy of the musical aristocracy inside it, and I don’t doubt that it will be found under many a connoisseur’s Christmas tree.

A word about the sound: you will be unable to indulge, with these recordings, the fantasy that you are in the same room with Mr. Horowitz’s piano, and there are occasional slight distortions in a Chopin Grande Polonaise Brillante that seems to be just too heroic in scale for 1945 engineering. But if what we have here is vintage sound, it is certainly the best of its years, and the velvety bouquet is pure Horowitz, unmistakable and unfaded. Robert Offergeld


A NEW FOLK STAR IN ASCENDANCE

Bob Dylan’s second album may be the year’s best

The most vital force on the folk-music scene currently is a young man of twenty-two named Bob Dylan, who, in the black corduroy cap that is his trademark, looks perhaps like a vulnerable, underfed version of the early Bing Crosby. Moreover, it is not precisely correct to call Dylan a folksinger, for he writes most of his folk-like material himself. He is, however, a sort of back-country one-man band, accompanying himself on the guitar and playing one of a battery of harmonicas (he calls them “harps”) slung, by means of a metal holder, around his neck.

On his first recording (Columbia CS 8579/CL 1779), which attracted considerable attention, Dylan seemed undecided whether he wanted to be Blind Lemon Jefferson or Woody Guthrie when he grew up. Now, on “The Freewheelin’ Bob Dylan,” his second disc for Columbia and one far superior to his first, he has plumped for Guthrie’s social-protest style, and it is beginning to appear that Dylan’s music will become as much a rallying point for this era as Guthrie’s was for his.

Dylan’s subjects are The Bomb and racial discrimination, and he can be unforgettably poetic on either. His Blowin’ in the Wind has become the protest song of the younger generation. (Predictably, it has already become far more popular in Peter, Paul and Mary’s scrubbed and sugary commercial version than in Dylan’s own.) His Hard Rain’s A-Gonna Fall, about impending nuclear war, is a set of images of cumulative horror. Dylan can make mistakes, too, but they are
mostly the mistakes of youth. He can be as embarrassingly naïve (in Masters of War, for instance) as Guthrie was when singing about the trade unions he wanted so badly. At other times, the same simplicity of vision makes him direct and profound.

A belief that white people should not kill black people or that one country should not obliterate another does not, of course, make a man an artist automatically: there are many untalented bores on the side of the angels. Dylan, however, has presence, and although he is indebted to his idol Guthrie, his style is his own. He sounds completely artless, except on a number such as One More Chance—so excessively mannered that all the craft that has gone into the piece begins to show. Folksingers place great value on “authenticity,” and Dylan’s use of his hoarse, wounding, affectingly ugly voice is nearly a capsule definition of that term. He can hardly play the guitar at all, and on those numbers in which Bruce Langhorne substitutes for him on the instrument, the difference is immeasurable.

Dylan has limitations and affectations (as with Guthrie, his dropped final g’s are a kind of reverse snobbery), but these are negligible when compared to the power of his personality. He has a superb sense of timing and a mocking wit, both brilliantly displayed on Talking World War III Blues. At times, this wit is turned simultaneously inward on himself and outward toward the whole folk-music business—as when he sings (in Bob Dylan’s Blues) “Go ‘way from my door and my window, too.” He is fond of using paradox, as he does in the masterful juxtaposition of charming tune and words of dreadful import called Oxford Town. But his most unusual quality is the ability, both in writing and in performing, to create a song that is strikingly of the present and at the same time seen through the film of memory, a mythic quality similar to that which distinguishes the motion pictures of John Ford.

This comes through most forcefully when Dylan deals with personal matters—Bob Dylan’s Dream and Girl from the North Country are lovely gems of stabbing nostalgia. The range of emotion, performance style, and subject matter in this one album is astonishing, particularly for one so young. The album stays with the listener, different numbers demanding to be played again, depending on one’s mood.

It is unfortunate that Columbia decided not to include two of Dylan’s better numbers in this set: a talking blues about the John Birch Society and a song about fallout shelters. Let Me Die in My Footsteps. But the selections here nonetheless form a portrait of a diverse and fascinating young man who would be one of our finest folk performers even if he didn’t write, and who would certainly be our finest writer of contemporary folk material even if he couldn’t sing. Since he does both so well, it is gratifying, but not surprising, to see that he has made what will probably be the folk-music record of the year.
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BACH: Harpsichord Concerto, No. 3, in D Major (S. 1054); Concerto, in F Major, for Oboe, Strings, and Continuo (S. 1053). Edith Picht-Axenfeld (harpischord); Helmut Winschermann (oboe); Deutsche Bachsolisten, Helmut Winschermann cond. CANTATE 057701 $6.98, 047701* $5.98.

RECORDING OF SPECIAL MERIT

BACH: Harpsichord Concerto, No. 7, in G Minor (S. 1058); Concerto, in D Minor, for Oboe, Violin, Strings, and Continuo (S. 1060). George Malcolm (harpischord); Georg Friedrich Händel (violin); Helmut Winschermann (oboe); Deutsche Bachsolisten, Helmut Winschermann cond. CANTATE 057702 $6.98, 047702* $4.98.

Interest: Bach concerto arrangements
Performance: First-class
Recording: Vivid
Stereo Quality: Fine

The two of these four concertos that are for harpsichord are Bach's own arrangements of earlier works—that is, the two violin concertos. The well-known and often-recorded D Minor Concerto for oboe and violin is a reconstruction of what was most likely the original version, now lost, of the C Minor double harpsichord concerto (S. 1060).

The least familiar piece, and a first recording in this form, is the F Major Concerto for oboe, which turns out to be the same music that Bach used for the second Harpsichord Concerto (S. 1053) and the Cantatas Nos. 49 and 169. In this case, the reconstruction (published in 1955) is by the late oboist Hermann Tüchter, who believed that the material as we know it was originally used by Bach in Gothen for a now-lost oboe concerto. In many ways, it is more effective for oboe than for harpsichord, though the lengthy passages of sixteenth notes and absence of opportunities for breathing pose great difficulties for the wind soloist. The stylish and musically expressive performances of this concerto and the oboe and violin concertos are most enjoyable.

The harpsichord concertos are likewise sympathetically executed. Miss Picht-Axenfeld pulls the rhythms about a bit, but her spirit is admirable. George Malcolm's performance is even more thrilling here than in his well-remembered recording of the G Minor Concerto on HMI 78's during the late Forties. The German Bach Soloists, a small, expertly trained chamber ensemble, many of whose members are familiar to American collectors through the Deutsche Grammophon Archive series, provide virtually ideal accompaniments under their talented oboist-conductor. The recording, made in connection with (but not at, as Cantate's publicity release implies) a series of concerts in Germany by this group, is warm, vivid, and brilliant. Considering the very high quality of these performances, it is perhaps ungenerous to mention the abominably poor English translations of the program notes. I. K.

RECORDING OF SPECIAL MERIT

BACH: Magnificat in D Major; Cantata No. 78, "Jesu, der du meine Seele." Maria Stadler (soprano), Ursula Buckel (soprano), Helmut Tüpper (baritone), Ernst Haefliger (tenor), John van Kesteren (tenor), Dietrich Fischer-Dieskau (baritone), Krieth Engen (bass); Munich Bach Choir, Munich Bach Orchestra, Ensemble of Soloists of the Bach Ansbach Festival, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE 73197 $6.98, 3197* $5.98.

Interest: Great Bach performances
Performance: Superb
Recording: Excellent
Stereo Quality: Excellent

Once a year, at least, a Bach recording is issued that stands among the very best releases of that twelve-month period. Such, for example, was the 1962 Mass in B Minor, conducted for Deutsche Grammophon Archive by Karl Richter. Now these same forces have come up with another disc of such high quality that it must be recommended with the same enthusiasm.

The Magnificat, presently available in eight other performances, has never been recorded with a group of first-rate soloists such as these, and most of the other versions, good as they are, do not reveal the clarity of either the choral writing or the instrumental accompaniment. Richter's interpretation is highly charged in the choruses, and the excitement of these sections is in sharp contrast to the wonderfully contemplative mood of most of the arias and of the alto-tenor duet. The Cantata No. 78, written for the fourteenth Sunday after Trinity, is not unfamiliar to collectors, although its last recording dates from 1954 (Bach Guild 537, with Teresa Stich-Randall and others). Its merry duet for soprano and alto is certainly one of the most delightful moments in all of Bach's vocal writing. Here, again, the performance is exceptional: the chorus sings with re-

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

HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

KARL RICHTER
Inspired pacing of Bach vocal works
markable precision, the vocalists are uniformly excellent, the instrumental soloists—including the artist on the audible organ continuo—are stunning, and Richter's pacing is truly inspired. The sound on both sides is remarkably vivid, with a realistic stereo spread.

I. K.

BACH: Suite No. 3, in C Major, for Cello Solo; Suite No. 4, in E-flat Major, for Cello Solo. Pierre Fournier (cello). Deutsche Grammophon Archive 73186/3186 by Fournier, these in the second in-cello suites, recorded on Archive 73186/3186 by Fournier for Cello Solo; Suite No. 4, in E-flat (cello).

As with the first two unaccompanied cello suites, recorded on Archive 73186/3186 by Fournier, these in the second installment are for the most part beautifully played. The interpretations are warm and sensitive, and the intonation, barring a few minor difficulties in the fourth suite, is superb. Fournier's rhythmic vitality and understanding of the dance structure of the movements are praiseworthy. But the performances might have been even better if there had been less long-line phrasing and more attention to the correct performance of the ornaments. The reproduction is expert.

I. K.

BÉCAUD: Opera d'Aran, Rosanna Carteri (soprano), Maureen; Agnès Disney (mezzo-soprano), Mara; Alvino Misciano (tenor), Angelo; Peter Gottlieb (baritone), Mickey; Frank Schooten (bass), Sean; others. Choeurs du Conservatoire and Orchestre de la Société des Concerts du Conservatoire Paris, Georges Prêtre cond. Angel 8 3637 three 12-inch discs $17.94, 3637 $14.94.

For a popular singer to be a conservatory-trained composer is unusual. But France's Gilbert Bécaud, in addition to this, also had the courage, the perseverance—and the means—to stage his Opera d'Aran last fall in an elaborate production at the Théâtre des Champs-Élysées in Paris. The opera had an uninterrupted run of more than two months, rather pleasing the public and annoying the critics no end. Angel's recording with the original cast offers an explanation for both reactions.

Anyone looking for a significant milestone in the development of contemporary opera had better look elsewhere. Musically, Bécaud has nothing new to say, nor did he, I suspect, ever harbor such ambitions. His idiom is eclectic in the extreme, combining the harmonic styles of Bizer and Franck with occasional flavorings of Mascagni—al all peppered with touches of instrumentation reminiscent of the better cinema scores. Occasionally, his devices are a bit obvious, but they are skilfully and effectively used.

Bécaud found strong operatic stuff in this tale of tragic love in Aran, the bleak islands of fisher folk off the west coast of Ireland. His music captures the mood of the story, which hovers between illusion and realism, and carries the action to its conclusion with dramatic force. Bécaud may be France's answer to Gian Carlo Menotti—strong, if somewhat derivative, melodic gifts are at work here, and a vivd sense of the theater. I would not presume to predict the opera's fate, but whether or not it endures, the recording holds one's interest.

Every one of the singers is a capable artist, and although there are no outstanding individual contributions, the principals do work with strength and conviction within the frame of an effective ensemble. Conductor Georges Prêtre extracts the last measure of excitement from the score, and the engineering—lively presence and effective stereo—is first-rate.

G. J.

The Sound of Genius

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G. J.
A YEAR'S SILENCE... TO PREPARE FOR THE GREATEST CHALLENGE

When Rudolf Serkin stopped concertizing for a year to re-study a composer he had already mastered, it was a measure of the depth of his dedication to music. As a result of that year, this great artist has achieved complete identification with Beethoven's piano music. His new record of the "Appassionata," "Moonlight" and "Pathétique" sonatas—the first fruit of his re-study and planned recording of all the thirty-two sonatas—personifies Rudolf Serkin, the musician and humanist.

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From the 1930's until his death in 1951, Artur Schnabel was, by near-universal consent, the interpreter of the Beethoven piano-music literature—not because of any exceptional virtuosity or polish he brought to the works, but rather because of his remarkable ability to weld the formal and expressive elements of Beethoven's music into a superbly eloquent expression. This was most notably true in the slow movements, their apotheosis being the Schnabel readings of the late sonatas. (Parenthetically, I have never subscribed to the cultist view of Schnabel as a Beethoven specialist. I find his Schubert performances even better than the best of his Beethoven, and his Mozart concertos very nearly on a par with his best.)

Schnabel recorded the last two Beethoven concertos three times during his lifetime: in 1932-1933 with Sir Malcolm Sargent, in 1943 with Frederick Stock and the Chicago Symphony, and in 1946-1947 with the Philharmonia Orchestra under Dobrowen and Galliera. Numbers 2 and 3 were recorded first in 1935 and 1933, respectively, with Sargent and the London Philharmonic, and again in 1946-1947 with Dobrowen and the Philharmonia; No. 1 was done with Sargent in 1932, and never remade later. RCA Victor issued the entire Sargent series in one album in 1955, and the Dobrowen-Philharmonia collaboration with Schnabel in the Fourth Concerto as part of its LCT series in 1954.

What we have in this five-disc Angel Great Recordings of the Century album is the 1932 Sargent version of No. 1, and the 1946-1947 Philharmonia versions of the others, No. 3 being available commercially for the first time: because of a minor blemish in the solo part, the recording was never released until now.

Almost everything on these Angel records reveals Schnabel in his best and most characteristic vein. In the C Major Concerto, he underlines virility and exuberance. The B-flat, believed to have been written earlier, and scored for a smaller orchestra, is treated as chamber music, and is played in taut, brilliant fashion. The C Minor Concerto was, together with the G Major, the finest achievement of Schnabel's Thirties series with Sir Malcolm Sargent, but though the slow movement in this Forties performance with Dobrowen fully matches the earlier one in poignant eloquence, and the Rondo moves with as much brio as ever, the first movement seems lacking in force and cohesion. The 1933 performance with Sargent still remains the model of its kind.

The G Major Concerto was always a Schnabel specialty, and one has only to listen to the opening measures for solo piano to appreciate the special qualities that Schnabel could bring to this wonderful music. They are all present in abundant measure here. Of the "Emperor," it is enough to say that there are a number of more brilliant performances on discs—both past and present—but very few that approach the tonal beauty Schnabel brings to the slow movement, let alone the verve of the finale as he plays it.

The sonic qualities of this Great Recordings reissue prohibit my unreserved recommendation. In their 78-rpm form, none of these recordings was the very best of its period. It is an unfortunate fact that, although the British EMI engineers were doing some of their finest recording just before and during World War II, in the years immediately after they seemed to have turned to experimentation with dead studios instead of reverberant, warm-toned halls. Only the small-scale B-flat Concerto can stand Forties standards, and the piano sound verges on the tinny. Therefore, anyone contemplating shelling out $29.90 for this set should be prepared to give his tone controls a workout if he expects to get good sound from these discs. I cannot escape the conclusion that, contrary to the usual results of the transfers in the Great Recordings catalog, these reissues—done in Paris in 1956—are less than an unqualified success. I note that Schwann still lists the 10-inch German}

(Continued on page 68)
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CIRCLE NO. 34 ON READER SERVICE CARD

NOVEMBER 1963
Electrola pressings of these same performances, presumably transferred from German rather than French pressings. Unfortunately, I have not had an opportunity to compare, but I would be curious to know if the technicians on the east side of the Rhine have done any better than their French counterparts.

D. H.

RECORDING OF SPECIAL MERIT


Interest: Middle-period Beethoven
Performance: First-rate
Recording: Good
Stereo Quality: Lifelike

Since the only available alternates (both with Casals) of the two Op. 70 trios are neither paired on the same disc nor fully satisfying technically, this release is most welcome. It is excellent all the way: the rapport between these admirable musicians could hardly be better. Their playing, a model of clarity, accuracy, and singing tone, strikes a happy medium between overrefinement and excessive muscularity. Decca's engineering is worthy of their effort. Except for the inherently troublesome "Ghost" passages, where the low piano rumblings tend to muddle, the balances are excellent, the stereo placement vivid and natural. All concerned deserve to be complimented, with the exception of the annotator who, having lifted most of his material verbatim, should at least have credited his source—Alec Robertson's essay in the anthology Chamber Music, a Pelican edition.

G. J.

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BRAGHMS: Piano Quintet, in F Minor, Op. 34. Leon Fleisher (piano); Juilliard String Quartet. Epee BG-648/50 $5.98, LC 3865* $4.98.

Interest: Chamber classic
Performance: Twentieth-century Romanticism
Recording: Well-balanced
Stereo Quality: Excellent

Anti-Romantic tendencies in the interpretation of music during the last few decades have proved particularly strong, as a glance at the current recording and concert situation shows. Not only have the chamber works of such masters as Brahms, Schumann, and Sibelius declined in popularity—their orchestral works seem somewhat immune—but when such works are played, the bloom seems to be off the Romantic spirit, and a cerebral approach, keyed upon efficiency, hyper-controlled emotion, and technical brilliance, takes its place. The chamber works of Beethoven and Mozart come and go in the record catalog, but those of Brahms appear more and more sporadically.

The F Minor Piano Quintet, a magnificent composition, has for the last several years had only a couple of recordings. Luckily, both of them are warm and impassioned. Concerning this new version, the first in stereo, I have nothing but praise for the players as successive instrumentalists, but their interpretation has as much warmth as a digital computer. Nothing can be added to this description except to observe that all of the i's are dotted and the t's crossed, the rapport among the players is remarkable, the performance is technically immaculate, and I couldn't wait to get back to the versions by Curzon and the Budapest Quartet on Columbia ML 4336 and Richter and the Borodin Quartet on a now-deleted MK release. Epic's stereo placement is extremely good, as is their adroit balancing of the instruments, but the pressing has a bit

*Continued on page 70*
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of an edge, and the side-ends suffer from constriction.

I. K.


Interest: Brailowsky's Chopin Performance: Flavorful, but one-sided Recording: Very good

One of the most amazing aspects of the Chopin mazurkas is that they can be interpreted in so many different ways. Alexander Brailowsky, continuing his projected complete recording of that composer's works, emphasizes the rhythmic qualities, which, of course, is quite proper. He makes the most of the unwritten pause before the third beat, and his verve in the earlier sets of mazurkas is entirely refreshing.

The later, mature pieces, however, often transcend their dance origin (Op. 50, No. 3, for example), and here one feels the pianist's approach to be too one-sided, too unexpressive of the emotional scope of this music. These are dances, to be sure, but they are also miniature tone poems that express all the facets of Chopin's world, from the aristocratic atmosphere of the Paris salons in which he played to the nostalgic memories of his beloved homeland. There is relatively little smoothness, subtlety of nuance, shading of tone, or elegance in Brailowsky's playing of these works; yet one cannot help admiring the pianist's folk-inspired spirit and rhythmic drive, even though the effect, especially in difficult technical passages, inclines toward choppiness. If there is not as much variety or color in his interpretations as one hears from, say, Rubinstein, there is by no means a lack of flavor. The extra pieces on the sixth side, particularly the early polonaises, are a pleasant bonus, but one would have preferred to have the remaining mazurkas in their stead: there are fifty-eight altogether, not including variants of several. The sound, though slightly variable, is very good, but my copy had poor surfaces.

I. K.

© GIBBONS: First Service: Te Deum; Benedictus; Magnificat, Nunc Dimittis. MONTEVERDI: Messa a 4 Voci da Cappella. Helen Keaney (organ); Judith Davidoff (gamba); The Old North Singers (Christ Church Boston), John Pesperman cond. CAMBRIDGE CRS 1415 $3.96, CRM 415 $4.98.

(Continued on page 76)
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NOVEMBER 1963

CIRCLE NO. 34 ON READER SERVICE CARD
TOSCANINI, SCHUBERT, AND THE PHILADELPHIA

AFTER TWO DECADES, A MAGNIFICENT RECORDING OF THE MAESTRO AND THE PHILADELPHIA ORCHESTRA HAS BEEN RELEASED FOR THE FIRST TIME

by David Hall

Twenty years ago, when I was on the NBC staff writing Ben Grauer's script material for the Toscanini-NBC Symphony broadcasts, the Maestro's son Walter came into the office one day with a hefty package under one arm. He said, "David, I'd like you to try out these test records at home and tell me whether you think they are good enough to be released commercially."

The package in question contained the Tchaikovsky Pathétique Symphony, Debussy's La Mer, and the Schubert "Great" C Major Symphony, all recently recorded by Arturo Toscanini with the Philadelphia Orchestra—a dream combination. I was also informed that the Mendelssohn 'Midsummer Night's Dream' music had also been recorded as part of the Philadelphia series. With trembling anticipation the records were taken home, and one side after the other of the 78-rpm shellac discs was sampled on the best playback equipment available at the time. The performances were all miracles of fiery eloquence and flawless elegance, but as side succeeded side on the turntable, it was clear that something was drastically wrong with the sound. The familiar Philadelphia total sheen was missing, and the sharpness of the Toscanini attacks seemed curiously blunted. It was as though the performances had been miked through a blanket. Clearly, the Toscanini-Philadelphia records could not possibly be released in this condition; it was enough to make the angels weep.

The records were returned to Walter Toscanini the next day, and he told me substantially the tale that was later recounted by Charles O'Connell, RCA Victor's musical director at the time, in his book, The Other Side of the Record.

The records had been faultily processed, and since the original masters were on wax rather than on acetate or on today's tape, there seemed no choice but resignation to the loss of this unique documentation of Toscanini's interpretive art with what was then one of the three greatest orchestras in the world.

Walter Toscanini, however, seems to have been endowed with a measure of his illustrious father's stubbornness, and during the middle 1950's the basement of the Toscanini mansion in the Riverdale section of New York City was turned into a combined Toscanini archive and recording laboratory, with the immensely gifted and patient John Corbett serving as the chief engineer. Here have been gathered together not only every commercial disc ever made by the Maestro, but every available broadcast aircheck, including the unforgettable Beethoven Ninth Symphony performed during Toscanini's final season with the New York Philharmonic (Elisabeth Reithberg and Friedrich Schorr were among the soloists), and even the embossed film recordings of the pre-Anschluss Salzburg Festival opera performances, among them Die Meistersinger. Out of this laboratory have come most of the tapes for RCA Victor's commercial discs processed from airchecks of NBC Symphony broadcasts, as well as the tapes for the rebroadcasts from the Toscanini-NBC Symphony era that have been played over good-music radio stations throughout the country over the past year.

Of all the challenges presented John Corbett and Walter Toscanini, in terms of bringing the art of Arturo Toscanini to life in a form sonically acceptable to today's stereo-hi-fi-conditioned ear, none was more formidable than that posed by the 1941 Philadelphia Orchestra recordings. The metal matrices were obtained, and the engineers claim that some 750 hours of work were required before they could come up with a workable master tape—and speaking as one who spent a good deal of time in the early LP days "de-ticking" and splicing tapes transferred from 78-rpm matrices, I can well believe it. Even when one has worked out a satisfactory equalization process for transferring a 78-rpm original to tape, there remains the vast and tedious problem of noise-removal—not merely surface noise (which must be minimized, but not at the expense of the music), but the bit-by-bit removal of the myriad ticks and pops found in most 78-rpm masters.

Of the accomplishment represented in this RCA Victor Soria series issue of the "Great" Schubert C Major Symphony with Toscanini and the Philadelphia Orchestra, I can only say that it is a triumph, not merely of technology, but more especially of the most painstaking kind of hand craftsmanship. The musical performance as such is an ideal representation of Arturo Toscanini's interpretation of Schubert's greatest orchestral masterpiece. The reading is raucously dynamic, but seems to have in it more sweetness and less overwhelming fierceness than the currently available NBC performance from the 1950's. This is due in no small measure to the exquisite playing of the Philadelphia woodwinds, but possibly it is due as well to the inevitably more restricted dynamic range imposed by the recording techniques of 1941. Even so, the recording as a whole is a remarkably honest account of Toscanini's interpretation of the acoustics of the Philadelphia Academy of Music, and of the Philadelphia Orchestra as it sounded then.

Perhaps it is too much to hope we may hear the remainder of those Toscanini-Philadelphia Orchestra recordings, but hope we shall until news from Riverdale tells us otherwise, for the sound of this Schubert C Major is most surely cause for great optimism.

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SIR ARTHUR SULLIVAN
In an 1874 caricature by Spy

decorer. Edmund Stegner, Umberto Bacelli, and Peter Steible (horns); Eduard Muller and Valerie Kagi (harpsichords); Concert En semble of the Schola Cantorum Basiliensis, August Wenzinger cond. DEUTSCHE Grammophon Archive ARGO 73116 $6.98, 3146 $3.98.

Stereo Quality: Only adequate

This is the second recording of the Royal Fireworks Music to claim to use the original band scoring with instruments of the time, or reconstructions. Unlike the Vox fiasco, this performance sounds very satisfactory.

INTEREST: Seventeenth-century sacred works
Performance: Competent
Recording: Very good
Stereo Quality: Satisfactory

Monteverdi's declamatory and dramatic Mass, first published in 1651 after the composer's death, and the four canticles from Orlando Gibbons' Anglican Short Service, sung here a capella, are performed by the eighteen-voice mixed choir of Christ Church, known as "Old North," of Boston. The chorus is a good one, though an all-male choir, such as that of King's College at Cambridge University, would provide a more intense sound for the English repertoire. John Fesperman differentiates between the styles of the impassioned Monteverdi and the more objective Tudor pieces, but the Mass suffers somewhat from blurred phrases, fast pacing, and a generally apparent lack of understanding of Monteverdi's high neoclassical style. The recording in both mono and stereo is full, but the review discs were not entirely free of surface faults.

F. Hendel, Violin

SIR EDWARD ELGAR

Rotation: Uninvigorating
Recording: Fine
Stereo Quality: Vivid

With this Patience, Angel has regrettably missed a great opportunity. The D'Oyly Carte version (London OSA 1217) is complete, with all of Gilbert's arch and vitriolic text properly preserved. In contrast, Angel furnishes only the musical portions. Why this has to be is something of a puzzle-London's example proves that the entire opera could easily have been included on the four 12-inch sides. A pity, for the performance is excellent. Sir Malcolm Sargent's reading, a shade more deliberately paced and more elegant than the D'Oyly Carte version (London OSA 1217), is virtually flawless, but his voice has worn thin, and he cannot convincingly suggest youthfulness.

Sumptuous sound and effective stereo add to the enticements of what could have been an exceptionally brilliant achievement. But listeners anticipating the wit and charm of this opera in its totality are likely to find here considerably less than they bargained for.

G. J.

Handel: Musick for the Royal Fireworks. Walter Holy, Helmut Fink, Ingus Schmidt (clarinets); Archive orchestra of ancient wind instruments, August Wenzinger cond. Concerto a due Cori, No. 1, in B flat Major; Concerto a due Cori, No. 2, in F Major; Concerto a due Cori, No. 3, in F Major. Helmut Hueke and Ingo Goritzki (oboes); Gustav Neu-

Stereo Quality: Satisfactory
Recording: Tops
Performance: Excellent

Edition: Abridged Savoy gem
Interest: Great expectation
Recording: Fine
Stereo Quality: Vivid

With this Patience, Angel has regrettably missed a great opportunity. The D'Oyly Carte version (London OSA 1217) is complete, with all of Gilbert's arch and vitriolic text properly preserved. In contrast, Angel furnishes only the musical portions. Why this has to be is something of a puzzle-London's example proves that the entire opera could easily have been included on the four 12-inch sides. A pity, for the performance is excellent. Sir Malcolm Sargent's reading, a shade more deliberately paced and more elegantly executed than Godfrey's for London, delivers the last ounce of charm in Sullivan's music while preserving all of its rollicking gusto. And although Patience is one of the best D'Oyly Carte recorded efforts, that venerable organization does not supply matches for the robust Colonel of John Shaw, the huskily-toned Jane of Monica Sinclair, and the radiant Mabel of Elsie Morison. That incredible septuagenarian, the indestructible George Baker, is, however, outdone by London's John Reed. Baker's portrayal of the sly and mercurial Bunthorne is virtually flawless, but his voice has worn thin, and he cannot convincingly suggest youthfulness.
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HIFI/STEREO REVIEW

HAYDN: Duo in B-flat Major for Two Violins (see SPOHR).

RECORDING OF SPECIAL MERIT

* HAYDN: Feldparthien: Divertimento in G; Divertimento in F; Divertimento in C; Divertimento in F; Divertimento in C. March for the Prince of Wales (1792). Wind Ensemble of the Vienna Volksoper, Wilhelm Sommer cond. AMADEO AVRS 6208 $5.95.

Interest: Haydn for wind band
Performance: Diverting and delightful
Recording: Warm

Except for the engaging March for the Prince of Wales, written in London in 1792, the majority of the pieces in this unusual collection date from the early 1760's, when Haydn was Kapellmeister to Count Morzin, and shortly after, when he began his long service to the Esterhazys. This disc gives a nicely varied sampling of the popular Feldparthien—wind-band music that might perhaps be looked on today as eighteenth-century Muzak. True, this is not profound stuff, but it brims with charm, and any wind-ensemble enthusiast (I myself became an addict on Mozart's Serenades Nos. 10, (Continued on page 80)
Transistors have changed the idea that old-fashioned vacuum-tube amplifiers could not be appreciably improved. First proof of what transistors could really do came to us five years ago when we applied solid state circuitry to specialized amplifiers for the telephone industry, the military, and other commercial and professional users. This early experience taught us that transistors had a revolution in store for future amplifier development; it was only a matter of time and a great deal of experimentation before we could make a more truly perfect amplifier available for studio experimentation before we could make a more truly perfect amplifier available for studio and professional use.

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Interest: Romantic favorites
Performance: Precise
Recording: Close-miked
Stereo Quality: Okay

The Mendelssohn "Italian" Symphony has never lacked for first-rate recorded performances, and this one by Szell, with its rhythmic verve and careful attention to the balance of inner voices, can take its place among the best. A similar appraisal is due the very stylish treatment of the Oberon Overture.

Surprisingly, the famous seascape of the Hebrides is rather sluggish, and while Szell's view in matters of tempo are not to be dismissed lightly, there are other conductors—Peter Maag, in particular—who bring a good deal more salt spray and whistling nor'easter into the tonal picture than one finds in the Cleveland disc. The recorded sound is on the tight and dead side, as well—which leaves me with a mixed reaction to this disc. D. H.

HONEGGER: Sonata for Two Violins (see SPOHR).


Interest: Routine Mozart
Performance: Not so good
Recording: Fair enough
Stereo Quality: Minimal

These Mozart readings arc—granting a certain amiability—not at all to the point. The tempos tend to get soggy in the A Major Symphony, and the conductor's wont is to stress the lyricism of the moment with small regard for the larger formal considerations.

The Musical Joke is even less successful. The performance trick here should be complete deadpan. No cognizance in the form of emphasized articulation must be allowed to take place. The music must be played with all the elegance and precision ordinarily brought to the "Jupiter" Symphony, and the musical malaprops must just be allowed to happen. Here they are underscored and, as it were, pointed to.

(Continued on page 82)
This tape is not for amateur sopranos, party capers, dictation or music-to-play-bridge-by

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RECORDING OF SPECIAL MERIT

PALESTRINA: The Song of Songs (Twenty-one Motets for Five Voices). Prague Madrigal Choir, Miroslav Venhoda director. Vanguard Bach Guild BGS 5059 $3.95, BG 647 $1.98.

Interest: Rare Renaissance motets
Performance: Excellent
Recording: Good
Stereo Quality: Well spread

This noteworthy addition to the recorded Palestrina literature consists of twenty-one of the twenty-nine motets that comprise the Renaissance master's Book Four, a setting of texts from the Song of Songs. The book was published in 1585, at the peak of Palestrina's creative maturity and fame.

Tonal richness and expressive polyphony are the salient features of these settings. Palestrina, the master church musician, treated the poetry of his text in a rather austere fashion. The Prague Madrigal Choir makes an auspicious disc debut here. It is obviously a group of vast experience and keen sympathy with Renaissance music. Rich tone, polished ensemble work, and good intonation distinguish the performance, and the sound of both the mono and stereo versions is excellent.

G. J.

RECORDING OF SPECIAL MERIT

RAMEAU: Pigmalion (Acte de Ballet); Troisieme concert from Les Indes Galantes. Eric Marion (tenor); André Esposti (soprano); Claudine Collart and Edith Selig (sopranos); Chloé Raymond Saint-Paul; Janine Reiss (harpichord); Orchestre de Chambre des Concerts Languennais, Marcel Couraud cond. Deutsche Grammophon Archive 72202 $6.98, 3202 $5.98.

Interest: First recordings
Performance: Extraordinary
Recording: Excellent
Stereo Quality: Very good

Composed in 1748, the one-act Pigmalion is one of that strange breed of ballet-operas that were the rage of the French stage from the time of Lully to the end of the eighteenth century. The familiar plot is outlined in recitatives and arias by the sculptor, the statue—come—to—life, Love, and other personages, including a chorus. Yet more than half the work is given over to the favorite dances of the day. The entire work, lasting forty minutes, is charming, in the typical French Rococo manner. It is ideally supplemented here by a short group of pieces.
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THE FISHER
CRI COMES OF AGE

Four of five new releases find the company providing a platform for new composers, contributing to the American repertoire, and rediscovering some neglected talents

By William Flanagan

With five records from Composers Recordings, Inc. crossing my desk in a single month, trends may be discerned and profitable conclusions may be drawn about the over-all accomplishments, limitations, and prospects of this remarkable and indeed unique record company. For within this clutch of releases I observe anew the startling diversity of contemporary musical practice among our American composers. And I also observe again, and admiringly, the remarkable catholicity of taste demonstrated by CRI in its choice of repertoire. But I am also drawn up short with astonishment when I am brought into contact with this organization in malfeasance.

Take, for example, CRI 169. With this recording of Ray Green’s Sunday Sing Symphony and David Van Vactor’s Symphony No. 2 (both works performed by the Hessian Radio Symphony Orchestra, conducted by Van Vactor) we encounter a release that does CRI’s reputation as a professional record-maker serious disservice. Both of these works are, to put it mildly, conservative. But this in itself is no limitation, no criticism: so is Theodore Chanler’s chamber opera, The Pot of Fat (CRI 162). But the last is also the product of a gifted, dedicated composer—a man who is perhaps the finest vocal composer that America has produced—and the very fact of its existence in the CRI catalog is an enormous credit to the organization.

But Van Vactor’s conservatism is of quite another color, for this music represents the reactionary posturing of a man with nothing whatever to say. His symphony is stillborn and its mechanics are crude, although Van Vactor has at least taken care to see that his work gets a passable performance. Meanwhile, his conducting of a fellow composer’s effort—Ray Green’s rather obsessive foray into the territory of American folklore à la Roy Harris, Sunday Sing Symphony—results in a performance as catastrophically inept as any I have ever heard on a commercial recording. The disc, from any point of view, is a disaster, and it should never have been released.

Turning immediately (and, by comparison, rather dramatically) to two other CRI releases—164 and 171—an uninitiated observer might wonder that the same label could be involved. On 164, Salvatore Martirano, an impressively gifted young American of moderately avant-garde, twelve-tone orientation, has been introduced to the long-playing catalog with a reverberating bang. The piece is called O, O, O, That Shakespearean Rag—title: T. S. Eliot; texts: W. Shakespeare—and it created a small sensation at its premiere in New York not too long ago. It is an elaborately complicated choral-instrumental work simply bursting its asymmetrical seams with raw talent, and its technical and aesthetic complexities, along with the relative obscurity of its composer’s reputation, would have precluded its being recorded on a major label. Along with the distinguished, deeply serious, and finally very moving Second String Quartet by another American composer, George Rochberg, the release does credit to all concerned. It represents CRI’s function at its idealized best.

Still another direction of the CRI project can be observed admiringly in CRI 171. This is a highly professional and meaningfully selected program of chamber works by the American master Aaron Copland. It could be argued, of course, that Copland’s generous column of recorded works in the Schwann catalog makes him a curious choice, that the disc space CRI has given him would be better devoted to a lesser-known composer. But this is exactly the sort of stability that CRI’s catalog so urgently requires—stability in the form of high-class performances representing what must one day emerge as a standard American repertoire. Violinist Carroll Glenn and pianist Hilda Somer thus join forces not only to bring Copland’s violin sonata, his piano sonata, and his “Vitelak” Trio to a record-buying public in meaningful juxtaposition; they contribute as well to the performance tradition (Copland supervised and passed on these readings) of a triad of works that one day must inevitably form a part of the chamber-music repertoire.

With CRI 170, we discover another of the company’s functions in the presentation of creditable performances of creditable works by composers who, in spite of their years on the musical scene, remain comparatively little known. A string work by Miriam Gideon, called Lyric Piece (1942), is straightforward, serious in intent, and honorable. Dika Newlin’s Piano Trio, Op. 2, is a little academic in its vaguely Schenkerian Central European way, but it, too, is a respectable, honorable piece of craft, as is the rather more imaginative Septet in Seven Movements by Mark Brunswick.

Thus we observe CRI in three typical and worthwhile stances, as well as in one that should, at all cost, be avoided in the future. Since its inception in the middle Fifties, CRI has grown with strides both impressive and gawky. It is not unfounded optimism to suggest that its coming-of-age is imminent.
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CIRCLE NO. 89 ON READER SERVICE CARD

Rameau put together as part of four concerts from his large-scale ballet Les Indes Galantes of 1735. In the past, almost all examples of Rameau's operatic writing have been performed and recorded in a slipshod fashion with little awareness of the performing conventions, especially the intricate ornaments, of the time. The present production is notable for singing and conducting as stylish as one might hope for. All the vocalists are excellent, particularly Eric Marion (as Pigion), whose sexless, white tenor voice has just the required agility. The principal congratulations, however, go to Marcel Contraud, who leads his fine chamber orchestra with sophisticated spirit and vigor. The recorded sound is splendid, and complete texts and translations for Pigion are included. Not everyone will find this stylized writing to his taste, but as an illustration of mid-eighteenth-century French vocal composition it cannot be bettered. I. K.


Interest: Classical pops
Performance: So-so
Recording: Occasionally brash
Stereo Quality: Okay

Even recognizing the plainly commercial intent that lies behind a release of this sort, when a major conductor is put in charge of the proceedings one has a right to hope that even the most banalized work will be revealed in new, fresh perspective. But in this case, no soap. Steinberg hustles through the Polovtsian Dances as if he were embarrassed by the score. Marche Slave is given a high-school band-concert performance, and Ravel's Balére is coarse.

Capitol hasn't helped matters much. The recorded sound is, at best, no great shakes in refinement; at its worst (in the Borodin) it is harsh, monochromatic, and unyieldingly metallic.

ROSSINI: The Barber of Seville. Victoria de los Angeles (soprano), Luigi Alva (tenor), Almaviva; Sesto Bruscantini (baritone), Figaro; Carlo Cava (bass), Basilio; Ian Wallace (baritone), Bartolo; Laura Sarti (mezzo-soprano), Berta; Duncan Robertson (tenor), Fiorello. Glyndebourne Festival Chorus; Royal Philharmonic Orchestra, Vittorio Gui cond. Angel S 3638 three 12-inch discs $17.94, 3638 $14.94.

Interest: Comic masterpiece
Performance: Outstanding Rosina and Figaro
Recording: Not Angel's best
Stereo Quality: Imaginative

In a short accompanying essay entitled "Tradition and Rossini's Barber," Vittorio Gui, the highly respected conductor of Angel's new Barber of Seville, properly castigates producers who honor decennaries of interpretive inconsistencies but pay little heed to the composer's original conception. Though this has been a much-discussed topic, the point is well taken here, since The Barber particularly has suffered in this regard. But the tide has turned in recent years. Today no respecter...
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CIRCLE NO. 11 ON READER SERVICE CARD

While this disc is not without its shortcomings, it is a good buy for those who fancy unfamiliar string music. The Spohr is a rather tiresome piece, but the Honegger sonatas has a delicious middle movement, the Haydn trio is a charm, and the Prokofiev is of some significance. The performances are not flawless, but they are always alive and interesting. But the recording engineers, in their preoccupation with live string sound, have recorded forte playing at a level of ear-splitting shrillness.

But the release deserves investigation by the enterprising collector.

H. F.

STAINER: The Crucifixion.
Alexander Young (tenor); Donald Bell (bass); Eric Chadwick (organ); Leeds Philharmonic Choir, Herbert Bardon cond. ANGEL S35984 $3.98, 35984 $4.98.

Interest: Popular oratorio
Performance: Reverent
Recording: Good
Stereo Quality: Appropriate

This reverent, exquisitely detailed performance is admirably expressive of The Crucifixion's dignity, reflective tone. Both soloists are excellent: Alexander Young phrases tastefully and sings with consistent purity of tone, and Donald Bell's singing in the soft passages has a particularly ingratiating quality. It is in the quiet moments, incidentally, that the performance rises to its peak, thanks to sensitive overall direction and flawless engineering. Here the work is given complete except for some of the congregational anthems—a sensible omission that benefits the total effort. For the rest, the choir's contribution is creditable. There are now two first-rate stereo versions of this enduring oratorio. My preference is this Angel disc rather than London OS 25333.

TCHAIKOVSKY: Marche Slave (see RAVEL).

RECORDING OF SPECIAL MERIT

TELEMANN: Ouverture, in C Major, for Three Oboes, Strings, and Continuo; Concerto, in B-flat Major, for Three Oboes, Strings, and Continuo. Deutsche Bachsolisten, Helmut Wieschermann cond. Triple Concerto, in E Major, for Flute, Oboe d'amore, Viola d'amore, Strings, and Continuo. Hans-Jürgen Möhring (flute); Helmut Wieschermann (oboe d'amore); Günther Lichtenmann (viola d'amore); Deutsche Bachsolisten, Carl Gorvin cond. CANTATE 057703 $6.98, 047703 $5.98.

Interest: First-class Telemann
Performance: Exceptionally good
(Continued on page 96)
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For several good exponents of the French operatic style today—a rather special (Continued on page 101)

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Stereo: OSA 1366 (3 records) Mono: A 4366

Chorus and Orchestra of the Maggio Musicale Fiorentino—John Pritchard.


Interest: Fiddle-fanciers' potpourri, Performance: Elegant, Recording: Good enough, Stereo Quality: Likewise.

This mixed bag of old and near-contemporary encore pieces makes a fine showcase for Erick Friedman, young protege of Jascha Heifetz. The chaste elegance of his performing style is heard to best advantage in the Mozart rondo, and in the Tchaikovsky piece he brings to bear an abundance of sweetly lyrical sentiment that yet manages to avoid being cloying.

In the introduction to the Paganini Caprice No. 17—both Paganini pieces are played as written, without accompaniment—Friedman shows that he is capable of fiery temperament. But for the most part, this aspect of his playing is kept under wraps throughout the disc, even in such pieces as the Wieniawski and the popular Falla Spanish Dance.

The recorded sound is intimately scaled, and good as such. Brooks Smith accompanies capably at the piano and it is given reasonable parity of balance with the soloist—something of a departure in recital discs of this type.

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Orders must be received no later than December 2, 1963
breed of vocalists—slender vocal resources hinder refined artistry. Not so for Nicolai Gedda, whose voice has a bright ring and whose range is a wonder. Departing from the usual Massenet-Bizet-Gounod sequence, Gedda includes the clarion air from *Le Poisson de Longjumeau*, which has not been recorded in the last thirty years, and two excerpts from *Benvenuto Cellini* that call for a dramatic tenor of Wagnerian endurance.

On the whole, this is a good recital. Gedda has acquired strength and poise in the decade that has elapsed since his recording career began. He has a sound technique, as witness such critical passages as the full-throated pianissimo A in Lalo’s *aubade*. There is fine, impassioned sincerity in his “J'aurais sur ma poitrine,” and his Mignon and Mireille arias leave little to be desired. Unless you insist on comparing these offerings with those of Clement, Anselmi, or Schipa, you will be pleased by this program.

There are some debits. Gedda’s *Longjumeau* air is not the equal of Rossinie’s classic version, and more disappointing is “En fermant les yeux,” Des Grieux’s aria from *Manon*, though the fault may lie with conductor Prêtre, whose tense and obtrusive reading of the ostinato accompaniment robs the music of its reverie-like quality.

G. J.

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**Trade-Ins**

**Purchasing a Hi-Fi System?**


**Interest:** French Baroque.

**Performance:** Amateurish and mannered.

**Recording:** A bit harsh.

**Stereo Quality:** Very wide separation.

The latest disc of the New York-based Teleman Society includes music of the French Baroque from the end of the seventeenth to the middle of the eighteenth century. Although the performers have obviously delved into the performing conventions of this highly stylized music, the playing and singing can only be described, for the most part, as amateurish. Aside from the many interpretative mannerisms, the technical inadequacy of the winds, and the lack of dynamic variety, the worst feature of the collection is the excruciating unidiomatic execution of the harpsichord parts by...
Dorothy Walters: they are dryly pounded and excessively detached, without a hint of legato. The recorded sound, which has very wide stereo separation, is satisfactory if slightly harsh. I.K.

RECORDING OF SPECIAL MERIT

© © TOM KRAUSE: Lieder Recital. Sibelius: Narciss; Ilialle; Sål, Sål, Susa; Kon Nu Hit, Død; Lastu Laine-kihia; Denanten På Marschön; Viiste; Svarta Rosor; Var Det en Drom? Richard Strauss: Zueignung; Traum durch die Dämmerung; Ständchen; Breit über Mein Haupt; Ach Weh Mir Unglückhaftem Mann; Heimliche Aufforderung; Ruhe, Meine Seele!—Cäcilie. Tom Krause (baritone); Pentti Koskimies (piano); John Williams (guitar). London OS 25783 $5.98, 5783 $4.98.


This is Tom Krause's first recorded solo recital, but his rich baritone may also be heard in Haydn's Mass No. 9 (London OS 25731, 5731) and in Tristan und Isolde (London OSA 1502, A 4506).

Born in Helsinki in 1934, Tom Krause made his debut there as a lieder singer in 1957 after taking a medical degree at Helsinki University and studying another year at the Vienna Academy and Opera School. Concert, radio, and TV appearances have already built an enviable European reputation, and his program here should do much to lend additional luster to the American one (he was well-received at his debut performance in Britain's War Requiem at Tanglewood this summer).

Although the Strauss songs in this program—particularly Zueignung and Ruhe, Meine Seele!—are musically well-conceived and beautifully sung, attention focuses more naturally on the Sibelius group, Strauss songs being comparatively easy to come by in the catalog. Sibelius songs, fine and numerous though they are, are available only in a vocal collection by Birgit Nilsson (with songs of other composers) and in a full album by Kirsten Flagstad. Five of the nine Krause sings here are also included in the Flagstad album, and although it is good to be able to compare their interpretations of such splendid songs as, say, Svarta Rosor, Sål, Sål, Susa, and Ilialle, new material would have been preferable.

With but a few exceptions, the songs here are all love songs, and Krause sings them with the shadings of joy and passion that communicate love's splendors and disappointments. His voice is dark in color, but without heaviness; powerful, but well-controlled; and gives evidence of ample reserves. A mature solidity and richness of timbre is its most remarkable quality—it is difficult to remember that Krause is only twenty-nine. However, although secure in vocal production and tonal quality, Krause lacks that final polish and refinement we have come to take for granted in Fischer-Dieskau. This will come with experience, however, and on the evidence of this disc, we will be hearing much more from this artist. Perhaps some day he will even find time to record some of the songs of his countryman Yrjö Kilpinen, whom Ernest Newman once called the greatest song writer since Wolf.

Aside from a slight tape hiss, the sound on this disc is clean, and stereo satisfactorily creates the recital-hall illusion—soloist in the embrace of the piano.

William Anderson

RECORDING OF SPECIAL MERIT

© © GUIMAR NOVAES: Piano Recital. Chopin: Barcarolle, in F-sharp Minor, Op. 60. Debussy: Les collines d'Anacapri, Soiree dans Gréande; Poissons d'or; Minstrels. Liszt: Waldesrauschen; Gnomenreigen; Liebestraum No. 3; Valse oubliee No. 1; Hungarian Rhapsody No. 10 ("Prelude"). Guimor Novaes (piano). Decca DL 710074 $5.98, DL 10074* $4.98.


Now past her middle sixties, Brazilian pianist Guimor Novaes can look back on an active concert career that dates from her Paris debut in 1911, when she (Continued on page 104)
THE NEW WHARFEDALE W90—Musical integrity...effortless realism achieved through a new 6-speaker concept. Low end realized magnificently through two bass speakers. Presence conveyed dramatically through two mid-range speakers. Dispersion achieved panormically through two high-frequency speakers. All speakers superbly matched and integrated with a unique sand-filled enclosure.

**Speaker systems by Wharfedale**

**W90**

A detailed description follows. All 6 speakers incorporate certain recent refinements which have made possible the task of creating the W90 system.

The chassis (baskets) are exceptionally heavy and manufactured by casting. The purpose is to preserve absolute rigidity, maintaining the critical relationship between the moving voice coil and the fixed magnet. The stamped baskets found in ordinary loudspeakers are also designed to be rigid. However, this rigidity is often lost as soon as the speaker is mounted firmly against an exact wooden front baffle. Some speaker designers have even eliminated the basket, weakening the entire speaker structure. Wharfedale baskets are of cast metal. They hold their shape perfectly in mounting, and are strong enough to permit sufficient openings to maintain absolutely correct airfoley, essential for the full response of the speaker.

The Cone Surround is an exclusive rolled-rim design, the latest and most effective form of the traditional Wharfedale soft suspension. Earlier surrounds (porous foam or cloth) provided such superior bass damping that they became renowned as an outstanding physical characteristic of Wharfedale speakers. Now, more than ever before, the Wharfedale cone is capable of the long excursions required for true bass energy in a sophisticated tuned duct enclosure. The cone material is special, compounded of long fibered wool (traditionally to the North of England home of these speakers) and soft pulp. It achieves superior results from the start and its natural resilience assures continuing perfection over the years.

The Magnets are truly impressive, individually and totally. Because of its material, and the special design of the magnetic gap, each provides higher total flux in the gap field than has been true of the magnets in any prior speaker system. The six magnets together make the W90 a "high efficiency" speaker, achieving maximum performance at low amplifier power. All-too-many popular speaker systems are starved for power, depending upon exaggerated amounts of amplifier wattage. In the W90, therefore, the ill-proportioned response is excellent, even at low volume. This clean low end, at reasonable listening levels, is a major reason why all Wharfedales are so pleasant to "live with."

With its six speakers, the W90 is actually a dual 3-way system with all units designed for each other and crossover settings calibrated for undistorted response throughout the audio spectrum. The support effect of the tandem speaker systems results in a sound of exceptional authority, yet in balance over the entire range.

LOW RANGE. Two 121/2" low frequency drivers handle the sound from 20 to 1,500 cycles. The listener can expect to enjoy the true, fundamental bass notes, so often masked. The two drivers total a cone area of 94 square inches...thus the W90 tandem idea yields the same result as a single low frequency driver of such massive size and weight as to be impractical in the home.

MID-RANGE. Two 51/4" mid-range speakers cover the relatively narrow but vital band of 1,500 to 6,000 cycles. The listener will be startled, for example, by the clarity of the baritone voice and the exceptional resolution of most solo instruments, permitted to stand in correct perspective. The handling of this "fill" range in the W90 is the recognizable key to its satisfying full-throated sound.

TREBLE. Two 3" treble speakers are the well-established Super 3's, much admired for their ability to present the clear treble without striidency...making them eminently listenable, unusual for tweeters. This is no accident. It is the result of one-time rather than horn-type construction, and refinements such as low-mass aluminum voice coils ultrasonically tinned, powered by magnets too large that they are seldom found even in speakers four times the diameter.

THE W90 is the latest of the Achromatic speaker systems. The literal meaning of "achromatic" is: "Pure sound, uncolored by extraneous modulations." Such modulations, common even in luxury speaker systems, tend to alter the natural sound of music. The W90 enclosure has been designed to preserve the integrity of the speakers' performance, through certain constructional features. Chief characteristic of the Achromatic construction is the sand-filled technique, which consists of packing white sand densely between layers of hardwood. This creates an inert mass, incapable of resonating no matter how much air is forced through the backwave projected against it. This exclusive technique is the result of years of development by G. A. Briggs. While it costs considerably more than standard construction, it has proven so effective in preventing bass distortion that all Wharfedale Achromatic systems incorporate it. Each woofer is mounted in an individual tuned chamber for its own maximum effect, and isolated from the midrange and tweeter arrays. Therefore, mechanical coupling, so disastrous in ordinary systems, is eliminated. The high and mid-range speakers are mounted from the rear, isolated from the face of the cabinet with from free-floating. This feature helps to eliminate phase distortion. As a final measure, to assure compatibility with the acoustics of the room, the W90 system incorporates a full control panel. Each range of speakers may be balanced and adjusted to the ear of the listener, the requirements of the particular listening area and the other components in the music system.

DECOR. The new W90 is neither a compact, nor a large speaker system. It is a new and highly versatile size, designed from the sound out. Ideally suited to be used in pairs for stereo, the W90 measures 371/4" x 271/4" x 131/2". Housed in a meticulously crafted cabinet built to meet every requirement of perfection in sound, the W90 will fit with ease into the living room, and is elegant enough to join the most distinctive furnishings. Its acoustic design adds versatility...permitting horizontal or vertical use, as desired. The Wharfedale Universal Mounting Base makes it a superb free-standing unit. In oiled or polished Walnut wood, $299.50. Utility model in sanded Birch hardwood, without curved molding or dividers, $244.50. Universal Mounting Base to match, $9.95.

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granted as a first-prize winner from the Conservatoire. Over the years, Mme. Novaes has enjoyed the unwavering loyalty of a select and discriminating body of listeners, as well as of her fellow pianists. Until the LP era, her recordings were few and far between; but beginning in the early 1950's, she taped for the Vox label almost the whole of her active repertoire, most notably a wealth of Chopin, Debussy, and Liszt works. New discs, much Schumann, some Beethoven, repertoire, most notably a wealth of Chopin, Debussy, and Liszt.

Decca, and her since switched her disc allegiance to Novaes, has enjoyed the unswerving loyalty of a select and discriminating body of listeners, as well as of her fellow pianists. Until the LP era, her recordings were few and far between; but beginning in the early 1950's, she taped for the Vox label almost the whole of her active repertoire, most notably a wealth of Chopin, Debussy, and Liszt pieces, the nocturnal beauty she evokes from the Chopin, and the majesty she brings to the Bach G Minor Prelude—such experiences epitomize the most treasurable and special aspects of Novaes' artistry.

Decca has done a first-rate job of capturing the piano tone in stereo. I recommend, however, that the playback level be kept relatively low for best results. Let us hope that Decca will issue many more Novaes' recordings, not merely of small pieces, but also of major works in the repertoire—with particular emphasis on Schumann, Mozart, and Chopin.

IRMGARD SEEFRIED: Lieder Recital. Schubert: From Goethe's Faust: Der Konig in Thule; Gretchen am Spinnrade; Gretchen's Bitte; Scene: Wie anders, Gretchen. Schumann: Five Poems by Mary Stuart; Abschied von Frankreich; Nach der Geburt ihres Sohnes; An die Königin Elisabeth; Abschied von der Welt; Gebet. Brahms: Eleven German Folk Songs. Irmgard Seefried (soprano); Erik Werba (piano). DEUTSCHE GRAMMOPHON SLP.EFM 136372 $6.98, LPM 19372 $5.98.

INTEREST: Rarely heard lieder Performance: Warm Recording: Full-toned Stereo Quality: Suitable

This recital demonstrates once again Deutsche Grammophon's flair for enterprising and imaginative record-making. Except for Gretchen am Spinnrade, the entire program is off the beaten track, and the three groupings are of considerable interest. The puzzling thing is that, having committed such interesting material to disc, DGG tells the buyer nothing whatever about it: the liner contains only the texts and the translations.

All four Goethe excerpts date from Schubert's early years. Gretchen am Spinnrade is, of course, one of his most stunning inspirations; the others are less significant. The Schumann group (Op. 135) was composed in 1852. The words are by Schiller, based on five melancholy poems by the ill-fated Mary Stuart, and the music depicts their affecting simplicity with gentle eloquence. Simplicity is, of course, also the keynote of the Brahms group. This is a richly harmonized sequence from the composer's extensive collections of German folk songs, and an unacknowledged part of his output.

Miss Seefried presents this unostentatious program with disciplined and expressive musicianship. She keeps a strict check on those peculiarities of her tone production that have unfavorably affected some earlier recitals, and as a result, the listener is not distracted from enjoying her superlative enunciation, her winning temperament, and—in the Brahms sequence—her infectious humor. Some high-lying passages in Gretchen am Spinnrade make the going momentarily strenuous, but otherwise she is in good shape vocally, and Erik Werba is his usual dependable self at the piano.
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Interest: Historical
Performance: Great vocalists
Recording: Pre-electric

Before the First World War, Europe's greatest singers went to Russia year after year, attracted by its flourishing operatic activity, the enthusiasm of its audiences, and the generosity of its patrons. And when the likes of Caruso, Battistini, Ruffo, Tamagno, and Sembrich appeared in Moscow or St. Petersburg, they were generally flanked by Russian artists of similar standing. The six singers in this collection are representative of the remarkable Russian artists. Their international careers ranged from soprano Antonina Nezhdenova's single fling—she went to Paris in 1912 to sing one Rigoleto with Caruso and Ruffo—to the perpetually Chaliapin. Smirnov and Lydia Lipkovska were members of the Metropolitan Opera Company for a brief period. For Italian-born soprano Olimpia Boronat, Russia became an adopted home, but she confined her roles to the Italian and French repertoire, retired early, and left the country after the Revolution. Leonid Sobinov, on the other hand, ended his long career as a much-decorated artist of the Soviet Union.

Fortunately, the Gramophone Company operated a highly productive and expertly run branch in Russia during those years, and even more fortunately, a large number of matrices have been preserved in good condition. With one exception, the selections on this disc were all recorded from 1904 to 1912. Chaliapin's sole contribution, dating from 1911, displays the robustness of his dramatic and vocal powers. Both Smirnov and Sobinov justify in these excerpts their eminence among the lyric tenors of the period. All three sopranos were major artists. Despite a certain addiction to languid tempos, Boronat phrased most exquisitely. Nezhdenova displayed the

(Continued on page 108)
Christmas is early this year! We’re offering a superb recorded tape for a fraction of its actual cost for trying a 7” reel of Double Recording Audiotape on Tempered “Mylar.” (A great tape in itself: double length plus double strength.)

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most impressive gifts of tone and technique, Lipkovska the most compelling dramatic personality.

Angel's expert technical restoration retains the voices' natural ring, and the surface noise should not unduly disturb the seasoned collector, for whom the disc was intended. Detailed and informative historical background notes accompany the record.

G. J.

RECORDING OF SPECIAL MERIT


Interest: Trumpet fireworks
Performance: Stimulating
Recording: Spectacular
Stereo Quality: Excellent

Vanguard has another winner with this second volume entitled "The Virtuoso Trumpet." The selection of pieces, all originals for brass and orchestra, makes for very exciting listening, and though the key is D pretty steadily, there is plenty of variety in style. Longest of the selections is the popular Haydn concerto, brilliantly played here by Wobisch, though I wish he had emulated his spectacular first-movement cadenza in the indicated places in the finale. The piece least often heard is undoubtedly Leopold Mozart's two-movement work, very galant and not as interesting as one might expect, but with a cruelly high solo part. The remaining pieces, all Baroque, benefit as much from the prominently recorded and stylishly played harpsichord and organ continuos of the Heillers as from the more obvious trumpet virtuosity that is the raison d'être for the disc. The orchestral support is spirited and precise, the brass solos are dashing, and the whole has been recorded extremely cleanly and vividly. Like its predecessor in the series, this disc is highly recommended. I. K.

Z-400

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The New Empire 498 — No Larger Than A Record Changer... Every Inch A Troubadour. The model 498 is tailor-made for console or equipment cabinets. Record playback in console cabinets has special problems. Acoustic feedback, for one. Because of the close proximity of turntable to speaker, stereo equipment often "talks back." Not too long ago, Audio Magazine tested the Empire Troubadour... they reported: "We tried to induce acoustic feedback by placing the turntable on top of our large speaker system and turning up the gain—WE WERE UNSUCCESSFUL.

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HIFI/STEREO REVIEW'S
CHOICE
OF THE LATEST
RECORDINGS

Reviewed by JOE GOLDBERG • NAT HENTOFF

RECORDING OF SPECIAL MERIT

CANNONBALL ADDERLEY: Jazz Workshop Revisited. Julian Cannonball Adderley (alto saxophone), Nat Adderley (cornet), Yusef Lateef (flute, tenor saxophone, oboe), Joe Zawinul (piano), Sam Jones (bass), Louis Hayes (drums). Primavera; Jessica's Birthday; Murray; The Five Samba; Lillie; Mellow Breeze. RIVERSIDE RS 444 $5.98, RM 444* $4.98.

Interest: Quintet plus Lateef
Performance: Spirited
Recording: Excellent
Stereo Quality: Good

With this recording, Cannonball Adderley returns to the scene of his group's first great triumph, the Jazz Workshop in San Francisco. It was there, in 1959, that Adderley recorded This Here, and he has been unstoppable since. Holdovers from that time are Adderley himself, who is a fluent virtuoso on his instrument; his more thoughtful brother Nat, who is a cornetist; and the excellent rhythm team of Sam Jones and Louis Hayes. The present pianist is Joe Zawinul, who is less forceful than either of his predecessors and the weakest link in the chain. The group here has a sixth member, Yusef Lateef, who plays tenor, flute, and (on the Mingus-like Primavera) oboe—the only time he does not receive liner credit. Lateef's presence is immensely helpful. So, too, is the added rhythmic verve that is usually the result of playing before an audience.

Adderley has an admirably wide jazz book, drawing on only a few standards. The participants' originals are supplemented here by pieces by Quincy Jones and Donald Byrd. This is one of the group's best discs, and seems to indicate that the better Adderley's use of the versatile Lateef, the better his band is going to be. J.G.

CURTISAMY: Tippin' on
Through. Curtis Amy (tenor saxophone), Roy Brewer (valve trombone), Ron Ayres (vibraphone), John Houston (piano), Bob Whitlock (bass), Lawrence Marable (drums). Tippin' On Through; Summertime; For Ayres Only; and three others. PACIFIC JAZZ PJ 62 $1.98.

Interest: West Coast funk
Performance: Lively
Recording: Good

Among Curtis Amy's associates on this set, recorded in a club, are the excellent rhythm team of Bob Whitlock and Law-

CURTISAMY: Tippin' on
Through. Curtis Amy (tenor saxophone), Roy Brewer (valve trombone), Ron Ayres (vibraphone), John Houston (piano), Bob Whitlock (bass), Lawrence Marable (drums). Tippin' On Through; Summertime; For Ayres Only; and three others. PACIFIC JAZZ PJ 62 $1.98.

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Among Curtis Amy's associates on this set, recorded in a club, are the excellent rhythm team of Bob Whitlock and Law-

HAROLD BETTERS: Harold Betters at the Encore. Harold Bett-
ers (trombone), John Hughes (piano), Al O'Brien (bass), Joe Ashilina (drums). Moanin'; Hold It; Stand by Me; Ebb Tide; Georgia; Funny; and six others. GATEWAY GLP 7001 $4.98.

Interest: Lounge trombonist
Performance: Flashy
Recording: Okay

Harold Betters, a Pittsburgh trombonist who was briefly with Ray Charles, almost typifies the lounge musician. He has a fine, flashy technique, never uses an original idea if he can substitute a quote, and occasionally sings in a hoarse, energetic voice. His bassist and drummer are good men, but he is hampered by pianist John Hughes, who is completely thrown off by the chord of Stella by Starlight.

Betters plays blues, stompers, and standards with skill and energy but scanty musical content. The most engaging number is When You and I Were Young, Maggie, which he has turned, Ray Charles fashion, into a quasi-gospel. This album is only for those who care to hear how the techniques of organ-trombon combos can be adapted by trombone players.

THE BOSSA TRE$: Luis Parga (piano), Sebastiao Neto (bass), Edison Machado (drums). Blues Walk; Ceu e Mar; Bossa 3 Theme; Zelma; Nao Faz Assim; and seven others. AUDIO FIDELITY AFSD 5988 $5.95, AFLP 1988* $4.98.

Interest: Brazilian lounge music
Performance: Monochromatic
Recording: Good
Stereo Quality: Good

The Bossa Tres is the Brazilian equivalent of the slick jazz-influenced trios that work our better cocktail lounges and supper clubs. If the group were American, it would have recorded old show tunes. As it is, we get bossa nova, with a few standards tossed in. Bassist Sebastiao Neto and drummer Edison Machado are very good. The pianist, Luis Parga, plays a sort of funky bossa that sometimes contains interesting cross-

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

JANUARY 1963

HORSE'S PASTY

J. G.
rhythms but is more often predictable. None of the Brazilian tunes is especially memorable. The set is skillful but unimaginative, a suitable background for a Brazilian cocktail party.

© © LEE EVANS: The Lee Evans Trio. Lee Evans (piano), Joe Dumas (bass), Bill Smith (drums), unidentified guitarist. Taunting Scene; It's All Right With Me; Without You I'm Nothing; Teacher's Blues; West Side Story Medley; and four others. CAPITOL ST 1847 $4.98, T 1847* $3.98.

Interest: Tricky pastiches
Performance: Studied
Recording: Excellent
Stereo Quality: Okay

Lee Evans is the latest in a line of piano players that includes, in its various manifestations, Don Shirley, Alec Templeton, and George Feyer. All play songs in the style of various classical composers. The hippest among them toss in a few blue notes and jazz licks, get booked into New York's Hickory House, and are fawned upon by disc jockeys who dream of broadcasting "fine music."

Evans is a good pianist, but here only the strain and effort that go into his arrangements are felt. It's All Right with Me has a Bumble Boogie bass; The Sweetest Sounds employs Chopin's Fantaisie Impromptu; Without You I'm Nothing utilizes Bach. Evans, who works with bass, drums, and an occasional guitarist, climaxes his album with an eleven-minute West Side Story medley that is more than a little more than a piano transcription of the score. It is clever, but like the rest of this album, more stunt than music.

J. G.

© © ERROLL GARNER: Best of Garner. Erroll Garner (piano), bass, drums, percussion. Scatterbrain; Imagination; Don't Be That Way; Oh Lady Be Good; and six others. MERCURY SR 60803 $4.98, MG 20803* $3.98.

Interest: Slight
Performance: Mostly perfunctory
Recording: Tinny
Stereo Quality: Reprocessed

It is an affront to performer and listener alike to call this compilation "Best of Garner." "Worst" would better suit some of the tracks. The album has been assembled from what sounds like different sessions, all made several years ago, presumably, because Garner's Mercury contract antedated the Columbia, which itself goes back nearly a decade. Often here, Garner relies too much on an indifferent rhythm section, although he is more capable than most pianists of supplying his own swing. Elsewhere, he falls back on the filigree and delayed rhythm that are his trademarks, revealing that these mannerisms sound irritating and without emotional content. Scatterbrain could almost stand as the monotonous low of Garner's swinging approach, and Cottage For Sale stands as a warning of the dangers of florid romanticism. Only Lazy River and All of a Sudden does he rise above superficiality.

As if the music were not enough to depress those who like Garner, the electronically produced stereo has a dead, tinny sound that would make listening to this album a torment. Still, Garner relics too much on an inordinate use of back on the filigree and delayed rhythm, which gives the music a false sense of time. He plays What Kind of Fool Am I? at a lugubrious tempo that Harris would not attempt, and he does not have enough melodic invention to fill in the resulting spaces. His block chords lack Garland's distinguished voicing, and his rhythm section is adequate, but little more. Harris' music would make good background for bunny-watching, but it is inadequate when removed from the warren.

J. G.

© © JOHN HAMLIN: Other Street. Johnny Hamlin (accordion), Bobby Sutherland (trumpet), Charlie McFadden (reeds, flute), Red Brown (bass), Jerry Granelli (drums); Hal Dickinson Singers (vocals). Italian Street Song; Easy Street; Street of Dreams; On Green Dolphin Street; On the Street Where You Live; and six others. PHILIPS PHS 600 060 $4.98, PHM 200 060* $3.98.

Interest: Negligible
Performance: Gimmicky
Recording: Good
Stereo Quality: Good

According to the notes, "Some Other Street" is an album that delves into new areas to achieve hybrid sounds composed of happy, commercial pop material played and sung with a meaningful jazz feeling. This mounting rhetoric aside, the set features the Hal Dickinson Singers ("4/5 of a renowned singing combination that started back in the swing era") and the Johnny Hamlin Quintet in eleven songs about streets, a programming idea of surpassing banality. Aside from a few funky overtones, intimations of the Hi-LOS, and a Trolley Song (trolleys travel on streets) that owes much to Brubeck, it all could have been done by the Modernaires twenty years ago. With the exception of the recent pop-country hit Lonely Street, cleverly arranged by Alan Copeland as a funky waltz, there is little here of interest.

J. G.
There will be no improvements this year in the KLH Model Four.

It's not that we aren't improvers. Improvement is our stock in trade. Take electrostatic loudspeakers, for example. Our Model Nine has lower distortion and a wider frequency range than any other electrostatic. Or phonographs — our Model Eleven has, beyond question, the finest performance of any stereophonic portable ever made. The same for the Model Eight among compact FM receivers. We've improved our own speakers, too. We continually explore the possibilities for improving every KLH speaker. Special attention is paid to enclosures, magnetic circuits, cone materials and shapes, as well as the more exotic ways of converting an electrical signal into sound.

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The prices haven't changed either. $209 to $231, depending on the finish. Slightly higher west of the Rockies. We'll be happy to send you further information and the name of your nearest KLH dealer on request.
Jimmie Smith (drums), others. *The Duck; Quiet Nights; You and I; Longing for Bahia; Rosa Morena: Once Again;* and six others. REPRISE R 96089 $4.98, R 6089* $3.98.

Interest: Idiomatic adaptations
Performance: Casually expert
Recording: Good
Stereo Quality: Good

Jon Hendricks, usually one-third of Lambert-Hendricks-Bavan, has made a solo album of bossa nova songs associated with the remarkable Brazilian singer João Gilberto. He has imitated Gilberto's near-whisper—"What a pleasure," Hendricks says in the notes, "to sing softly, gently, after years of so much volume." The arrangements are adapted from the Brazilian originals by Antonio Carlos Jobim and Walter Wanderley, and Hendricks has written English adaptations of the Portuguese lyrics.

Only on Nat Adderley's *Five Samba* is Hendricks aggressively hip, bellicerently and ungrammatically down-home. On the rest of the album, in a context that does not permit him his customary mannerisms, he gives a relaxed, affecting performance, his best yet on records. His lyrics, when they are not too sentimental about love, home, and mother, are his finest to date. He is not the singer Gilberto is, and it may be true that these songs have more charm when one only hears the sounds and cannot understand the words. But this is a fine effort by a singer who knows how to make charming use of limited equipment. *J. G.*

**RECORDING OF SPECIAL MERIT**

### **5  THE JAZZ CRUSADERS: Tough Talk.**

Wilton Felder (tenor saxophone), Wayne Henderson (trumpet), Joe Sample (piano, harpsichord), Six Hooper (drums), Bobby Hayes (bass). *Turkish Black; Boogie; Lazy Can- nary; Brother Bernard;* and five others. PACIFIC JAZZ S 68 $5.98, 68 $4.98.

Interest: Growing group identity
Performance: Hot and disciplined
Recording: Very good

There are no superior soloists among the Jazz Crusaders, but these young musicians are developing considerable impact as a group. The players are obviously compatible in style, which is nonconfrontational, blues-laced modern jazz. Moreover, although the unit is youthfully impetuous, it is also well organized. The arrangements, for instance, are scoured of superfluities and based on supple lines logically and leanly developed.

The Jazz Crusaders are deficient on ballads, but they are learning to adapt their prickly toughness to more subtle ways of expression, as in *No Name Samba.* In the front line, Wilton Felder is a vigorous, burning saxophonist, and Wayne Henderson plays a bluesy, often witty trombone. The rhythm section is crisp and insistently propulsive. *N. H.*

### **6  PEE WEE HUNT: The Best of Pee Wee Hunt.**

Pee Wee Hunt (trumpet); unidentified personnel. *Cow Bell Strut; Vanessa; Swinging Around; Charleston;* and eight others. CAPITOL DT 1853 $4.98, T 1853* $3.98.

Interest: Pseudo-Dixie
Performance: Corny
Recording: Good
Stereo Quality: Reprocessed

There may be those who will be interested to hear that the most popular recordings of Pee Wee Hunt have now been collected on one disc. And further, that they are available in “Diaphonic” form, which is an electronic process Capitol tells us is “designed to enrich irre-placeable mono-recordings that have proven their lasting popularity.” Lasting popularity these may have, but as for being irreplaceable, they are not. These pieces, of which *Twelfth Street Rag* and *Oh!* are probably the best known, are prime examples of the kind of deliberately corny pseudo-Dixie that goes with party hats, buyers’ conventions, and clubs trying for a speakeasy atmosphere. Only *Miss Otis Regrets,* in which Hunt proves that he is a passable trombonist, has any musical value at all. Whether you will like the rest depends on your sense of humor. *J. G.*

### **5  QUINCY JONES: Plays Hip Hits.**

Orchestra, Quincy Jones arranger and cond. *Watermelon Man; Gracy Waltz; Comin’ Home Baby;* and six others. MERCEURY SR 60799 $1.98, MG 20799* $3.98.

Interest: Expert big band
Performance: Superbly professional
Recording: Excellent
Stereo Quality: Excellent

The growing acceptance of the milder forms of jazz is indicated by the contents of this album. A few years ago, there would not have been enough jazz-influenced pieces on the pop charts to make such a set possible. Quincy Jones, using such top studio-and-jazz men as Joe Newman, Bobby Scott, Phil Woods, Zoot Sims, Roland Kirk, and Jim Hall, has here scored clean, direct, and inventive big-band versions of twelve such hip hits.

Even with his own talent and fine musicians going for him, Jones had a basic problem with the material: for most jazz, the performance is the piece, and the popularity these compositions have attained is due perhaps more to the sounds of the groups that originated them than to the tunes themselves. Still, Jones has not taken the easy way out. Only *Walk on the Wild Side* is directly indebted to its “chart” performance. On *Desafinado,* Jones models himself after the Gillespie version, rather than the Getz-Bird hit. For the rest, Jones comes up with fresh, interesting approaches, models of contemporary mainstream big-band writing. His arrangements, plus the soloing of the men mentioned above, combine to make a fascinating record. *J. G.*

### **5  HERBIE MANN: Sound of Mann.**

Herbie Mann (flute), Laurindo Almeida (guitar), Johnny Rae (marimba), Mel Lewis (drums), others. *Basa; Dearly Beloved; Fresesi; Stardust; Autumn Leaves;* and three others. VERVE V 6527 $5.98, V 6527* $4.98.

Interest: Globe-trotting flute
Performance: Polished
Recording: Good
Stereo Quality: Good depth

Flutist Herbie Mann, whose quest for musical *Lebensraum* has previously taken him to Africa and Cuba, recently annexed Brazil as well (“Do the Bossa Nova”), and he is now more popular than ever. Verve has responded to his popularity with this disc, made up of tracks from several earlier sets. The personnel and approach vary from the lush pop sounds of *Stardust* to a trip up *The Amazon River* conducted by Kenya drums and finger cymbals. Mann makes his ingratiating flute solos over superficial rhythmic excitement a common denom.
No, Music-Lover—take heart. Live music is here to stay. But when recorded music can be so perfectly played back that even experts can't tell the difference from a live performance, this is big news for those who love music, live or otherwise. This September, over 4000 audiophiles witnessed a "live vs. recorded" demonstration at the New York High Fidelity Music Show, featuring Gustavo Lopez, guitarist, and for four years now, thousands of discriminating listeners have attended concerts of the Fine Arts Quartet, sponsored jointly by the manufacturers of Dyna amplifiers and AR speakers. Performances were so arranged that the audiences were alternately listening to live and recorded portions, without prior announcement as to which was which. These are typical comments of recognized experts:

C. G. McProud, editor of Audio reported: "We must admit that we couldn't tell when it was live and when it wasn't." The Herald Tribune referred to "awesome fidelity." Record reviewer E. T. Canby wrote: "My eyes told me one thing, my ears another." Ralph Freas, audio editor of High Fidelity, wrote: "Few could separate the live from the recorded portions."

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KL 1313 $3.98.

Action. Chad Mitchell, Mike Kobluk, but I have yet to hear evidence on re-

Montgomery is, as the title of this album pro-

RIVERSIDE RS 9457* $4.98, RM 457 $4.98.

Interest: New orthodoxy
Performance: Excellent
Recording: Good

If this album by Sal Nistico, the young tenor saxophone star of the new Woody Herman band, had been issued in 1954, it might now be considered a classic. That was the year of the consolidation of the post-bop style, primarily on the Prestige label. Nistico's disc sounds surprisingly like what Miles Davis and Sonny Rollins were creating at that time. And the greater polish of Nistico and trumpetist Sal Amico is the result of their having had a course charged for them. This is not necessarily to denigrate their efforts here. Both take personal use of the Rollins-Davis ideas, and both are extremely fluent on their instruments. They have an excellent rhythm section in the appropriate style. Comin' On Up, their version of Cherokee, might even have been beyond their models in 1951—but not in 1956. So what we have, seven years later, is a group of talented young musicians giving us an extremely interesting consolidation of the work of their predecessors. It is a praiseworthy undertaking, and although Sal Nistico sounds on the verge of finding his own unique voice, complete individuality is at present missing.

There are seven titles here, four of which are by Newman, but only Unchain My Heart is well known. The alto seems to evoke Newman's best playing and writing: his most individual work is on the two alto tracks, which are also his most affecting compositions, Alto Sauce and Esther's Melody. Perhaps if Newman limited himself to the alto, he could make a whole album that would be up to the quality of these two tracks.

RECORDING OF SPECIAL MERIT

® @ CHAD MITCHELL TRIO: In Action. Chad Mitchell, Mike Kohlsh, and Joe Frazier (vocals); Paul Presto-

KL 1313 $3.98, KL 1314 $3.98.

Interest: Attractive group
Performance: Varies
Recording: Good

The Chad Mitchell Trio are new folk-

® ® DAVE NEWMAN: Fathead Comes On. Dave Newman (tenor saxophone, alto saxophone, flute), Marcus Belgrave (trumpet), Norris Austin and Hank Crawford (piano), Jimmy Jefferson and Edgar Willis (bass), Charlie Persip and Bruno Carr (drums). Cellar Graces; Hello There; Lady Day; Scal-

Interest: Newman's alto
Performance: General funk
Recording: Good
Stereo Quality: Good

What was once a way of thinking musica-

® @ LEROY VINNEGAR: Leroy Walks Again! Leroy Vinnegar (bass), Teddy Edwards (tenor saxophone), Freddy Hill (trumpet), Victor Feldman and Mike Melvoin (piano), Feldman and Roy Ayers (vibraphones), Ron Jeff-

Interest: West Coast funk
Performance: Easy
(Continued on page 118)
You have been repeatedly warned about the dangers of certain radical engineering ideas developed in the great EMI laboratories in England and embodied in the EMI Model DLS-529 loudspeaker system. These new concepts result in a speaker that speaks the ever-dangerous truth—about the slightest distortion in the rest of the audio chain or the subtlest shortcoming of another speaker in an A-B comparison.

Rival loudspeaker manufacturers have meanwhile been fondly hopeful that the exclusive design and construction features of The Dangerous Loudspeaker would remain available in only one model and one price range. But wishful thinking has never stopped a dangerous idea whose time has come—and so, inevitably, here are three more EMI speaker systems to cover every possible application for all classes of audiophiles!

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EMI
(Electric and Musical Industries, Ltd.), England
Bassist Leroy Vinnegar's reputation is grounded in a superior ability to "walk"—that is, to provide a firm rhythmic foundation and take interesting solos in which the notes continue a straight four-to-the-bar pattern. He does it very well, but it is an anachronistic ability, something like driving a team of four in the turnpike era. The list of brilliant bassists who have shown that the instrument is capable of much more is still increasing. Evidently drummer Ron Jefferson senses this. When he plays behind a Vinnegar solo, he fashions asymmetrical figures with mallets, as if to make up for the bassist's unchanging beat.

Aside from that, the set is another example of Western funk, but superior to most. Ron Ayers is becoming an increasingly assured vibraphonist. Saxophonist Teddy Edwards is regaining the power of why the younger bassists have gone in a new direction, a light tone that probably caused him to lose the power. The two sessions making up the disc were recorded six months apart, and it is heartening to report that Edwards is far better on the second, especially the blues "Wheelin' and Dealin'."

The outstanding solo, he fashions asymmetrical figures with mallets, as if to make up for the bassist's unchanging beat.

New album is one of his most consistent, and should long endure as a stark documentary of a difficult personal odyssey. Born in Mississippi sixty years ago, Williams settled in St. Louis for a long time, but later moved on to Chicago. He is still a roamer, and his trips have often taken him back to the South. The result, as the notes on this album indicate, is that he has retained more of the rawness of country blues than many other performers who left their rural beginnings and took root in the big Northern cities. For instance, he often moans and chants to make exclamatory points, and the gritty texture of his voice and his stuttered diction are in the direct tradition of deep country blues. Big Joe's urban influences are more manifest in his lyrics than in his musical style. He is not always easy to understand, incidentally, and Delmar might well have included full texts of his songs.

Big Joe Williams is not to be confused with the much slicker Joe Williams, the former Count Basie vocalist, but his record is easy fun, worth having for Russell and Braff. J. G.

George Wein Fun in the neo-swing camp

This is one of George Wein's kaffeeklatches of musicians who play various styles, but all of them in the neo-swing camp. The best of them is the great clarinetist Pee Wee Russell, an idiosyncratic poet whose slow "Bends Blues" is a lovely statement and the best thing on this record. After him in quality comes Ruby Braff, a cornetist who is nearly faultless within his chosen Bix-Buck Clayton limits. His phrasing on "Jazzy, played much slower than usual and backed by Russell's counterpoint, is a poignant moment worth preserving. With the exception of the fine bassist Bill Takas, the others are only adequate. Marshall Brown plays the expected phrases on both of his instru-

Interests: Easy bossa nova
Performance: Casual
Recording: Good
Stereo Quality: Okay

Admirers of quantity will be distressed to learn that the title of this disc is slightly misleading: you get only two guitars at a time. Herb Ellis solos while either Laurindo Almeida or Johnny Gray plays rhythm accompaniment. With the exception of the auxiliary guitarist and the latin percussion, the personnel comes from pianist Donn Trenner's studio band for the Steve Allen TV show.

Much of this bossa nova session is pleasant, relaxed, light entertainment. There are two unusually good tunes in Almeida's "Bossa Nova Samba" and Trenner's "Sweet Dreams." But the hotel-bar origins of bossa nova make themselves apparent when a ballad like "But Beautiful" is forced into the mold. And bossa nova grapples with "All Ween" in a treatment of Ray Brown's "Gravy Waltz." Much of the set's attractiveness is the charm of the tenor-guitar scoring. The former is played by Bob Envidolten, who is heavier-toned and more original than most Lester Young-derived players. Everyone is more than adequate, but no one is especially memorable. J. G.
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STEREO TAPE

Reviewed by CHRISTIE BARTER • DAVID HALL


Interest: Staple
Performance: Lacks weight
Recording: Good
Stereo Quality: Excellent

This is the fourth currently available Beethoven Seventh on four-track tape, and the only one not paired with another Beethoven symphony. Everest's Josef Krips tape has the "Eroica" as the extra: Ansermet's on London and Boult's on Vanguard offer the "Pastoral."

The Steinberg treatment of the Seventh seems to look to Toscanini's rhythmically crisp interpretation, but it lacks the weight that made the late Italian's reading an overwhelming experience. The Command sound is topnotch, but this is not enough to compensate for the greater communicativeness of the moderately paced readings on the Krips and Ansermet tapes.

BEETHOVEN: Symphony No. 9, in D Minor, Op. 125 ("Choral"); Symphony No. 8, in F Major, Op. 93. Emilia Cundari (soprano); Nell Rankin (mezzo-soprano); Albert da Costa (tenor); William Wilderman (bass); Westminster Symphonic Choir; Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA M2Q 511 $11.95.

Interest: Hefty Beethoven package
Performance: Walter's way
Recording: Orchestrally warm and full
Stereo Quality: Generally good

This fourth tape version of the Beethoven Ninth is the first to offer the delectable Symphony No. 8 in addition—Reiner and Krips bring more momentum to their readings, and benefit also from superior choral impact in the finale—the Westminster group sounds surprisingly seamless here.

I found the warm-hearted treatment of the F Major Symphony much the more enjoyable reading, although even in this instance one might take exception to Walter's very leisurely treatment of the minuet and finale. The tape sound is full and warm, though not as transparent in the upper reaches as RCA's.

BEETHOVEN: Piano Concerto No. 1, in D Minor, Op. 15. Clifford Curzon (piano); London Symphony, George Szell cond. LONDON LCI. 80126 $7.95.

Interest: Fortunate collaboration
Performance: Penetrating
Recording: Topnotch
Stereo Quality: Outstanding

This reel brings this pianist and this conductor together for the first time, though each has recorded the Brahms D Minor before. George Szell is clearly aware of the score's beginnings as a symphony, a musical fact more talked of than observed by most conductors and the pianists they work with. And in this circumstance, Clifford Curzon was the perfect man for the job—he is entirely in accord with Szell's view and is temperamentally capable of integrating his own interpretation with that of the conductor, to the advantage of both. Curzon's playing, as a result, has more thrust and covers a broader dynamic range than usual, while Szell's leadership is more flexible. Together they shape the music distinctly and firmly. The outer movements are suitably purposeful, and the Adagio moves quietly with a marvelously sustained intensity. The only real competition on tape is the recording Szell made with the then-maturing Leon Fleisher some five years ago (Epic EC 802). This newer tape, which fully captures the pianist's ravishing tone, is as much a technical triumph as a musical one. Rarely has the balance between soloist and orchestra been so artfully achieved, and in no other concerto is that ideal blend so nearly imperative. C. B.

RECORDING OF SPECIAL MERIT

CANTELIOUBE (Arr.): Songs of the Auvergne (Volume Two). Netania Davrath (soprano); orchestra, Pierre de la Roche cond. VANGUARD VTC 1666 $7.95.

Interest: Neo-folk classics
Performance: Disarming
Recording: Bright
Stereo Quality: Adequate

With this reel, all of Joseph Canteloube's delightful settings of folk songs from the Auvergne district of France are available on tape. All but one of the fifteen are here recorded for the first time. Netania Davrath, an Israeli soprano who proved in the first collection (Vanguard...
VTC 1636) that she has a flair for the idiom of these songs, does it again in her second. She vividly conveys the color and elemental drama of the texts in their quaintly archaic tongue. Two songs, "au l'point d'o Mirabel et Là Haut, sur le rocher," with their suggestions of violence, are curiously interesting, because most of the Auvergne songs that Cametouloue transcribed have to do with the simple joys and fleeting sorrows of shepherds and shepherdesses. In these latter, it is hard to imagine any singer surpassing Miss Davrath for vocal charm. The sound is very good indeed. C. B.

© CILEA: Adriana Leoncavre (excerpts). Renata Tebaldi (soprano), Adriana; Mario del Monaco (tenor), Maurizio; Giulietta Simionato (mezzo-soprano), Principessa di Bouillon; Giulio Fioravanti (baritone), Michelang. Chorus and Orchestra of the Accademia di Santa Cecilia Rome, Franco Capuana cond. LONDON 10. 9065 $7.95.

Interest: Well-chosen highlights
Performance: Robust but variable
Recording: Okay
Stereo Quality: Effective

My feelings about the Tebaldi-Del Monaco performance of this operatic mellowerammer, set out in these pages last October, remain unchanged: that the soprano is vocally and temperamentally as suitable an Adriana as any around today, and that the tenor, with whom she has been so closely associated in previous recordings, might better have been replaced for this one. It is worth noting that although their voices seem to clash terribly in their first love duet, they achieve a remarkably fine blend in the finale. Otherwise, the brighter spots among these generally well-edited highlights include Giulio Fioravanti's affecting "Ecco il monologo," Giulietta Simionato's lucid "Achra volut" opening the second act, and Miss Tebaldi's lovely "Poveri fori" near the end of the opera. The stereo engineering is realistic, the sound clean and full-bodied. C. B.


Interest: A long-awaited Fourth
Performance: Compelling
Recording: Tops
Stereo Quality: Impressive

Since its release on discs some five years ago, Leonard Bernstein's recording of Tchaikovsky's Fourth Symphony has been considered one of the most satisfying of all stereo versions. It is therefore particularly welcome on tape, even though it stands pretty much on a par with Pierre Monteux's for RCA Victor (FTC 2031). Neither can be recommended with any decisiveness over the other. Monteux tends to push the second movement, Bernstein rushes the finale. Otherwise the younger conductor adopts surprisingly relaxed tempos, notably in the first movement, yet without sacrificing inner tension or emotional vitality. His slow movement is warmly expressive, his Scherzo appropriately fanciful, his concluding Allegro dynamically robust. The clear and handsomely proportioned recorded sound further distinguish this reel. C. B.

© VERDI: Un Ballo in maschera (excerpts). Birgit Nilsson (soprano), Amelia; Carlo Bergonzi (tenor), Riccardo; Cornell MacNeil (bass), Renato; Giulietta Simionato (mezzo-soprano), Ulrica; Sylvia Stahlman (soprano), Oscar, Chorus and Orchestra of the Accademia di Santa Cecilia Rome, Georg Solti cond. LONDON 10. 90060 $7.95.

Interest: Minimal
Performance: Unconvincing
(Continued on page 121)
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LISTEN... JUST LISTEN

Recording: Very good
Stereo Quality: Impressive

® VERDI: Arias. Birgit Nilsson (soprano); Orchestra of the Royal Opera House Covent Garden, Argeo Qua
d cond. LONDON L 0 1 9 0 5 8 $ 7 . 9 5 .

Interest: Rousers
Performance: Opulent but unidiomatic
Recording: Good presence
Stereo Quality: Fine

The complete London recording of Un Ballo in maschera (LOG 90059) proved to be one of the company's least successful operatic productions in recent years, and the reel highlighting the same performance simply confirms that unpleasant fact. There is no other version on tape at the moment. Yet these excerpts make it more apparent than before that the casting was uneven to begin with, and that the conductor was unable to rectify the situation. His attempts at feeling what Verdi intended in the music lead to a self-conscious emotionalism that similarly afflicts Birgit Nilsson's portrayal of Amelia and contributes to the sense of strain in Carlo Bergonzi's Riccardo. Together in the second-act duet, these two principals seem to lend one another a helping hand stylistically, but just as they are about to make a go of it, with Riccardo's "Amami, amami..." the sequence break intervenes. As Renato, Cornell MacNeal conveys a nice sense of pathos in his "Eri tu," and Ginielita Simionato is an imposing Ulrica. Sylvia Stahlman's vocally secure "Volta la terra" is harmed by the recording, which elsewhere maintains a pretty favorable balance for the singers. The biggest orchestral tutti occasionally overwhe\n
interest: Mixed Broadway bag
Performance: Variable
Recording: Good
Stereo Quality: Ditto

® ELLA FITZGERALD: Sings Broadway. Ella Fitzgerald (vocals); orchestra.
Hernando's Hideaway; If I Were a Bell; Warm All Over; Almost Like Being in Love; and eight others. VERVE VSTC 291 $7.95.

Interest: Ballads from all over
Performance: Assured
Recording: Very good
Stereo Quality: Just right

Harry Belafonte's interest in folk music of varied origin is nowhere better exemplified than on this tape, which embraces songs from South Africa (Mangwene Mphalele), Israel (Ezer Shel Shoshanim), Portugal (Tangas), and even Japan (Sakura), as well as a selection of Negro spirituals. They are all forcefully done, the instrumental backing provided for each number having a distinct color compatible with the source. This is not to say that the program has too high a polish. But, as usual, Belafonte takes advantage of the hard sell to put himself across. A chorus of young voices from the Springfield Gardens, N. Y., Junior High School, used to create a "setting" for the early spiritual Sit Down and some of the other ballads, is a felicitous touch. The recorded sound is lifelike, but Belafonte himself is miked so closely that his words are often too sibilant.

C. B.

ENTERTAINMENT

® HARRY BELAFONTE: Streets I Have Walked. Harry Belafonte (vo\\ncals); orchestra and chorus, Howard Roberts cond. Sit Down: Ezer Shel Shosh\nanim; Waltzing Matilda; My Old Paint; and eight others. RCA VICTOR FTP 1196 $7.95.

Interest: Ballads from all over
Performance: Assured
Recording: Very good
Stereo Quality: Just right

Ella Fitzgerald has made quite a thing of Broadway's past in songsbook\n
of George Gershwin, Rodgers and Hart, Irving Berlin, and Harold Arlen. The news here is that she has moved to Frank Loesser and the more recent teams of Rodgers and Hammerstein, Lerner and Loewe, Adler and Ross. Unfortunately, not all of her choices are suited to her
style and temperament. Specialty numbers like Hernando's Hideaway and Steam Heat demand a feeling for hokum she does not possess, and the essential simplicity of a ballad like Dites-Moi or the infectious shoes-off charm of I Could Have Danced All Night elude her completely. Ella is best in the ballads that all but sing themselves—If I Were a Bell, Almost Like Being in Love, Somebody Somewhere, and No Other Love. Here she sings with warmth and understanding in her customary free-and-easy manner. Her backing is satisfactory, if at times a little overpowering, and the recorded sound is remarkably good. C. B.

@ ALAN LOMAX: Raise a Ruckus and Have a Hoedown. Alan Lomax (vocals and guitar); the Dupree Family (vocals and instrumentals). A Pretty Girl Is Like a Little Bird; Old Blue; Railroad Bill; Brady; and eight others. KAPP KTL 41054 $7.95.

Interest: American musical lore
Performance: Lusty
Recording: Good
Stereo Quality: Adequate

The goings-on here are not really as wild as the title makes out, though Alan Lomax's rough-and-ready voice can stir up a fair amount of noise and excitement. The songs he sings on this reel, with the hearty backing of the Duprees, are with one exception American in origin, mostly collected in the field by Lomax himself. As you might expect, they have to do with legendary badmen, vagrant wanderers, an occasional pretty lass, and sundry folks who just plain got trouble. A nice collection, well recorded. C. B.

@ FRANK SINATRA: Come Swing with Me! Frank Sinatra (vocals); orchestra, Billy May cond. Day by Day; Sentimental Journey; Almost Like Being in Love; Five Minutes More; and eight others. CAPITOL ZW 1594 $7.98.

Interest: Songs of Thirties and Forties
Performance: Pro
Recording: Good
Stereo Quality: Marked

Frank Sinatra here revisits some of the vehicles that helped him get his start. The voice of years gone by may be a little huskier now, but it is also freer and more flexible. This collection ranges from some less than memorable ditties such as Five Minutes More to the more enduring classics—Sentimental Journey and That Old Black Magic. They are worthies all, and are rendered with ease assured style, and I suspect more fondness than shyness through the rather slick veneer. Billy May's big-band arrangements are appropriate, and the engineering is altogether acceptable. C. B.
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It was perhaps inevitable that gospel music should become popular. For the past several years, much of jazz and rock-and-roll has used gospel as a jumping-off place. But the recent spate of "pop gospel" has caused concern to such purists as Mahalia Jackson, and it is the presentation, more than the music itself, that has been the problem. If the sex-and-religion night-club formula continues, we may soon have gospel strip joints, perhaps with an ecdysiast named Amazing Grace.

Capitol here presents an example of what the company paradoxically calls "authentic pop-gospel": the Andrews Gospel Singers, six girls formerly known as the Andrews Sisters. It is difficult not to smile at a hymn to Jesus called He Satisfies, and it is impossible to overlook the kinship to sentimental pops in The Miracle, in which one almost expects to hear the line, "It took a miracle to bring me you." The Andrews Singers look to Clara Ward for inspiration. They do not come close to the excitement she generates, but, like Miss Ward, they scrupulously avoid the lower end of the emotional scale. The result sounds like poor recording, but it is the frenetic treatment that is responsible.

Soon Ah Will Be Done is the song Mahalia Jackson does as Trouble of the World. Miss Jackson's title and approach contain a poetry the Andrews Singers nowhere approximate. J. G.
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Hermann Prey (baritone) with Peter Kriem (piano). Stereo OS-25797 Mono 5792

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Arias from Staklo, Boris Godunov, Eugene Onegin, Aleko, Don Carlos, Nabucco, Don Giovanni. London Symphony Orchestra—Edward Downes. Stereo OS-25769 Mono 5769


Interest: Mostly tearjerkers
Performance: Typical
Recording: Satisfactory
Stereo Quality: Good

NAT KING COLE: Those Lazy-Hazy-Crazy Days of Summer. Nat King Cole (vocals); orchestra and chorus, Ralph Carmichael cond. After the Ball Is Over; You Tell Me Your (Continued on page 132)

COLUMBIA CS 8853 $4.98, CL 2053* $3.98.

Interest: Pop Americano
Performance: Robust
Recording: Vivid
Stereo Quality: Good

The notes on this album, subtitled "The Best of Johnny Cash," proclaim that the performer is "an immensely exciting singer and actor, a gifted composer and something of a philosopher." None of these qualities are in evidence here. Cash, born in Arkansas, has some roots in country music, but like an ever-increasing number of singers shaped in Nashville recording studios, he has become smoothly eclectic.

His material, to be sure, often has a country feeling, and his own compositions sometimes tell of bold exploits of the sort that are associated with folk songs. Yet, there is practically no folk quality in his singing itself—in phrasing or in texture. Cash uses his big, virile voice within far too narrow a spectrum of color. His beat is rather plodding, and despite his clear enunciation he fails to make himself very compelling in narrative songs.

The program includes love ballads, sacred songs, and tales of battle. A challenging musical setting could conceivably spur Cash into more arresting interpretations, but all the backgrounds in this set are quite safely on the commercial side.

N. H.
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Dream; Don't Forget; and nine others. Capitol ST 1932 $4.98, 'T 1932* $3.98.
Interest: Mostly old-timers
Performance: Light-hearted
Recording: Satisfactory
Stereo Quality: Good enough

He may be somewhat buried under an energetic vocal chorus, but Nat King Cole seems to be having himself a ball as he goes through this collection of oldtimers and imitations of old-timers. It is a carefree collection, fine for that singalong urge, with the nostalgic period flavor retained throughout. You may be slightly shocked to note on the record label that Cole—who wasn't even born when they were written—is given coauthor credit for such public-domain items as After the Ball Is Over, The Sidewalks of New York, and In the Good Old Summertime.

Perry Como: The Songs I Love.
Perry Como (vocals); Mitchell Ayres and his Orchestra. Fly Me to the Moon; Carnival; I Wanna Be Around; and nine others. RCA Victor LSP 2708 $4.98, LPM 2708* $3.98.
Interest: Pleasant standards
Performance: Some of Perry's best
Recording: Bright and clean
Stereo Quality: Very good

Mixing some of the more attractive recent pieces with worthwhile standards, Perry Como has turned up with one of his best albums in quite a spell. Though still a genial, relaxed interpreter, he brings to these numbers an unexpected and welcome dramatic projection, particularly noticeable on such heart-on-the-sleeve stand-bys as San Francisco, My Coloring Book, and What Kind of Fool Am I? I was also taken with Mr. Como's two boss nova items, Slightly Out of Tune (Desafinado) and Carnival (the Black Orpheus theme), which he invests with just the right note of casualness. Mitchell Ayres' backing is sympathetic, and guitarist Tony Motola shines brightly on a few of the tracks.

Vince Edwards: Sometimes I'm Happy... Sometimes I'm Blue. Vince Edwards (vocals); orchestra, Dick Jacobs and Charles "Bud" Dant cond. You've Changed; The Thrill Is Gone; Blue Prelude; and nine others. DECCA DL 74336 $4.98, DL 4336* $3.98.
Interest: Tired repertoire
Performance: Leaden
Recording: Excellent
Stereo Quality: Fine

Despite the promise of the album title, television's Ben Casey is seldom happy here. His voice is a dull cross between Vaughn Monroe and Billy Eckstine, and while he does have a professional quality, it too often sounds strained and unnatural. Upon occasion, a vocal chorus props him up and, in Glad to Be Unhappy, even interjects such valid commentary as "just a bore . . . Just a bore," and "Pretty bad . . . pretty bad." Incursively, there are no composer credits on either the album jacket or the label.

Ferrante and Teicher: The Keys to Her Apartment. Ferrante and Teicher (pianos); orchestra, Nick Perito cond. Alone Together; Tenderly; Embraceable You; and nine others. United Artists UAS 6247 $4.98, UAL 5247* $3.98.
Interest: Romantic accompaniment
Performance: Intimate and lush
Recording: Fine
Stereo Quality: Effective

Briefly calling off their usual fireworks display, pianists Ferrante and Teicher here go into the romantic mood-setting field. With the gentlemen seated at opposite speakers, the notes are seemingly string head-like from one side of your stereo spread to the other, thus giving the occasional impression that they are emanating from one enormous piano.

Street East, his up-tempo numbers are just a bit too finger-snapping, his ballads too obviously stylized by the technique of beginning in an intimate, conversational manner and then building to an all-out splashy climax. There is no denying, however, that he is an engaging performer, and that vocally he is currently at the top of his form.

The repertoire is a fairly safe one, consisting of dependable items by Dietz and Schwartz, Cole Porter, and the Gershwin brothers, plus such present-day favorites as I Left My Heart in San Francisco and What Kind of Fool Am I? (am I the only one to balk at the latter's melodic kitshp to How High the Moon and at its rhyming of "man" with "am" and "cast away" with "mask of play"?)

S. G.

Vic Damone (vocals); orchestra, Joseph Parnello, Jr. cond. Fascinating Rhythm; A Lot of Livin' to Do; At Long Last Love; and nine others. CAPITOL ST 1932 $4.98, 'T 1932* $3.98.
Interest: Tired repertoire
Performance: Leaden
Recording: Excellent
Stereo Quality: Fine

As might be expected, Vic Damone is far less restrained in front of an audience than he is in a recording studio. In this performance taped at New York's Basin
The effect is attractive at first, but the approach is too unvarying throughout to make this a wholly satisfactory program.

S. G.

6 * MARTHA FLOWERS AND DON SHIRLEY: Don Shirley Presents Martha Flowers. Martha Flowers (vocals), Don Shirley Trio. Fools Rush In; Porgy and Bess Suite; and four others. COLUMBIA CS 8844 $4.98, CL 2044* $3.98.

Interest: Trio and vocals
Performance: Mannered
Recording: Close and clear
Stereo Quality: Satisfactory

Don Shirley is an exceptionally skilled though highly mannered pianist, and he is teamed here with a singer who is also exceptionally skilled though highly mannered. Together, they offer a program that, in spite of some effective moments, is just too pretentious. Miss Flowers' dramatic soprano has the right range and color for the likes of I Had Myself a True Love, but Any Time, Any Day, Anywhere finds her floundering, and the instrumental interludes (piano, cello, bass) strive too sweetly for unusual effects. The Porgy and Bess Suite, which covers the entire second side, is at its best when Miss Flowers sings the affecting lament, Oh, Doctor Jesus.

S. G.

6 * JOHNNY MATHIS: Johnny. Johnny Mathis (vocals); orchestra, Don Costa cond. Miracles; Poor Butterfly; I Love You; and nine others. COLUMBIA CS 8844 $4.98, CL 2044* $3.98.

Interest: Nice program
Performance: Overdone
Recording: Splendid
Stereo Quality: All right

The wispy, reedy voice of Johnny Mathis can be a remarkably effective instrument when held in control. But in this current collection, Mathis exhibits so many vocal excesses that he begins to sound like a self-parody. He grows out The Most Beautiful Girl in the World in a manner that suggests Lena Horne on a binge, tortures Never Never Land in a strange and affected accent, and pours such intensity into Poor Butterfly that I thought he might rupture himself.

S. G.

6 * BILL MAY: Bill's Bag. Orchestra, Billy May cond. The Late Late Show; Whisper Not; Moonin'; and nine others. COLUMBIA CS 8762 $4.98, CL 1962* $3.98.

Interest: He-man songs
Performance: Frankie Laine
Recording: Satisfactory
Stereo Quality: All right

Frankie Laine's leathery voice has been belting out songs for almost twenty years, and nothing seems to blunt his exuberance or stamina. Though I haven't the foggiest idea what the album title means, this is a fairly typical recital of numbers —Wagon Wheels, De Glory Road, What Kind of Fool Am I?—that are well served by the he-man, outdoosy approach that Mr. Laine has made his own. However, not all the selections bend to his will so readily: Serenade and Misirlou are all but smothered under the singer's ham-handed attack.

S. G.
serves to show off Keely Smith's versatility. Her enumeration may be a bit too Southern for Comfort, but she does a splendid job of interpreting, and her vocal quality is always attractive. Unfortunately, conductor Nelson Riddle's orchestral backing all too often becomes intrusive.

S. G.

KAI WINDING: Soul Surfin'. Trombonist Kai Winding is trying in this album to capitalize on a recent fad among the restless young—a coupling of rock-and-roll music with a surfboard motif. In Winding's utilization of this self-conscious fusion, the rock-and-roll is occasionally blended with Hawaiian-type melodies and other brittle exotica.

On the basis of this set, surf music is no less repetitious and severely limited in scope than landlocked rock-and-roll. The arrangements—by Winding and Claus Ogerman—sound as if they had been turned out on one of the simpler IBM machines. Winding's own solos are wholly unremarkable, and the usually proficient Kenny Burrell is wasted here—more powerfully individualistic jazzmen than Burrell could not transcend the rawness of this manufactured music.

N. H.

COLLECTIONS

HIFI/STEREO REVIEW
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CIRCLE NO. 32 ON READER SERVICE CARD

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"This record should be played at full room volume," say the album covers for this festive series, and therein lies not just sound technical advice but also a clue to the contents. Mercury is by no means offering more of the usual background music that bounds us through restaurants, airports, factories, and even into the elevators of our office buildings and apartment houses. Instead, light classics ranging from Leroy Anderson's rather cute contributions (The Typewriter) to Darius Milhaud's Provence from his elegant Suite Française make up the bill of fare. There are also waltzes by Strauss, Tchaikovsky, and Liszt, marches by Goldmark and Sousa, impressionist sketches by Respighi, Kodály, and Chabrier, and even a couple of serious modern short subjects, such as Chadwick's Noel and Gunther Schulter's Twitting Machine, to give these musical hors d'oeuvres substance. All are played in the crystal-clear, crisp, and sometimes rather hard style that is a characteristic not only of Mercury's engineering but of the orchestras and conductors the company employs. When Paray is at the helm, there is some subtlety, but, as the other extreme, there are Fennell's rigid tempo and general lack of flexibility and flow. You start wishing, somewhere in the course of the forty-eight numbers on these four energy-packed but tense-sounding discs, that he and Antal Dorati, and even occasionally the adroit Hanson, would throw away their metronomes and just let the melodies sing. P. K.

THEATER - FILMS


Interest: Slick score
Performance: Colorful
Recording: Satisfactory
Stereo Quality: Nice

Nelson Riddle has provided a bright, shiny score for the film Come Blow Your Horn that sounds as if it had been turned out on the same assembly line that produces the bright, shiny Henry Mancini scores. The depth of story information on the jacket may make you wonder what in the world is going on when, for example, the orchestra breaks into variations on I Dreamt I Dwelt in Marble Halls, but there is no denying the surface appeal of the work. The infectious title song, by Sammy Cahn and Jimmy Van Heusen, is done without vocal, but a hard-breathing male chorus can be heard singing the words to something called Connie's Theme.

© THE GREAT ESCAPE (Elmer Bernstein). Orchestra, Elmer Bernstein cond. UNITED ARTISTS UAS 5107 $5.98, UAL 4107* $4.98.

Interest: Movie music
Performance: Appropriate
Recording: Satisfactory
Stereo Quality: Nice

The dependable and prolific Elmer Bernstein has provided what is an apparently fitting collection of background themes for this war-time saga. Unfortunately, save for a Bogey-like march, there is little here that can be appreciated without the film situations for which the music was created.


Interest: Sound-track
Performance: Well orchestrated
Recording: Satisfactory
Stereo Quality: Good


Interest: Lemmon
Performance: So-so
Recording: Very good
Stereo Quality: High

Although André Previn is given sole credit for the score of the film version of Irma la Douce, it is immediately apparent that at least three themes (Due-Done, Value Miliue, and Our Language of Love) have been retained from Marguerite Monnot's score for the original stage production. Surprisingly, the combination works. Previn's inspirations have caught the right flavor, particularly a plaintive leitmotif for Irma (Look Again) and a moody piece (Let's Pretend Love) that is slightly reminiscent of Kurt Weill. Violin and accordion solos are used with great effectiveness throughout.

Spotlighting Jack Lemmon as a piano soloist on themes from the film took more nerve than intelligence. Lemmon, the star of the film, has perfected a one-finger technique that should make him pretty big at parties, but it is presumptuous for Capitol to pan him off as a pianist worthy of our hard-earned cash. Conductor Marshall presides over a rescue squad that heroically comes to Lemmon's aid whenever he begins to flounder.

© RECORDING OF SPECIAL MERIT

© BURGESS MEREDITH: Songs from How the West Was Won. COLPIN SCP 452 $5.98, CP 452* $4.98.

HIFI/STEREO REVIEW
The program notes falsely assert that Meredith is making his "recording debut" with this release. Actually, he made an even more auspicious coming-out with Columbia's "Songs and Stories of The Gold Rush," and has distinguished himself on several other discs, notably on the Lively Arts readings of stories by Ray Bradbury. Here he sings, with choral backing, some lively arrangements of familiar Western tunes and a couple of new ones invented for the Cinerama release—among them a worthy train-rhythm number named Nine Hundred Miles from Home. And whether he is reading the text of a sentimental verse to the background of Greensleeves, pleading for love by "deeds, not words" while a barn-dance waltz plays in the background, singing (on key!) or whooping it up in the roaring finale, Meredith gives his all—and in his case, that's quite a bit—to this snappy and diverting program of out-West vitality.

FOLK

ARMENIAN SONGS AND DANCES. Hovhannes Badeliani, Hamsik Gabrielian, Ophelia Ambartsumian (vocals); instrumental ensembles. The Blond Lad; Do Not Be Lonely; Yerevan Dance; My Beloved Is Taken Away; and nine others. MONITOR MF 400 $4.98.

Interest: Love and loss
Performance: Intense
Recording: Good

Unusually skillful and disciplined voices combine with folk instruments in this anthology of Armenian songs and dances. The instrumental dance tracks are buoyant, but most of the songs are slow, undulating evocations of love and absence. The most haunting performance is by Ophelia Ambartsumian in Soft Breeze, a wistful tale about a departed lover. Monitor's notes are much too skimpy—there is no information about such native instruments as the tarr and knanon, no indication of the various historical backgrounds of the material, and only paraphrases of the lyrics. Nonetheless, the album is continually absorbing, a cross-section of the passionate Armenian musical temperament.

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The Chassidim are Orthodox Jews who base much of their worship on music. They are also known for the jovousness of their faith and their songs. Each Chassidic sect has its own body of music, usually composed by its successive rabbis, and among the most musically accomplished of all rabbinal dynasties, so to speak, have been the Polish Modzitzer "rabbis." This sensitively arranged and performed collection includes music composed by various leaders of the sect, including the present Rabbi Samuel. The tunes are based on Biblical texts and are used both in the synagogue and as zemirot—songs for services at the table in Chassidic homes. There are also dance-like melodies without words, particularly suited to the more ebullient Chassidic celebrations.

Isaac Hager, producer of this album, has succeeded in approximating the light-hearted but devout aura of Chasidic services. There are solemn moments too, as in the Nigun of the Homeless, composed in 1914 when the First World War forced the Modzitzer to leave their native Poland.

Vovtel Pasternak's arrangements are faithful to the Chassidic tradition and never stifle the performers. Ben Zion Shenker, the soloist, is able to be both intense and musically subtle and resourceful. His clear tenor voice weaves easily through the musical fabric provided by a relaxed, eight-man chorus, and they are vividly supported by a small, sprightly orchestra.

Unfortunately, although Hebrew texts are included, there are no translations. The notes, however, provide enough information about the essence and background of each song that the music can be quickly assimilated by new listeners.

The Carters, inheritors of a rich vein of the British-American folk tradition, added to that heritage in several ways. All the songs in this set, for example, are by members of the family, most of them by A. P. Carter. They include religious music, white blues, and diverse love songs. In the last category, the most touching and ingenuous is I Found You Among the Roses. A couple of the tunes focus on the hazards of courting, and one of the narrative songs, Buddies in the Saddle, tells of death in the field.

The Carters developed an unusually cohesive group-singing style. True to the Southern-mountain tradition of understated emotion, their singing, solo as well as ensemble, was characterized by flowing calmness—but always a suggestion of intense feeling beneath the surface. This is the second Harmony selection of original Carter family recordings, its predecessor being "The Famous Carter Family" (HL 7280).

Interest: Superior Chassidic music
Performance: Appropriately vivid
Recording: Excellent
Stereo Quality: Very good

A. P. and Sara Carter, and their three daughters Helen, Anita, and June, made up one of the most influential country music ensembles about thirty years ago. Their style and homegrown repertoire affected many performers now before the public. This important reissue consists of recordings the family made between 1935 and 1940.

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Interest: Infectious folk collection
Performance: High-spirited
Recording: Excellent
Stereo Quality: Nicely spread out

What an infectious program this is! The eight men and two girls who make up the group sing with great spirit and rapport, and they have selected material that, for the most part, has not been overdone. Moreover, the Minstrels happily do not consider showmanship inimical to good folk-singing. The result is a program that is, by turns, exultant (Down the Ohio), tender (Last Farewell), lilting (Wagoner's Song), and humorous (Hi Jolly, which deals with a Syrian camel driver's experience on the American frontier).

The themes of the pieces often turn to such predictable subjects as the lot of the wanderin' man and the loneliness of life on the lone prairie. But the sheer infectiousness of the performances makes each number an exciting experience. If they can keep up the high standards they have set, these minstrels will be worth listening to for a long time to come. S. G.

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This is a recording of the Flatt and Scruggs Carnegie Hall concert on December 8, 1962, and a characteristic program by the most widely popular of all Bluegrass combos. The vocals are by guitarist Flatt, whose drily understated singing makes even the syrupy “heart” songs entertaining. On some tracks, Flatt is joined by his associates in “high lonesome” harmony. A particular delight is the introduction to the North of the Flatt and Scruggs radio commercial for Martha White Flour (“Martha White’s surprising flour has got hot rizel!”)

The leading instrumental virtuoso of the unit is banjoist Earl Scruggs. Although Scruggs was suffering from a high fever that night, his illness did not dilute the biting drive or the cascading melodic variations of his playing. The high-spirited fiddling of Paul Warren adds marked verve to the combo.

Flatt and Scruggs have been able to absorb a variety of folk material into their Bluegrass idiom, but Take This Hammer does not fit their style well. In the version performed at Carnegie Hall, this work song becomes oddly serene, as if the laborers were ruminating during their lunch hour. Aside from this single track, the program is another substantial idiomatic addition to the Flatt and Scruggs discography.

N. H.


This is another of the valuable folk collections released by Riverside some six or more years ago and then withdrawn. For the album’s new life on Riverside’s Washington label, A. L. Lloyd’s thoroughly informed notes have fortunately been preserved. As Lloyd points out, these vintage broadsides—hawked by ballad-mongers on English streets—have provided a running commentary on English social history and popular attitudes over the last three or four hundred years.” Their perspective is that of “the poor devil who was there, the real genuine ‘Man in the Street.’”

The songs tell of murderers, sailors with exotic loves, brave girls who outwit robbers or go to war in men’s clothes, and betrayed lovers. Other subjects are cockfights and the romanticization of Napoleon by the “lower classes.” Lloyd,

Depressing as it is to have to go along with publicity’s catch phrases, Mahalia Jackson probably is “The World’s Greatest Gospel Singer.” No one else has her magnificent natural instrument, no one else has the personality—a combination of magisterial dignity, pointed humor, and humility that makes it impossible for her to do anything wrong in her personal performance.

Some critics have deplored Miss Jackson’s recent recorded settings, which have employed such inappropriate companions as Percy Faith. Here, with a gospel chorus and what is undoubtedly the piano of Mildred Falls—it is not credited—the singer essays re-creations of her earliest, unsullied triumphs, some of which were originally recorded for the Apollo label. She displays the rhythmic sense of a great jazz singer, an unsurpassable feeling for embellishment and rubato at extremely slow temps, and the deep conviction and awesome cello sound that are her trademarks. The transcendent flashes of inspiration come less frequently now, and the background is often too busy and popularized. This is not a great Mahalia Jackson album, but only Mahalia herself could match it.

J. G.
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CIRCLE NO. 53 ON READER SERVICE CARD

For half her twenty-six years, Fernanda Maria has been a professional interpreter of the fado, a Portuguese popular-song form, and in her country today her renditions top the fado hit lists. In this recital, she is accompanied by guitarists Carvalhino and D'Assunção. Her voice is clear, vibrant, and evocative of bitter-sweet memories. In addition, she effortlessly commands the supple rhythms of the fado. Not all the songs are wistful—some celebrate the vintage attractions of Lisbon, even to imitating its street cries. The essence of the fado, however, is sadness recollected in tranquillity, and Miss Maria's skill in this idiom shows itself in her way of preventing fragile regret from dropping into bathos. Monitor provides full Portuguese texts but only sketchy English paraphrases.

RECORDING OF SPECIAL MERIT

* * * FERNANDA MARIA: Fado.
Fernanda Maria (vocals); Francisco Carvalhino (Portuguese guitar), Marinho D'Assunção (Spanish guitar).
Quarters of Lisbon; I Want You to Know; Crazy Hearts; Fado of Pain; and eight others. Monitor MF's 396 $4.98, MF 396° $1.98.

Interest: Portuguese popular song
Performance: Expert
Recording: Very good
Stereo Quality: Satisfactory

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RECORDING OF SPECIAL MERIT

* * * RED ARMY ENSEMBLE: Red Army Ensemble, Volume Two. Soloists, chorus, and orchestra, various cond.
Courageous Don Cossacks; Kumaran-skaya; Kalinka; Ukrainian Poem; and seven others. ANGEL S 36113 $5.98, 36143° $4.98.

Interest: Great Russian chorus
Performance: Brilliant
Recording: Superb
Stereo Quality: Good

The Red Army Ensemble, formerly called the Soviet Army Chorus and Band, comes across on records with an impact as awesome as one of its dancers' eight-foot leaps. Superbly recorded in England, the eighty-voice chorus possesses a massive power unequalled in my experience, yet it can suddenly drop to a hush behind a soloist.

The repertoire consists of folk songs and Russian popular tunes, all of which remind this listener of Prokofiev's Alexander Nevsky. There are whistles, birdcalls, solos, virtuoso instrumental displays, and the exaltation that perhaps only a huge chorus can give. There is great poignancy in Annie Laurie, performed in English and almost religiously. Meadowlands is a splendid evocation of controlled ensemble movement from soft to roaring to hushed again. The concluding Zaparozhtsi Dance, often programmed as a grand finale by the ensemble, made me long to see the dancers.

* * * THE WAYFARERS: Come Along with the Wayfarers. Dick Bailey, Sean Bonnivell, Tom Adams, Ray Blouin (vocals and instrumental accompaniment). Monday Morning; Ticonderoga; Grape Tasters; Haven; and eight others. RCA Victor LSP 2666 $4.98, LPM 2666° $3.98.

Interest: Meager
Performance: Characterless
Recording: Good
Stereo Quality: Very good

HIFI/STEREO REVIEW
The four Wayfarers are yet another group of citybillies who approach all their folk material with an amiable lack of understanding of its style and traditions. Their enthusiasm sounds factitious and their occasional humor is arch and calculated. Neither in ensemble nor in solo passages do the Wayfarers reveal a clearly identifiable musical personality. If anything, theirs tends toward the Fred Waring concept of folk-singing—polished, but hollow at the center. If you believe the credits, incidentally, an astonishing number of familiar folk tunes have been “written” by these young men and their associates.

In recording this unit, RCA is obviously hoping to develop a property like the Brothers Four or Kingston Trio to add to the Limeliters, already in their stable. It is doubtful that the Wayfarers can achieve this status. They are certainly of no interest to anyone looking for durable expositions of the American folk heritage.

N. H.

@ ANTHOLOGY OF CANTE FLAMENCO. José Salazar, La Perla de Triana, Manuel Centeno, Aurelio Selles, Pepita Caballero, Antonio Mairenza, Rosalía de Triana, Pepe Torres, La Pinhacca de Jerez, Juan Talega (vocals); guitar accompaniment. Granadina; Taranta; Caracoles; Buleria Por Solea; Solea De Triana; Saeta Citana; and thirty-six others. LONDON OSA 1325 three 12-inch discs $17.94, A 4353 $14.94.

Interest: Full-strength flamenco
Performance: Harsh and intense
Recording: Excellent
Stereo Quality: Effective

Antonio Mairenza, himself an accomplished flamenco singer, has assembled this three-volume documentary of cante flamenco. Ten singers, male and female, are represented in these intense performances. There are no factitious emotional typhoons for the tourists. The pervading emphasis is on slow, smouldering personal flamenco with appropriately penetrating guitar accompaniment. Most of the major forms of flamenco are represented, and the quality of sound is brilliantly realistic.

Unfortunately, this is an incomplete documentary as far as the notes are concerned. There are no translations or paraphrases of the lyrics and no analyses of the different forms. In the flimsy introductory essay, moreover, there is a confusing, quick reference to the difference between gypsy singing and the smoother, non-gypsy approach to Andalusian music. There is indeed a strong distinction between the two, but it is not enough in an album that has the purpose of this one simply to state that, after hearing this anthology, the listener “will be able to notice what the differences are between..."
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concrete, and sometimes shocking language. Cyril Cusack is the ideal interpreter, keeping his voice low and matter-of-fact, but missing none of the text's irony or humor. He renders each work with perfect clarity and understanding. Like Krapp in Beckett's more familiar Krapp's Last Tape, the unholy trio on this record are unforgettable not because of their charm—they are all unsavory—but because they do not lie, to themselves or to us, in discussing the precise nature of their torments, their desires, and their tenacity in the face of the apparent futility of their lives.

P. K.

**SHELLEY BERMAN: New Sides.**

*Verve V 15036 $4.98.

Interest: Stand-up comedy
Performance: Uneven
Recording: Night-club flavor

Berman made his well-earned reputation by building routines around situations that won total identification from his audiences. But now the spontaneity seems to be going out of the act. A comedian should never examine himself to find out why he is funny. Shelley remains a likeable fellow, and I enjoyed his efforts here to get the "fourteen hundred pins" out of his new shirt, make a telephone call on his credit card—although the days of jokes about digit-dialing should be numbered by now—and his efforts to get money from the "Easy Loan Finance Company." The rest—a frenetic phone call to an analyst, an attempt to get a doctor in a strange town to make a house call (Elaine May and Mike Nichols have already worked this vein dry), and a bit about a lost dog—are a let-down. Berman seems to be developing certain nervous mannerisms, such as slick asides and conceited references to himself, that lower his lovability quotient. In the liner notes he writes, "A great many of us have worked very hard in order to make this album a piece of quality merchandise." Maybe that is the source of the trouble.

P. K.

**RAY BRADBURY: There Will Come Soft Rains; Marionettes, Inc.**

*Burgess Meredith (reader).* *LIVELY ARTS 30004 $4.98.

Interest: Top-drawer fantasy
Performance: Exemplary
Recording: Faithful

Ray Bradbury, whose style is a curious blend of pulp prose and poetry, is, at his best, a terrific storyteller—and it is at his best that you'll find him here. *Marionettes, Inc.*, dealing with the horror of a woman's slow discovery that the wife who has been sharing her bed is actually a transistorized duplicate of the girl he married, was once the basis for a

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throw a merciless light on the pieties of our history books. David Ward Locke’s mythical character Petroleum V. Nasby limns the South in broad strokes of folksy humor. Bill Arp’s letter to “Abe Linkhorn” implies that the Emancipation Proclamation was just a piece of paper as far as improving the lot of the Negro was concerned: “We received your proclamation, and as you have put us on very short notice, a few of us boys have concluded to write you, and ask for a little more time….” Not all the humor on this disc is as quiet as that, to be sure. Artemus Ward’s dialect is exasperating in the extreme, whether you hear it or just read it, and it is hard from this vantage point in time to understand what Lincoln saw in him. Nor does Petroleum V. Nasby grow more lovable on prolonged acquaintance. The shafts of the satirists of the day played an important part in fashioning public opinion on both sides of the Mason-Dixon line. Yet, despite the varied and skilful readings by David Carr, the material is better suited to scholarship than to entertainment.

P.K.


Interest: Another Cleopatra
Performance: Classic and stately
Recording: Flawless

This is certainly Cleopatra’s year—Elizabeth Taylor on the wide screen, Claudette Colbert in TV revivals of the old movie, Colleen Dewhurst in New York’s Central Park, Jenny Tourel in Berlioz’ musical setting of Vieillard’s verses: whether one’s taste runs to Shakespeare Recording Society’s conception of Shylock or Joseph Mankiewicz, there appears to be a Cleopatra for almost everybody.

For the Shakespeare Recording Society, Pamela Brown did the Serpent of the Nile to a tune some months ago, with Anthony Quayle as a true colossus of a Mark Antony. Now comes the Malvolio Society—telling us these days who the actors are in their formerly anonymous roles, but not who plays what role—with a version in marked contrast to Caedmon’s sweeping, fast-moving panorama in sound. The Queen of Egypt for this recording (I suspect it is Irene Worth) offers us a thoroughly classic portrait—a well-bred Englishwoman, noble and regal, intense but controlled, who can be very and sarcastic but not conical, feline but never kittenish, decorous even when she loses her temper—even, indeed, when she lies.

She is surrounded by a dynamic and resourceful Mark Antony, who can make his voice as harsh or as deep as he pleases, and a number of expert actors with a healthy respect for the beauty of the lines. Under Rylands’ measured and unhurried direction, a pageant of symmetry and clarity emerges. Respect for Shakespeare’s words makes all else subordinate. There is a consistency of style and an orchestration of words and effects that lend great gravity to Rylands’ conception. At this pace, however, it takes the lady an uncomsensible time to die from the bite of her snake, and the episodes do not fuse as they should. And though she purrs, shouts, and gives the part her all, this Cleopatra—and the director’s total approach—lack that sense of flesh-and-blood that can set one’s pulses pounding.

P.K.
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WILD GODS. 

NOMENL 1963
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As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

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